

# Museums and Local Development in Lisbon, Portugal



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This case study assesses the strategies of the Museum of Lisbon as well as the related policies of Lisbon City Council to support local development. Through its five branches located across the city and its diverse partnerships with local stakeholders, the Museum of Lisbon has cemented its role as a community anchor institution. This case study focuses on the five dimensions featured in the OECD-ICOM Guide for Local Governments, Communities and Museums, namely the role of museums in: i) economic development, ii) urban regeneration, iii) education and creativity, iv) inclusion, health and well-being, and on iv) ways to mainstream the role of museums in local development.

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# Table of contents

Aknowledgements	3
Executive summary	7
Leveraging the power of museums for local economic development	7
Building on the role of museums for urban regeneration and community development	8
Catalysing culturally aware and creative societies	8
Promoting museums as spaces of inclusion, health, and well-being	9
Mainstreaming the role of museums for local development	9
Overview of the cultural sectors and related policies in the City of Lisbon	11
1 Leveraging the power of museums for local economic development	15
Policy options for local government	15
Levers for museums	16
Opportunities for future action	20
2 Building on the role of museums for urban regeneration and community development	21
Policy options for local government	21
Levers for museums	23
Opportunities for future action	27
3 Catalysing culturally aware and creative societies	29
Policy options for local government	29
Levers for museums	31
Opportunities for future action	34
4 Promoting museums as spaces for inclusion, health and well-being	35
Policy options for local government	35
Levers for museums	36
Opportunities for future action	37
5 Mainstreaming the role of museums in local development	39
Policy options for local government	39
Levers for museums	40
Opportunities for future action	41
Annex A. Survey respondents and process	43
References	45



# Executive summary

**This case study explores the strategies of the Museum of Lisbon to support local development, as well as the related policies of Lisbon City Council (Portugal).** The Museum of Lisbon is comprised of five locations– Pimenta Palace, the Roman Theatre, the Saint Anthony Museum, West Tower and Casa dos Bicos. Each site has its own focus and collection, but they are managed as part of a single brand and strategy. Since its founding in 1942 as the City Museum of Lisbon, the Museum has undergone a series of transformations. In 2009, the City Museum redesigned its programming under a strategy implemented by the Lisbon City Council. In 2015, the City Museum was renamed the Museum of Lisbon and adopted its current multi-branch structure. Between 2014 and 2018, visitor numbers to the Museum grew rapidly (68%), but the Covid-19 pandemic had a significant effect on visitor numbers and public visits were still below pre-pandemic numbers in 2022.

The case study covers the five areas of the OECD-ICOM Guide for Local Governments, Communities and Museums (OECD/ICOM, 2019<sup>[1]</sup>):

1. Leveraging the power of museums for economic development
2. Building on the role of museums for urban design and community development
3. Catalysing culturally aware and creative societies
4. Promoting museums as spaces of inclusion, health and well-being
5. Mainstreaming the role of museums in local development

## Leveraging the power of museums for local economic development

**The Museum of Lisbon is proactive in local economic development and innovation through a number of measures.** Beyond its core mission of heritage preservation and research, the Museum's strategy promotes projects for research and partnerships with laboratories and universities, as well as with local artists and entrepreneurs. These activities have resulted in new scientific publications, conferences and exhibitions. For example, the 2018 "Futures of Lisbon" exhibition was designed in co-operation with the departments of robotics, architecture, and hydraulics of the University of Lisbon. The Museum also sells objects made by local designers in its shop and uses local suppliers in its regular operations. In recognising its role as a partner in local development debates, the Museum also prompts and participates in open meetings, round tables, and forums on community related topics.

**To increase the number of Museum visitors, coordination with the tourism sector could be strengthened.** Portugal has seen significant growth in tourism over the past two decades, at least in part due to the development of new cultural attractions and events in cities such as Lisbon and Porto (Richards, 2022<sup>[2]</sup>). Public transport and urban signage are well developed to channel visitor flows to cultural facilities across the city and the Museum of Lisbon is included in the official tourist card of Lisbon. Stronger collaboration with private sector operators in the tourism sector could further help capitalise on the growth of cultural tourism, particularly as four out of the five sites of the Museum are located in the historic city centre, where the flow of tourists is concentrated. For example, EGEAC's participation in the Lisbon Tourism Association board of administration could be further leveraged towards a more co-ordinated cultural tourism strategy.



