

# National Plan For The Arts

a strategy  
a manifest

Artes Piano  
National  
Action  
Steps

2019-2024

**Tree**  
**the very slow**  
**explosion of a seed**  
Bruno Munari







8

### Portico

Complying with the Constitution  
Art and Education:  
international and national commitments

13

### National Plan For The Arts

Vision  
Mission  
Where?  
When?  
For whom?  
With whom?  
Who are we?

16

### Premises and Values

Culture and mediation  
Art and life  
Play and freedom  
Multiple languages and inclusion  
Aesthetic sensibility and critical thinking  
Uncertainty and creativity  
Undisciplinatory and transdisciplinary  
Democratisation and cultural democracy  
Historical condition and infinite tasks

20

### Objectives

22

### Strategic Principles

24

### Strategic Action Plan

Axes, programmes and measures  
Axis A. Cultural Policy  
Axis B. Empowerment  
Axis C. Education and Access

36

### What can art do?

# Portico



## Complying with the Constitution

It is important that we periodically revisit the text of the Constitution of the Portuguese Republic, in order to refocus our attention on the community and society that we want to build and on the purpose of our actions.

**Article 73** of the Constitution, having affirmed that 'everyone has the right to education and culture', reads:

In cooperation with the media, cultural associations and foundations, cultural and recreational groups, cultural heritage associations, resident's organisations and other cultural agents, the state shall promote the democratisation of culture by encouraging and ensuring access by all citizens to cultural enjoyment and creation.

Following on from this, **Article 78** explains that:

**1. Everyone has the right to cultural enjoyment and creation, together with the duty to preserve, defend and enhance the cultural heritage.**

**2.** In cooperation with all cultural agents, the state is charged with:

- a)** Encouraging and ensuring access by all citizens to the means and instruments required for cultural activities, and correcting the country's existing asymmetries in this respect;
- b)** Supporting initiatives that stimulate individual and collective creation in its multiple forms and expressions, and the mobility of high quality cultural works and items;
- c)** Promoting the safeguarding and enhancement of the cultural heritage and making it an element that inspires and gives life to a common cultural identity;
- d)** Developing cultural relations with all peoples, especially those that speak Portuguese, and ensuring the defence and promotion of Portuguese culture abroad;
- e)** Articulating the cultural policy with the other sectoral policies. (...)

In an attempt to comply with the intention established by the force of these words, **the Ministry of Culture and the Ministry of Education instituted the National Plan For The Arts (NPA), for the period 2019-2029, through the Resolution of the Council of Ministers no. 42/2019 of 21 February:**

(...) in view of the need to coherently **organise, promote and implement the cultural offering for the education community and all citizens, using an approach of lifelong learning and in partnership with public and private entities**, a National Plan For The Arts must be established. To this end, it is important to create a structure that is capable of bringing together and integrating work that has already been done and provide it with the logical continuity of a holistic approach, fulfilling the missions of each of the already established programmes and plans.

The Resolution of the Council of Ministers also determined the objectives and guidelines of the National Plan For The Arts:

- a)** Articulate, enhance and expand the existing cultural and educational offering, specifically that resulting from the mission, purposes and areas of intervention of the following programs and plans:
  - i) the National Reading Plan;
  - ii) the National Cinema Plan;
  - iii) the Aesthetic and Artistic Education Programme;
  - iv) the School Library Network Programme;
  - v) the Portuguese Museum Network;
- b)** Enable collaboration with public and private entities;
- c)** Strengthen the involvement of the education community in cultural activities;
- d)** Encourage the participation of citizens in the arts and continuously provide a range of aesthetic and artistic experiences;
- e)** Foster collaboration between artists, educators, teachers and students in order to design teaching and learning strategies that promote an integrated curriculum, based on consolidated management of knowledge and cultural experience;
- f)** Mobilise connections between cultural, social and professional agents and facilities;
- g)** Favour the territorialisation of cultural and educational policies, mobilising local resources so as to make them relevant agents and participants of teaching and learning processes;
- h)** Expand the range of experiences and skills provided by schools, reinforcing interactions with the community and the world;
- i)** Raise awareness of cultural institutions and their agents about the social and educational dimension of their mission;
- j)** Contribute to the achievement of competency areas defined in the Students' Profile by the End of Compulsory Schooling, approved by Dispatch no. 6478/2017 of 26 July, including those regarding critical and creative thinking and aesthetic and artistic sensibility;
- k)** Promote the awareness, integration and meeting of cultures through the artistic and cultural manifestations of different communities.

## Art and Education: international and national commitments

For several decades, UNESCO has played an important role in the promotion of education for sustainable development (ESD). This work, continued and consolidated today by the Global Action Programme (GAP) on ESD, catalogues and analyses the major global issues of our time, calling for urgent change based on new values and principles that enable individual and community action for the construction of a more sustainable society.

In 2015, the 17 **Sustainable Development Goals (SDGs)** were established and an ambitious agenda – the 2030 Agenda for Sustainable Development – was drawn up with the aim of eradicating poverty and bringing about economic, social and environmental development on a global scale by 2030, advocating the effective realisation of sustainable development based on the principles of universality, inclusion, responsibility, interconnection, peace, tolerance, multiculturalism, citizenship and cooperation, in order to promote the resolution of crises and conflicts, advances in science and technology, the reduction of inequalities and the protection of human rights.

Education is crucial in order to achieve sustainable development and it features as an objective on its own in the broad scope of action of the Agenda (SDG 4). It is therefore essential to develop an approach to education that enables learners to make informed decisions and adopt responsible actions that guarantee environmental integrity, economic viability and a fair society for present and future generations.

The Education 2030 Agenda and SDG 4 go beyond the frameworks that characterise the global education movement (Education for All and Millennium Development Goal no. 2, among others), advocating a much broader and more demanding framework of action, specifically regarding three essential points:

- i) Guaranteed access to education from early childhood to university and lifelong learning.
- ii) Commitment to an essentially inclusive education that constitutes a tool to combat inequality.
- iii) Convergence towards a relevant, high quality education, so that the knowledge and skills developed enable individual success and global citizenship.

For UNESCO, an integral education requires involvement in cultural heritage and the arts.

Art is a universal language, which conveys meanings that are impossible in any other kind of language, whether semantic, dialogical or scientific. **Thus, education for citizenship, social change and collective well-being is only possible if education includes an artistic and patrimonial dimension.** It is now a

scientifically proven fact that art as a personal and cultural expression presents an essential tool for the social and human development of children and young people, developing their perception and imagination, enabling their comprehension of the reality of their surroundings, and developing their critical and creative capacity, constituting an ideal tool for educating emotions.<sup>1</sup>

In Portugal, recent legislation has strengthened the role of the arts in education, recognising their structural function. Students' Profile by the End of Compulsory Schooling establishes the framework of principles, values and areas of competency that the development of the curriculum must comply with. The Profile advocates inclusive schools that promote better learning for all. The goal is that the development of the Profile's competency areas enables the exercise of an active and informed lifelong citizenship. The document recognises the importance of developing the skill of aesthetic and artistic sensibility. It also identifies problem solving and critical and creative thinking as central skills that need to be stimulated by activities in which aesthetics and art are a tool and goal.

