



CULTURAL PANDEMIC

the impact of Covid-19 in the cultural sector of Portuguese-speaking countries



THE SYNTAX OF A COMPOUND SUBJECT

Circulador is a research platform dedicated to promoting the cultural production, and analyzing mobility and artistic exchange, as well as the policies that govern cultural economy in Portuguese-speaking countries. With the main mission of publicizing the way through which the agents of this shared language space operate, it seeks to provide visibility to the cultural diversity that weaves the networks among its main urban centers with the rest of the world.

In the Portuguese language, the study of words, their arrangement and the way they relate to each other within sentences is called syntax. From the analysis of the disposition of different elements in a structure, and the possibilities of meaning that their connection presents and enunciates, we are able to perceive beyond the individuality of each element the functionality of a connected system, in which the possibility of mutation is also a constant. Also, the identification of the action that is performed, and who is doing that action, will always be crucial to understand and discover logics in the exchange of messages. In this sense, in addition to the verb, which is the driving force of an idea in motion, it is looking at the subject of the sentence that we can learn about the perspectives, specificities and details of what is practiced and presented in the form of discourse.

Looking at the cultural sectors in Portuguese-speaking countries however, we will find diverse subjects, syntactically independent and agents of their own circumstances of time and space. In the exercise of reflecting a possible collectivity, we propose here to think about the syntax of a compound subject, who from different nuclei articulates and exercises a coordinated action.

Connecting a territory dispersed in time and space—whose cultural heritage unites and the oceans separate—is a work that involves perceiving, listening and sharing. Talking about the economics of culture in a community that is diverse both culturally and in terms of its social and economic development, with asymmetric realities and contexts, poses the need of constantly redefining perspectives to deconstruct operational models. The effort of connecting these spaces involves the need to pursue and transmit an ever increasing amount of content, for their stories and narratives to travel further.

The last two decades have been marked by an increasing participation of the countries of the South in international cultural flows, with the consolidation of new centers of production, consumption and diffusion. Although these networks are still structured towards the North, the resizing of contemporary transnational dialogues is visible, which today are more plural and diverse. The year 2020, however, presents new challenges for the cultural agenda. The pandemic of the novel coronavirus has unleashed an unprecedented crisis, strongly impacting the cultural sector globally and exposing the fact that the diversity of cultural expressions is, more than ever, under threat.

It was from the metropolis of Wuhan, in China, that the new virus quickly spread along the paths of a hyper-connected and constantly moving world, and within a few weeks its epicenter was dislocated from Asia to the Americas. Struggling with a highly transmissible disease and an overpowering number of infected people and fatal victims, the health crisis that ensued forced the world's largest economies to abruptly step on the brakes. Large metropolises emptied and plunged into an unprecedented silence, with almost one billion people entering forced or voluntary confinement between January and June 2020. The health crisis confronts humanity with a unique moment in its history, as it turned into a serious economic crisis, exposing and deepening the greatest weaknesses and problems of the neoliberal project and the entire global system of interdependent production and consumption chains, marked by mounting inequality.

After long periods of confinement that followed different strategies and guidelines, with profound economic and social impacts, especially in developing countries, the world cautiously resumes activities in a new normal. Amid new rules for social coexistence and displacement, governments and society tread carefully in new territory, seeking to resume economic activities to mitigate damage and prevent total economic meltdown. In a scenario of uncertainty, in which a vaccine may still take years to complete, the situation is constantly compared to the harshest times of the 20th century, such as the Spanish Flu, the Great Depression and World War II.

In addition to the need for rapid adaptation of national health systems in the face of the pandemic of a new virus, the generalized suspension of activities poses unprecedented challenges to many sectors, both in terms of scale and depth. In this scenario, the cultural sector, whose primary elements are proximity, connection and constant exchange with the public, is undoubtedly one of the most affected areas. Theaters, concert halls, museums, galleries and cinemas were the first to close and will be the last to be able to resume their normal activities.

The pandemic crisis also accelerates the trend towards the digital sphere. In this urgent redefinition of spaces, the impossibility of a complete transition of the arts to the online universe is exposed, raising questions about its monetization for culture workers, and also about democracy and sovereignty on digital spaces. Although the virtual allows connections and synchronicities of different times and places, creating new spaces and ever changing speeds, it can also exclude significant portions of the world population from exercising their cultural and economic rights.

The crisis leaves bare, above all, the fragility of the cultural sector, which has historically suffered from underfunding and instability, and is plagued by deeply fragmented policies in the different spheres of public administration, as well as within the sector itself, in addition to the irregular and precarious working conditions of its professionals. This is even more true in developing countries whose institutions, systems, structures and policies for culture are in much more delicate situations. A growing crisis in global governance also affects the involvement of international organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the World Health Organization (WHO) itself, whose guidelines, conventions or recommendations are met with barriers.

The culture contributes with US\$ 2.2 billion annually, and employs around 30 million people worldwide—representing 3% of the world economy.¹ It is essential that we understand the productive chain that supports an entire professional sector, seeing it as a real driver of socioeconomic development. It is equally essential that culture is perceived as central in the recovery efforts and in the reconstruction process during the pandemic and after it.

In this perspective, the #CULTURE2030GOAL² campaign, which brings together different cultural networks in the world working to include culture in the 2030 Agenda for Sustainable Development, launched a very important manifesto on May 21, 2020, calling for culture to fulfill its potential in response to the COVID-19 pandemic. Drawing attention to the imminent risk to the wide diversity in the manifestations and practices of culture, in its form and content, the manifesto calls for social well-being, solidarity and sustainability to be at the center of short- and long-term cultural policies, and demands centrality for the instruments of international cultural cooperation in building more resilient communities. At a time when the cultural sector faces the need to reinvent itself completely, looking into the future ensures us that the challenges that have always existed will be even greater.

Following this orientation, we look at the specificities of the cultural sector in Portuguese-speaking countries, not by collecting data extensively, but by listening carefully to the paths and processes of becoming of different cultural agents acting on and transforming their spaces. The scenario of serious crisis experienced on a global scale is particularly prominent in the group of countries we address here, and that find themselves at very distinct circumstances. The differences are revealed at the onset of the outbreak, its expansion and duration, passing through the economic and structural conditions to combat the epidemic, finally culminating

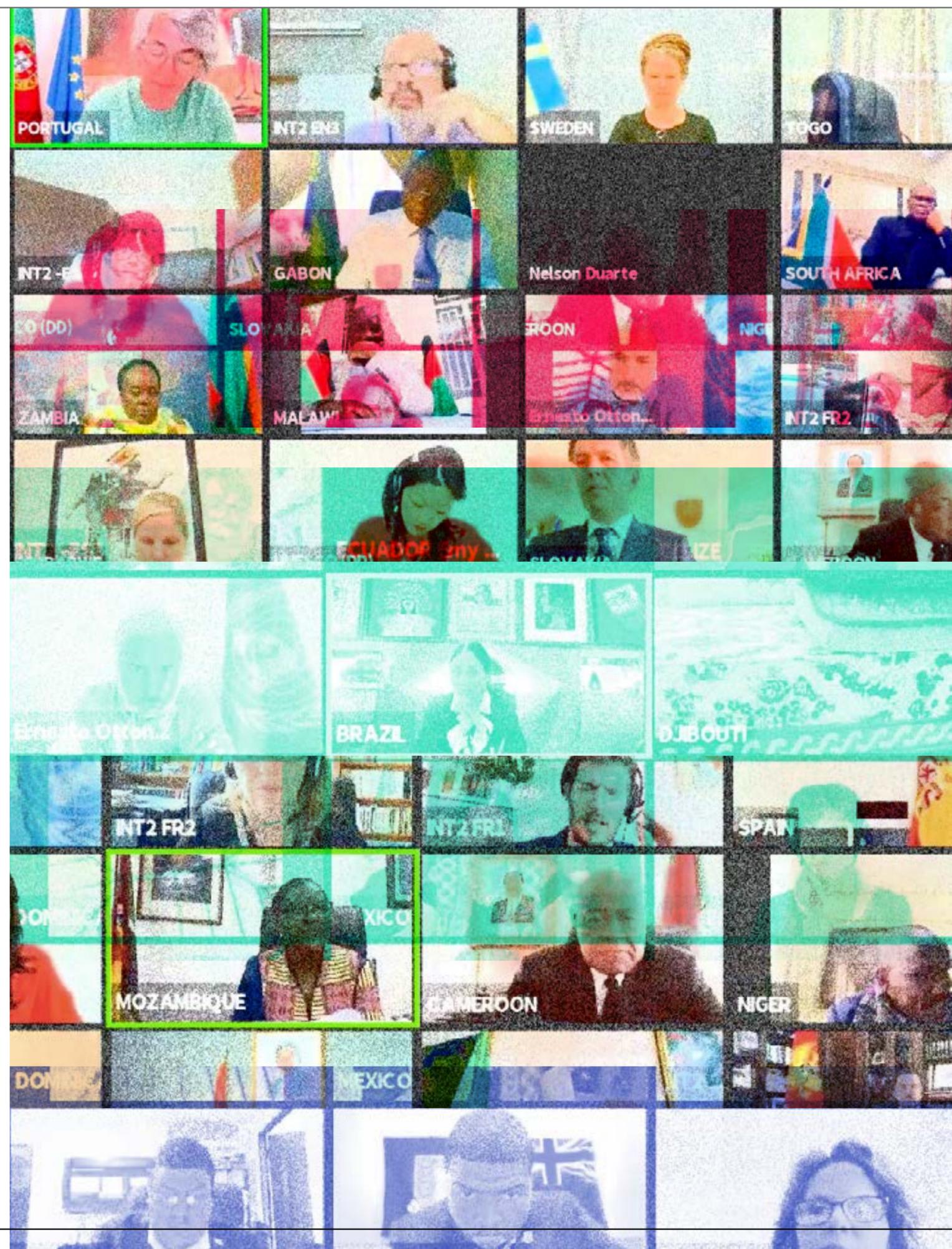
in the responses offered by the Governments and by civil society. The structural and historical discontinuity, as well as the absence of regulatory frameworks, laws and policies in relation to culture are important traits of this group of countries whose cultural sectors are, in general, creative not only when it comes to their practices, but also their very survival.

Via videoconferencing software, we talked, during confinement, throughout the month of May, with five professionals from the culture sector who run institutions focused on visual arts, dance, audiovisual, literature, and cultural mediation and audience engagement in Portugal, Brazil, Angola, Mozambique and Cape Verde.

In Angola, with Alice Cruz, manager of the audio department at **Geração 80**, an audiovisual production company based in Luanda. In Brazil, with Lia Rodrigues, choreographer and director of **Lia Rodrigues Companhia de Danças**, in Rio de Janeiro. In Cape Verde, with António Tavares, artistic director of **Centro Cultural do Mindelo (CCM)**, in Mindelo. In Mozambique, with Eduardo Quive, director of **LITERATAS – Revista de Artes e Letras de Moçambique**, based in Maputo. In Portugal, with visual artist Mónica de Miranda, artistic director of **Hangar – Centro de Investigação Artística**, in Lisbon.

With a more concentrated focus on the communities in which they are located, these institutions and projects share the common fact that they are centers of gravity and reference in their sector, contributing to the training and development of other professionals and people, as well as helping define a collective agenda. Getting closer to those who practice culture on the edge, more than a complete and technical overview of the impact of the COVID-19 pandemic in these countries, we seek to understand how these projects were affected in their practices, in their financial sustainability and in their strategies, as well as in their communities and surroundings, in order to know the specificities of each path. Throughout these pages, we can get a glimpse of the reality of complex capitals and metropolises and delve into the specifics of sectors that operate in different ways within the culture sector. Although not attempting to be an exercise in futurology, these conversations show us how important it is for us to remain attentive and present, ready for the next leap.

It is important, however, to offer the reader some context regarding the different systems in which each of our interviewees operates, so as to provide some initial perspective for analysis and understanding of the challenges they face.



1. UNESCO, 2015. <https://news.un.org/pt/story/2015/12/1533961-unesco-diz-que-cultura-emprega-295-milhoes-no-mundo>

2. Culture2030Goal campaign (2020), "Ensuring Culture Fulfills its Potential in Responding to the COVID-19 Pandemic", published in Barcelona, Brazzaville, Brussels, Buenos Aires, Montreal, Paris and The Hague on 20 April, 2020.



With 10 years of experience in the Angolan audiovisual sector, **Geração 80** is a production company which, dabbling in an unstable economic scenario and strongly dependent on the foreign market, knew how to find solutions and combine content production for ad agencies and corporations with high-quality artistic productions, increasingly recognized in the international scene.

The coronavirus crisis at the same time that impacted the dissemination and distribution strategy of the company's first fiction feature film, *Air Conditioned*, which had its international debut at the prestigious International Film Festival Rotterdam, presented different opportunities, such as the online initiative that brought together major international film festivals for the We Are One - A Global Film Festival, allowing the film to be accessed by people around the world. In this moment of crisis, as we will see, Geração 80 was also able to deepen the channels of communication and cooperation with government agencies in Angola, starting to produce and disseminate content for the national open television, opening perhaps a window of great importance for authorial production, the audience engagement and the structuring of the national market in a country with an incipient audiovisual sector.

But understanding the Angolan cultural dynamics also involves approaching its political and economic organization. Shortly after its independence in 1975, Angola experienced one

of the longest civil wars in history, motivated by the dispute for political control in the country. For almost 30 years, financing the war became the Government's top priority, which ended up neglecting investment in education and culture, thus hampering the sustained development of an institutional apparatus capable of enabling cultural consumption.

After the end of the war in 2002, Angola sets off in a process of national reconstruction, experiencing a decade of vertiginous economic growth, with ample participation of foreign capital and intense development of the oil industry. Despite advances with the creation of the Ministry of Culture in 2003, the creation of the Luanda International Film Festival (2008) and the enactment of the Cinema and Audiovisual Law and the Patronage Law (2012), the objective reality of the culture sector in the country points toward a yet unstructured and unstable setting.

In April 2020, already in the midst of the mounting pandemic of the novel coronavirus, the Ministry absorbed, as an austerity measure, the Environment and Tourism departments. The new head of the Ministry of Culture, Environment and Tourism is the biologist Adjany da Silva Freitas Costa, with

outstanding contribution in the preservation of biodiversity. However, the former Minister of Culture, Maria da Piedade de Jesus, is the current Secretary of State for Culture, and the one directly responsible, in the Ministry, for managing cultural policies in the country. She spoke about the measures against COVID-19 taken in Angola during the online meeting organized by UNESCO on April 22, in the context of the Forum of Ministers of Culture.³

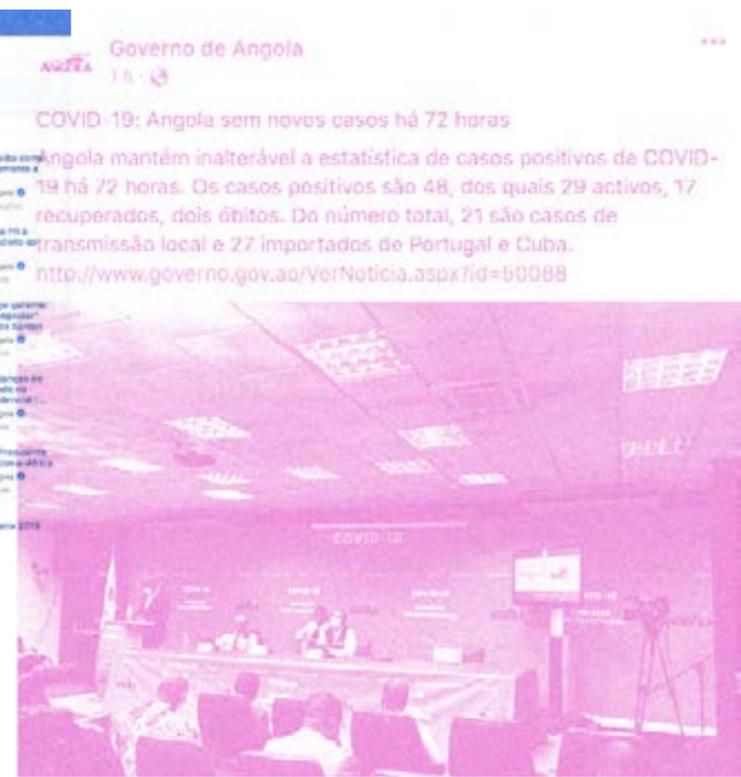
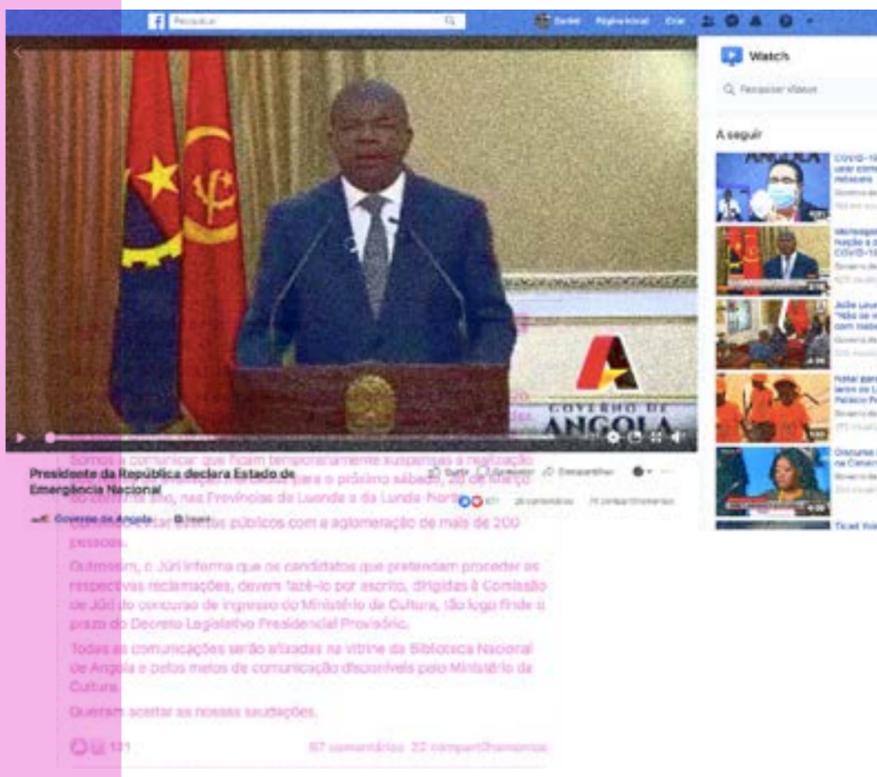
In her speech, the secretary listed the financial support actions taken by the government to meet the demands of the sector, such as the allocation of funds for cultural institutions, closed since the beginning of the state of emergency; the creation of a credit line to finance tourism and artistic and cultural activities; and the extension of fiscal terms and conditions for cultural agents. Maria da Piedade reinforced the important role that Angolan artists have in promoting fundraising initiatives. She also said that planning for the implementation of sanitary measures that would allow the reopening of facilities as soon as possible was in progress.