## Building on the role of museums for urban regeneration and community development

**Local authorities leverage the role of the Museum for community and urban development.** This includes initiatives such as creating an open-air cinema in the Pimenta Palace's gardens and planned improvements to the Pimenta Palace's immediate environment, as part of the Lisbon Green Capital 2020 programme. Local authorities have also supported the development of specific activities, such as debates and street festivals across the Museum sites, contributing to greater civic engagement and local social capital.

**The Museum has developed a range of projects through which a diversified audience can experience, interact, co-operate and build community-oriented social values.** These projects engage universities, labs, start-ups, associations, and the community, to promote reflection and debate on scenarios for urban planning and community development. For example, the collective memory project "*Saudades da rua da Saudade*" was developed in December 2016 next to the Roman Theatre site. It gathered testimonies from the people who had lived in the neighbourhood since the 1960s, regarding the transformation of the Museum's surroundings before and after the Roman Theatre excavation. Similarly, the "*Festa das Palavras*", held across the Museum sites since 2017, is an event that tells the story of the city through storytellers and professional musicians, games, activities and visits to the Museum. Events such as these help also to attract non-traditional audiences and encourage locals who may not have visited the Museum before. The Museum also develops projects that engage other cultural institutions and forms of artistic expression, such as collaboration with local dance companies.

**Direct regular connection between the Museum and local government structures managing urban design could be further developed.** There is opportunity for greater contact between the Museum and local advisory and decision-making bodies (City Council, local civil parishes) that are responsible for urban planning, with the purpose of exchanging valuable historic knowledge and useful community insights.

## Catalysing culturally aware and creative societies

**Local authorities recognise the Museum's role as a centre for knowledge sharing and education.** For example, the "*Descola*" is a programme of creative activities for students and teachers initiated by the Lisbon City Council, to stimulate students to learn more about the city's history, monuments, and heritage. The Museum runs a number of activities under this program across its different sites, including for example "The Queen that arrived by train" activity at Pimenta Palace which helps secondary school students to understand technological evolution and its consequences for the social and cultural life of train stations in the city centre. At the Roman Theatre Site, secondary school students are offered a guided tour to discover the relationship between Greek and Roman theatre, highlighting that collective beliefs can be expressed in literary creation and classical theatre. These programmes are intended to develop students creative thinking, scientific, technical, and technological know-how, communication and linguistic ability and artistic sensibility.

**The Museum's role as an educational institution could be further developed.** While the Museum regularly allocates a budget to train and educate its staff, and engages with local schools and universities, the Museum does not have a special budget to further develop its educational activities towards additional educational services, such as adult education and life-long learning. These types of education and training services could be a way to expand the role of the museum in public service provision.

## Promoting museums as spaces of inclusion, health, and well-being

**The Museum seeks to foster well-being and engage with diverse communities.** Consequently, the Museum is moving towards more dynamic, micro-scale interventions, oriented to include different communities beyond the traditional engagement of young audiences through school activities. It has dedicated programming for minorities and people that are traditionally less well catered for by the museum experience. Programmes also seek to attract visitors that often experience poorer health conditions, such as the elderly, unemployed, people with disabilities, and immigrant communities. To further its impact on social well-being, and encouraged by the local government, the Museum has established relations with the inhabitants of its surrounding neighbourhoods and educational and health organisations locally. For example, the “*Nós por Todos*” project is a partnership between the Museum of Lisbon and a local association for people with disabilities, in which theatrical performances are developed with people who have a disability and showcased at the Museum.

**Expanding implementation of museum programmes in co-operation with local health organisations, prisons, or similar social institutions, could further leverage the Museum’s role in contributing to health and inclusion outcomes.** Although experimental projects oriented towards marginalised audiences are already taking place, there is potential to expand the range of partners involved in this work. For example, greater connection with local hospitals or detention facilities could be interesting avenues for the Museum to explore. Partnerships with universities and research centres to monitor and assess the impacts of such interventions could also be a way to support new knowledge generation.

## Mainstreaming the role of museums for local development

**Local governments can play a crucial role in the facilitation of structures and mobilisation of resources that leverage a museum’s actions for local development.** In 2016, the Museum of Lisbon’s administration integrated EGEAC, a municipal company, whose only shareholder is the Lisbon City Council. This change eased the Museum’s daily management and created a more centralised approach to resource allocation. For example, the EGEAC has mobilised resources for the creation and renovation of spaces to fulfil the conservation and renewal requirements of Pimenta Palace’s collection. Increased partnerships with local stakeholder have also expanded the resources available to the Museum in fulfilling its strategic goals. The Museum has also expanded its scope of activities to encompass themes reflecting the city’s multicultural diversity, heritage landscape and sustainability concerns. These social, cultural, and environmental initiatives demonstrate how the Museum can contribute to wider policy agendas in the City.