Decree-laws no. 54/2018 and no. 55/2018, on inclusive education and the curriculum respectively, call for inclusive schools that promote better learning – significant and fundamental to citizenship – for all. This implies that schools be given autonomy to develop a curriculum that is appropriate for specific contexts and the needs of their students. Curricular autonomy and flexibility enables schools to manage the curriculum of primary and secondary education themselves, using basic curricular frameworks for the incorporation of the arts and, consequently, the proposals and projects that have been developed by the Aesthetic and Artistic Education Programme, National Reading Plan, National Cinema Plan, School Library Network and Portuguese Museum Network, now united by a common strategy, the mission of the National Plan For The Arts. It is also important to refer to the National Education Strategy for Citizenship, which aims to develop skills for a culture of democracy and learning with an impact on individual civic attitudes and interpersonal and intercultural relationships. The Strategy presents an opportunity for access and the establishment of

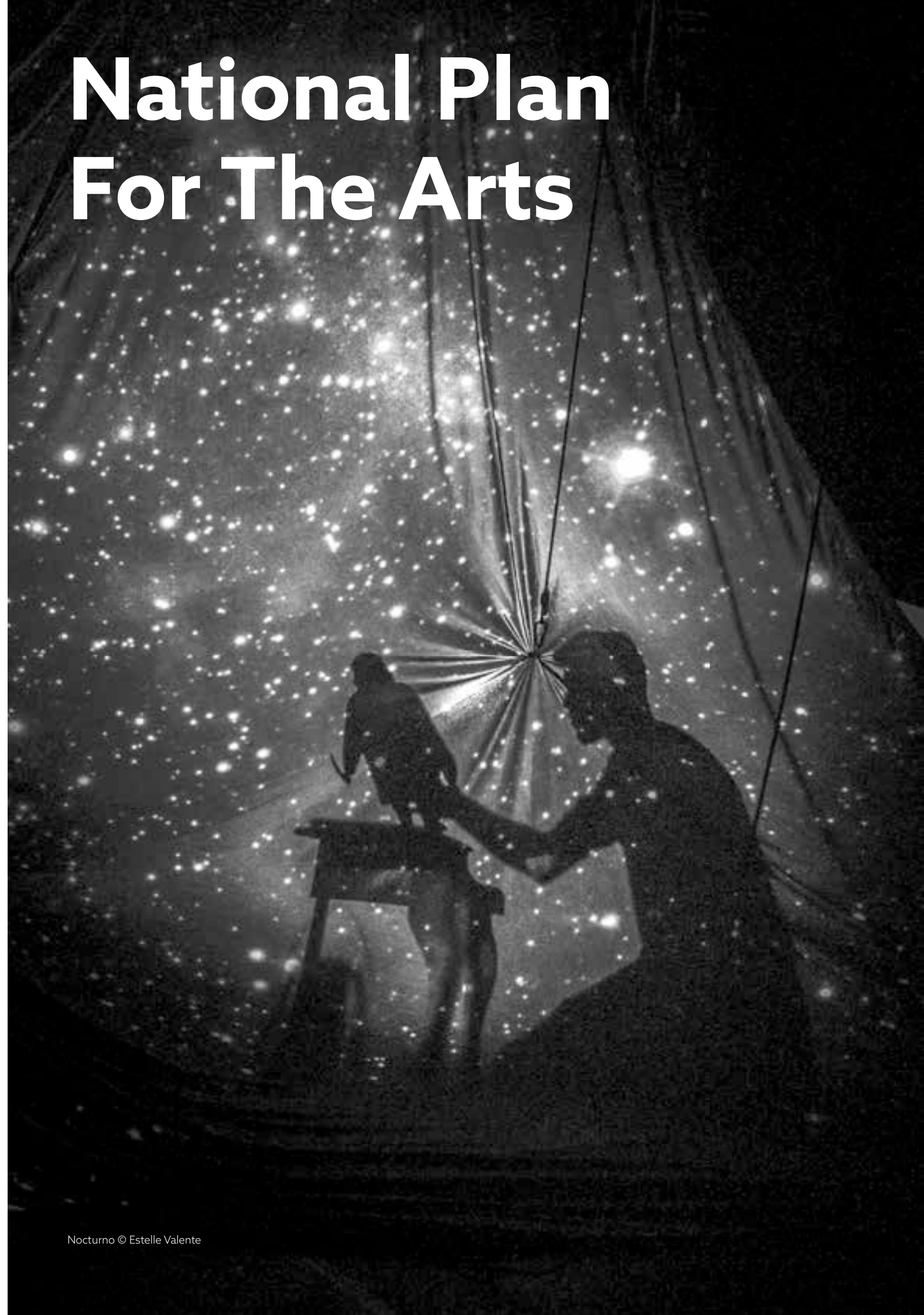
<sup>1</sup> CAPUL, M. & LEMAY, M. (2003). Da educação à intervenção social (Vol.1). Porto: Porto Editora. CORREIA, S. C. (2011). O Papel das Equipas Criativas na Mediação Cultural. Lisbon: Instituto de Educação – Universidade de Lisboa. (Available at: [http://repositorio.ul.pt/bitstream/10451/6066/1/ulfpie039927\\_tm.pdf](http://repositorio.ul.pt/bitstream/10451/6066/1/ulfpie039927_tm.pdf)); CRAFT, A. et al. (2004). Criatividade e Educação. s.l.: Associação Educativa para o Desenvolvimento da Criatividade. EISNER, E. E. (2008). O que pode a educação aprender das artes sobre a prática da educação? Currículo sem Fronteiras. V.8, no. 2, pp.5-17, Jul/Dec. (Available at: <http://www.curriculosemfronteiras.org/vol8iss2articles/eisner.pdf>); LOPONTE, L. G. (2008). Arte e metáforas contemporâneas para pensar infância e educação. In Revista Brasileira de Educação, vol.13, no.37, Jan/Apr. (Available at <http://www.scielo.br/pdf/rbedu/v13n37/10.pdf>); MARUJO, H. A., NETO, L. M., PERLOIRO, M. F. (2002). Educar para o Optimismo. Lisbon: Editorial Presença. RAPOSO, M. E. S. (2004). A Construção da Pessoa: Educação Artística e Competências Transversais. Lisbon: Faculdade de Ciências e Tecnologia – Universidade Nova de Lisboa. (Available at: <http://run.unl.pt/handle/10362/77>); READ, H. (2010). Educação Pela Arte. Lisbon: Edições 70. SOUSA, A. B. (2003a). Educação Pela Arte e Artes na Educação. Vol. 11: Bases Psicopedagógicas. Lisbon: Instituto Piaget. SOUSA, A. B. (2003b). Educação Pela Arte e Artes na Educação. Vol. 3: Música e Artes Plásticas. Lisbon: Instituto Piaget. VASCONCELOS, T. (2009). Prática Pedagógica Sustentada. Cruzamento de saberes e de competências. Lisbon: Edições Colibri / Instituto Politécnico de Lisboa.

the arts in schools, taking into account the coincidence of the themes of citizenship and development and those that have appeared in artistic manifestations over the years.

Thus, following the analysis of documents and international recommendations on education, art and heritage and national legislation for the area of education; after analysing reports, studies and national plans previously carried out<sup>2</sup>; and considering the suggestions and concerns of agents in the sector, we present this strategic five-year plan for 2019-2024, hoping that it will form the basis of an action in conjunction with reflection, discussion and collaboration.

<sup>2</sup> Namely the report *Artistic education and the promotion of the arts from a public policy perspective*, coord. Augusto Santos Silva, from 2000; the *National Plan for Education and Culture*, coord. Jorge Barreto Xavier, from 2004; the *2020 Culture Studies*, organised by Jorge Barreto Xavier, from 2014; and the *National Strategy for Education and Culture*, by Jorge Barreto Xavier, from 2015.

# National Plan For The Arts



## **Vision (2029)**

The cultural commitment proposed by the National Plan For The Arts (NPA) will be integrated into the lives of people and organisations as an assumed factor of their sustainable development – so that the NPA will eventually become irrelevant.