The minister announced, on May 19, that the 6,600 cultural and tourist agents registered

in the country's association record will receive baskets with staple foods as a way to lessen the effects of the pandemic, and that the Ministry has initiated talks with the industry's workers to propose appropriate solutions.⁴

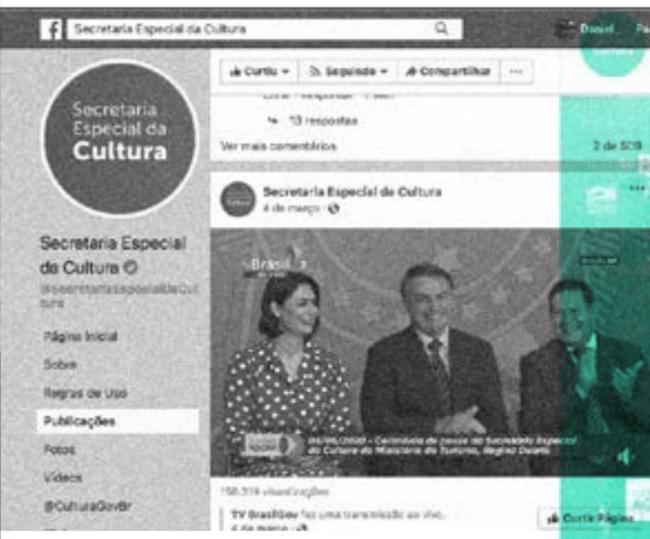
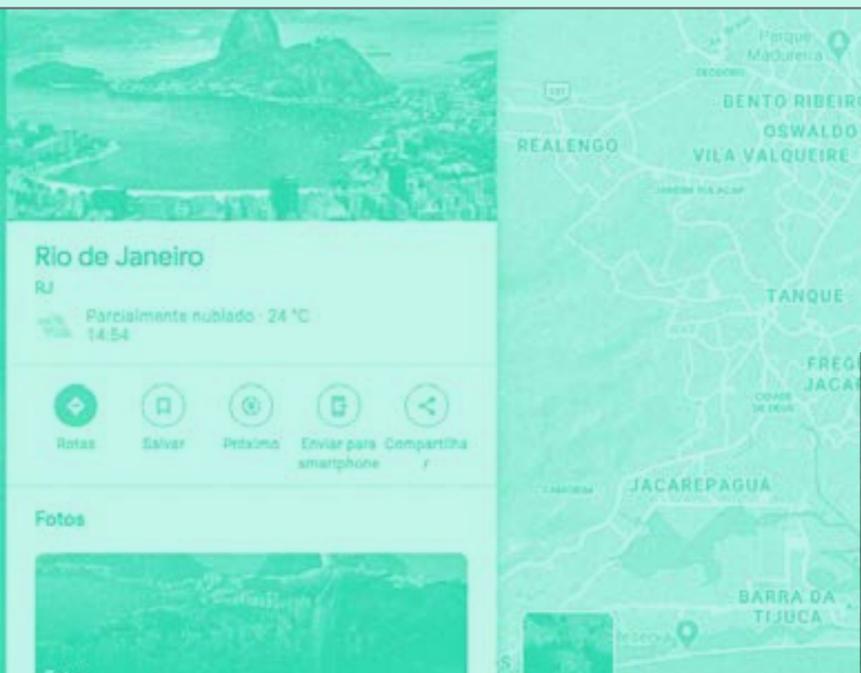
This set of responses, however, does not appear in the official communication of the Ministry of Culture, whose publications are scarce. Official communication is also absent from social networks, which usually follows a more dynamic pace.

In this setting, the affirmative stance of third sector associations and organizations in the country is noteworthy. An initiative worth mentioning is the Fundação Online project, created on March 24 by Fundação Arte e Cultura Online, as a response to the limitations imposed by the state of emergency, carrying out training activities in culture, streamed on social networks. Also with the production company Geração 80, it produced several educational materials to be broadcast on Televisão Pública de Angola (TPA). Together, they have already made more than 40 informative and entertainment films that seek to raise public awareness for the care needed to contain the spread of the virus.



3. <https://unesdoc.unesco.org/ark:/48223/pf0000373601>

4. Source: Portal de Angola



Nearly the same age as the Brazilian democracy, **Lia Rodrigues Companhia de Danças** has been established in Complexo da Maré, Rio de Janeiro, since 2003, constantly articulating international networks, in search of overcoming structural bottlenecks and the gaps left by the inconstancy of cultural policies in Brazil. It is largely due to the intense circulation, production and artistic cooperation in the international, and mainly European, markets that the Company guarantees and ensures the continuity of a project highly anchored in a specific territory and community, that is projected to the world.

Based at Centro de Artes da Maré, it develops internationally recognized work combining choreographic production with socio-cultural and political issues, making artistic creation and training through dance a tool for citizenship engagement. Comprising a series of favelas in the North Zone of Rio de Janeiro, Complexo da Maré is a complex territory that illustrates the inequality that characterizes Brazil and its challenges in facing the coronavirus pandemic.

After years of a state of exception, Brazil began its process of redemocratization in 1985. During the transitional administration of José Sarney, the first civilian to run the country after 21 years of military dictatorship, the Ministry of Culture (MinC) was created, established as an agency for the management of cultural policies and based on democratic ideals, seeking to separate itself from the history of censorship and propaganda that had marked the cultural scenario over the previous decades.

In October 1988, with the promulgation of the Citizen Constitution, the State was given the duty to guarantee the full exercise of cultural rights. However, in the 1990s, the Brazilian public sector went through progressive downsizing and de-bureaucratization, with the prioritization of tax incentive laws as a strategy to promote culture, and the two most important laws of the period are the Rouanet Law (1991) and the Audiovisual Law (1993).

Between 2003 and 2010, the administration of Luiz Inácio Lula da Silva sought to re-institutionalize cultural policy, creating mechanisms for popular participation in decision-making. For the first time, the Ministry of Culture was built with a high degree of specialization, transversality and capillarity, in a robust administrative structure that placed culture as a privileged agent for Brazilian socioeconomic development.

It was in this period that the National Culture System (SNC) was idealized and implemented, developed over the decade and resulting in the subsequent approval of the National Culture Plan (PNC), in 2010, created to suggest public policies for the sector for 10 years, regardless of changes in the administration.

The period during which the PNC was active, however, saw the progressive dismantling of the cultural sector. In May 2016, after the impeachment of Dilma Rousseff, the President in office Michel Temer announced the extinction of MinC, causing the organized civil society to mobilize against the measure, which prevented the ministry's closure. However, Jair Bolsonaro, elected to the presidency in 2018, in one of his first measures as head of the Executive branch, consummated the extinction, transforming it into the Special Secretariat of Culture (SEC). In addition to the budget reduction, the status of Secretary also meant less autonomy in developing cultural policy. Initially part of the Ministry of Citizenship, since November 2019 the SEC is part of the Ministry of Tourism. Thus, between 2016 and 2020, Brazil had eight different ministers and special secretaries at the head of the public administration of culture.

Amidst the rise in the far-right discourse, which increasingly reinforces the criminalization of artistic production, the coronavirus crisis finds the country completely at odds in terms of political guidelines, incapable of establishing a cohesive strategy to fight the pandemic. With a large portion of its population living in vulnerable conditions, the country became, in May, the second with the highest number of infected people in the world, and is struggling to implement social isolation measures in a territory of continental proportions. The current president, disagreeing with the effectiveness of confinement measures and systematic suspension of activities, confronts state governors and mayors on a daily basis, and denies the recommendations of WHO, a constant arm-wrestle between the different levels of Brazilian government.

Faced with the imminence of a major social crisis, on March 30 the National Congress approved emergency aid for informal, self-employed and unemployed workers—a category in which most of the cultural workers fit.

The Government is committed to providing, for three months, assistance in the amount of R\$ 600 reais, for up to two people from the same family. In view of the possibility of a prolonged crisis, the President confirmed in May the benefit may be extended, however the amount can be reduced. The program is not specifically targeted to culture workers, but former Special Secretary for Culture Regina Duarte claimed it as one of the top measures by her administration.

In this context, the SEC did not pay any greater importance to the impact of the crisis and as of the beginning of the pandemic, hasn't offered any special channel for management and dialogue with culture workers. On its online portal and through social networks, it operates with scarce official communications, and published, as a palliative measure, a Normative Instruction in the Official Gazette, establishing extraordinary procedures for raising funds, executing, rendering accounts and evaluating the outcomes of projects funded by the National Culture Support Program (Pronac).

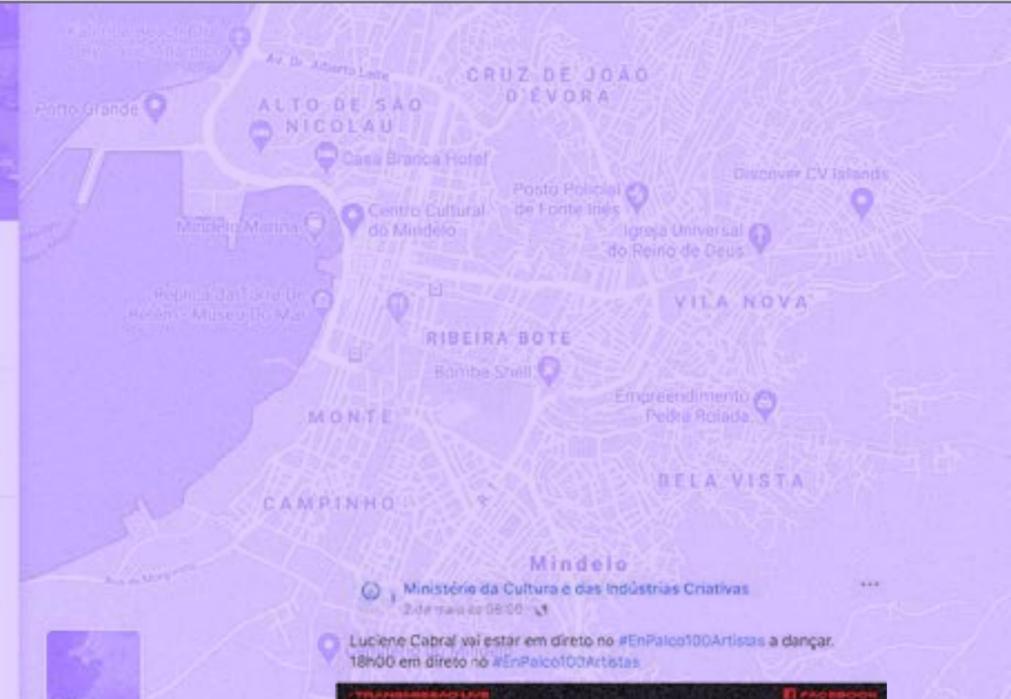
The secretariats of culture within states and municipalities have been seeking different ways of offering mechanisms to support the sector and its workers, especially through public notices and calls for projects, as is the case of such initiatives as *Teatros e Centros Culturais na Rede* (Theaters and Cultural Centers on the Web) and *Conexão Casas de Cultura 2020* (Culture Houses Connection 2020), of the Secretariat of Culture of São Paulo; the #CulturaEmCasa platform, of the Secretariat of Culture and Creative Industries of the São Paulo State Government; and the open call *Cultura Presente nas Redes* (Culture Present Online) of the Secretariat of Culture and Creative Economy of the State of Rio de Janeiro, among others.



Important Brazilian civil society initiatives, however, seek to bridge the gap left by the main body responsible for culture in the country. Among them, we highlight the research *Impactos da COVID-19 na Economia Criativa* (Impacts of COVID-19 on the Creative Economy), from the Creative Economy Observatory of Bahia (OBEC-BA), which, aiming to provide facts for decision-making in the public and private sectors, publishes biweekly newsletters with preliminary results and periodic analyzes, from consultations with more than 2,000 individuals and 1,000 organizations working in the Brazilian cultural sector.

The indifference in dealing with the needs of the artistic class has caused a stir and mobilization in the sector. In May, the #LeideEmergenciaCultural (#CulturalEmergencyLaw) movement started off social media campaigns, with the objective of pressuring the National Congress to approve the bill for the transfer of R\$ 3.6 billion from the central government to the states and municipalities, for emergency interventions in the cultural sector. Authored by congresswoman Benedita da Silva and presented by congresswoman Jandira Feghali, both from Rio de Janeiro, the proposal defines a series of guarantees and special conditions for culture workers, emergency income for informal professionals, monthly subsidies for the maintenance of artistic and cultural spaces and financing of public notices and open calls, as well as payment for goods and services for the sector. Called Aldir Blanc Law,⁵ the act was approved on May 26 in the Chamber of Deputies, having been subsequently approved in the Federal Senate, on June 4th, being now at the mercy of the presidential sanction of Jair Bolsonaro for its final approval.

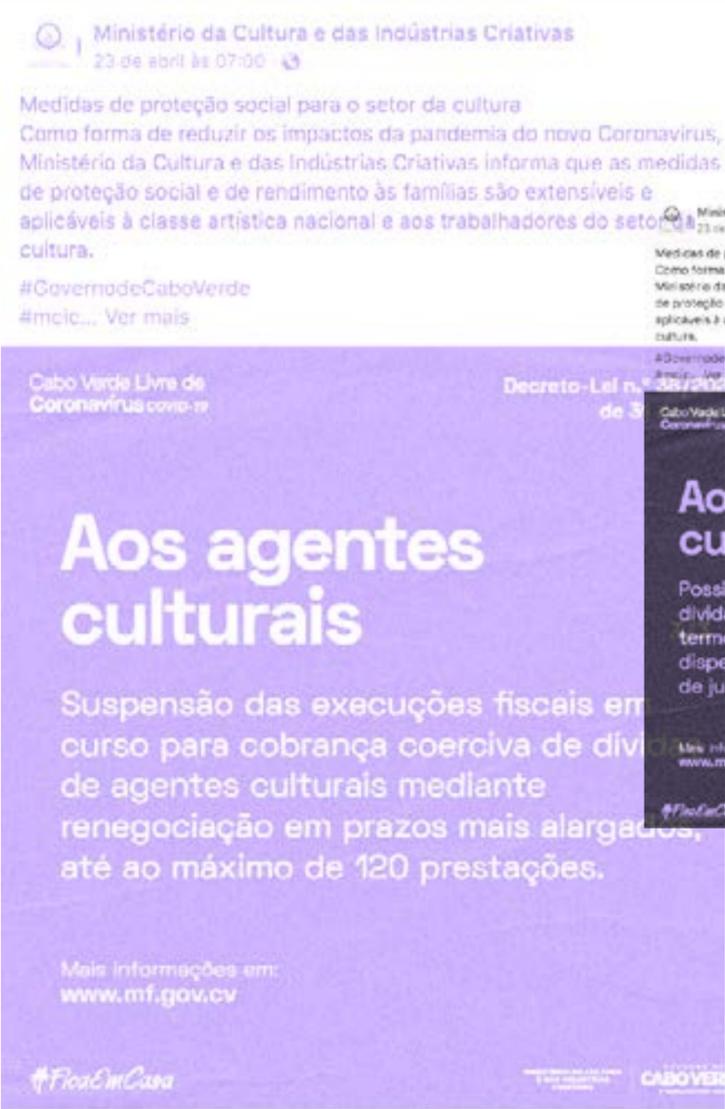
5. The law honors Brazilian composer Aldir Blanc, who died as a result of COVID-19.



Under the tutelage of the Cape Verde Ministry of Culture and Creative Industries (MCIC), **Centro Cultural do Mindelo (CCM)** offers a broad and diversified program, serving for years as an instrument of cultural mediation and audience engagement. Working in close cooperation with a comprehensive network of collaborators, it is an important space for the city's cultural life, and the closing of its doors during the quarantine imposed by the coronavirus crisis impacts the entire cultural scene of Mindelo.

Since the 2000s, the Government of Cape Verde has been implementing structural reforms, gradually bringing cultural and creative industries to the fore, through the formulation of policies, with an increasingly engaged Ministry. Based on a circuit of fairs, festivals and other events, with support for the circulation of artists, and the establishment of routes associated with the material and immaterial heritage of the country, the archipelago sees cultural tourism as a strategic economic asset. The investment in capacity-building, valuing the cultural diversity present on the islands, has strengthened this strategy for economic development, enabling sustained growth over the past few years.





in line with the main recommendations and normative instruments, and actively engaged with international organizations.

The connection with foreign countries, driven by the constant flow of tourists, exposes, however, the archipelago to greater vulnerability in the face of epidemics, and the impacts of COVID-19 were felt with the greater control of international borders. Still in January 2020, well before the arrival of the coronavirus in the country, Cape Verde's National Directorate of Health drew up a contingency plan to guide actions to fight COVID-19, following WHO recommendations. After the decree of a state of emergency on March 28, the government created emergency lines and direct support, in addition to monitoring portals with updates of diagnosed cases and ad campaigns to engage and raise awareness of the population. After the sharp decrease in the number of visitors to the islands, the cultural sector was also impacted by the closure of cultural institutions and the general halting of activities.

The country has gone through three crucial phases in its economic development since its independence in 1975. The first (1975–1989) emphasized policies for food, health and education for its population; the second (1990–2000) prioritized political democratization and market liberalization, and the third (2000–2010)⁶ sought to strengthen citizenship, with extensive modernization and institutional reforms.