**A long-term action programme between the local government and the Museum of Lisbon could help to better mainstream its role in local development.** A joint action programme has the potential to foster co-operation between the Museum and other prominent actors, such as the local tourist office, as well as to valorise the City Council Social Services’ volunteer bank. Such actions could also explore ways to further expand the Museum’s initiatives in areas such as health or sustainability through enhanced co-operation between different departments of the City Council and the Museum. In addition, there is opportunity to better promote the mission and vision of the Museum to public audiences. For example, the Museum’s mission statement and written strategy could be presented in a simple format and be more widely communicated.



# Overview of the cultural sectors and related policies in the City of Lisbon

## The museum sector and cultural policy framework

**Lisbon, Portugal's capital and largest city, attracts millions of visitors annually.** It hosts more than 227 monuments and dozens of museums. From 2001 to 2022, twelve new museums opened in Lisbon, bringing the number up to 44 (84 when considering the entire Metropolitan Area) (PORDATA, 2023<sup>[3]</sup>). Between 2012 and 2022, the number of museum visitors in the city increased by 36%, reaching over 3.8 million (PORDATA, 2023<sup>[4]</sup>). Before the pandemic, visitor numbers were even higher at 5.4 million in 2019, with foreign visitors representing around half of the total. Between 2019 and 2020, visitor numbers to Museums in the City dropped by 73%, demonstrating the impact of the pandemic on the sector.

**The Lisbon City Council has two branches actively working on culture, the Municipal Department of Culture (MDC) and the municipal public company for the management of cultural equipment and activities (EGEAC).** The MDC is responsible for cultural heritage, the municipal archive, and the library network and implements a cultural action programme. EGEAC, inspired by the *Quartiers en Crise* network (European Regeneration Areas Network), was established in 1995 as a municipal public company responsible for managing theatres, museums, art galleries, and monuments. It was initially founded as EBAHL, *Equipamentos dos Bairros Históricos de Lisboa*, and was intended to reinforce local residents' sense of community through urban regeneration policies to transform facilities and cultural programmes. Starting in 1996, EGEAC organises the *Festas de Lisboa* and other street festivals that engage one million participants every year. Its status as a municipal company facilitates its contracting and management of activities. In 2003, EBAHL expanded its activities to the entire city by integrating new cultural facilities and was renamed EGEAC – *Empresa de Gestão de Equipamentos e Animação Cultural*. EGEAC develops an inclusive and multidisciplinary programme of contemporary and popular cultural activities. In 2016, the Museum of Lisbon became part of the EGEAC portfolio, along with other museums and art galleries.

**The City Council's budget for culture has grown over the years.** The budget dedicated to culture and sport increased by 62% in real terms between 2013 and 2022 (83% not adjusting for inflation) (PORDATA, 2023<sup>[5]</sup>). These expenditures are mainly distributed between cultural heritage, performing arts and "other" activities, with cultural heritage representing just under a third of the total culture and sport budget in 2022. Between 2013 and 2022, the City Council increased expenditures in cultural heritage in real terms by 37% (55% not adjusting for inflation), reaching over EUR 21.5 million in 2022.

## The Museum of Lisbon

**The Museum of Lisbon aims to present the cultural, social, economic, political, anthropological, and territorial identity of the city through its history.** Its mission is to stimulate curiosity about the city's location, its population changes, and its relationship to the river as a connecting link to the world. By

representing Lisbon through exposed material and immaterial testimonies, it showcases Lisbon's multicultural heritage.

**Since 2009, the Museum has redesigned its programmatic content and image under a strategy implemented by the Lisbon City Council.** In 2015, the City Museum (as it was then known) was renamed the Museum of Lisbon and adopted its current multi-branch structure of five complementary locations that share a common mission, identity and image. The Museum has a varied collection, composed of around 100 000 pieces and organised in nearly 50 different collections.

**The Museum of Lisbon's new image, physical renovations, and programmatic content has helped to increase the number of visitors across the sites.** Before the pandemic, visitor numbers to the Museum were increasing rapidly, with a 68% increase between 2014 and 2018. However, the pandemic had a significant effect on the Museums visitor numbers, with public visits still slightly below pre-pandemic numbers in 2022.

### Box 1. The Museum of Lisbon: A multi-branch museum

The Museum of Lisbon has five complementary locations with a shared identity.