## **Mission**

The NPA promotes social change, mobilizing the educational power of the arts and heritage in the lives of citizens: for all and with everyone.

## **Where?**

Across the country.

## **When?**

2019-2029

## **For whom?**

Citizens of all ages, in particular children and young people.

## **With whom?**

### **Authority**

Ministry of Culture and Ministry of Education.

## **Consulting Body**

NPA Scientific Committee – President: Maria de Assis.

## **Plans, Networks and Partner Programmes**

National Reading Plan, National Cinema Plan, Aesthetic and Artistic Education Programme, School Library Network Programme, Portuguese Museum Network and National Sound Archive.

## **Agents**

Artists; the education community; cultural institutions; other governmental bodies; local authorities; foundations; higher education institutions; media; associations and collectives; other public and private partners.

## **Who Are We?**

### **Executive Committee and Technical Team**

Paulo Pires do Vale –  
Commissioner  
Sara Barriga Brighenti –  
Deputy Commissioner  
Maria Amélia Fernandes  
Maria Emanuel Albergaria  
Carla Faria Augusto





# Premises and Values



## Culture and mediation



Culture, which can be understood as the formation of attention, allows us to expand our human experience and reshape the horizon of possibilities in which we find ourselves.

Contrary to the idea that we are born with immediate knowledge of ourselves or of the community that we wish to build, we assume that cultural manifestations are the necessary mediation for the personal recognition of each of us and of the community that we are and which we design: we build our identity in dialogue with this deposit of humanity that resides in heritage (material and immaterial) and in works of art. We refer to culture and art in the plural, considering the multiplicity of their manifestations – music, dance, literature, visual arts, cinema, performance, photography, theatre, architecture, design, multimedia, etc.

## Art and life

What would life be without music and literature, architecture and design, cinema and painting, dance and theatre?

We understand the arts as part of life – and not a parallel world, situated beyond our existence or residing in an isolated sphere of 'culture'. In the words of Sophia de Mello Breyner Andresen, in her intervention in the Constituent Assembly, on 2 September 1975: "[...] Culture does not exist to embellish life, but to transform it – so that man can build and build himself in conscience, in truth and freedom, and in justice (...)." In this respect, aesthetics is not much different from ethics or politics. With this certainty, we hope to do what many artists have attempted since the 1960s and 70s: combine art and life, revealing them as one unit. Thus, we value not only the artistic object, but also the creative process and aesthetic attitude.

## Play and freedom

The arts can teach us the invaluable lesson of gratuity: that of free time, without any reason or motive, that of disinterested pleasure before beauty. In a time marked by utilitarianism and the desire for efficiency and productivity, this subversion is decisive. It is the same subversion that we appreciate in play, games and parties. Thus, the participation of society and learning communities in the arts and artistic expressions leads to the promotion of education associated with pleasure, games and creativity. Feeling and enjoying oneself cannot be in opposition to learning and knowing. Artistic practices are able to renew pedagogical processes – avoiding an instrumental logic of the use of the arts and their domestication. Therefore,

by combining education and culture (in the plural) we can foster the experience of an 'open space' which values contemplation, play, discovery, gratuity and freedom. It is a way of saying 'yes' to the visual force of life – without the weight of fear of error. As this lesson attributed to Aristophanes indicates, 'education is kindling of a flame, not the filling of a vessel'.

## Multiple languages and inclusion

We understand education as a lifelong process of learning, which builds the fundamental knowledge, abilities and attitudes for a person's integral development in a participative and collective way. The arts, cultural activities, and access to material and immaterial heritage increase the quantity and quality of a person's experiences and skills, opening them up to the community and the world. School, as a learning community in which all members are cocreators of this learning, should promote access to the diversity of heritage and the appropriation of different artistic languages and expressions. There are multiple languages and different forms of personal expression and understanding of the world that we should help to develop: different languages in which we can speak and understand ourselves. The arts thus allow us to find other codes that complement those which we have put at the centre of our society and education: verbal language and logical reasoning. We overrationalise education and fail to put enough emphasis on emotional development, our relationship with our bodies, the value of autonomy, the ability to deal with challenges and failures, and the pleasure of learning, interpreting and intervening in the world. It is necessary to educate and train in various languages, intelligences and ways of communicating. Not everyone fits the predominant and generically imposed mould of logical/verbal reasoning. Consequently, such people feel excluded, but artistic expression enables them to find their place, their element, a path to personal fulfilment and participation in the common good. Thus, the arts can develop a person's sense of belonging to the community – particularly for those who are in a marginalised or vulnerable situation. School is only for everyone if it excludes no one, assuming that one person's problem is everyone's challenge.

## Aesthetic sensibility and critical thinking

Aesthetic and artistic sensibility and critical and creative thinking are identified as essential competency areas in the Students' Profile by the End of Compulsory Schooling.

A close relationship with the arts, in all their diversity, allows for the development of these apparently unrelated skills: on the one hand they require the education of sensibility, awareness, and recognition of what one feels; on the other, they develop a capacity for critical thinking and interpretation, resisting the obvious or immediate message, seeking other meanings, other points of view and other possibilities. The education of aesthetic sensibility and critical and creative thought thus allow for greater personal autonomy.

An ongoing relationship with the arts and heritage of different cultures also teaches people to respect the experience of the other and be more receptive to their culture and interpretation of the world, promoting exchange, discussion and knowledge of criteria of taste and their historical evolution. Thus, they accept the complexity of the world and the cultures in it, of the unity and diversity of human beings, rejecting the fear of difference and superficial facileness of quick and well-worn responses.

---

## Uncertainty and creativity

The OECD, in the Future of Education and Skills 2030 project, asks two key questions that we should respond to as a society:

- What type of knowledge, abilities, attitudes and values will students need to be successful and shape their world?
- How can educational systems develop this set of skills?

If educating is preparing for the future (which does not exist and which we are not familiar with), education needs to prepare for the unknown, not just for what is already known to be true. In this context, the arts are a way of nurturing imagination and creativity. Being prepared to solve problems requires having a developed imagination and knowing how to deal with that which escapes us, that which we do not have complete control over, without anxiety. It requires learning to manage uncertainty as part of life, to not be afraid of making mistakes, and to be resilient.

Creativity depends on our diverse stimuli: the more varied and significant the experiences, the greater the creative potential. They are the raw material that we use to create new things and ideas: combining, putting together, reconnecting the unexpected and challenging conventions, without being afraid of failure or following

our intuition, not repeating the familiar, feeding our curiosity and ability to question.

In a society that faces challenges resulting from globalisation and accelerated technological development, where artificial intelligence already plays a decisive role, the emotional, social, creative and critical skills provided by the arts may be an essential tool for adapting to the world to come.

---

## Undisciplinarity and transdisciplinary

Excessive specialisation and curricular homogenisation can be dangerous. Fragmented disciplines, closed off to one another, do not allow for the comprehension of the complexity of the world. Proximity and familiarity with the arts and the creative process can stimulate transdisciplinary dynamics, the combination and integration of knowledge learned in the various fragmented disciplines in the curriculum, allowing for an overall view.

The undisciplinarity power of the arts, unsettling, disrupting and calling into question the usual order and certainties, can open a space of freedom for personal and collective construction: a place and a time of questioning and opening. The greatest power of creativity, greater than creating things, is changing our perspective of the world and of ourselves – and transforming our lives and those of others. The creative process promotes not only exterior, but interior transformations. It imbalances in order to rebalance.

---

## Democratisation and cultural democracy

While the aesthetic experience is a form of validation of individual and subjective existence, it is also the promise and expression of a community: of the possibility of living and sharing that experience with others; and of the communal shaping of our experience, influenced by others and influencing others.