In 2014, the United Nations Conference on Trade and Development (UNCTAD) presented an important report on Cape Verdean creative economies, recognizing the importance of political resolve in enabling structural changes and achieving a sustainable development model based on cultural expressions, highlighting the Strategic Intersectoral Plan for Culture (2010). Currently, the Ministry of Culture and Creative Industries (MCIC) also plays a prominent role in the country's internationalization strategy,

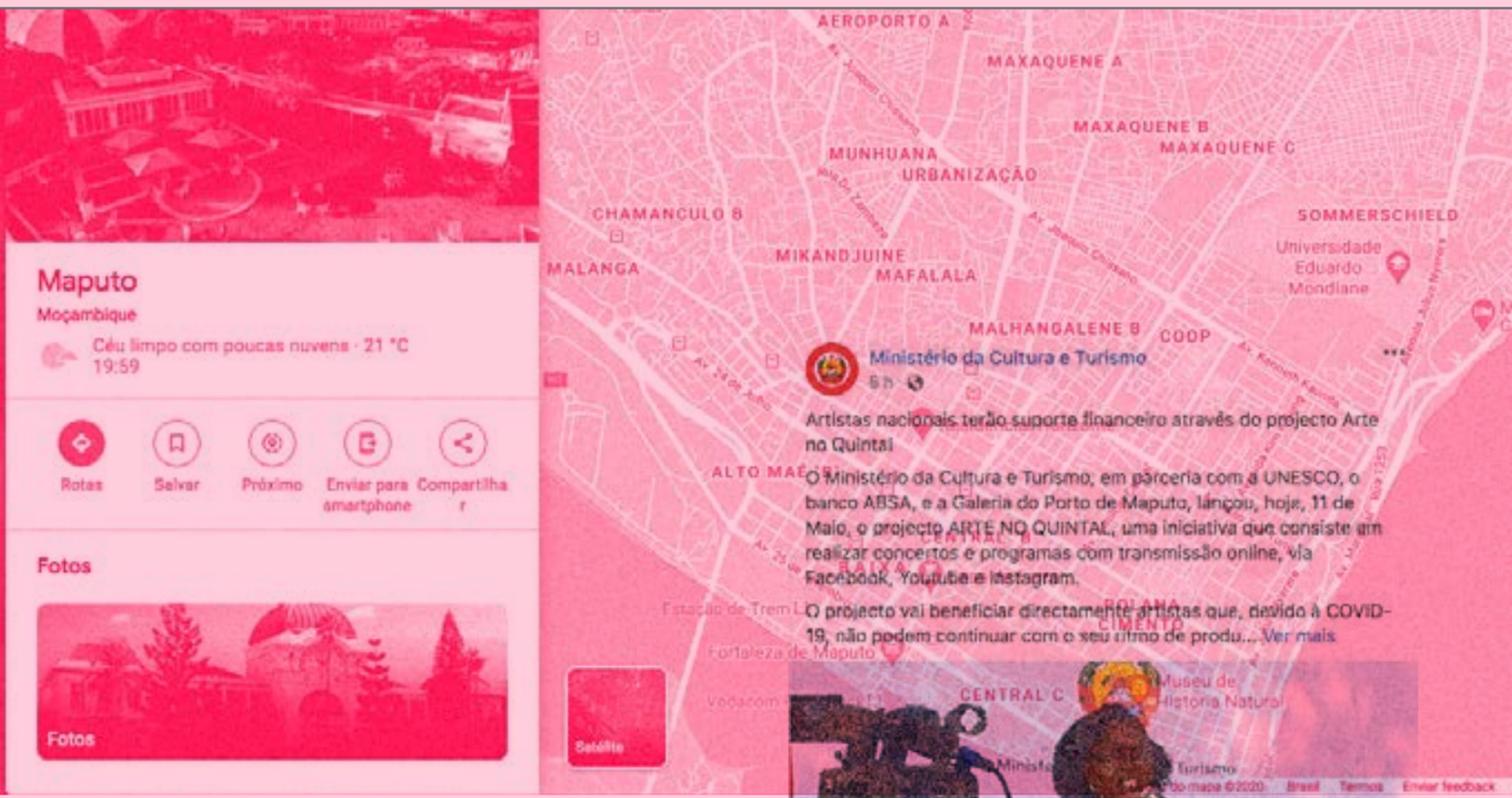
6. UNCTAD (2014).

Among the government measures aimed at supporting culture workers, it is worth mentioning the *EnPalco100Artistas* program, created through MCIC and implemented by Bureau Export Music Cabo Verde (BEMCV).

The program hires artists representing different artistic languages to perform from their homes and continue to get paid for their work in this moment of suspension. The first edition, which started in April, was very well received by the artistic community, and in May a second edition may receive financial aid from the European Union. In addition, according to the governmental resolution of March 30, culture workers registered with the Single Social Registry can request *Rendimento Social* (Social Income), an emergency lifeline for workers in the informal sector, which offers financial assistance proportional to their income, extension of tax payment deadlines, special conditions for debt negotiation and compensatory interest exemption for those who have fallen into debt.

The government has also sought a direct dialogue with professionals of the sector, having held a video conference meeting in early June between the Prime Minister, the Deputy Prime Minister and Minister of Finance and the Minister of Culture and Creative Industries with the Cape Verde's Event Producers Association, which presented a set of proposals to leverage the sector during and after the crisis caused by the pandemic, among which the urgent need for the progressive formalization and regulation of creative industries in the country.





Based off the city of Maputo, **LITERATAS – Revista de Artes e Letras de Moçambique** (LITERATAS – Magazine of Arts and Letters of Moçambique) emerged out of meetings in the library of the Centro Cultural Brasil-Moçambique (CCBM). The initiative by young journalists celebrates its eighth anniversary, and today is an important platform for visibility and articulation of the cultural sector in the country. By actively contributing to the building of bridges not only with government institutions, but also among civil society agents, the magazine advocates increasing structuring and innovating in the ways culture operates.

Together with education, culture management has always played a crucial role in the construction of country ideals and projects for Mozambique. However, between 1975, the year of national independence, to date, Culture has been spread over more than nine different government agencies. Since 2015, the Ministry of Culture and Tourism has been the central body responsible for the coordination, direction, planning and implementation of policies and strategies in the areas of culture and tourism in the country.

The Liberation Struggle, with a socialist project for the country, proposed revolutionary culture and education, directly involved in the creation of national cultural institutions and in the application of its policies. From the 1990s onwards, after the period of the civil war and the opening to the capitalist market, there was a transition from a

State that intervened in and produced culture, which marked the years of independence, to a merely regulating state.⁷

The progressive downsizing of the Mozambican State further increases the intervention by international agents in the country, including in the field of culture. Although the cultural scene in Maputo is vibrant and creative, most cultural events, programs and activities are often created or made possible by government agencies in foreign countries such as Germany, France, Portugal, Brazil and the United States, as well as through UN agencies and other international organizations. Through incentives to the sector, these institutions design policies and offer most of the mechanisms available to culture workers in the country. Although essential in a context of international cooperation, they operate according to their own agendas and their involvement can have side effects, hindering autonomous development.

Thus, Mozambique seeks to set institutional bases to help in the structuring of certain sectors. The creative sector is seen as a tool for job creation, linking culture to development and valuing the country's rich cultural and artistic traditions. In this sense, two international cooperation programs stand out: *Fortalecendo as Indústrias Criativas para o Desenvolvimento*

em Moçambique (Strengthening Creative Industries for Development in Mozambique), and the *Programa Conjunto para o Fortalecimento das Indústrias Culturais e Criativas e Políticas Inclusivas em Moçambique* (Joint Program for Strengthening Cultural and Creative Industries and Inclusive Policies in Mozambique), both carried out between 2008 and 2011, in joint initiatives by UN agencies such as UNCTAD, UNESCO and the ILO. As an important result from the latter, we can mention the significant efforts in the creation of the Mozambique Cultural Information System (SICM) which, without effective input, has not evolved to become a functional system—a weakness, however, common even in developed countries. .

The COVID-19 pandemic stressed the need to map the Cultural and Creative Industries in the national territory, as a way of enabling support and offering meaningful solutions to the sector. The Ministry launched on March 28 a new platform with the objective of assimilating what is happening and being produced in the arts sector. In the midst of a state of calamity and pressured by workers and entities, it was also forced to offer, simultaneously to those efforts, emergency initiatives and support lines.

The *Arte no Quintal* (Art in the Backyard) program was launched on May 11, in a meeting with artists and promoters to assess the impacts and actions to be developed. Launched together with an app, the program is a joint initiative between the Ministry of Culture and Tourism, UNESCO, Banco ABSA and Galeria do Porto de Maputo, and its main goal is to support artists through income generation, organizing concerts and programs of varied cultural expressions, streamed on online platforms such as Facebook, Instagram and YouTube.



7. LANDGRAF, F. L. – Políticas culturais em Moçambique: do Estado socialista ao aberto à economia de mercado, São Paulo, 2014, p. 4.



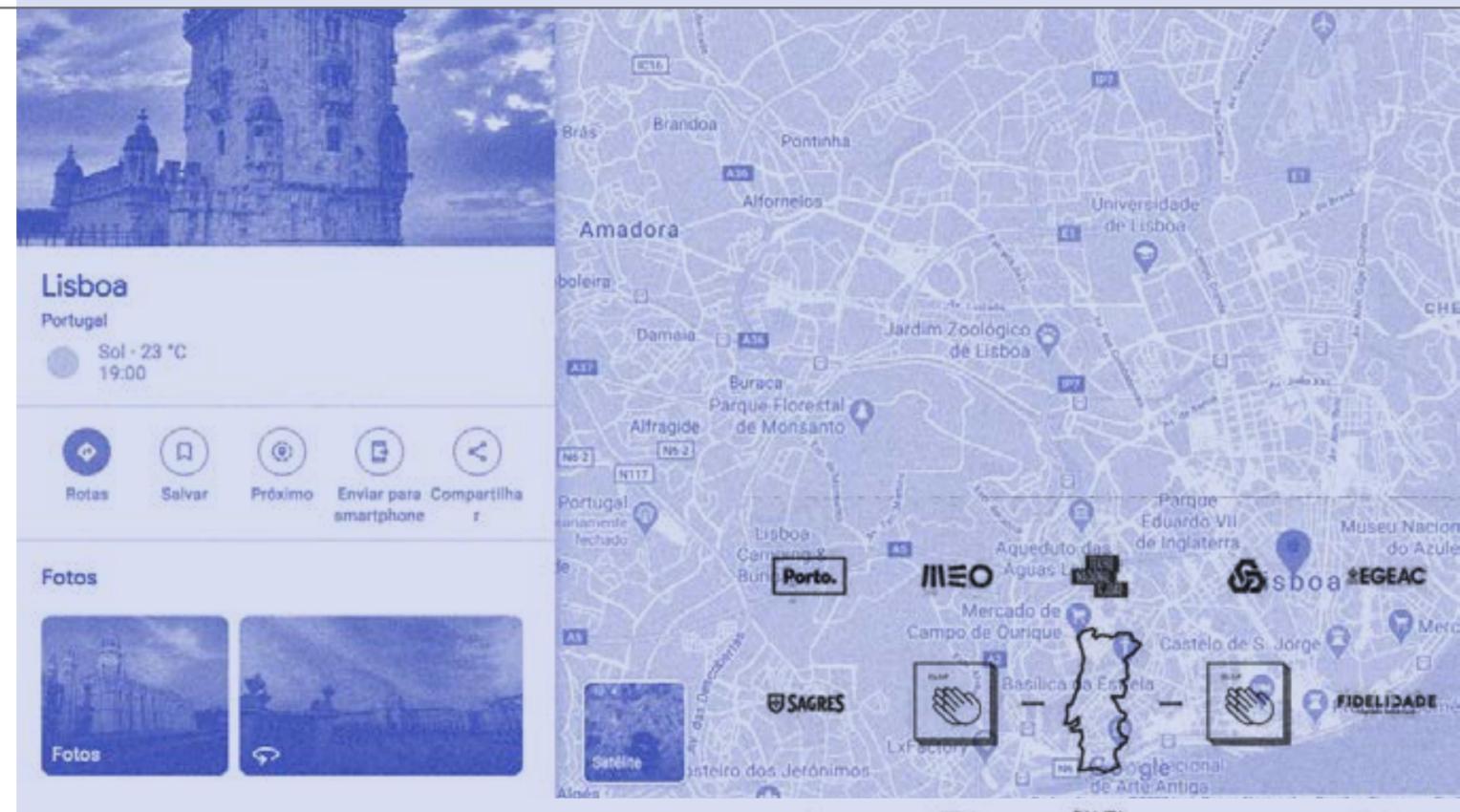
At the beginning of the pandemic, the government also launched an official COVID-19 website, compiling real-time data on the expansion of the pandemic in the country and the preventive measures being taken, of which only one adopted by the Ministry of Culture and Tourism regarding the operation of hotels, resorts and their facilities during this period. In the search for information and official guidelines, the Ministry's official profile on Facebook is the platform with the most updated information on specific measures for the culture sector.

It was through this profile that the National Institute for Cultural and Creative Industries made a live stream with its director, Ivan Bonde, who, talking with the cultural researcher Belarmino Lovane, presented, in the smallest details, the Arte no Quintal program, explaining how it would work and taking questions. With a quite clear title, Arte no Quintal: From the Skepticism of Artists to the Positioning of the Ministry, it pointed out the way in which the bridges of dialogue between the cultural sector and the public institutions are still under construction and maturation.

The investment on the online sphere represents an apparent challenge for the State, which still seeks to create and consolidate connections in the physical world with professionals in the sector. In this scenario, we will see how REVISTA LITERATAS, born in the virtual environment, perceives the present transition and adaptation of cultural practice as an opportunity for growth and consolidation of its performance. Constituted by a network of professionals in voluntary work, during the pandemic the magazine managed to launch three books, organize the African Week of Maputo (which counted with the participation



of the Minister of Culture and Creative Industries of Cape Verde, Abraão Vicente), in addition to a series of debates involving artists, academics and intellectuals from the CPLP countries.



Hangar - Centro de Investigação Artística (Hangar - Artistic Research Center) was a project created at the height of the financial crisis that Portugal experienced between 2010 and 2014. Initially following an itinerant model, the project later occupied a space in the Graça district, with the support of an urban requalification program of the Lisbon City Council. Created by artists and curators, and operated independently within a network, Hangar works in the field of the visual arts, with a focus on the transatlantic relations between Portugal, Africa and the Americas. In this way, it reflects one of the sides of the emerging post-crisis cultural scene in the country, which expands its horizons and seems to understand more and more the strength of its historical multiculturalism.

Originated from associativism and networking, the project developed itself in dialogue with government institutions and created a path based on the available structures and mechanisms, notably through financing and support programs for the cultural sector. In this process, a gradual institutionalization of the project can be observed, with the burden of permanently occupying a space having become a reality and with the recent prospect of being able to structure a team of professionals that have a work contract. At a time when the structures of the Portuguese State for culture – which are more solid than any of those of other countries presented here – oscillate, the Hangar project

is called to reinvent its sustainability and is faced with the importance of the international partnerships and connections created along its trajectory.

Since 2014, Portugal's recovery path has often been described as a true revival for the country. Among the many mechanisms that were created to recharge the economy, the provision of Golden Visas,⁸ together with a strategic investment on the restructuring of the tourism sector, are seen as crucial measures for such an improvement in this period. Both measures, combined with the incentives for qualified immigration, helped the Portuguese economy, in 2017, to reach its peak growth in nearly two decades.⁹

Tourism, more than ever, plays a central role in the Portuguese economy and impacts many neighboring sectors, such as culture. The Portugal brand, created in a wide publicity effort in the country, promotes the Portuguese capitals as cities full of history and culture, but also creative and innovative, focused on the future.

⁸. Residence visas for foreigners who were willing to invest in Portugal or who bought properties over 500,000 euros.
⁹. National Statistical Institute of Portugal (INE)

In this context of increasing flow of immigrants and tourists, cities such as Porto and Lisbon start to witness a gradual boost on their cultural scenes, with the opening of new museums with bold architecture, following known guidelines to make territories attractive through culture.

At the height of the financial crisis, the same year that the country resorted to the European Union (EU) and the International Monetary Fund (IMF) for financial support, the Ministry of Culture of Portugal is extinguished and all of its services are relocated and integrated into the Presidency of Council of Ministers. However, after the constitution of the 21st Government in 2015, the Ministry was restored to its original form, headed today by Minister Graça Fonseca, who, one year after the official launch of the National Arts Plan (2019-2029), which considers culture and artistic practices as an inherent part of national education, finds itself in the midst of an unprecedented crisis.

The crisis of the novel coronavirus has strongly impacted the country's cultural field, and the Ministry's focus is to respond to the sector's emergency needs, which after two months starts to put greater pressure for new structural changes, denouncing the lack of support to self-employed workers and demanding the resolution of old problems.

To manage the crisis, the Ministry launched an official website and hotlines as soon as the first institutions had to shut down. With the slogan *Não Paramos – Estamos ON* (We Don't Stop – We're ON), the platform communicates special measures to support the arts, with video messages from the Minister explaining the government's initiatives.

In addition to publishing special measures for the use of funds already allocated and accountability, on March 27 the Ministry launched, through the Directorate-General for the Arts, the *Linha de Apoio de Emergência ao Setor das Artes* (Emergency Support Line for the Arts Sector), financed through the Ministry of Culture's Cultural Promotion Fund. With one million euros available, subsequently increased by other 700,000 euros, the support line will benefit 311 projects out of 1,025 requests received. However, the institutions' bureaucracy impacts the effectiveness and speed of responses, and the mobilized sector has been organizing since the beginning of the pandemic to put pressure on the Ministry, which has again published new lines of support to respond to workers whose needs had not been contemplated initially.

Civil society initiatives have been deemed essential in guiding government actions and presenting important results that will first serve to strengthen the sector. This is the case of the research spearheaded by Manuel Gama, a researcher at POLObs (Observatory of Policies on Communication and Culture at the University of Minho), which seeks to assess the impacts of COVID-19 on the Portuguese cultural sector through an extensive survey of data obtained from the workers. Also, the initiative called *Ação*



Cooperativista – Artistas, Técnicos e Produtores (Cooperative Action – Artists, Technicians and Producers) started a debate between several structures for joint articulation on the actions necessary to face the crisis caused by the pandemic, in an important effort to systematize the Portuguese cultural and artistic fabric, seeking to identify who are their workers and what are their working and survival conditions at the moment.

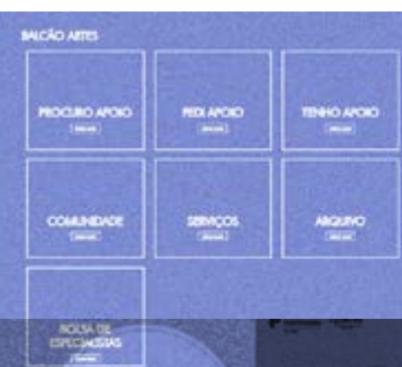
On May 18, Portugal proceeded with the first phase of the De-Confinement Plan, approved on April 30 and reassessed every 15 days. The plan specifies the reopening of bookstores, libraries and archives at first, followed by museums, palaces, galleries and monuments. Since June 1st, cinemas, theaters, auditoriums and concert halls have been authorized to reopen with reduced capacity, with seating reservation and physical distance.