#### **Pimenta Palace (*Palácio Pimenta*)**

The Museum of Lisbon Pimenta Palace is the headquarters and the main site of the Museum. Located at the Pimenta Palace, it holds the documentation and service centre of the Museum, as well as the collections on Lisbon's history across different periods. It promotes temporary exhibitions at the Black Pavilion (*Pavilhão Negro*), located in the Museum gardens. This unit has a staff of around 60 people, including security, and its own co-ordinator. Through its temporary exhibitions and research projects in collaboration with universities and labs, it has been an important space of debate and reflection for the city. It is currently being renovated, with the implementation of a new museological programme (with new contents that entail, for example, the industrial period of the city) and a new museographic display (new objects, informative signage and multimedia). The White Pavilion (*Pavilhão Branco*), one of the five municipal galleries managed by EGEAC, is located in the gardens of the Palace. This gallery has a central role for contemporary art and supporting individual and collective artists.

#### **Saint Anthony (*Santo António*)**

The Museum of Lisbon Saint Anthony opened its doors in July 2014 in the historic centre of the city, next to the church of Saint Anthony. It promotes and explores Lisbon's relationship to the Saint, who was born and lived there until his twenties, through the documentation and promotion of the city's memory, traditions, and popular beliefs related to him. Indeed, the Museum of Lisbon Saint Anthony aims to develop a Centre for Saint Anthony Studies. This site of the Museum has a space for permanent exhibitions renewed every year and a documentation centre, its own co-ordinator and a team of four people.

**Roman Theatre (*Teatro Romano*)**

The Museum of Lisbon Roman Theatre, is an on-site museum since 2001, located in the historic city centre. It exposes important monuments of the city of Olisipo, the ancient name of modern-day Lisbon while it was part of the Roman Empire. It has two separate buildings, one from the 18th century and the other from the end of the 19th century. In 2015, after a two-year closure for excavation and renovation, Roman Theatre opened its doors to the public with a museographical project and improved accessibility conditions. It has a space for permanent exhibitions and an archaeological dig site, its own co-ordinator, and a team of seven people.

**Casa dos Bicos**

The Museum of Lisbon Casa dos Bicos (“house of spikes”, called so because of its spikes façade) is a small archaeological site located in one of the most representative examples of Lisbon’s 16th century civil architecture in the riverside area. In 2008, the Lisbon City Council gave the José Saramago Foundation the upper floors of this building for its installations and preserved the ground floor for the archaeological site. Opened in July 2014, this site displays 2000 years of historical vestiges.

**West Tower (*Torreão Poente*)**

The Museum of Lisbon West Tower is located in the *Praça do Comércio* complex and is a space for temporary exhibitions on Lisbon’s past and present. Restoration work and adaptations to transform the building into a proper museum space began in 2020.



# 1 Leveraging the power of museums for local economic development

The OECD-ICOM Guide for Local Governments, Communities and Museums highlights that, in addition to preserving and creating cultural value, museums contribute to local economic development through job creation and revenue generation related to the visitor economy. More long-term benefits can arise from partnerships between museums, local entrepreneurs, businesses, higher education and research institutions that support the dissemination of new technologies and the creation of new products.

Potential local development outcomes include:

- New jobs and revenues through increased local attractiveness for tourists, talent and firms.
- Dissemination of new technologies, the creation of new goods and services, and support for creativity.

This section reviews actions and strategies of the Museum of Lisbon and the city government related to visitor attractiveness and co-ordination with the tourism sector as well as partnerships with other economic actors such as local enterprises for new products and services.

## Policy options for local government

### *Promoting museums locally, nationally and internationally*

The communication strategy implemented by the local government (Lisbon City Council and EGEAC) has proven crucial for attracting new local and international visitors. For example, the redesign of the Museum's programme and image in 2015, turning it into a multi-branch museum, helped to streamline communication efforts across the sites. Additionally, the government supports the Museum of Lisbon internationally by encouraging its participation in international congresses and networks. At the local level, the Santa Maria Mayor Civil Parish is an active channel of local communication. It disseminates the activities of the Museum's Roman Theatre, Saint Anthony, Casa dos Bicos and West Tower sites.

### *Supporting the accessibility of museums for visitors and tourists*

Public transport and urban signage are well developed to channel visitor flows to cultural facilities across the city. EGEAC is organising packages that combine local transportation and access to cultural institutions, proposing different arrangements to residents and tourists. This is in line with Lisbon's environmental plan for sustainable growth, which includes a strategy to improve the public transportation network to facilitate environmentally friendly flow and access to museums. Promoting co-ordination between local cultural institutions to offer integrated programmes that lengthen the stay of visitors.