Participative cultural experience forms communities that become increasingly integrative, insofar as the transmission of and access to artistic manifestations and cultural heritage is democratised, allowing for a sense of belonging and encouraging citizen participation, giving them a voice and valuing their knowledge, practices and traditions. Thus, we can all contribute to the culture of the community.

## Historical condition and infinite tasks

Knowledge of heritage and the arts provides us with a historical awareness and inscribes us as part of an infinite task – which we receive as a legacy that we should renew for the future. We are part of a community and joint effort that precedes and succeeds us. Thus, the promotion of an education that values heritage and the arts reinforces citizens' feeling of belonging and helps in the reconstruction of historically rooted communities, aware of the multiple cultural influences to which we are indebted. This historical awareness, if broad and authentic, instead of generating feelings of nostalgia and nationalism, can help to knock down walls, interrogate habitual borders and prepare for the change that will shape the world and our lives.

# Objectives



---

Guarantee citizens access to artistic enjoyment and cultural production, correcting inequalities (social, economic or territorial) in this access.

---

Ensure the centrality of the arts and heritage in lifelong training – because education is only complete if it integrates the cultural and artistic dimension.

---

Enhance the education system so that artistic education may be a tool for the development of the skills that feature in the Students' Profile by the End of Compulsory Schooling; to achieve compliance with legislation concerning inclusive education and to establish a strategy for schools that promotes citizenship skills.

---

Foster collaboration between artistic agents, the education community and other actors in order to design teaching and learning strategies that promote an integrated curriculum, without barriers between schools and their surroundings.

---

Together with artists and cultural institutions, reinforce awareness of their educational dimension and social impact.

---

Raise awareness of the value of cultural heritage as a factor of cohesion and belonging, and of the arts as promoters of the integral formation of citizens.

---

Promote recognition of the value of cultural differences and of dialogue between cultures; as well as the importance of diversity of voices, territories and resources.

---

Support initiatives that stimulate individual and collective creation, bringing together artists and non-artists, and promoting the circulation of these works throughout the country so that they can be experienced by a greater number of citizens.

---

Produce teaching resources and strategies supported by the arts and heritage that promote the transversality of the curriculum.

---

Create an online platform (NPA portal) to: gather information; map and raise awareness of cultural offerings in the areas of art-education and art-community in the country; connect institutions and encourage the circulation of artistic projects; and provide teaching resources.

---

Train formal and informal educators, artists and mediators, developing artistic and pedagogical concepts, practices and processes that promote creativity and critical thinking.

---

Produce and disseminate knowledge in areas of the NPA.

---

Continuously monitor and evaluate the results and impact of the programmes and measures, for a more appropriate analysis of reality, adapting future steps of the NPA according to this evaluation.



# Strategic Principles



Draw attention to the importance of the arts and education in the lives of communities and citizens – part of our mission is to demonstrate and defend it, thus valuing artists, education professionals, institutions and heritage.

Territorialise: we are a national plan that takes into consideration the specificity of the local and different communities.

Give visibility to exemplary and often solitary work that has been done and is being done – without the assumption of a clean slate or starting from scratch.

Create structural, political and legislative conditions to facilitate access of citizens to the arts, accommodate the many high quality projects already in existence and support the creation of new ones.

Stimulate networks of creation, collaboration and circulation in the areas of art-community and art-education and build bridges between cultural and educational agents to facilitate their projects.

Promote the cultural commitment of people, organisations and communities (in particular to heritage, arts and artists in their local area, their Km<sup>2</sup>), enabling them to evaluate this commitment, in order to reinforce its sustainability.

Hold all social and economic sectors accountable to a cultural commitment.

Understand schools systemically, as part of a complex and extensive ecosystem.

Take advantage of the creative and undisciplined power of multiple artistic manifestations in order to improve the work of the education system, making it more transdisciplinary and inclusive: contributing to academic achievement, personal development and the enabling of an active and informed citizenship, following the completion of compulsory education.

Mobilise the arts in schools as a resource for different disciplines – emphasising their transdisciplinary dynamic and not confining them to artistic disciplines.

Carry out work in schools based on the guidelines established in the Students' Profile by the End of Compulsory Schooling; the curricular frameworks approved in DL 55/2018; the National Education Strategy for Citizenship; Decree-Law 54/2018 on inclusive education; and Edict no. 181/2019 of 11 June.

Work together with the National Reading Plan, the School Library Network, the National Cinema Plan, the Aesthetic and Artistic Education Programme, the Portuguese Museum Network – and the recently created National Sound Archive –, in order to articulate and enhance the work of all of these bodies, building bridges between them to establish consistency with regard to objectives, values and intervention strategies.

Collaborate with public and private bodies to facilitate the objectives of the NPA.

Use academic research to create impact indicators adapted to the qualitative assessment needs of the NPA's continuous programmes, projects and measures.



# Strategic Action Plan



O pombal: 99 pombas de brincar para outros tantos usadores,  
 Carlos Nogueira, 1973 © Carlos Nogueira

STRATEGIC ACTION PLAN					
AXES	AXIS A CULTURAL POLICY	AXIS B EMPOWERMENT	AXIS C EDUCATION AND ACCESS		
PROGRAMMES	IMPACT AND SUSTAINABILITY	THOUGHT AND TRAINING	UNDISCIPLINING SCHOOL	KM <sup>2</sup> : ART AND COMMUNITY	COMMUNICATE 360°
MEASURES	<p>Organisations' Cultural Impact Index (IICO)</p> <p>Municipal Strategic Plan for Culture-Education (PEM.C-E)</p> <p>Cultural Organisations' Social Impact Bond</p> <p>Public Funding of Art-Education-Community</p> <p>Cultural ID (IDC)</p> <p>Legislation</p> <p>Business Organisations' Cultural Commitment</p> <p>Consultancy</p> <p>Monitoring and Evaluation</p>	<p>Porto Santo School</p> <p>NPA Collections</p> <p>Heritage and Arts in Educational Courses</p> <p>NPA Academy</p> <p>NPA Scholarship</p> <p>Conferences</p>	<p>School Cultural Project</p> <p>Artist in Residence Project<sup>3</sup> (PAR)</p> <p>Citizenship: <b>Do it Teaching resources</b></p> <p>Diversion: <b>Go Out to Come In</b></p> <p>Open</p> <p><b>Creative Tutoring</b></p>	<p>Project Move: Creative Field</p> <p>Project Create+</p> <p>NPA Festival/Biennial</p> <p>NPA Award</p>	<p>Portal and Newsletter</p> <p>Be Present</p>



# AXIS A. CULTURAL POLICY

## PROGRAMME: IMPACT AND SUSTAINABILITY

Create structural, political and legislative conditions that promote the cultural commitment of people, organisations and communities (in particular to heritage, arts and artists in their local area, their Km<sup>2</sup>), giving them a voice and responsibility, enabling them to evaluate this commitment, in order to reinforce its sustainability

## OBJECTIVES

Emphasise the transversality of culture and the arts and the accountability of all social and economic sectors to a cultural commitment

Together with artists and cultural institutions, reinforce awareness of their educational dimension and social impact

Raise awareness of the value of cultural heritage as a factor of cohesion and belonging, and of the arts as promoters of the integral formation of citizens