Since May, the cultural sector has taken to the streets identified with the hashtag #VIGILIACULTURAEARTES – E SE TIVÉSSEMOS FICADO SEM CULTURA? (#VIGILCULTUREANDARTS – WHAT IF WE HAD GONE WITHOUT CULTURE?) attracting an increasing number of workers from Portugal's

culture and arts sectors, setting in motion a true movement for labor unity demands. After protests in various parts of the country, and anticipating a summer with a drastically reduced number of festivals and other cultural events, by the end of May, DgArtes announced the opening of three support programs for the arts offering 2.8 million euros.

After the most critical stage of the pandemic of COVID-19, Portugal has announced on June 7, the Programa de Estabilização Econômica e Social - PEES (Social and Economic Stabilization Program)¹⁰, with the main objective of offering stimulus measures gradual return of economic activities and the normalization of social life, without neglecting sanitary measures. Effective until the end of 2020, this plan includes among its actions the Cultural Program in Networks (30 million euros); a Support line for adapting spaces with preventive measures from COVID-19 (750 thousand euros); a Support line for independent cultural facilities (3 million euros) and a Social support line for artists, authors, technicians and other arts professionals (34.3 million euros).

Furthermore, the program creates a joint working group with the Ministry of Culture, the Ministry of Labor, Solidarity and Social Security and the Ministry of Finance, to study working conditions and careers that can be beneficial to artists, authors and stage technicians. Also, PEES determines that a study be conducted by the Portuguese Observatory of Cultural Activities, to expand the qualitative and quantitative data on the sector..



10. <https://pees.gov.pt>

ANGOLA | GERAÇÃO 80 | LUANDA, ANGOLA | GERAÇÃO 80 | LUANDA, ANGOLA | GERAÇÃO 80 | LUANDA, ANGOLA



GERAÇÃO 80

Geração 80 is an audiovisual production company that operates in Angola's corporate, institutional, advertising and cinematographic sector. It was created in 2010 with the aim of documenting and telling stories through images. It emerged, initially, from the meeting of Fradique (Mário Bastos), Tchiloia Lara and Jorge Cohen. They were joined by Kamy Lara, Hugo Salvaterra, Ery Claver, Sérgio Afonso, Alice da Cruz and a whole team of creatives with the ambition of inspiring a new generation of Angolans. The company's initial idea, of working preferably with young people in the country, however, struggles with structural difficulties such as the lack of national technical training, scarce incentives and funding for the cultural sector and an incipient network for film distribution. Despite that, Geração 80 overcame the obstacles by building a diversified portfolio that includes government agencies and private sector companies among its clients.

The company's name suggests the age range of its team. The 1980s generation was born into an already independent Angola, experienced the Civil War until 2002 and followed the country's entire process of economic reopening. The impacts of this period of instability have left their mark on the country's social, economic and political structure. In an Angola of stark social inequality, serious bottlenecks in infrastructure, low economic diversification and lack of power alternance it is natural that culture was one of the sectors least supported by the government. In this context of uncertainty and with high production costs, the Angolan audiovisual sector has endured long years of scarce output.

of national reconstruction and experienced an economic boom with the export of commodities. In this phase, the audiovisual sector gains momentum, with productions such as Maria João Ganga's *Na Cidade Vazia* (In The Empty City, 2004) and Zezé Gamboa's *O Herói* (The Hero, 2004). The creation of the Luanda International Film Festival (2008) also emerges in this period, an indication of a sector very attentive to the production, consumption and circulation of national and international content. We are in a period of confinement and social



MAY 7, 2020

distancing. In the province of Luanda, where the only cases of COVID-19 are found so far, a state of emergency was declared and a sanitary fence was installed. For four weeks, economic and commercial activity was limited to the bare minimum, and there was a ban on unauthorized displacements with no credential or service pass. It is important to remember that a large part of the population of Angola works in the informal sector and lives on a daily income, so total confinement in the country's large population clusters is not very realistic.

We have experienced different moments and forms of resistance by the population. In the beginning, preventive measures were taken somewhat lightly, which led the administration to take on a more muscular stance. Angola is still a highly militarized state, and measures are often imposed by force. In the beginning, people were not believing that this virus could reach our reality. They thought it was something that was far away, in Europe and China. Many even made fun of the situation and, only after the second extension of the state of emergency, they grasped that the disease is really here, among us, and can affect anyone, if we are irresponsible and negligent. Now people are taking more preventive steps.

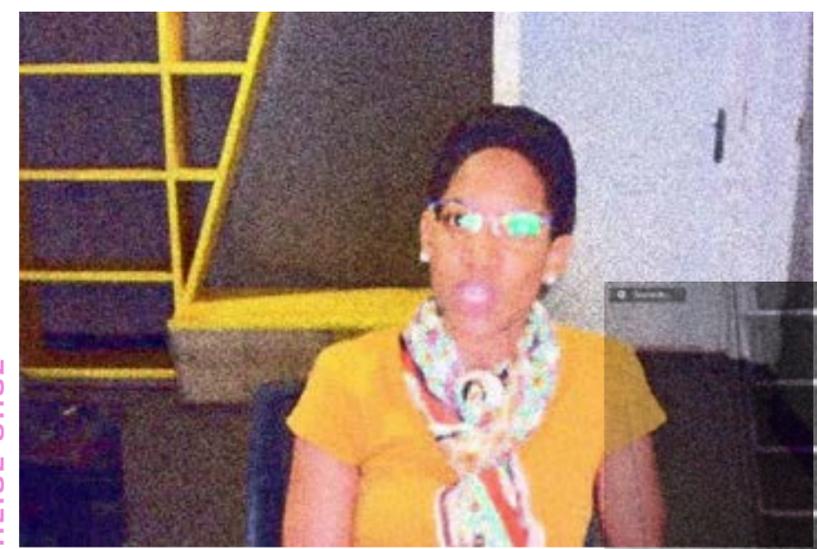
There has been a constant shift between the didactic and the muscular discourse. We must bear in mind that we are talking about a resilient population, with an incredibly adaptable spirit. In the 1980s we had, for 13 years, a mandatory curfew, one of the longest in the world, in addition to a civil war that persisted until 2002, when we couldn't move across the country's provinces. Currently, with the measures quickly setting in, we see many people walking around wearing masks made with an "African" standard, bearing a certain color and an unusual life to the streets.

This crisis has exposed the weakened health care system and an economy that is chronically dependent on oil and foreign capital. The challenges will be huge and, in addition to the hawked creativity of Angolans, we will need a lot of work. Without the possibility of resorting to foreign support, we will have to accelerate a set of reforms we should have already carried out, as a country, years ago.

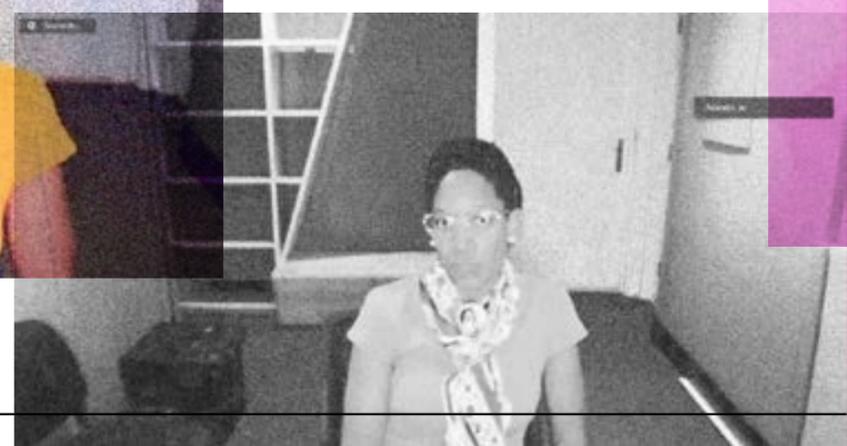
Before the pandemic, we already had basic problems that we were unable to solve. Not everyone can wash their hands in clean water, for example. The quality of our water is not the best. Most of the population here lives in very precarious conditions. It is hard work that is being done since the pandemic broke out. The administration has taken some measures such as the distribution of soap and water, but that is not enough. In the beginning, its performance was a bit of a mess, but then, I think it managed

to gain credibility and consistency. Internally, at a time when fake news proliferates, we decided to follow only two sources: the Ministry of Health and WHO, which have updated the number of cases daily and communicated them clearly.

We are still struggling with the issue of keeping streets clean, having clean running water, raising people's awareness and providing access to information. There is hard work ahead, both by civil society and by the administration, and the health and education sectors are our top priorities. We were also already experiencing the issue of the devaluation of our currency and price inflation, which has a tremendous impact on the moment we are going through, since most of the equipment we use in our work has to be imported.



Sound Manager at Geração 80



We have some pending orders at the moment, due to the closure of the borders. We invested quite a bit in equipment, and pay in dollars and euros. With this currency issue, conditions have been difficult and sometimes even frightening, because there is new information daily, the exchange rate is constantly changing and we are beginning to feel the impact, even on staple products, this is very worrying for us.

Our company has been closed for four weeks, since we had an official position and realized that we had to work remotely. There are difficulties, but the impact is not that big. In March, we saw a slight drop in revenue, with a lot of jobs canceled and rescheduled. In April, we managed to recover quickly, adapting to new conditions to reach the monthly revenue target.



One of the distinguishing features of Geração 80 is that we have a portfolio of diversified clients, meaning that we don't focus on just one area of the audiovisual sector. Generally speaking, we feel that there is still high demand for audiovisual products. Whether it is campaigns for raising awareness about the pandemic or company's internal communications, audiovisual is increasingly necessary. The projects we are working on now have emerged out of necessity of companies in banking and oil sectors, which realized that digital platforms are a viable way of communicating with their clients and suppliers at this time.

We have produced everything from video lessons to podcasts. Now that people spend their days looking at a screen to work, socialize or entertainment, there are two businesses that continue to develop—technology and audiovisual. However, we shoot outdoors only for very specific jobs. We are very limited, and avoid as

much as possible being exposed outdoors and having direct contact with people. The more work we can get done remotely, the better. At first, remote work was met with hesitation, and some of our colleagues struggled a bit.

The reality of internet access in Angola is that we have good signal quality in most urban centers, but the price of services is not affordable to everyone. We provide an internet plan for our employees, in an investment in technology made by the company. In addition, some took the computers home because not everyone owns a personal computer. For business meetings and meetings with clients, we use the Google Meet tool and work with Google Drive to share information and work on our projects. We also use our phones, WhatsApp and social media. Information is constantly flowing, but in a much more digital way.



we have devised a contingency plan in case the situation worsens. For now, layoffs will be our last option. The main source of income of Geração 80 comes from the services we provide, mostly in the corporate and advertising fields. We occasionally have some projects that are carried out using private sponsorships, but with minor relevance within the company's universe.

The decrease in the number of productions and postponement of filming certainly has an impact on the production chain we are part of. We work with around 400 freelance contractors, from photographers, camera and sound operators, editors, models, actors, among others. We still cannot predict accurately the extent to which these professionals will be affected, but it is certain that they are in a more vulnerable position than those who are permanent staff members of an organization.

We had already come up with an Activity Plan for 2020. In June of this year we complete ten years in the market, and we had several activities planned to celebrate the date. We had to postpone the commemorations, since we are still navigating uncharted territory, adapting to this reality as things improve and evolve. We had planned to launch a new business area, with a sound studio; the opening of the Espaço Geração 80; the consolidation of corporate clients; equipping of our photography studio; the reinforcement of audiovisual equipment for internal use; and the production of a short film.

We were also working on the promotion and distribution of the company's first fictional feature film, *Air Condicionado* (Air Conditioner), which premiered earlier this year at the International Film Festival Rotterdam, Netherlands. We received several invitations this year, but participation in international festivals changed significantly. Many events have been canceled and many others postponed. But we keep in touch with those institutions, which are very interested in doing things around this new production. International audiences are thirsty for new stories and new realities. It is very rewarding and relevant, which gives us strength to continue working, producing and promoting. We have now to be flexible as we implement these plans. Our goals now are keeping employees and weathering this odd year.



We have 20 employees in total. There are 16 people on the payroll, with a contract, and four with semiannual and annual service contracts. We managed to keep wages and pay them in a timely manner. Our priority now is to retain employees. They are the one who build the company on a daily basis, and it is in critical situations that we must hang together. Regardless of our efforts, the crisis affects us all, because prices were already rising significantly in Angola, as well as the cost of living, while purchasing power has dropped dramatically. So far there has been no need for layoffs, but

In addition, at a time when most people are at home, we have produced in partnership with a local institution, the Fundação Arte e Cultura, more than 40 videos with different themes (video classes, theatrical plays, concerts, poetry recitals etc.) that have been broadcast on Televisão Pública de Angola (TPA) and on digital platforms. The project was conceived by the foundation as soon as the pandemic broke out. Never before have we had space on a platform with as much visibility as an open-signal TV channel. I think it is very important that we are getting to know what is being produced nationwide and not having to wait for it to be released on cinemas.

Unfortunately, there are not many movie theaters in Angola. This is the one thing that people from the audiovisual sector complain about. It does not seem to be a priority for the Ministry of Culture. Many of the theaters we have are closed, and that issue is still waiting to be addressed. The films by Geração 80 hardly make it onto the commercial circuit. Our production is much more alternative, and we look for solutions to make our content available to other people. I hope that this initiative of promoting content to a wider audience opens up a larger channel for dialogue. We are already consolidating relationships and making contacts, so I hope that this exchange is not limited to the pandemic.

As we do not have an official and concrete stance on the local movie scene, we also try to improvise and adapt to our reality to try to make it happen. We have the Cinema da Coreia, for instance, which is a virtually abandoned space, but which we managed to get remodeled so we could screen the documentary *Para lá dos meus passos* (Beyond My Steps), by our colleague Kamy Lara. We also

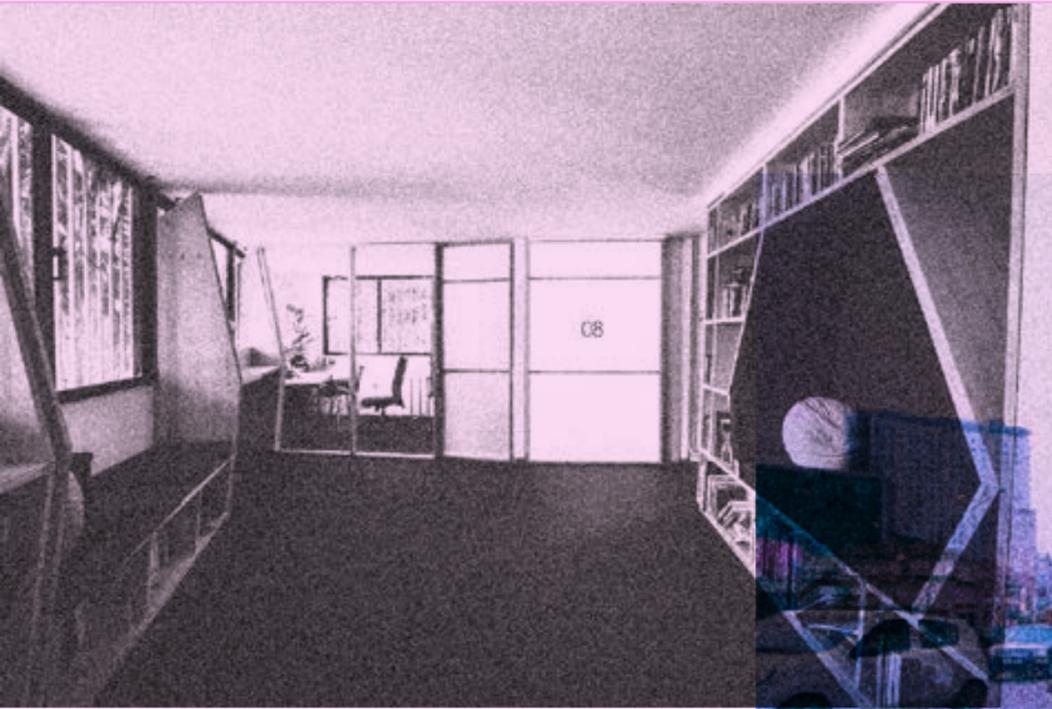
improvised a movie theater on the terrace of a building, where we had the national premiere of the film *Ar Condicionado* (Air Conditioned).

Despite the obstacles and shortcomings, we don't just stand still, we try to make our content reach the largest possible audience.



We occasionally have some projects that are carried out using private sponsorships, but with minor relevance within the company's universe. Angola unfortunately lacks resources to support culture and mechanisms to assist the cultural sector. We have several laws, such as those devoted to Cinema and Cultural Patronage, that exist only as intention, thus lacking concrete implementation and impact on the cultural activity of professionals. Government agencies have not devised clear funding or open calls processes, and the private sector is increasingly less inclined to provide financial support to cultural projects.

Still, I think the government's response to the COVID-19 crisis has been appropriate, which somehow ensures that control over the spread of the virus has not yet been lost. However, we are not aware of any specific measures for professionals of the cultural sector. The incentives created so far are only for the productive sectors considered to be priorities.



We must be aware of the main takeaways from this period: improving processes, making work more efficient, making the most of available technology and making better use of tools to reach the public. Futurology serves us little, or maybe nothing at all. What this pandemic reinforces is that, more than ever, those who can adapt quickly will survive. Although this is a situation with no ending on sight, one thing is certain—it won't last forever. >>

We could look at European countries such as Germany to think of measures that stimulate the sector in Angola, but it would be completely unrealistic. It cannot be expected that what was not achieved in the nearly 20 years after the end of the war in the area of culture will be accomplished in just two months. And the priority at the moment is not culture—it is hospitals.

The Angolan Advertising and Marketing Association (APM), which brings together agencies, production companies and audiovisual professionals, of which Geração 80 is part, joined the Ministry of Communication and, together, they produced COVID-19 awareness campaigns at no cost.

A good priority for the cultural sector would be to define methodologies and strategies to support culture. Promote contests, reflect on culture in a more serious and functional way. We can't feel what is actually happening internally in the Ministry of Culture. We don't have access. How they are working and what they are working on is not noticeable. I think a priority could be to make what the Ministry represents to the country and how they intend to drive our culture more transparent, first among us and then abroad. Because even here, we need to live and breathe our culture in a more functional way. There is a stark need to define policies and leverage our culture.