The Lisbon City Council recognises that offering visitors a co-ordinated cultural programme, integrating different cultural activities, can increase the length of visitors' stay and therefore their



**impact on the local economy.** Accordingly, EGEAC implemented two packages combining access to the Museum of Lisbon sites with other cultural venues.<sup>1</sup> These tickets are available online, thus reducing back-office activity. Furthermore, new ticket packages are being considered to promote visits to museums by local residents. The local government takes into account visitor demand and seasonality when deciding on the opening hours and days of museums and other cultural institutions within its authority, in order to accommodate increased visitors in peak periods.

### ***Facilitating co-operation between museums, tourism offices and the hospitality industry***

**The Museum benefits from cultural tourism growth in Lisbon, but could forge stronger links with the tourism sector.** Stronger collaboration between the cultural sector and tourism could help capitalise on this growth, particularly as four out of the five units of the Museum of Lisbon are located in the historic city centre, where the flow of tourists is concentrated. More could be done to promote co-ordination between the Museum and the local tourism office. In interviews for this case study, it was reported that stronger ties could be established with the Lisbon Tourism Association. In 2017, EGEAC initiated non-executive participation on the Lisbon Tourism Association board of administration, which could be further leveraged towards a more co-ordinated cultural tourism strategy.

### ***Promoting partnerships between museums and economic actors***

**Museums, through their collections and knowledge exchange activities, can be potential hubs of innovation for local economic actors.** Local authorities can support partnerships in this area. Although there remains room for improvement, EGEAC supports initiatives introducing the Museum's collections to local entrepreneurs and artists. For example, artists and entrepreneurs are involved in the development of merchandise to be sold in the museum's shops. Protecting a museum's intellectual property rights in such partnerships is important and can bring about financial benefits. EGEAC has a specific department providing legal advice and support for the facilities within its remit, including the Museum of Lisbon. More can be done in terms of raising awareness of the benefits of intellectual property protection among the Museum's partners. Additionally, EGEAC has been supporting local universities' research work in the Museum, including processes of restoration and conservation of collections that result in the publication of articles, seminars or conferences.

## **Levers for museums**

**The Museum of Lisbon is proactive regarding economic development and innovation.** The Museum provides access to its collection to local stakeholders. Its strategy is to be not only a keeper of collective memory and heritage, but to promote projects for research and partnerships with laboratories and universities, and foster creative experiences with local artists and entrepreneurs to innovate and exchange knowledge. Examples of how the Museum has put this mission into practice across its sites are presented in this section.

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<sup>1</sup> The pack 1, includes Castelo de São Jorge, Fado Museum, Aljube Museum, Museum of Lisbon (Roman Theatre, Saint Anthony, Casa dos Bicos) the pack 2, includes Castelo de São Jorge, Fado Museum and the Roman Theatre.

### ***Deepening knowledge and information exchange with local stakeholders***

**The Museum of Lisbon’s approach to developing new projects and activities are data and evidence driven.** The co-ordinators of each site regularly analyse internal data. For example, the Museum designed new dedicated activities for young people once it became aware of the low visiting rates of those aged 14-18 years old. One of the activities developed in 2019 was the long-term “Project Class” providing weekly interactions over a 6-month period between a class of teenagers from a selected public school and the Museum. Another example is the Roman Theatre site, which regularly reviews visitor data to adapt their strategy, programme, and activities. It therefore considers the periods where the tourist flow is higher to know when activities should be more oriented to national versus local audiences. The Museum of Lisbon does not however, collect or internally disseminate data on local development trends on a regular basis. The Museum also does not produce economic impact studies on the direct, indirect, and induced impacts of its activity on the local economy.

**As one of the goals of the Museum of Lisbon is to promote reflections on the city, it organises discussion forums on local development issues and actively engages in open meetings and round tables.** For instance, it was involved with other local stakeholders in a debate about Lisbon’s neighbourhood of Torre, where some people still live without water and electricity. It also regularly joins local discussion forums on sustainable development, such as on the cultural integration of migrants or community urban gardens projects. Some of these opportunities for public debate are based on temporary exhibitions, such as “Lisbon, city sad and happy: architecture of a book,” which took place in 2018 at the Pimenta Palace.