Encourage learning in formal and informal contexts

## AXIS A. CULTURAL POLICY

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>Organizations' Cultural Impact Index (IICO)</b>	<p>Strengthen the transversality, consolidation and establishment of policies for culture and development of the arts throughout the country</p> <p>Hold organizations accountable to a cultural commitment, seeking to:</p> <ul style="list-style-type: none"> <li>i) Parameterise and quantify organisations' cultural impact</li> <li>ii) Create methodologies to measure, compare and improve organisations' cultural commitment – based on the Social Return on Investment method</li> <li>iii) Raise citizen's and organisations' awareness of the impact of the arts and heritage on their lives and quality of life</li> <li>iv) Promote the commitment of people, organisations and communities to culture, heritage and the nearby area, considering their manifestations and variations</li> <li>v) Ensure that the index accommodates Organizations' differences and particularities in tools of analysis and evaluation</li> </ul>	<p>Build and implement a tool to measure the impact of organizations on the cultural life of their members, the community and the territory (similar to environmental and ecological footprint indexes)</p> <p>Design the IICO with a view for its implementation to bring about continuous and long-lasting change in the relationships between organisations and their commitment to the production, cultural enjoyment, safeguarding and appreciation of heritage</p>	<p>National and foreign university research centres</p> <p>Management of research project – Centre for Research and Studies in Sociology of the ISCTE-IUL / OPAC – Portuguese Observatory on Cultural Activities</p>	<p>Funding for creation of the IICO</p> <p>Academic research International project</p> <p>Launch and dissemination of the IICO and its impact measurement tools</p> <p>Number of entities that apply the IICO</p> <p>Evolution of IICO results</p>	<p>For the duration of the plan:</p> <p>Research and implementation of pilots: 2019 – 2021</p> <p>Implementation/ Monitoring: 2022 – 2024</p> <p>Assessment: 2024</p>
<b>Municipal Strategic Plan for Culture-Education (PEM.C-E)</b>	<p>Create a Culture-Education ID for each municipality: cultural and artistic identity of territories</p> <p>Develop the articulation of distinct but coordinated national and local cultural policies</p> <p>Support medium/long term commitments that promote projects, actions and resources and form teams in the areas of C-E intermediation</p> <p>Develop C-E relationships of proximity and belonging</p>	<ul style="list-style-type: none"> <li>i) Together with municipalities that show interest, support the production of a PEM.C-E – a shared management tool that defines the goals and objectives of municipal action in the sphere of culture-education</li> <li>ii) Encourage a closer relationship between the Ministry of Culture and municipalities</li> <li>iii) Train teams for C-E mediation</li> <li>iv) Map spaces and facilities and make a list of available resources</li> </ul>	<p>Ministry of Education</p> <p>Ministry of Culture</p> <p>Directorate-General for Education (DGE)</p> <p>Regional Culture Directorates</p> <p>Portuguese Museum Network (RPM)</p> <p>Municipalities</p> <p>Intermunicipal Communities</p>	<p>Number of Consultancies</p> <p>Number of Strategic Plans carried out</p> <p>Number of coordinated programmes and projects linking culture and education in municipalities</p> <p>Number of resources produced</p> <p>IICO assessment</p> <p>Project assessment</p>	<p>For the duration of the plan:</p> <p>Consultancy and implementation: 2020 – 2024</p> <p>Assessment: 2023 – 2024</p>
<b>Cultural organisations' social impact bond</b>	<p>Establish an educational and social impact bond between the Ministry of Culture and the structures governed and supported by it</p> <ul style="list-style-type: none"> <li>i) Consolidate the social relevance of cultural projects</li> <li>ii) Increase the quantity and diversity of cultural audiences</li> </ul>	<ul style="list-style-type: none"> <li>i) Increase means and resources to strengthen educational and mediation services and organisational programming</li> <li>ii) Guarantee that the theme and practice of 'art and community' feature in at least one annual initiative of museums, theatres and structures governed by the Ministry of Culture – involving excluded or socially vulnerable communities and populations marginalised from cultural practices</li> <li>iii) Involve the participation of young people, teachers, educators and municipal representatives of culture in the construction of institution's cultural programme</li> <li>iv) Form an archive that documents participative projects with the involvement of artistic practices and heritage</li> </ul>	<p>Ministry of Culture and structures it governs or supports</p> <p>Municipalities</p> <p>Portuguese Museum Network (RPM)</p> <p>Universities</p> <p>Schools</p> <p>Private Institutions of Social Solidarity (IPSS)</p> <p>Businesses</p> <p>Cultural and social associations</p>	<p>IICO assessment</p> <p>Number of resources available</p> <p>Number of 'art and community' projects and events</p> <p>Project assessment</p> <p>Number of audiences of structures governed by the Ministry of Culture</p> <p>Diversification of audiences (typologies)</p>	<p>For the duration of the plan:</p> <p>Diagnosis and dissemination: 2019</p> <p>Consultancy and implementation: 2020 – 2024</p> <p>Assessment: 2023 – 2024</p>

AXIS A. CULTURAL POLICY

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>Public Funding of Art-Education-Community</b>	Implement the funding of projects in the areas of 'art and community' and 'heritage and education' i) Promote artistic projects and practices with communities ii) Record, document and safeguard local knowledge and heritage and its appropriation by communities iii) Educate about the safeguarding and appreciation of heritage iv) Create cultural products that can circulate throughout the territory	i) Together with the Directorate-General for the Arts (DGARTES), implement an 'art and community' line of funding: for artistic projects developed with schools and specific or excluded communities ii) Together with the Institute of Cinema and Audiovisual (ICA), implement a 'heritage and education' line of funding in order to bring art and heritage closer to citizens, in particular children and young people	Ministry of Culture Directorate-General for the Arts Institute of Cinema and Audiovisual (ICA) Artists Local cultural management entities Museums Schools Communities	Number of applications  Number of projects funded  Results of impact assessment in communities	For the duration of the plan:  Diagnosis and dissemination: 2019-2020  Implementation: 2021-2024  Assessment: 2023-2024
<b>Cultural ID (IDC)</b>	Record cultural trajectory on student ID <sup>1</sup> Promote cultural and artistic experiences and learning on the curriculum Allow the sharing of cultural ID Encourage access to cultural experiences through discounts with student cards	i) Promote cultural and artistic experiences on academic CVs ii) Create a card that facilitates access to cultural experiences through discounts (the project can be extended to secondary education following assessment)	Ministry of Education  Universities and polytechnic institutes  Cultural institutions  Artistic entities  Financial entities	Number of records of card use Indicators of use/location/region Number of IDC shares Number of visitors with IDC Correspondence, employability and sharing of IDC Number of participating cultural entities	For the duration of the plan:  Programme preparation: 2019-2020  Pilot implementation: 2020-2021  Implementation/Monitoring: 2021-2024  Assessment: 2024
<b>Legislation</b>	Analyse the Patronage Law  Propose legislative clarification of copyright, related rights and exhibition in educational contexts  Review regulation concerning age rating of performances	i) Create an interdisciplinary work group to analyse the use of various legal tools that have an impact on cultural creation, production, access and enjoyment ii) Educate and advise citizens about the Patronage Law iii) Facilitate access to and dissemination of films and documentaries, in formal and informal educational contexts iv) Adapt legislation concerning access to performances to the needs of different segments of the public v) Involve public and private entities in financial participation and in supporting measures for the benefit of access to, enjoyment of and education for the arts and heritage	Ministry of Education Ministry of Culture Ministry of Finance  Institute of Cinema and Audiovisual (ICA) Portuguese Film Library  General Inspection of Cultural Activities (IGAC) Portuguese Society of Authors (SPA)  National Cinema Plan (PNC) Theatres and Cinemas	Number of projects funded under the Patronage Law  Number of audiences at performances  Number of educational initiatives that use artistic products protected by the Law on Copyright and Related Rights	Implementation of the work group: 2019-2020  Presentation of results: 2020  Legislative changes: 2021
<b>Business organisations' cultural commitment</b>	Ensure the participation and support of businesses in culture and the arts in their region, their Km <sup>2</sup>	i) Involve businesses and their partners in the cultural programme of the region, including their spaces, resources and remits in cultural circuits ii) Creatively train their employees iii) Stimulate business funding of cultural projects in the region iv) Promote a culture of corporate volunteering in cultural and artistic areas and projects v) Hold tourism businesses accountable for the preservation and promotion of heritage	Business organisations  Local authorities  Technology parks  Cultural and artistic entities	Number of planned actions  Value of funding	For the duration of the plan:  Diagnosis and dissemination: 2020  Project implementation: 2021-2024  Assessment: 2024
<b>Consultancy</b>	Provide consultancy, supporting the execution of courses of action defined in the Plan and other actions that promote access and enhance the enjoyment of their audiences		Entities that collaborate with the NPA	Number of consultancies	2020-2024
<b>Monitoring and Evaluation</b>	External assessment of project processes and results		Research centre	To be confirmed	For the duration of the plan