We have to work harder and do things more boldly, with more responsibility, more purpose. It is very important that we know what we are doing, for whom, and why. To listen and understand dynamics and methodologies, because we are changing every day, and life is increasingly dynamic and technology-driven. It is important that the official entities of our country, both public and private, are following this evolution and seeking to strike a balance. I think it is important that we sit down, pause and reflect on what is worthwhile and what can be done in our context, with our blood and our energy.



Particularly here in Geração 80, we always look at things with the hope and confidence that things may improve one day. We stay focused on and united around what really matters, on the goals we want to achieve. We will be met with obstacles. This pandemic will pass, and another crisis may arise. This is a great opportunity to prepare ourselves for future challenges. It is an ideal point to rethink our attitude towards life and how we deal with people. We depend on each other and will continue to do so.

RIO DE JANEIRO, BRASIL | LIA RODRIGUES COMPANHIA DE DANÇAS | RIO DE JANEIRO, BRASIL | LIA RODRIGUES COMP



The Company maintains a long-standing partnership with the non-governmental organization Redes de Desenvolvimento da Maré (Redes da Maré), working directly in the Complexo de Favelas da Maré, and helping to build and ensure the maintenance of an adequate place for the practice of dance in different projects. From the meeting of Lia Rodrigues and Silvia Soter, choreographer and playwright, and Eliana Sousa Silva, Director of Redes da Maré, the Centro de Artes da Maré (Maré Arts Center, CAM) was born, and requalifies a large abandoned industrial building in the community of Nova Holanda. Conceived as a space for coexistence and knowledge exchange, the center is structured in three activity axes: training, creation, and production and dissemination of the arts, with a focus on dance. CAM is the headquarters of the Lia Rodrigues Companhia de Dança, and since 2011 houses the Escola Livre de Dança da Maré (Maré Free School of Dance, ELDM).

Committed to citizenship and understanding the artistic practice as a vector for individual and collective development, ELDM is divided into two groups, one open to everyone, from children to adults and elderly people interested in taking free courses in different dance styles, with an average of 350 students enrolled. The other is the core of continuing education in dance, formed by groups of young people, pre-selected through auditions, who have in dance a central element in their trajectories. Important projects by the Company, including *Fúria* (Fury), *Para que o Céu não Caia* (So That the Sky Won't Fall Down), *Pindorama*, *Pororoca* and *Piracema* were created in this space and later toured the world, participating in the main international dance and arts festivals.

Founded in 1990, in Rio de Janeiro, Lia Rodrigues Companhia de Danças (Lia Rodrigues Dance Company) is a project built by many hands and spearheaded by the dancer and choreographer Lia Rodrigues. With strong international presence and renown, the Company remains active the year round, with classes, rehearsals of its repertoire and research and creation work, always in close collaboration with its artist-dancers, having already performed and worked on the most part of the Brazilian territory and in more than 20 countries.





« We were suddenly taken by surprise. We were in Europe, with 10 dancers, on a big tour to celebrate the Company's 30th anniversary, and right at the beginning, in March, everything here started shutting down. Also, I was working with two Brazilian artists on another project in France, and we had a series of teaching projects at universities and schools, which is a professional activity that I carry out alongside my work at the Company. I managed to put all the dancers on a flight back to Brazil and came to Amsterdam, where my partner lives. What a great year to be turning 30, isn't it?

I was very happy because it was the first time in my life that I could breathe financially and organize

things. We had a lot of work in Europe and Brazil. Lots of performances, and a schedule that is busy until 2022, with creative work and tours.

I've been grinding for years and I was loving to be able to have this comfort. But life is wonderful, but all of a sudden it knocks you down. Eventually many things were canceled or adapted—all at the same time.

I didn't imagine, however, that it would be like that for two months. We were in the middle of everything, then all started to fall apart. Now I'm striving to make a financial advance for the Company's future works in Europe, together with the partners from a network that I have built and with whom I have worked for many years, so that I can support the project in Rio de Janeiro.



LIA RODRIGUES

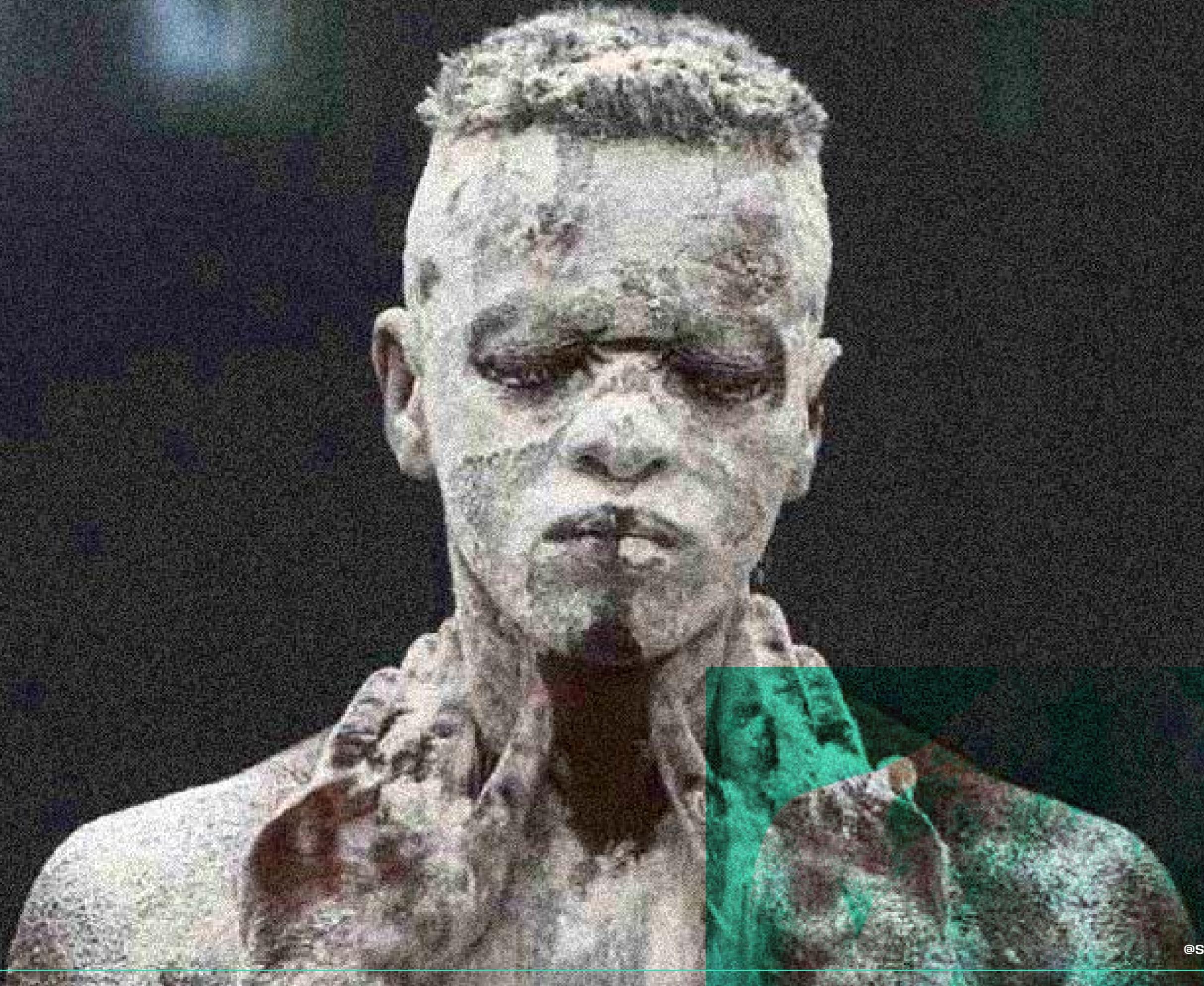
Director and Choreographer



There are 15 people on the payroll, and at this moment I have to get money so that these professionals can continue to be supported. I'm in a great battle in this midfield, trying to articulate different fronts and coming up with solutions.

When asked how I can stand, I reply that I'm never standing. I'm always squatting. It's the best way to be, because you can't fall. If something happens, you lie on the floor, jump, run . . . I'm never standing up, so I think the fall is never that

bad. I try to be ready to act. I always tried to go to places that would challenge me. First, as a person and as a citizen. I am a white, cis-gender, middle-class woman. It means a great deal to be born like this in a country like Brazil. We can never shy away from the place where we are born and grow up, and from the structures that are within us and which we have to deal with and seek to break from. I could be an artist, I could make that choice. The question is how I can minimally share these privileges and also confront myself with this huge inequality, racism and everything that plagues this huge country.



I have no financing from Brazil, what I have are these European partners. I am an associate artist in two theaters in France, in Paris, the Centquatre-Paris and the Théâtre National de Chaillot, which means that I carry out long-term projects with these institutions, defining lines of action. In Europe, there is a whole network of subsidies and structures for culture, as well as a social base that is accessible to most of the population. This does not allow us to make a comparison between the situation of artists in Brazil and in countries such as France, Spain, Portugal and Germany. Hardship among Brazilian artists is very different from that of the European artist—when you don't get compensation or have a wage, you have nothing.

It is from these networks of supporters and co-producers that I am getting an advance to keep the Company alive, in order to keep people's wages. After all, everyone has to pay for their rent and all the rest to survive, including myself. It is very rare for artists in Brazil to earn a monthly wage, like we are doing now, paying the Company's dancers, and we all work as *MEI* (Individual Micro-entrepreneur). In dance, very few professionals have employment contracts. It is me, with another person who has worked with me for more than 20 years, who organizes the financial part, seeking to ensure the project's continuity.

The institutions I work with in Europe are adapting to the situation of the pandemic all the time. Everyone is trying to understand what is happening. The projects were mostly delayed rather than canceled. So we have a new schedule, but we are not sure that it can be met. We are moving step by step, together with my production company. Everything is very unstable, but there is no other way to work.

In addition to the schedule of the Company's international tours, there is also the agenda of Brazil, with **Sesc**, with the Ceará Dance Biennial and with our performances at Maré, which we don't know when will be done, as we are entering a terrible moment of the pandemic in Brazil. Even if here in Europe the measures are loosened, as it is beginning to happen now in May, we don't know if we Brazilians, for instance, will be able to enter the Schengen Area in the European Union, precisely because of the evolution of the situation in Brazil. We don't know what that relationship will be like.

The aim of the Social Service of Commerce is to create opportunities to advance human development through culture, education, health, sport, leisure and assistance. Part of what is called Sistema S (S System) in Brazil, operates through more than 580 units, and is today one of the main institutions for the promotion of culture in the country, acting as a strong supporter of the arts across its spectrum.

Created in 1942 during the Vargas Era, the S System comprises a series of institutions that represent a set of organizations and entities, supporting workers in industry, retail and commerce. Created with the main goal of offering training to the workforce in Brazil, the system is maintained through the compulsory contribution of companies, with varying rates.

The artists, however, were already going through difficult times. I have so many colleagues who were out of work before . . . The situation hasn't changed much. This is a very serious public policy issue for culture and art. Artists have always been in crisis, especially in Rio de Janeiro, which is in absolute chaos with all projects halted, canceled or with pay suspended at the municipal and state level. Theaters are falling apart. This brings up the need to think, as a society, the way we have always related to it, and not just in emergencies.

The crisis highlights something that is part of the Brazilian and global reality. It wasn't good before, it was very problematic and complex, and the people who are now suffering the most are the people who have always suffered from inequality. I think it's very important to say that the situation was never ideal. For favela residents in Brazil, the situation is even more complex. There is action by militia, government inoperability, and even attacks by the public authorities on residents, as if they didn't share the same value as those in the South Zone of Rio de Janeiro. I think that civil society tends to be more organized to help their neighbors, in all senses.

I've worked since 2002 with Silvia Soter, playwright, teacher and dance critic. She introduced me to the NGO **Redes da Maré**, and to Eliana Sousa, Director of the organization. Since 2011 the Maré Free School of Dance has been operating at the Maré Arts Center, where the Company is headquartered. Redes da Maré has been organizing a very important movement in order to alert the population to follow social isolation and prevention protocols, which are very difficult to be carried out in a favela. They are also making ample collection and distribution of basic food baskets, water and hygiene products.

It is the most wonderful thing to see the Maré Arts Center filled with basic food baskets and more than 100 people working in the logistics. It is demanding work, an incredible thing, which also shows that non-governmental organizations, which have been and continue to be so badly attacked by this obtuse administration, are organized to act seriously at times like this. They are very well structured and make a difference. It is something to pay attention to and reflect on.

Officially created in 2007, Redes da Maré is a civil society institution working to improve the quality of life and secure basic rights among the 140,000 residents of the 16 communities of the Complexo de Favelas da Maré. Moving around three axes—*Art, culture, memories and identities; Territorial development; Right to public security and access to justice and education*—the organization's central element is the structuring of a comprehensive and procedural project for the exercise of citizenship.



fotos @Sammi Landweer

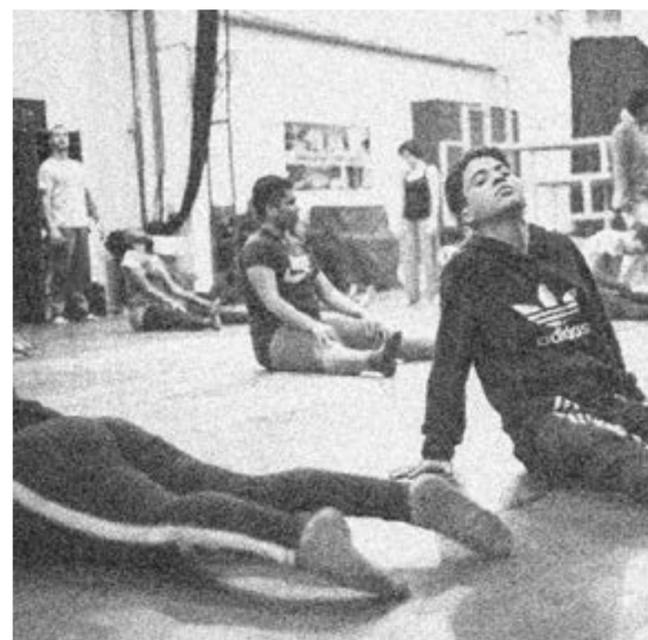




There are very important issues that cannot be overshadowed by the coronavirus. A governor who celebrated the destruction of the plaque honoring the murdered city councillor Marielle Franco cannot, suddenly, become a hero fighting the virus. This is serious and we have to be very alert to people working in politics and to know their past and present.

Since isolation was instituted in Brazil and in the Maré favela, the School's activities have been suspended. We are currently working on an emergency project with the Moreira Salles Institute, to make a kind of living journal with the students, of how they and their community are experiencing this situation with the pandemic. It is very important that we help them mobilize, and the teachers are working on it.

The students in the continuing education group are still getting their scholarships, and we are developing some more theoretical work with them. But we do it all very carefully. It is important to keep our perspective and remember that the conditions and possibilities at the moment are very different. The lives of each of them can be very diverse, and many find themselves having to take care of their parents and family in very small homes, or with very poor internet access. We try to understand this whole dimension and we are working so that they don't disconnect. This is very important so that we can work together in another way. Our pedagogical coordinators are very mindful of this, and we are constantly communicating. However, our school is also on-site, and I think it's good that we keep that up. We have to wait and continue on our path, because that is not replaceable. I am not very good with technology. Everything I do has a very important physical, in-person work. I'm used to working eye to eye, watching bodies move.



With the work of the Dance Company, we were also trying to devise a way to keep up. Thankfully, there are young people—increasingly younger, in fact—who really help me not to get stuck in the past. I learn a lot. My proposal was to hold meetings around topics that were important for us to study. This is already happening, and for now we hold meetings twice a week. I also proposed that each student choose a year in the company's history and survey everything that was produced, such as texts, images and records. We rehearse so much, dance, travel and we don't usually have the time to do that. There was also the idea that each one could write things about themselves and their experience within the Company, which is very important, because people complete their whole training there. We are discovering ways, but for us there is no such thing as rehearsing online, taking dance classes at home—it doesn't work. There are millions of ways, and we are figuring out our own. I also use the internet to organize a lot of things and make the necessary contacts and articulations. In fact, I have been able to attend many more meetings than before. I've been meeting more people than I had before, and this is great.



Circulation is the basis of an artist's work. We have to think about how to create this circulation network once again, of possibilities to travel, from North to South and South to North, so everyone can meet. It's very important for us, and I want to be in contact with as many people as possible, so I can take the things we think about. What I always wanted was to be able to do this in Brazil. In the past, there was the **Pixinguinha** project, when musicians circulated in the country, and today there is a nationwide project, carried out by Sesc, called Palco Giratório (Rotating Stage). Sesc São Paulo, in this sense, plays a crucial role in the circulation and survival of artists—we half-jokingly call it "Saint Sesc."

In Europe things are different, as there have been policies in place for many years. Professionals complain, and rightly so, but there is very substantial policy in all these countries I work on. Even if at certain moments they are less efficient, the base is there. In France, mainly, there is a very large circuit and in each city, even in small towns, there is a theater and there is an audience. This is great for artists, because it allows us to circulate with our work and make a living out of it.

It is also important that institutions invest in artistic creation, so that there are financial contributions for this creation to occur before circulation because, after all, we also eat, pay for school and rent while we are creating, so it is essential to people understand what is necessary and allow it to happen.