**The Museum engages in knowledge exchange with local development stakeholders, especially universities, local business, designers, NGOs, civil parishes, and schools.** The Museum of Lisbon has developed partnerships and research projects with its neighbouring institutions, such as the Science Department of Lisbon University or Lusófona University for environmental projects. It has also developed projects with universities outside of its surrounding area, e.g. the Department of Fine Arts of Lisbon University and the Nova de Lisboa University.

**After extensive renovations, the Roman Theatre site re-opened and is seeking to promote its new facilities to establish partnerships with local stakeholders.** It nourishes a close relationship with the Department of Fine Arts of Lisbon University and the local civil parish of Santa Maria Maior, where they developed an exhibition and activities with senior citizens. Moreover, it has established internship programmes with local schools.

### ***Strengthening links with the tourism and hospitality sector***

**The Museum of Lisbon does not consistently co-ordinate nor participate in regular meetings with the hospitality industry.** The Saint Anthony site participates once a year in meetings with operators specialised in religious tourism, but this is an exception. In at least one of the branches, tourism operators have contacted it, seeking to create tourism packages, but they have not been able to accept these proposals.

**The Museum is included in Lisboa Card,<sup>2</sup> the official tourist card of Lisbon.** The card can be valid for 24, 48, or 72 hours and combines access to local transport, 26 museums and monuments, and discounts on other activities. The Museum can also be accessed with another ticket, which provides admission to its different sites and other museums belonging to the EGEAC administration. Lastly, there is a single ticket that combines access to the five sites of the Museum of Lisbon. Since 2018, the Roman Theatre site and the *Castelo de São Jorge* can be entered with a combined ticket. Visitors are provided with a map of the

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<sup>2</sup> <https://www.lisboacard.org/>

itinerary between the venues, and information on other cultural and historic sites. During the summer of 2018, 8% of visitors to the Roman Theatre site entered with this specific ticket.

### ***Partnering with economic development stakeholders***

**The Museum of Lisbon has established links with local economic stakeholders by positioning itself as a resource centre open to collaboration, exchange, and networking.** It does so to develop of new objects, scientific publications, exhibitions, markets, and games. Examples include:

- In its shops, the Museum of Lisbon sells objects made by local designers that are inspired by its collection and artwork. Since June 2021, with the opening of the new long-term exhibition at Pimenta Palace, the Museum's main site, the central shop was also renewed with additional merchandising products related to the spaces and collections, from local and national businesses.
- A partnership with a local board games company, Majora, for the development of a Q&A game about the city of Lisbon.
- A partnership with the local association PBC - EVENTS FOR LIFE that sees the development of the Get Zen Market on weekends in the gardens of the Pimenta Palace site. Prior to the pandemic, the Market sold organic and craft products for health and well-being and ran educational activities for children on the topic.
- A partnership with the Lusophony Association - Culture and Citizenship, a local association that promotes the FEI - Immigrant Entrepreneurship Fair. The first edition was held in May 2018 in the gardens of Pimenta Palace and the second edition took place in 2019. This initiative welcomed entrepreneurs and businesses that worked for the integration of migrants and that supported entrepreneurship and small firms run by migrants living in Lisbon. Though the initiative has not been reactivated since the pandemic, the Museum is actively looking to host and co-develop actions related to migrants and refugees.
- The Saint Anthony site developed the initiative "Saint Anthony Thrones" through which it offers to the community thrones (altars) to be decorated during the festival of Saint Anthony (see Box 2.2). Through this activity, they help to keep alive the tradition while actively involving the community, as there are thrones made by designers, shopkeepers, schools, and local institutions.
- The Saint Anthony site also displays artisan works on Saint Anthony in its collections and it is part of juries in arts and crafts competitions. In 2020 it organised an exhibition of works about Saint Anthony and the Covid pandemic, from a private collector. This exhibition has been hosted by other museums and galleries across the country since then.

**The Museum welcomes initiatives supporting local stakeholders.** For example, the Museum has been developing a participative programme with migrant communities, which seeks to involve immigrant communities with artists, designers, and artisans. The Museum also engages local stakeholders as service contractors and opts for local suppliers in its regular operations. EGEAC has a specific department that provides support and addresses issues regarding the sponsorship for facilities under its administration. In addition, the Roman Theatre and Saint Anthony sites have built their own network by collecting support from business in the surrounding area.

### ***Developing links with universities, incubators, science parks and other initiatives***

**The Museum of Lisbon has very strong links with local universities, with over 20 active projects in 2019.** These projects focus their research on elements from the Museum's collection and share their findings in publications, seminars, and conferences. For example, the 2018 "Futures of Lisbon" exhibition was designed in co-operation with departments of robotics, architecture, and hydraulics of the University of Lisbon.