<sup>1</sup> Cultural trajectory and learning of citizens as participants, users and creators of artistic processes and works

# AXIS B. EMPOWERMENT

## PROGRAMME: PHILOSOPHY AND TRAINING

**Support, produce and disseminate critical reflection on the areas of the Plan**

**Invest in the initial and continuous training of formal and informal teachers and educators, mediators and artists**

**Provide training in the use of questioning pedagogies that promote self-discovery, collaboration and communication**

## OBJECTIVES

**Develop artistic and pedagogical concepts, practices and processes that promote creativity and critical thinking**

**Publish a collection of books – The NPA Collection – featuring essential texts in the areas of art, education and community**

**Create an editorial line of teaching resources, both physical and digital, with a focus on transversal content in the curricula of the various disciplines of basic education (years 7-9 and secondary school)**

**Offer accredited and credited on-site and distance learning courses (MOOCs)**

**Support research in the field of studies about art, community and citizenship**

**Enable the mobilisation of key content established in the National Education Strategy for Citizenship**

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>Porto Santo School</b>	In a former Porto Santo primary school (designed by architect Chorão Ramalho), in the Autonomous Region of Madeira, establish a programme of initiatives dedicated to research and critical reflection on culture and education: artistic pedagogical content, contexts and practices	i) Organise an annual meeting, in the form of a think tank, to discuss international and national policies in the areas of culture and education ii) Organise laboratory residencies for artists who want to work on projects related to the community/school iii) Organise thought residencies for: - NPA scholarship holders - Researchers developing theses in the thematic sphere of art and community - Authors writing articles, essays or books in the working areas of the Plan	Regional Secretariat of Education of Madeira Regional Directorate for the Public Administration of Porto Santo Porto Santo City Council Porta33 Association National and international think tank members Researchers Artists Local associations	Funding of the bid project EEA – Grants Number of resident artists, researchers and scholarship holders Assessment/impact of international meetings Number of activities with the local community	For the duration of the plan:  Application: 2019-2020  Implementation: 2021-2024  Assessment: 2024
<b>NPA Collections</b>	Create three editorial lines that reflect NPA issues in partnership with the Portuguese Mint and Official Printing Office	i) Collection of essential texts: in the area of art and community – philosophy, anthropology, sociology, cultural policy ii) Specific public collection – promotion of access to the arts for children, young people and teachers iii) Collection and teaching resources	Portuguese Mint and Official Printing Office  Authors / Multidisciplinary teams	3 to 6 annual publications	Content development and publication 2020-2024
<b>Heritage and Arts in Educational Courses</b>	Promote the appreciation of the arts, artistic expressions and heritage, in basic training and in post-graduate and masters courses	i) Introduce, as appropriate, more hours or disciplines of aesthetic/artistic/patrimonial education in training courses for teachers and educators ii) Increase the role of the arts and heritage in inclusive education	Higher education and vocational training institutions Universities  Schools of higher education  Training centres	Number of hours and disciplines created and implemented  Number of courses and trainings carried out  Number of accreditations	Diagnosis: 2020  Implementation: 2021-2024  Assessment: 2024
<b>NPA Academy</b>	Train teachers, mediators and coordinators of the School Cultural Project in teaching the arts and heritage and the use of tools proposed by the Plan  Promote and facilitate the transversality of languages and content and diversity of ways of teaching and learning  Support educators in teaching content listed in the National Strategy for Citizenship through the arts  Enrich the cultural references of mediators and students	i) Create a range of courses and accredited training in areas involving the implementation of the NPA (including courses in digital format – MOOCs) ii) Prepare a group of NPA instructors (teachers, artists, mediators) trained to mobilise its content and methodologies iii) Train technicians for the Creative Tutoring project iv) Accompany artists on residencies in schools <sup>1</sup>	Artists Teachers Mediators Schools Cultural institutions	Increase of school/local community collaboration Number of transversal projects Assessment of students and schools Number of travelling exhibitions Number of 'art and community' participative exhibitions	For the duration of the plan:  Diagnosis: 2020  Implementation: 2021-2024  Assessment: 2024
<b>NPA Scholarship</b>	Support theses in the areas of: art, education and community	Establish a NPA scholarship	Higher education and vocational training institutions Students of higher education Foundations Businesses	Number of applications  Number of scholarships awarded	Implementation: 2021-2024
<b>Conferences</b>	Organisation of regional/national/international conferences, with the aim of disseminating and debating the concepts, practices and contexts in the NPA scope of action  Dissemination of innovative methodologies in the educational fields of creativity	i) Together with the Portuguese Museum Network (RPM), organise the National RPM Meeting, under the theme 'art and community' ii) Participate in conferences to introduce the NPA and promote its vision, programmes, projects and measures iii) Organise a conference programme to promote and reflect on emerging pedagogies in the areas of teaching creativity, the arts and cultural practices	Portuguese Museum Network (RPM)  Universities Research centres Researchers  Cultural institutions  Artists Mediators Teachers Students	Number of conferences organised  Number of participants in conferences and seminars	For the duration of the plan

<sup>1</sup> Consider the experiences and results of Project 10x10 (Gulbenkian Foundation) and other similar projects in Portugal.

## AXIS C. EDUCATION AND ACCESS

### PROGRAMMES

- I UNDISCIPLINING SCHOOL
- II KM<sup>2</sup>: ART AND COMMUNITY
- III COMMUNICATE 360°

Guarantee access to the arts for all citizens, encouraging the active and distinct participation of all

Propose the presence of the arts in schools in diverse ways, including their use as a pedagogical, creative and transversal resource to approach the content of different disciplines

Take into consideration the specificity of the local, different communities and the agents who work there already

Promote actions, mapping and communicating their existence

### OBJECTIVES

Take advantage of the creative and undisciplined power of the arts to change the education system, making it more transdisciplinary and open to different learning profiles

Contribute to academic achievement, personal development, continuation of studies and integration into active life

Foster collaboration between artistic agents, the education community and other actors in order to design teaching and learning strategies that contribute to an integrated curriculum based on consolidated management of knowledge and cultural experience

Connect schools to their surrounding social context

Promote recognition of the value of cultural differences and dialogue between cultures and of diverse voices, territories and resources

Support initiatives that stimulate individual and collective creation, in their multiple forms and expressions, bringing together artists and non-artists

Create an online platform (NPA portal) to bring together information and to map and raise awareness of the offer of art-education and art-community in the country

Increase the circulation of projects and works of art-education and art-community in the country, so that they can be enjoyed by a greater number of citizens