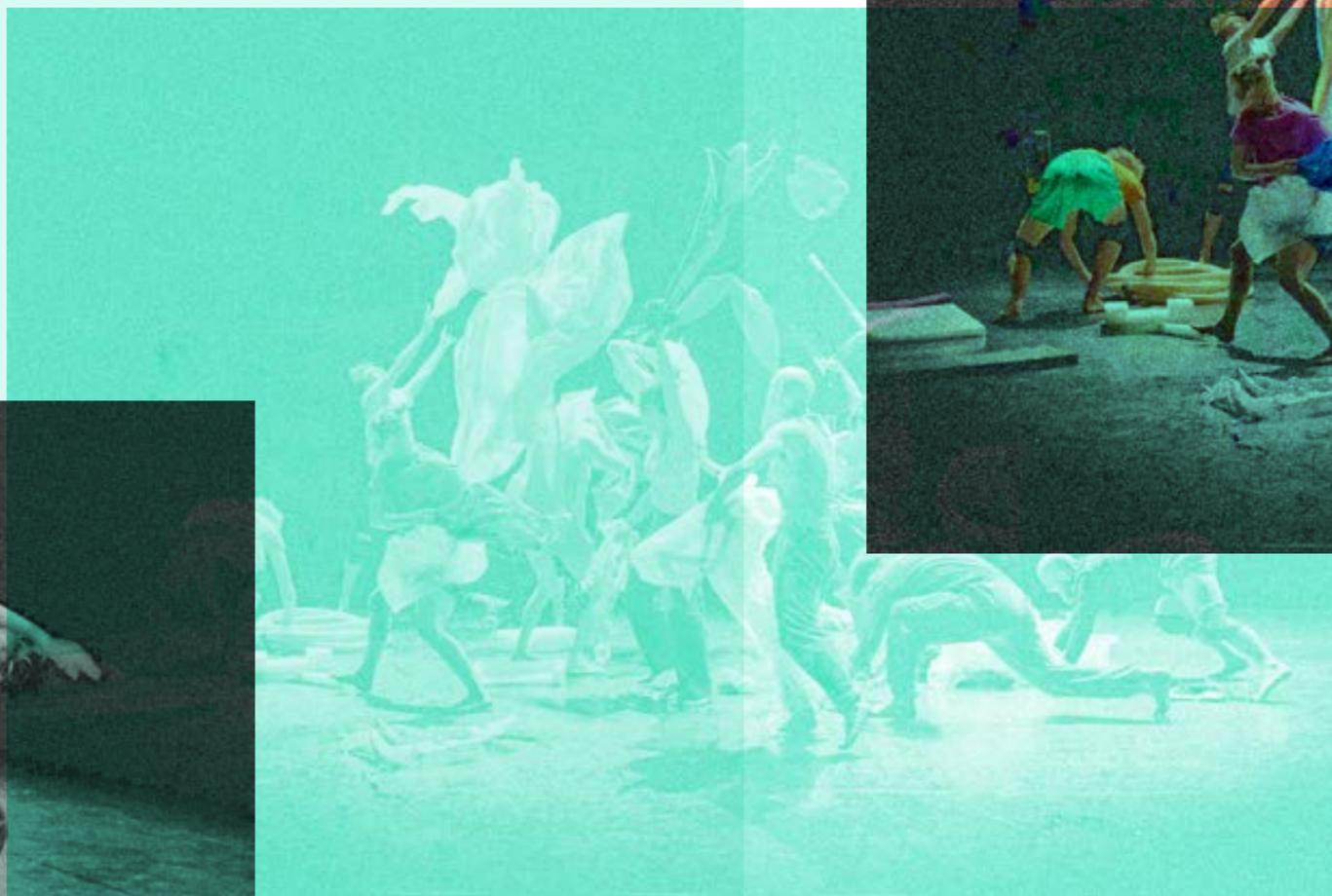
The Projeto Pixinguinha was a cultural event whose aim was to promote popular Brazilian music throughout the country. It was created in 1977 by Funarte in partnership with the country's Municipal and State Secretariats of Culture.

My actions internationally were not something I anticipated, it just happened. It built up over many years, and now I have partners who really help. I don't have these partners in Brazil, except Sesc and some festivals, such as the Curitiba Dance Festival and the Ceará Dance Biennial. In Europe I have much more practical recognition and investment in my work as an artist. This makes my work effective. Things are very connected, but I don't know if it's a way out for everyone. The money comes in through the Company and goes out through the Arts Center and the Maré Free School of Dance. The company's dancers for the time being have their salaries secured because of these articulations. Most of my students at the School are the main breadwinners for their families. We've never had constant sponsorship in Brazil, I participated in some open calls, sometimes won, sometimes not. Brazilian investments in the Company were very intermittent. In 2011, in France, I met the director of Fondation Hermès¹, who got to know my work on one of our international tours. He reached out to me and told me that they were entering the Brazilian market and would like to associate it

with a social project linked to training. Silvia Soter and I sat down and wrote a project that was well received by the Foundation, which has become a School partner since its foundation to this day.

The School is part of a story. There are many people working for it to exist. In addition to all management and administration positions, a school needs a well-structured space. We need people to serve the public, to clean the space, do the maintenance, and these are essential people, without whom the existence of the School would be impossible.

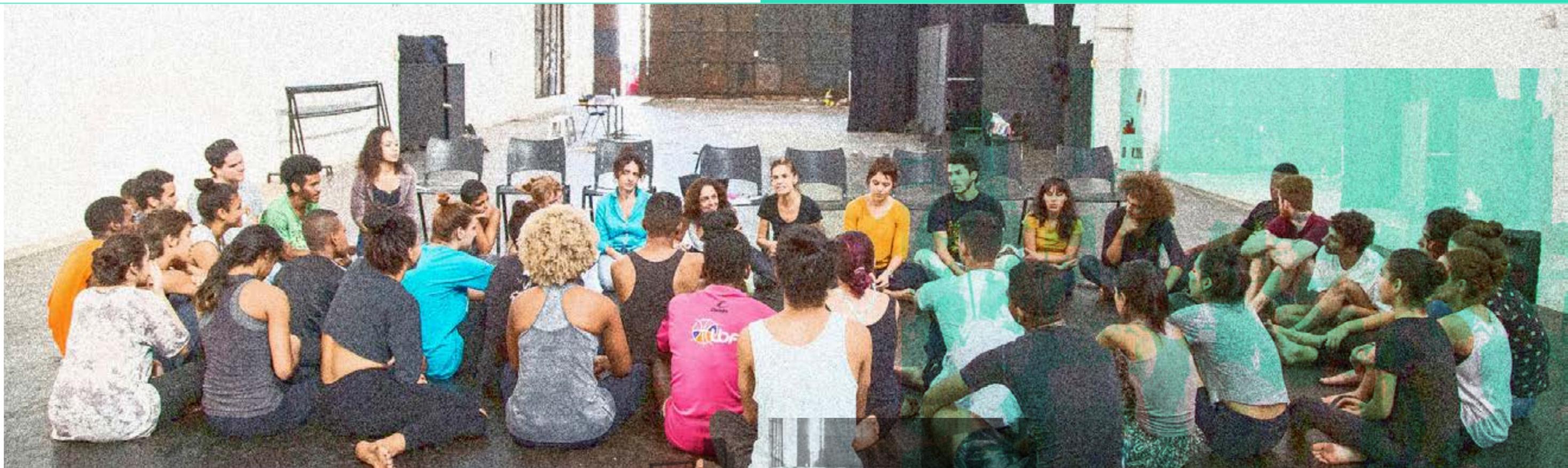
First of all, we think about training for citizenship. We work together with Redes da Maré so that young people in the community can get to the university and have a broader education. I really believe that you can't be an artist without being a citizen. We address issues of gender, race and inequality. The School is constantly changing too.



It's not a closed structure with a precise duration. It just goes on and on. I think this is the only way we can live in the world: surfing adversity. When I see how structures work in Europe, for instance, I think it only applies to that bubble. The rest of the world is not like that. The world's mess does not always respond to these formulas.

fotos @Sammi Landweer

1.FONDATION D'ENTREPRISE HERMÈS



@Redes da Maré

We've had experiences with a group of ten students who spent six to seven years with us. Of these, four are in Belgium, four are in my Company, and all studied in Public Universities. I think the Free School of Dance project is a project that has achieved 100% of its goals. There has always been the need for actions in the city. What is this city I live in and how can contemporary art dialogue with a social project? When I directed the **Panorama Festival**, I always asked myself who the audience was and who we were dialoguing with. I thought that, quite often, the majority were people who had read the same books and had the same artistic experiences, and the city of Rio de Janeiro is much bigger than that. It's not possible, though, to simply arrive in a community, in a favela, saying that you have something to give and teach. You go there to learn a lot.

With its first edition held in 1992, the Festival Panorama is a dance festival organized by Associação Cultural Panorama, in Rio de Janeiro. Throughout 22 editions, it promoted national and international companies and artists, playing a vital role in fostering the memory of dance in Rio de Janeiro.

There's a whole conception and training involved in building a school. I'm 64 and have been dancing professionally since I was 17. There's a whole arc and experience of a very open pedagogy. I studied History at USP, in 1974, during the Military Dictatorship and this weighs heavily in my training. It was a very difficult period. We recently had the nefarious experience of having an actress of the last category talking about



this terrible moment in Brazilian history. It feels like she hasn't experienced the grievances of the dictatorship like the rest of us have. What the government is doing in all sectors is unspeakable. You can't separate the artistic sector from the others. Brazil is in the hands of murderers at this moment, and this is reflected everywhere, including the artistic sector.

But I'm working with the possibility of things resuming, and see how things unfold and transform and invent myself. I don't foresee the future and I can't imagine another way of working. If necessary, I'll probably reinvent myself. I don't believe in a romantic idea that we are going to change after this crisis. I don't believe in that at all. The system will be the same, rampant capitalism and extreme inequality.

The necessary transformation is not coming and the whole question of thinking about an ecology is not happening. We just surf through the crisis. There are wonderful and diverse ways of acting in the world, of making art and keeping Brazil moving along in some way. We learned this from the resilience of the indigenous peoples and the black population, especially black women. We have to be aware of this, but there is no model. I'm looking at things to learn. Let's hear what Ailton Krenak has to say, what Davi Kopenawa has to say. Let's hear the black women who have always carried Brazil on their backs, and still do. All of these issues will endure, and we cannot let our guard down. It is a fight that, at least for my generation, will be forever. »»

CENTRO CULTURAL DO MINDELO | MINDELO, CABO VERDE | CENTRO CULTURAL DO MINDELO | MINDELO, CABO VERDE | C





« MAY. 8. 2020 With three of Cape Verde's nine islands—Boa Vista, Santiago and São Vicente—affected by the first cases of COVID-19, things were developing gradually. On March 19, the government decided to declare state of calamity, closely followed by the state of emergency. Immediate closure of public spaces was ordered and a methodology was devised to ensure that the pandemic would not spread.

In addition to its internal issues, Cape Verde also depends in some way on external issues, linked to diasporas and tourism, which contribute expressively to the country's entire economic balance. These two sectors are strongly affected by the disruption in outside communication, which means that we now have to work only with our local community. We are observing what happens in other parts of the world, because the impact of this crisis in Italy, for example, has a direct consequence with Ilha do Sal. Just as in the United States, the Netherlands and France. At this moment, we navigate expecting better conditions, and no one can foresee conditions normalizing fast.

However, there was a spike in the number of cases in Boa Vista and Santiago, especially in the latter, which is the capital island—and the most complex among them. Praia is a very particular city which, for historical reasons, such as drought, developed in a very complex way, with very dense neighborhoods, which contributed to the quick spread of the virus. It is also the city that brings together the population of all the islands.

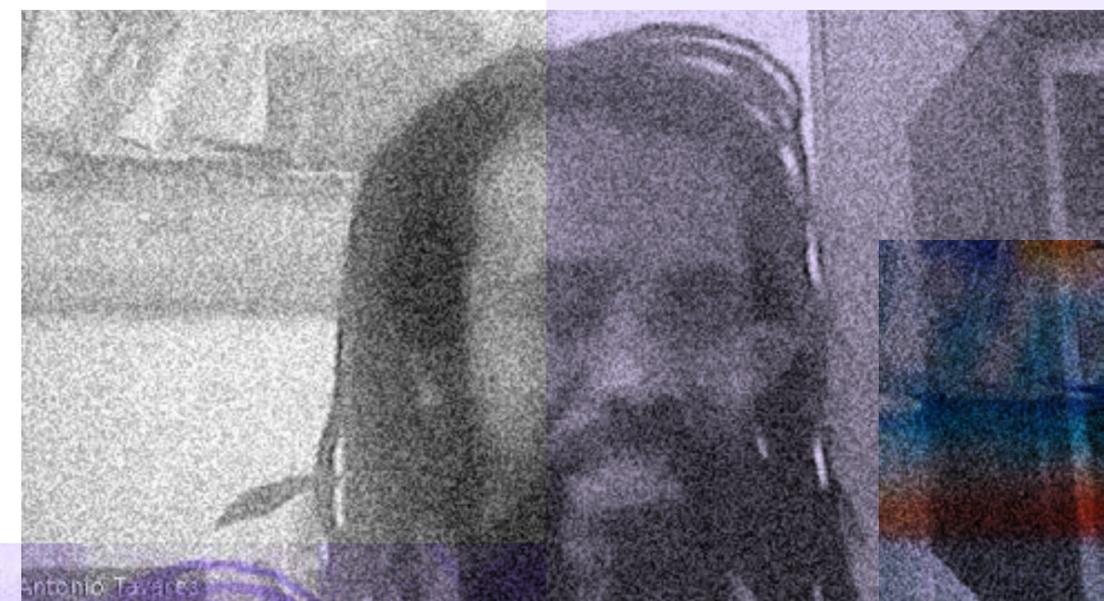
The Centro Cultural do Mindelo is mainly dedicated to the performing arts—Music, Dance and Theater—, which are the strongest expressions. It is a space, perhaps unique, that hosts all of the city's major activities. Mindelo is a cultural city, with approximately 90,000 inhabitants, where various activities take place throughout the year, such as **Mindelact**, which is a major theater festival already in its 26th edition.

We also host other performative activities, film festivals, as well as debates and projects related to the city's cultural associations. Universities and university institutes also carry out some of their events here. Our annual program is structured around four three-month seasons; each season has an objective and a theme. The first one is called *Words, Shapes and Sounds*; the second, *Body and Thought*; the third, *Atlantic Memories*, and the last one is called *Contemporary Art*.

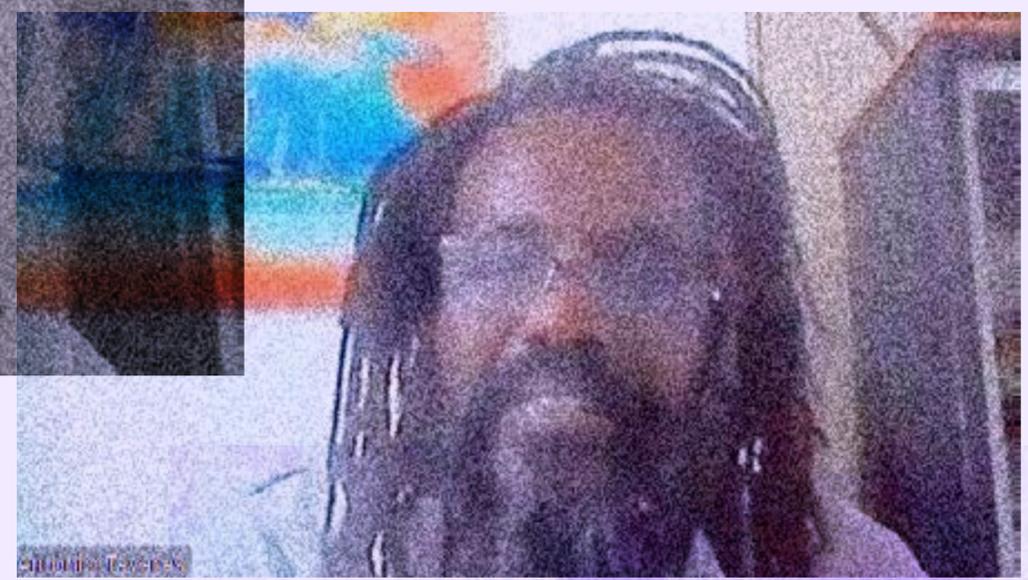
Created in 1995, the Mindelact Festival is the main theatrical event in Cape Verde, and the most important in all of the Lusophone and Western Africa. With a total of 22 editions held in the city of Mindelo, the festival promotes exchanges among its participants, as well as educational activities, music concerts, and visual arts and design exhibitions.



ANTÓNIO TAVARES



António Tavares



ANTÓNIO TAVARES



Artistic Director of Centro Cultural do Mindelo

We opened our season poetically on March 21st, which is the World Poetry Day. We always open in this day, which has a very suggestive name: *Micadinaia Fest*—name created by a Cape Verdean writer and poet, João Vário, one of the country's most interesting contemporary men. At each edition, the goal is to open our three front doors and have continuous activities during the day, from morning through midnight. As Cape Verde is a country of poetics and poetry, the search for sound, where the maxim is sound and not just music, Centro Cultural do Mindelo serves as a structural matrix.

We are actually a very small team, comprising seven people. I'm in charge of the artistic direction, and there is a manager and a designer. Then, there are two security guards, and a multifunction technician, who works mainly with sound and lighting. There is also a cleaning professional. We are directly linked to the Ministry of Culture and Creative Industries and work on a renewable contract.

This year would bring the fourth edition of *Micadinaia Fest*, which would be a season that would consolidate the program. We would bet precisely on what we call *sonoro* (sound). We had planned performances, installations, exhibitions, concerts, many things . . . We had devised a great exhibition by an Italian painter and sculptor, who would also be present at the opening. We would also hold a piano recital, with the reading of texts by a Cape Verdean-Portuguese actress, Flávia Gusmão, accompanied on the piano by Pedro Gregório, architect and musician. In the large auditorium we would have a band formed exclusively for this opening day, directed by Vamar Martins, a musician and composer.

With the outbreak of the Covid-19 pandemic, we had to cancel everything. Ours is an indoors space, for people to meet and hang out, and at the opening of the season, we have almost a thousand people entering the house throughout the day. We live with the public. We don't offer services. So it changed our entire geography.

The closures due to the pandemic's progress completely affected many of our workers and indirect suppliers. We are a kind of link and drive that moves the city and all its artistic diversity, enabling and instigating various meetings. This mainly affected the artistic class, who were the first to lose work, and who will also be the last, I believe, to be able to work again. These are many professionals who work under the demand of the city's cultural sector schedule, which was already earmarked, in large part, with many contracted services.

The Ministry of Culture and Creative Industries launched a kind of manifesto for the benefit of artists and created an open call with an online program, *EnPalco100Artistas*, to provide some encouragement in this moment of suspension. In fact, the crisis is much deeper than we think, because the entire technical sector, which installs and operates the infrastructure that allows the cultural sector to function, such as sound, lighting, electricians and other technicians, is dependent on these activities in order to carry out their jobs.



This unpredictability of not knowing what is happening or will happen, just causes greater concern each day. So far, at Centro Cultural do Mindelo, regarding our team, we don't feel that we will have to get to the point of laying off staff, and we don't see this possibility on the horizon. What we have been confronted with is the need to rethink the way we operate, including thinking about hiring more technicians to respond to the needs of the moment.