### Box 1.1. The Museum of Lisbon co-operation with local universities

The Museum of Lisbon has a partnership with the Institute of History and Art-IHA of the Social and Human Sciences Faculty of Nova de Lisboa University. IHA is an R&D Unit and a full member of the international RIHA network (The International Association of Research Institutes in the History of Art). Its work involves co-operation between academic international and national networks related to art history, urban and artistic studies, and museums, foundations, city councils, and private institutions dedicated to study materials, archives, or collections. IHA has a research group dedicated to museum studies. The work format is established through a partnership with the Museum that encompasses the sharing of expenditures (with or without the joint application of funds), multidisciplinary teams (involving labs) and closing conferences taking place at the Museum.

The IHA and the Museum of Lisbon have recently developed a research project dedicated to studying and valuing the Museum's cultural heritage. This included a project to learn more about the painting "Vista de Lisboa 1619" from the Museum's collection, which depicts the arrival of King Filipe III of Spain in Lisbon in 1619 as the successor to the throne of Portugal. Within the project, joint archival research was conducted (to identify the painting's objects) and lab work, with the HERCULES Lab from Évora University (to determine the original date). The partnership ended with a conference open to the public and a future book publication.



**The Museum opens its restoration work to the public and is regularly invited to give lectures in universities.** The Museum takes such opportunities to display its collection and illustrate how the Museum works. It has also welcomed research projects by university students and trainees.

### ***Managing intellectual property rights***

**The protection of intellectual property rights is an important element of the digitalisation of Museum collections.** The Museum is improving its digital inventory, which enabled a significant part of its collection to be available online starting in May 2019. Web users are able to get information about the art piece, but images are protected. Other units are considering opportunities to make documentation available online. While the Museum of Lisbon does not have a specific unit dedicated to intellectual rights, EGEAC has a specific department providing legal advice and support for all the venues within its remit.

Below are described some initiatives and activities implemented by the Museum to strategically brand local products:

- It encouraged a local small business that produces biscuits with sugar paste decorations to create a new line with patterns of the tiles of the Museum. The biscuits were sold during an exhibition dedicated to tiles.
- Local musicians are invited to play and present their work at the Bacchus Time initiative at the Roman Theatre site. They can sell their records without the Museum requiring any margin on the sales.

### **Opportunities for future action**

Some possible opportunities for future action could include the following:

#### ***Opportunities for local governments***

- Strengthen co-operation between local museums and the tourism sector by facilitating the exchange of information (e.g. relevant tourist data) and greater interaction between the Museum and the tourism office.
- Further support the digital offer of the Museum to engage new audiences and create new experiences.

#### ***Opportunities for museums***

- Foster collaboration with the hospitality industry, for example by promoting guided tours specifically dedicated to tourism operators to raise awareness of the multi-branch Museum.
- Evaluate when possible the impact of the Museum's activities and relevant pilot programmes. Partnering with local universities to help develop such evaluations could be a fruitful avenue through which to explore this possibility.

## 2 Building on the role of museums for urban regeneration and community development

**The OECD-ICOM Guide for Local Governments, Communities and Museums highlights that museums are places that contribute to both the physical and social fabric of a city.** Their renovation or construction can stimulate urban regeneration and bring new life into areas experiencing decline. Museums can also be places which bring together people of different communities, when many traditional meeting places are disappearing.

Potential local development outcomes of building on the role of museums for urban regeneration and community development could be:

- International branding and increased territorial attractiveness.
- Economic diversification, new jobs and revenues through the development of cultural and creative quarters.
- Better quality of life.
- Higher levels of social capital.

This section reviews actions and strategies of Museum of Lisbon and the city government related to culture-led urban regeneration and community development.

### Policy options for local government

**The Museum of Lisbon has been making an increasing effort to assert itself as a museum of reference in the city of Lisbon, as part of a cultural urban plan for social transformation and sustainable development.** Concretely, this strategy seeks to develop a range of projects (workshops, research, exhibitions, conferences, balls, etc.) through which a diversified audience can experience, interact, produce collective memories, co-operate, and build community-oriented social values, such as a sense of belonging, pride, and organisational capacity.

**The Lisbon City Council recognises the role of the Museum as a driver of sustainable urban design,** It takes advantage of its geographical location, namely the Pimenta Palace site, to establish new points of interest in the city. Moreover, the Museum's brand is promoted not only on the local level but also contributes to international city-marketing.