Connect institutions, artists, projects and works

Produce teaching resources and provide them on digital platforms



# I UNDISCIPLINING SCHOOL

Reinforce the identity of each school group considering their territorial, social and cultural context

Connect school, curriculum, content, territory, community, heritage and local culture

Promote connected, open and creative schools, in line with:

UN Sustainable Development Goals

OECD 2030 Education Goals

Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education

UNESCO recommendations on the importance of art and heritage in education and community life

Students' Profile by the End of Compulsory Schooling

Curricular frameworks approved by Decree-Law no. 55/2018 of 6 July

Decree-Law no. 54/2018 of 6 July, on inclusive education

National Education Strategy for Citizenship

- 1 The PCE coordination team will be responsible for producing: School Group-Culture ID: survey of sociocultural institutions of the region; linking the PCE with the PEM.C-E; managing the PCE advisory committee; coordinating teaching and non-teaching teams and articulating projects with the artist in residence.
- 2 Including: PCE coordinators; members of the education community (students, teachers and non-teachers); members of the community/region; representative of local authority; representative of parents/tutors; artist in residence; school library coordinator; class presidents' coordinator; cultural mediators of the region; and local museum representative, among others, according to the defined ID.
- 3 This is not a teacher. It is an artist who assists teaching staff in the development and implementation of the PCE; a consultant, proponent and protagonist of change who adapts to the school and whose degree of participation may vary.
- 4 Tasks to be carried out: support PCE coordinators, assist coordinators and teachers of citizenship and development and other disciplines, diagnose school needs, propose transdisciplinary projects to be developed with the education community, teachers and non-teachers, create workshops and artistic clubs where appropriate.
- 5 Creativity, critical thinking, communication and collaboration.
- 6 H. Gardner: Linguistic, logical-mathematical, inter- and intra- personal, musical, kinaesthetic and naturalistic intelligences.
- 7 Human rights, gender equality, interculturality, sustainable development, environmental education, health, sexuality, media, institutions and democratic participation, financial literacy and education for consumption, road safety, risk, entrepreneurialism, the world of work, security, defence and peace, animal welfare, volunteering.
- 8 Adaptation to the school universe of the 'Do it' project created by curator Hans-Ulrich Obrist.
- 9 For example: Cinemas, cultural centres, libraries, museums, heritage sites, studios, rehearsal rooms, artisan workshops, daycare centres, nurseries, public spaces, nature parks, etc.

## AXIS C. EDUCATION AND ACCESS

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>School Cultural Project (PCE)</b>	<p>Create a School Group-Culture ID: cultural, patrimonial and artistic identity of educational territories</p> <p>Create the position of PCE Coordinator in each school group<sup>1</sup></p> <p>Use the School Group-Culture ID and PEM.C-E to define PCE action proposals:</p> <p>i) Link the PCE with the sociocultural context of the school group and surrounding environment/territory of implementation/education and cultural communities</p> <p>ii) Design the PCE according to the needs and peculiarities of the region</p>	<p>i) Link the PCE with the School Education Project</p> <p>ii) Integrate the PCE with the Annual Activity Plan</p> <p>iii) Define the profile of the PCE Coordinator</p> <p>iv) Establish the PCE Advisory Committee<sup>2</sup></p> <p>v) Encourage the participation of communities in the PCE through sponsorship, patronage, and other forms of collaborative funding</p>	<p>Ministries of Education/ Directorate-General for Education and Directorate-General for Schools</p> <p>School groups, schools and training centres</p> <p>Local authority</p> <p>Education community</p>	<p>Number of actions developed in the Annual Activity Plan</p> <p>Number of Artist in Residence projects</p> <p>Number of PCE curricular and extra-curricular activities</p> <p>Impact assessment in students' learning and cultural habits</p> <p>Number of transdisciplinary projects</p>	<p>For the duration of the plan:</p> <p>Programme preparation and implementation of pilots: 2019-2020</p> <p>Implementation/ Monitoring: 2020-2024</p> <p>Assessment: 2024</p>
<b>Artist in Residence Project<sup>3</sup></b>	<p>Implement the Artist in Residence Project in interested schools/school groups within the framework and scope of the project</p>	<p>i) Anticipate the adaptation of school spaces for studios, where possible</p> <p>ii) Establish a contract with the artist in residence<sup>4</sup></p> <p>iii) Aid the coordinators and teachers of the curricular component of citizenship and development and propose projects in the scope of content defined in the National Education Strategy for Citizenship</p> <p>iv) Introduce artistic processes and practices to the curriculum, pedagogy and didactics, with regard to management of content and skills and methodologies used</p> <p>v) Develop student's transversal skills considering: 4Cs<sup>5</sup>; learning styles; multiple intelligences<sup>6</sup></p>	<p>PCE coordinator</p> <p>Artist in residence</p> <p>Artistic entities</p> <p>Parents/tutors and families</p> <p>National Reading Plan/National Cinema Plan/Aesthetic and Artistic Education Programme</p> <p>School Library Network Programme/ Portuguese Museum Network</p> <p>Culture and heritage facilities</p> <p>Businesses</p> <p>Universities</p> <p>Polytechnics/schools of higher education</p> <p>Researchers</p> <p>Educationalists</p> <p>Intermunicipal communities</p>	<p>Number of teaching resources produced</p> <p>% of academic achievement</p> <p>Number of activities carried out abroad</p> <p>Project assessment</p> <p>School assessment</p>	<p>Implementation/ Monitoring: 2021-2024</p> <p>Assessment: 2024</p>
<b>Citizenship: Do it</b>	<p>Create an editorial line of digital teaching resources that connect the arts to other content</p> <p>Provide online resources on the NPA portal</p>	<p>i) Mobilise the content of the curricular component of citizenship and development<sup>7</sup> for the creation of transversal teaching resources and tools for teachers and students</p> <p>ii) Progressively expand the offer of resources to other disciplines</p> <p>iii) Produce the publication 'Do it - Schools'<sup>8</sup> with the collaboration of artists and proposals of artistic and participative activities in schools</p>	<p>Culture and heritage facilities</p> <p>Businesses</p> <p>Universities</p> <p>Polytechnics/schools of higher education</p> <p>Researchers</p> <p>Educationalists</p> <p>Intermunicipal communities</p>	<p>Content development and publication 2019-2024</p> <p>School assessment</p>	<p>For the duration of the plan:</p> <p>Content development and publication 2019-2024</p> <p>Assessment: 2024</p>
<b>Diversion: Go out to Come in</b>	<p>Guarantee that every class in the scope of the PCE carries out at least one activity outside school each term</p>	<p>i) Promote the diversification of learning contexts, specifically informal ones, linking the school to cultural and social institutions and cultural and natural heritage sites</p> <p>ii) Strengthen the school-community relationship, improving consistency and relevance</p> <p>iii) Use the Artistic Education Supplement to implement projects, proposals and expressions</p>	<p>Businesses</p> <p>Universities</p> <p>Polytechnics/schools of higher education</p> <p>Researchers</p> <p>Educationalists</p> <p>Intermunicipal communities</p>	<p>For the duration of the plan</p>	<p>For the duration of the plan</p>
<b>Open</b>	<p>Explore instruments of curricular flexibility for a regular organisation of the school calendar and timetables that enable the realisation of projects defined in the PCE and Citizenship Project: Do it.</p>	<p>i) Develop active, constructive and critical pedagogies that promote autonomy/emancipation</p> <p>ii) Programme in-school activities: performances, masterclasses, workshops, debates with the presence of specialists, artisans, artists, artistic entities</p> <p>iii) Transform working environments, redesigning the classroom and school spaces</p> <p>iv) Diversify collaborative learning strategies through mentoring/tutoring regimes, project methodology (Design Thinking strategies)</p> <p>v) Provide contact for students and teachers with different manifestations of art and heritage</p>	<p>Businesses</p> <p>Universities</p> <p>Polytechnics/schools of higher education</p> <p>Researchers</p> <p>Educationalists</p> <p>Intermunicipal communities</p>	<p>For the duration of the plan</p>	<p>For the duration of the plan</p>
<b>Creative Tutoring</b>	<p>Create tools and strategies that contribute to the inclusion of students with specific tutorial support</p> <p>Invest in the training of teaching and non-teaching technicians in areas of creative education</p>	<p>i) Design and provide learning support strategies and tools in schools that use artistic methodologies and that acknowledge the differentiation of languages, skills, intelligences and ways of building knowledge</p> <p>ii) Train teachers and specialised technicians in the use of proposed strategies and tools</p>	<p>Businesses</p> <p>Universities</p> <p>Polytechnics/schools of higher education</p> <p>Researchers</p> <p>Educationalists</p> <p>Intermunicipal communities</p>	<p>For the duration of the plan</p>	<p>Diagnosis and implementation 2021-2024</p> <p>Assessment: 2024</p>