On our part, we had no major financial losses, since we work with a pre-designed annual budget and we already had a schedule defined for 2020 and 2021. At the moment, we are all studying how to reuse this same budget and how to allocate resources for programs that come to support the cultural and artistic sector, in order to leave an unused portion for our canceled program, in support of the sector.

This year would be one of positive contamination for us, in which we would welcome and take professionals from these islands abroad and also bring people from other countries. This being an island in an archipelago, our greatest challenge focuses precisely on this aspect of communication with other cultural centers and spaces, with other thinkers and creators, in order to give our sector another dynamic. We were precisely preparing for the internationalization of our activities. This is a strategy that the pandemic ended up affecting and jeopardizing drastically. For us, the impossibility of international dialogues will also strongly affect our educational activities and mediation, one of our crucial bases. We are, therefore, in a moment of reflection, thinking about how this will evolve and affect our logic of dissemination and exchange, and the doors we wanted to open.



Esquadrão Kamy Buccos Produções (Angola). Mindelact 2019



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ESPIRITO DA CIDADE

UM FILME DE NUNO MIRANDA

INSPIRADO NA PERFORMANCE "KMEDEUS" DE ANTONIO TAVARES

SELECÇÃO ESPECIAL



INTERNATIONAL
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Ministério da Cultura
e das Indústrias Criativas



Now we have to figure out how to take advantage of this new dynamic, set up a new strategy, but we are in standby mode, taking into account that our substance is the public. I have been reflecting on what our future might look like. I have been in charge of CCM for four years now and I realize that we put out a lot of programming and content. The issue of memory is central to us, so we always leave our footsteps. We work with many creators and have great creative value at hand. We can think of transforming some of our spaces into recording and editing studios, collaborating with thinkers, writers, philosophers and artists, without losing focus on the three performative areas in which we operate.

In that first season, in addition to *Micadinaia* Fest, we also expected to hold one of the great moments of our programming, which is *Il y a* Dance, a dance festival. *Il y a*, in addition to the meaning of "to have" in French, also means "to join" in Creole. The festival would take place in May and would look at dance through the perspective of socialization, and the guest company would be Teatro Vitoria, from Santa Cruz de Tenerife, in the Canary Islands. From then on, we would hold the same festival every year, which would start creating a base for international circulation, focusing not only on creation, but also on training, operating within the Macaronesian space, together with the Canary Islands, Senegal, Morocco and, who knows, Azores and Madeira. The following year, the focus will be on co-creation. We were interested in turning the festival into a formative event, and the next invited country would be Mozambique, bringing a different perspective and giving us access to another network, that of the Portuguese-speaking African countries, the PALOP (Angola, Cape Verde, Guinea-Bissau, Mozambique and São Tomé and Príncipe).

Ever since I see myself as a creator I have dealt with this space, which is a politically created community, but that is just that. We have very encyclopedic notions of what the CPLP (Community of Portuguese Language Countries) space is, what Brazil is, and Angola, for example, which are very rich, huge and diverse countries. Today, more than ever, after several years, this community does not yet have concrete marks in our lives. What is crucial, which would make what today is only political become practical, is undoubtedly the cultural sector. Ultimately, the cultural and affective perspectives should be thought from the beginning, because circulation is vital and allows us to know spaces, smells and colors. With a cultural network we could offer different solutions. We are myopic towards our own neighbors, so conditioned to always look to one side, lacking a 360-degree view. This leads to logical ignorance, not being able to see.

All of these plans unfortunately now have to be rethought, and we are waiting to see what we can do. At this very moment, I am working on the new perspectives of the CCM during this condition and in the post-pandemic. We cannot sit and wait, as this sharpens our creativity. CCM, as the city's sole space for artistic activities and appreciation of art, causes a huge impact if it remains closed. The city at the moment depends enormously on that space, precisely for what we do. This year alone, we had about 17 exhibitions scheduled. We have a weekly, biweekly, monthly, bimonthly, half-yearly schedule . . . This depends on how things will evolve. The public is our number one priority. We have a large room with 220 seats, an indoor patio with approximately 200 seats, as well as a large multipurpose room that is used for exhibitions and also as a small auditorium, with 150 seats.

We considered, for instance, controlled access to exhibitions, but I don't know if we will be able to hold concerts for 10 or 15 people at a time. I have been thinking about creating exterior panels, using the facade and the street to present exhibitions. This can be a way for us to develop new ways that can be interesting. We cannot be at the mercy of when and how things will turn out.

The current administration, in my view, acted very intelligently in the face of the pandemic. By establishing the state of calamity at first, followed by the state of emergency, it made the country equip itself with technical capacities, namely conditions in hospitals, and carried out screenings on each island. This was diligent work and which paid off. Today we have the island of São Vicente in a state of calamity, but with no cases, and its population has the necessary care.

We, as a cultural space that works directly with various sectors in culture, are drawing up, together with the Ministry of Culture and Creative Economies, a logic for our sector. This crisis took hold of all the countries in the world, and there wasn't a single one of them that was not taken aback. Since March, we've been listening to artists and other professionals. One of the fundamental aspects of the city of Mindelo, a city that is cosmopolitan by nature, is its responsiveness. The city easily responds. When asked to participate, it promptly does so. And these are measures that will have to be taken by listening to everyone involved. We must

understand, however, that our acting has to be now, because every day that passes it becomes a problem in the lives of professionals of the sector and also of the public in general.

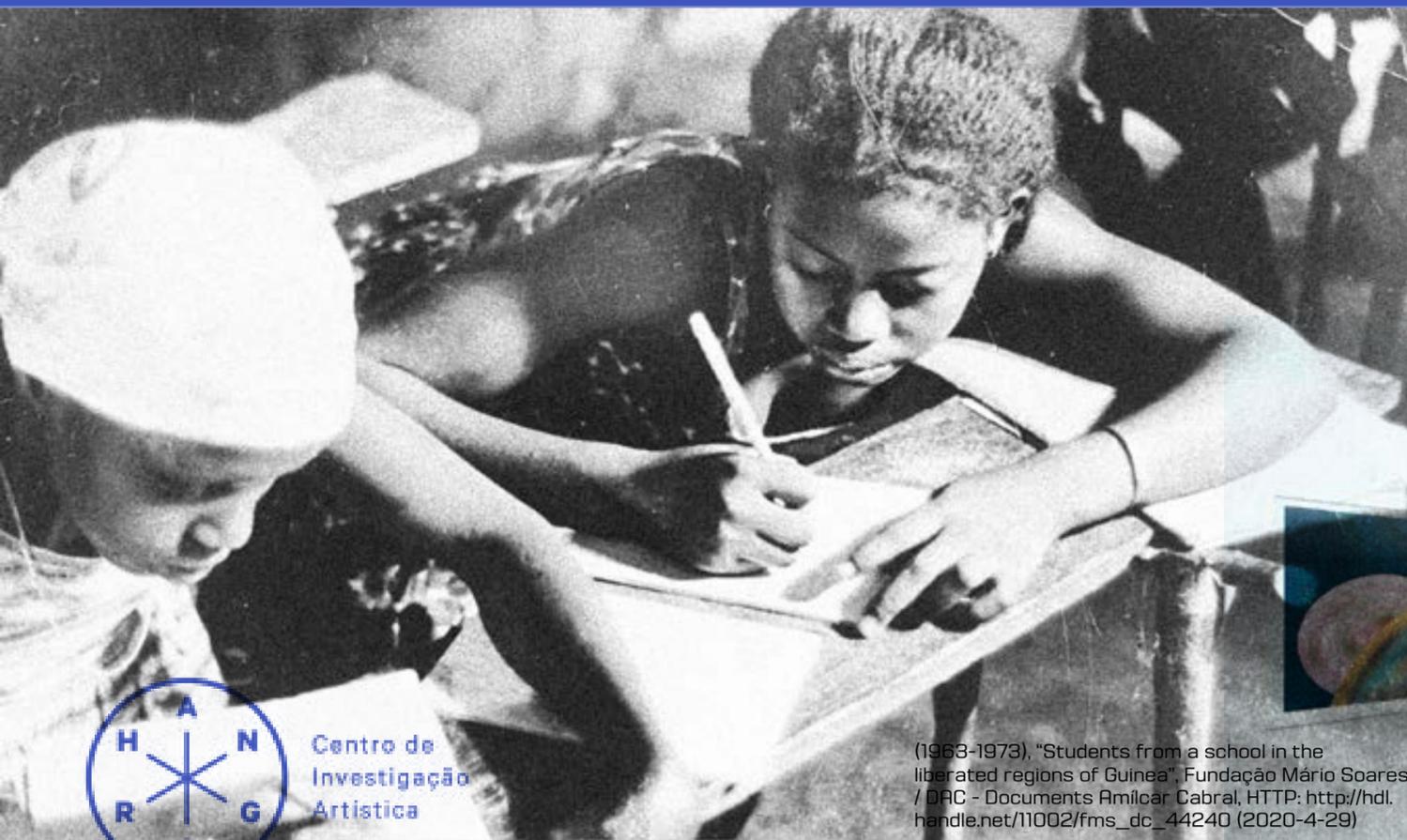
It was our responsiveness which fortunately allowed us to act quickly. The city quarantined when it was prompted to quarantine. People started to produce and distribute masks to the public and to institutions that were in need. Many technicians started to prototype and produce protective equipment, and the population seems to be respecting the measures and taking all precautions.

The city's major music festival, *Festival Baía das Gatas*, made its budget money available for social initiatives to combat the pandemic. People are used to solidarity in this archipelago and like to support each other, in what we call *junta mon*, the act of joining hands. In an archipelago, we always act in bundles, in a fractal manner, in which one bundle positively contaminates the other. I hope that this kind of thinking and acting endures, devoting attention and demonstrating solidarity, and the institutions keep thinking of ways to help the professionals in the sector who need the most. This is a moment of creation—everything starts here. One sector that likes challenges is the cultural and artistic sector, and the world that we are inheriting won't be the same. Undoubtedly, technology is what lies ahead. We, as creators, artists, consumers of ideas and cultural agitators, will have to use more of it.

Until now, technology was a kind of tool to be used. Some did, others didn't. There are still those who used it to the extent necessary and possible. This condition has made us jump into it. This transnationality enabled by the media and the technology will become something more concrete. We can use Zoom to hold a meeting, just as we can play an orchestral score in different parts of the world.



PORTUGAL | HANGAR - CENTRO DE INVESTIGAÇÃO ARTÍSTICA | LISBOA, PORTUGAL | HANGAR - CENTRO DE I



Centro de
Investigação
Artística

(1968-1973), "Students from a school in the liberated regions of Guinea", Fundação Mário Soares / DAC - Documents Amílcar Cabral, HTTP: http://hdl.handle.net/11002/fms_dc_44240 (2020-4-29)



Engaged in the visual arts in a transdisciplinary way, *Hangar - Centro de Investigação Artística* (Hangar - Artistic Research Center) is an independent space, run by artists and curators, located in the Graça district, in Lisbon. Created in 2010, firstly in a format of itinerant residencies, the project is part of a wide network of international connections and partnerships, created from the unification of geographies, cultures and identities, integrating different fronts of action, and whose intervention focuses on the urban reality of Lisbon.

Acting concurrently in close proximity to the peripheral neighborhoods of the city and in transnational articulation with different artists and institutions, the project arises as a response to the lack of space in the arts institutions. In this sense, it has contributed as an important catalyst for the different narratives that emanate from the encounters of the intense transatlantic flow that connects the Americas, Africa and Europe, and which have in Lisbon their point of convergence.

Since 2014 it occupies a space on Rua Damasceno Monteiro, which has studios for artists, a place for exhibitions, and where artistic and curatorial residencies, conferences and various debates are also held, becoming an important meeting platform for the diaspora of the Portuguese-speaking countries in Lisbon. Hangar is a project of the non-profit cultural association XEREM, working as a cooperation platform between artists and various sectors and public and private institutions for artistic, cultural, local and international development.



MAY. 4. 2020

« The Hangar space has been closed since March 12 and we don't have a reopening date yet, at least not in the previous format. There were seven artists in residency from different countries here. When the situation started to worsen, we recommend that they return to their countries, as everything was closing and we had no way to assist them. I too, working as an artist, had a several scheduled trips to Angola, Hungary, Cape Verde . . . I would go to Luanda at the end of March to start working on my new film, with the production company Geração 80, on the Kwanza River. Everything was canceled.

The current moment is critical, as the entire financial sustainability of the Hangar was reduced to zero, and we had to reinvent ourselves in a very short time. I still don't know if we reinvented ourselves or if we are in the process of doing so. The reopening will be difficult, because in the beginning, we will not be able to bring a lot of people back together in one space. For now, we will gradually return to using the office, one person at a time.

Just a month after the outbreak of the pandemic, we started to see that it would be very difficult for us to pay the rent and the fixed wages that we regularly pay to our team, who have families and who depend on Hangar. It was very important not to have to close the space definitively, as is the case with many projects here in Lisbon, and that we also managed to keep staff. We currently have five professionals linked to Hangar and so far we are resisting laying people off. I do not know, however, if it will last until the end of the year, if the situation doesn't improve. This is why we have been submitting several applications, applying for different funding projects. We have already set aside an emergency budget and we expect to be able to hold on until December before we run out of cash.

In this attempt to maintain our activities and the sustainability of the project, we're facing challenges. It is difficult to operate online, as many things are free to access, and we are not charging anything. With that deadline in mind, December, we are still reinventing ourselves, hoping that things will change, because maybe we will have to think about leaving the building, which is rented. How do you work on a project that doesn't exist and whose space is closed? In general, we have continued in the only way we could continue: holding meetings and chatting through applications such as Skype and Zoom.

The association behind Hangar is called HEREM, which had a different team, but they were already carrying out artistic intervention and public art projects at Intendente, an area quite socially fragile. In 2014, Lisbon was in crisis and there were many urban regeneration programs linked to socially engaged art, such as **BIP/ZIP – Neighborhoods of Priority Intervention in Lisbon**, from which we had support, and from where Hangar emerged.

The BIP/ZIP - Local Partnerships Program, created by the Lisbon City Council in 2011, is a municipal-level policy instrument aimed at boosting partnerships and small local interventions to improve the habitats covered by the program, by supporting local projects that contribute to the strengthening of socio-territorial cohesion in the municipality. The program is intended exclusively to support project activities that promote local development, fostering active citizenship, capacity-building for self-organization and the collective search for solutions that contribute to the effective improvement of these territories and communities, in order to enable and strengthen their integration in the city.

I am a visual artist, researcher, artist-educator and I've always been closely linked to artistic movements that are generated collectively, as a more independent cultural production tool. It is a way for the artists themselves be able to create their structure and work systems, without depending on the means that sometimes permeate the process.

Artistic Director and Visual Artist

MÓNICA DE MIRANDA





Twin Towers (2019), Mónica de Miranda

I've lived for some time in London before coming to Lisbon, although I, culturally, also have a strong relationship with Africa through my mother, who is Angolan, and who came to Portugal at the time of Angola's independence. At 19 I went to England, where I stayed for almost 15 years. It was when I was working with the City Councils and municipal institutions there that I started to understand the strength of what are the movements of the so-called *artist-lead organizations*. Using art in many ways, I worked on projects that were socially engaged with the police, with community centers, with hospitals, in areas to the south of the city, such as Brixton and Peckham—especially within the context of urban regeneration.

I saw many places transform, and I could be part of that. That was the experience I brought with me when I decided to return to Portugal. I grew up in the North of the country and when I came back I came to Lisbon. I felt that here there was not much space in the institutions for artists to speak for themselves and define themselves. They were dependent on a number of structures, and I felt the need to create a collective. Hangar stemmed from there, from this experience that I had before. The return to Lisbon was also a time in to start to come closer to Luanda and Africa, and to create these meetings. Lisbon has a very close and solid relationship with Luanda, Maputo, Mindelo, Praia and São Tomé. However, there is always a ghost that is the history of colonial power, but Lisbon ends up being the meeting point for a flow that comes from America to Africa.

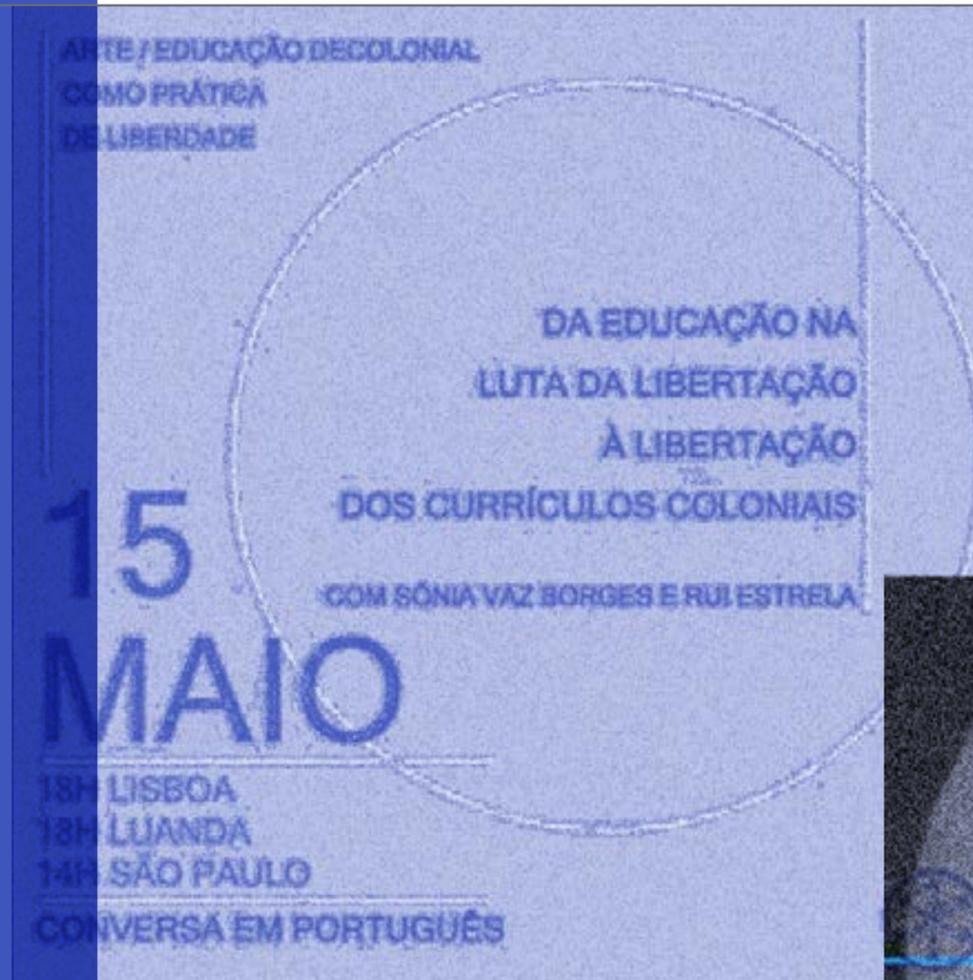
Hangar emerged from the **Triangle Network**, whose base is Gasworks, in London. I met with director Alessio Antonioli through the Muehleketete residency, in which I took part in 2008 at the National Museum of Art, in Maputo. He said he would like to replicate the Triangle Network model in Lisbon. In 2010, we did our

first residency, in several editions, until things picked up momentum and we also started conducting curatorships with African artists from Mozambique, Angola and Cape Verde. For me, it was essential that what we were doing could create a meeting spot between these geographies, because Lisbon also serves as a gateway to Europe, where artists who come from these countries always pass, even though they then leave for others places.