## II KM<sup>2</sup>: ART AND COMMUNITY

Give a voice to people, organisations and communities, making them accountable for their cultural Km<sup>2</sup>

Contribute to territorial recognition and cohesion

Promote projects of cocreation between artists and communities, particularly more vulnerable populations

Promote the involvement of the education community in the local community

Disseminate good practices in the Plan's areas of action

Provide dialogue between artists, arts students and the cultural heritage of regions of the interior of the country, involving local communities

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>Project Move: Creative Field</b>	Provide access and dialogue between artists, communities and heritage, for the benefit of enjoyment, creation and cocreation in contexts of immersion  Promote cultural heritage of regions	i) Revive and update the defunct ANBA Aesthetic Missions Residency Programme ii) Organise artistic excursions for students of higher education in the arts (visual arts, dance, music, theatre, cinema, etc.), architecture and design iii) Stimulate cultural and artistic projects with educational and intergenerational components, which can combat isolation of regions and citizens and cultural alienation	National Academy of Fine Arts (ANBA)  Universities and higher education institutions that offer courses in artistic areas  Local authorities  Local communities	Number of projects and works  Number of applications  Number of partner entities  Impact of relationship with communities	Implementation: 2021-2024  Assessment: 2024
<b>Project Create+</b>	Promote projects of social inclusion through the arts Combat the isolation of elderly people and cultural alienation	i) Develop artistic activities for seniors ii) Promote the integration of citizens who are unemployed or at risk of exclusion in the scope of actions carried out with NPA partner entities	Institute of Employment and Vocational Training (IEFP) Local authorities Intermunicipal communities Regional Coordination and Development Commissions Idade + (Age +) Cultura para Todos (Culture for All) Cultural and artistic entities Seniors, the unemployed and other participants	Number of initiatives and actions carried out  Number of participants	Diagnosis and implementation: 2021-2024  Assessment: 2024
<b>NPA Festival/ Biennial</b>	Promote the organisation of a NPA festival/biennial	i) Organise a festival with activities/exhibitions/performances spread throughout the country, with institutional partners, on the themes of art-community and the art-education exchange. The first festival will be dedicated to the recognition of past and current projects, and aims to disseminate good practices, which should be recognised and replicated	School groups Local authorities Teachers Students Education and culture professionals Artists Cultural and artistic organisations Educationalists National Cinema Plan (PNC) National Reading Plan (PNL) School Library Network Programme (PRBE) Aesthetic and Artistic Education Programme (PEEA) Portuguese Museum Network (RPM) National Sound Archive (ANS)	Number of actions carried out  Numbers of audiences	October 2021 / October 2023
<b>NPA Award</b>	Attribute the NPA Award annually	Award works or projects: i) which exhibit the social and educational dimension of the arts and heritage ii) which reflect the NPA's mission iii) which promote community access and participation		Public recognition of the award	Annually for the duration of the Plan

## III COMMUNICATE 360°

Design and implement NPA Communication Plan

Create a platform for the dissemination and mapping of artistic and cultural proposals with a social and educational dimension

Connect institutions

Provide teaching resources

Promote the circulation of artistic projects

Catalogue the existing programme of cultural and artistic education in each council/local authority

MEASURES	COMMITMENTS	ACTION	ENTITIES INVOLVED IN EXECUTION	RESULTS INDICATORS	SCHEDULE
<b>NPA Portal and Newsletter</b>	Design NPA Portal and Newsletter to: i) provide information ii) promote NPA actions iii) provide resources iv) find spaces, companies, artists and projects in the territory that develop the art-education and art-community relationship v) connect projects and partners	i) Provide information about the NPA's mission and work ii) Promote the circulation of projects and works that develop the art-education and art-community relationship iii) Map available spaces and facilities in each region iv) Locate and catalogue available resources v) Encourage shared projects, coproductions, circulation of projects and collaboration between entities and programmes	Ministry of Culture/ Ministry of Education  Aesthetic and Artistic Education Programme / National Reading Plan/ National Cinema Plan School Library Network Programme/Portuguese Museum Network  Media  Social media	Number of views of the portal  Number of downloads of resources  Number of subscriptions to the newsletter  Number of communication campaigns and initiatives  Amount of content created and disseminated	Design: 2019-2020  Launch of pilot: 2021  Development with portal available: 2022-2024
<b>Be Present</b>	Design and implement NPA communication plan  Create partnerships with the media  Be present on social media  Create and disseminate content related to the Plan's vocation and strategic objectives	i) Design and carry out the NPA communication plan with national campaigns (physical and digital) disseminated throughout the territory ii) Promote artistic projects and cultural patrimony iii) Spread the personal testimonies of people with public recognition iv) Promote initiatives/good practices in the art-community and art-education relationship v) Give a voice and public presence to young people and the way they experience and relate to the arts vi) Create communication content in a participative way vii) Participate in social media, in particular those most used by young people	Schools Cultural institutions  Public figures	Number of collaborations	For the duration of the plan

# What can art do?



Aware of the limits of culture and the fragile power of artworks, without illusions of redemption, we reformulate a quote by Jean-Luc Godard about cinema – which he in turn took and adapted from Emmanuel Joseph Sieyès, referring to the Third Estate:

**What is art?  
Nothing.  
What does it want?  
Everything.  
What can it do?  
Something.**





**Authors**

National Plan For The Arts Executive Committee  
Paulo Pires do Vale – Commissioner  
Sara Barriga Brighenti – Deputy Commissioner  
Technical Team  
Maria Amélia Fernandes  
Maria Emanuel Albergaria  
Carla Faria Augusto

**Graphic Design**

Change is Good

Font Azo Sans 2

R-Typography

**Printing**

Gráfica Maiadouro

**Translation**

Kennistranslations (Theodora Bradford)

Print run

1000 copies

Lisbon

March 2021

Campo Grande, 83- 1º  
1700-088 Lisbon  
T (+351) 215 837 627  
info@pna.gov.pt

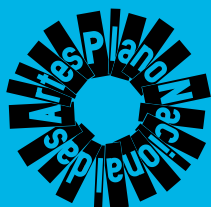


 REPÚBLICA  
PORTUGUESA

CULTURA

 REPÚBLICA  
PORTUGUESA

EDUCAÇÃO



**Campo Grande, n.º 83 – 1.º**  
**1700-088 Lisboa**  
**T (+351) 215 837 627**  
**info@pna.gov.pt**  
**www.pna.gov.pt**