The project started, then, through artistic residencies and this cultural exchange. We reached a point when we felt ready to do a project more deeply rooted, more solid, not so localized. We'd had the vision for the project for a long time, and at the time we were able to submit a new application to the BIP/ZIP – Local Partnerships program of the Lisbon City Council, but it was essential that we had a space.

I went to a real estate agency looking for a garage and we were directed to a building located in Graça, but we didn't need a space that big. As I couldn't find any other site and the application deadline was approaching, I asked the real estate agency owner for a letter saying that we would stay in that property, but we would review this need, because it was too big. But we got picked, and panicked. It is a giant space, with four floors, and before, working only in an itinerant way, with partnerships, we didn't have to worry with all the expenses that a space generates, which are many, because it's not only the project, it's the entire structure and maintenance of it.

The Triangle Network is a global network of artists and visual arts organizations, present in 41 countries, which supports professional development and cultural exchange between artists, curators and other art professionals the world over. Created in 1982, it offers opportunities for artists to connect, make new work and build their practice through workshops, residencies, events, exhibitions, work placements and studio provision. The network also encourages and helps fundraising for joint international projects and offers opportunities for support, advice and knowledge-sharing.



After we were selected, we stood by for one year until we signed the contract, because we didn't know very well what to do with the building. At the time, the Graça area was not exactly what it is now, no one was that much interested in that property and that moment of waiting gave us some time to muster courage and get some extra support to stay in the space, because the money from the program was not enough.



We did the renovation works little by little. We didn't have much money, so we got a lot of voluntary support. We had second-hand furniture given by the City Council and that we restored. Everything was recycled, from the doors to the electric wires. We also had the support of the architects from Artéria Arquitectura e Reabilitação Urbana, who were already experienced in this type of project, with whom we were able to do the works on the first and second floors. However, we never managed to finish the works on the other floors, because there's never enough money.

Hangar
12 de maio às 13:36

Intrepid Visions
Today at 7pm
Mionga House - René Tavares e Kwame Sousa, 9'7", 2014.

"With "Mionga House" (2014), artists Kwame Sousa and René Tavares explore the characteristics of the community of the southern island of São Tomé." Paula Nascimento

HANGAR ONLINE

INTREPID VISIONS
MAY 12

| 19.00h LISBON |
| 14.00h NEW YORK |
| 15.00h SÃO PAULO |
| 20.00h CAPE TOWN |

VIDEO

HANGAR ONLINE

INTREPID VISIONS
CURATED BY PAULA NASCIMENTO

Today at 7pm
MIONGA HOUSE
BY
RENÉ TAVARES &
KWAME SOUSA

"With "Mionga House" (2014), artists Kwame Sousa and René Tavares explore the characteristics of the community of the southern island of São Tomé." Paula Nascimento

HANGAR ONLINE

INTREPID VISIONS
CURATED BY PAULA NASCIMENTO

MIONGA HOUSE
BY
RENÉ TAVARES &
KWAME SOUSA

VIDEO

In the beginning, we rented the studios to tourists to have funds before doing the artistic projects, and two years later the project started to become more solid. The contract was initially for five years, but there is always a question of instability, as it is a private property. We have recently renewed it for another five years, after we negotiated the terms. There is no private money there, it is really daily, hard work in search of sustainability, which we currently have through the rental of studios, the café, our publisher, Hangar Books, and several other initiatives we come up with.

Over the course of five years, we managed to move from an independent structure to achieving some financial consistency, although still with some difficulties, because the possibilities for support here in Portugal are reduced. This year we were going to resume works and finally sign employment contracts with part of the team, abandoning a precarious situation with professionals issuing "green receipts"¹, and we would be able to create the structure of an organization. For the first time, we got support from DgArtes², with which we could accomplish a number of things. In a way, it's what is saving us now.

1. "Recibos verdes" (green receipts) are invoices issued by self-employed workers or service providers when carrying out any type of work that does not constitute formal employment nor guarantee of stability.

2. The Directorate-General for the Arts is an organization of the Ministry of Culture of the Portuguese Republic that coordinates and implements policies that support the arts in Portugal.

There were many people who came from other countries, which prevented several activities from happening until the end of the year. As the pandemic expanded, a statement was released to the structures that were being supported by DgArtes, saying that they could have greater freedom in the use of the available resources, and could also allocate them for expenses with structure and human resources. However, we had to recreate the entire schedule, figuring out how we could manage a huge program we had organized and, with zero sustainability, keep up with the project.

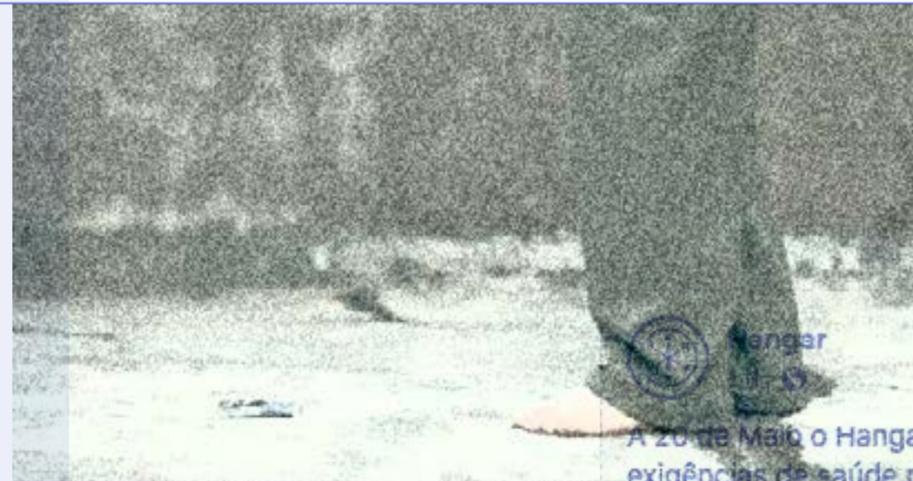
A week from now we will launch a platform called Hangar Online. We don't want to replace the real with the virtual, which is also a risk, as there is an acceleration of virtual space as a function of physical space, but it is, in a way, a form of resistance to keep the program and to be able to pay the people who work with us. It's almost like creating a new space. This online project is important at a time when we are all doing telework. We had to create a completely new website, but there was no money to pay designers. We had a programmer, and we had to use our own resources within our team, absorbing other tasks ourselves.

One thing we refused to stop was the publishing work at Editora Hangar. We have published one book so far, which is *Atlantica Angola – Contemporary Art from Angola and its Diaspora*, and we are currently working on *Atlantica Mozambique*, with Ângela Ferreira as editor. Ever since we confined ourselves in our homes, this book project has been important to maintain our sanity, because we have been working on it consistently, and with more time available. All texts that were behind schedule have already been finished, and the book will be launched very soon.



In addition, we had programmed another book, called *Keynotes*, which has been under development since the beginning of the project, and brings a selection of transcripts of talks with artists who have passed through our space, such as Paul Goodwin, Grada Kilomba, Irit Rogoff among others. These audios will also be available in a library on our website, for all those interested, in podcast format. As the physical reality in which we operated didn't afford us the time, we hadn't thought about the online too deeply. We already had a studio, created under the **Compasso** program, made with the schools, to work with the issue of representation of people of African descent. It is now possible to work from there and broadcast to a very diverse audience, which interests us a lot, as our work has always reached far beyond Lisbon. It is much easier now for a more culturally diverse audience

to visit Hangar Online than physically, and I'm not just saying Hangar, but other spaces as well, which we know are mostly visited by a white audience. Although not everyone has access to the internet, not everyone has the habit or feels comfortable entering artistic spaces either. The art space itself is inaccessible. We also organized a video program, curated by



ACONTECENDO AGORA
Hangar Online | Videos | Intrepid Visions
 Evento online

A 20 de Maio o Hangar retomará, de forma gradual e atento às exigências de saúde pública, as suas actividades.

O Hangar mantém grande parte do seu programa na plataforma **HANGAR ONLINE**, continuando com as residências artísticas no espaço físico e com o programa de exposições físicas que reabre em Setembro.

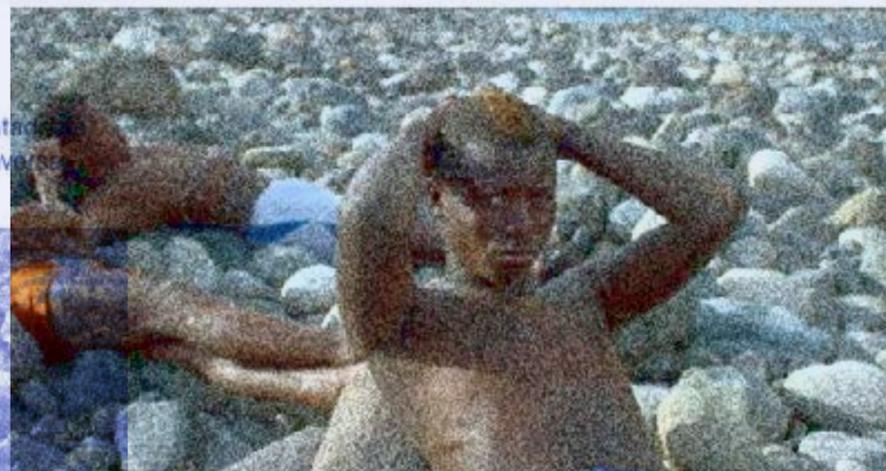
De acordo com o Plano de Desconfinamento / COVID-19 para os equipamentos culturais, o Hangar adotará as seguintes medidas de prevenção e controlo:... Ver mais



Compasso is an initiative of Hangar, in partnership with the Government of Portugal, DgArtes, Lisbon City Hall, BIP/ZIP, Tate Britain and Moleskine Foundation. The program, created in 2018, is aimed at providing training and education in visual arts for children and young people in Lisbon, whether from immigration or the diaspora. The activities are developed through joint creation with the immigrant community, artists and educators at Hangar, prioritizing the sustainability of young people and their professional development.

Hangar
 4 de março · 🌐

Dia 7 de março, dentro do ciclo *Seeing Being Seen*, será apresentado às 17h o filme *Territorio*, de Alexandra Cuesta, seguido por uma conversa com a cineasta.



7 DE MAR, SAB
Filme + conversa com cineasta | Território | Alexandra Cuesta

👤 Tenho interesse

Paula Nascimento, an Angolan curator who has been with us since the beginning. The first edition will be launched now and seven artists' films will be launched, mostly from Portuguese-speaking countries. The videos will be available for ten days and will be in a media library of Portuguese-speaking art films related to post-colonial, colonization and global South issues for research. We were also preparing a new project called Hangar Music, in which we are connecting music to the visual arts, and we'll launch it soon. In a way, we are now doing things that we already wanted and that have to do with the relationships we already had before. But there are things that can't be done online and which we didn't want to do by force if it didn't make sense.

Most of the exhibitions that we had planned will continue to be held in the Hangar space, because they are composed of objects, and we think that online production would create an incomplete experience. So we'll carry out scheduled visits, with a reduced number of people, disinfection of the spaces, following what the rules at the moment ask for. We are, of course, behind schedule, and this will be done in September.



O Compasso - Recording studio
Hangar Centro de Investigação Artística

When things go back to normal, we will try to rent the studios again, but we have to reinvent ourselves financially. We are also planning to try to earn some money with courses. So far our social and cultural responsibility in this crisis has been to be able to respond to the current situation, so as to be able to keep the professionals who work with us. But the situation at Hangar is not the same as that of all structures.

bureaucratic structure that was created as an emergency. There are several petitions claiming that the Ministry of Culture is not responding adequately, especially from structures that have been left without this support. More recently, applications have been opened that seek to meet the needs of those left out. There were also other lines of support, from the Calouste Gulbenkian Foundation and the Lisbon City Council.

I think the government's measures are not satisfactory in meeting the needs of the structures as a whole. Just two weeks after it all started, DgArtes also published an emergency support line for professionals in our sector, but the fact of the matter is that most artists in Portugal work precariously and don't have employment contracts. So, many were left out and were unable, at first, to access a



But there is a lot of solidarity between different groups that have formed and there is focus on those who need the most. There are many movements and initiatives. Vhils, the artist responsible for the Festival Iminente, right from the beginning organized a music festival to raise funds for hospitals. The government has taken several measures that sound better in its discourse than in reality, because the logistics is so overwhelming that not everyone has access to this money that they say is available. But in general there is a great help from support networks, from something more familiar and from

friends to a more institutional level. Hangar, for instance, distributed food baskets to families and institutions close to us, with whom we worked, and that we identified as being in need. We ask for donations through our networks and we also purchased products.

I think that we have to consider creating local structures, not only for emergency and survival, but which are sustainable. So far people in general have been extremely resilient and have managed to endure. The problem is whether the situation will extend beyond that, as there is a limit to how much one can take. Although activities are slowly resuming, things remain uncertain.

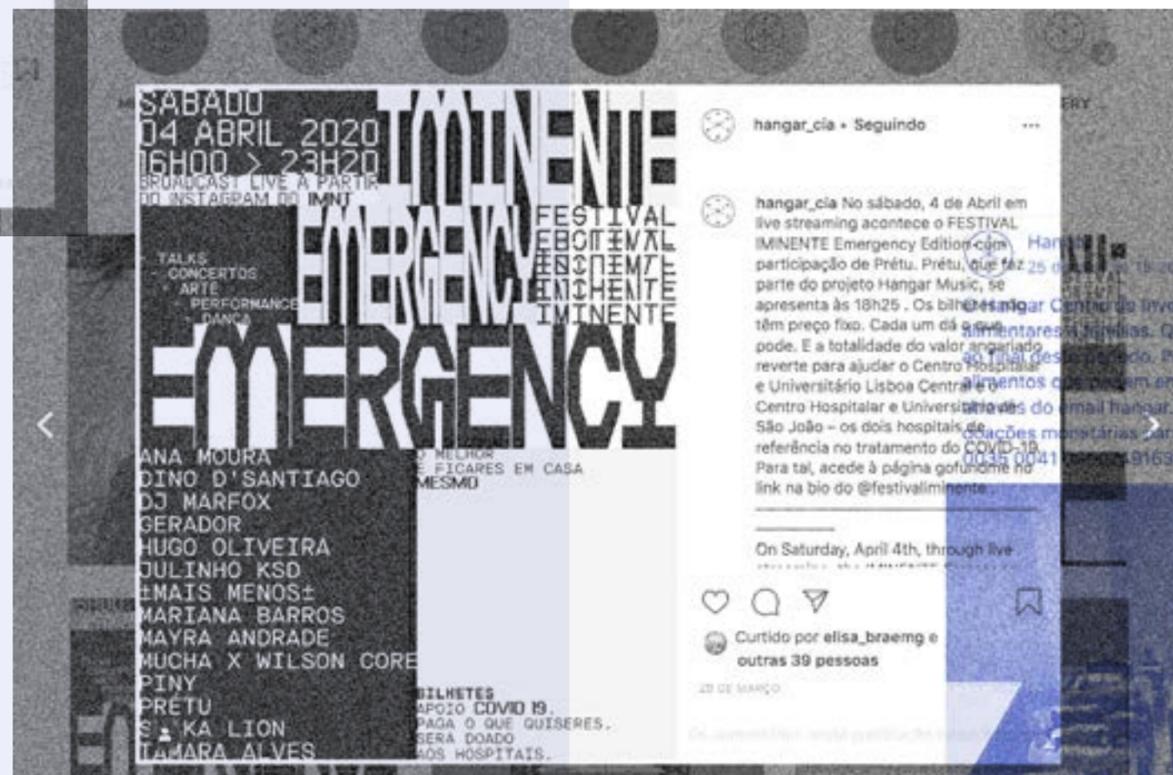
This whole situation, in a way, for me, created a silence, where I have greater access to a more high-quality creative space than when I was running around organizing exhibitions at different places. I managed to finish a script that I'd been meaning to write for two years. I also managed to experiment with things without having to arrive at a practical and immediate result, without

having to finish things as products, but to be more mindful of the process. Besides, carrying things out virtually has a silver lining, as now I have access to things which, as a single mother, I didn't have before. Of course, ultimately, the whole sustainability of this comes into question.

Actually, we have to come up with policies that offer better protection to the artist's work and more favorable working conditions, so that in situations like this people can rely on a network that is already in place, and not one that is created only when an emergency arises. I think this moment made us rethink what the priorities are for each institution and each individual. Learning takes place on many levels. On a human and spiritual level, we have to change the way

we live and rethink this global and what it means in our network and in the artistic sector whose lives depend on it—all art fairs and biennials, dependent on all this global circulation.

We really have to create sustainable networks that also allow us to create with what we have at hand, and not be so dependent on this structure, which is very fragile. It's about being more present. Portuguese farmers were more in demand than ever by the entire supermarket network fed by the global chains, for example. This moment ultimately makes us turn our attention to the local economy. I don't think it will be about countries closing in on themselves, as this mobility has always existed, and there are no borders, but we have to be more aware of how to practice it and how dependent we are on one another. »





SÃO PAULO, BRAZIL
2020

DIRECTION
Daniel Escorel e Juliana Barreto

GRAPHIC DESIGN
Julia Contreiras

DIGITAL PROJECT
Marcos Alencar

TEXT REVISION AND TRANSLATION
Paulo Futagawa



sponsorship



Institutional support