### *Consider the museum as a driver for sustainable urban design*

**The EGEAC emerged as a project of territorial regeneration and the need to reinforce community bonds with local resident communities.** Over the years, it has implemented activities developing cultural institutions' awareness of their surrounding areas and communities.



**The Lisbon City Council is looking for new locations in the city to relieve pressure** historical itineraries of the city. The Lisbon City Council supports the idea of a “park-museum” where the Museum’s immediate surroundings are part of the museum experience. EGEAC has been implementing initiatives in the Pimenta Palace’s gardens as part of the “Lisbon on the street” (*Lisboa na Rua*) programme. For example, both “*CineCidade*”, an open-air cinema initiative, and “Moving People”, a project on the lives of refugees and migrants, took place in the *Pimenta Palace’s* gardens. Also, as part of the *Lisboa na Rua* programme, at the Roman Theatre site, the Museum launched the festival **on the historic centre**. It recognises the crucial importance of the city’s cultural facilities to achieve this purpose. The Pimenta Palace site of the Museum has an important role in this project, as it is located outside the traditional touristic and “These Romans are crazy” (*Estes romanos estão loucos*). This festival takes place at the Museum’s archaeological site and in the surrounding streets, offering a new perspective on the city and its history.

**Within the scope of Lisbon Green Capital 2020, the Museum focused on the improvement of its immediate environment.** It has centralised green spaces with the construction of a food kiosk in the Pimenta Palace’s Garden to attract students from the surrounding university campus. By supporting these types of actions, the City Council recognises the Museum’s value as an inclusive place to experience, interact, meet, and debate beyond its collection.

**The Lisbon City Council is receptive to ideas such as the promotion of the Museum as a creative centre and the establishment of cultural quarters around it, but they have not been implemented yet.** Although a City Council company, EGEAC, manages the Museum of Lisbon, there is neither a direct nor regular connection between the Museum and the local governmental structures dedicated to urban design management.

### ***Mobilising the museum as a public place for building social capital***

**It is recognised by the Museum of Lisbon and the local government that arts programmes can be community drivers which put forward mechanisms that build social capital and motivate civic engagement.** Such purpose can be achieved by creating activities which draw people together, encouraging participants to interact and develop trust, and raising a sense of connection, pride in place. The local government encourages events involving the community, for example, by making the Museum a place for urban design debate. Concretely, the renovations of the Roman Theatre site were conducted through a participatory debate with the surrounding community. The Museum’s mission of empowering its social function is reflected in the renovated Pimenta Palace. Some of the already mentioned initiatives like the “Lisbon on the street” (*Lisboa na Rua*) programme, are also signs of local government efforts to increase participants’ sense of connection and belonging.

### ***Making museums part of the regional/local “brand”, highlighting their contributions to development and creativity***

**The Lisbon City Council believes that museums are important assets to brand the city and some of its specific areas.** The strategy of using the Museum of Lisbon as a mechanism to draw tourists to new city locations is a good example of such recognition. The local government also supports the internationalisation of the Museum through partnerships and co-operation projects with international museums, through participation to international exhibitions or the loan of pieces from its collection.

## Levers for museums

**The Museum of Lisbon brands itself as an open space where a diversified audience can experience, debate, interact, and foster community values.** During the Museum's renovation, particular attention has been paid to the design of spaces and how they can maximise the capacity to foster connections and exchanges between diverse audiences.

### *Treating the museum as a core feature in urban design*

**The Museum of Lisbon is aware that museums are repositories of memories but can also reinvent identities to keep pace with the city's fast changing landscape and new challenges.** The Museum develops participatory projects with different local stakeholders to foster reflection and debate on urban issues. This is the case for example in the "Futures of Lisbon" exhibition at the West Tower site in 2018, where a multidisciplinary team of experts was invited to reflect on hypothetical futures of Lisbon along with locals who were invited to share stories or images on the subject (160 entries were received). Similarly, the "Lisbon that could have been" exhibition at the Pimenta Palace's Black Pavilion in 2017 displayed project plans and proposals for historic developments that were not fulfilled, presenting a historical perspective on Lisbon's urban planning.

**The Museum promotes initiatives that engage local universities to foster knowledge exchange and projects on urban planning.** For example, it hosts an annual exhibition by architectural students that displays scale model projects of potential interventions for city of Lisbon. Besides these reflections on hypothetical scenarios, the Museum of Lisbon fosters debates on the recent history of local urban planning. Another relevant project focuses on the City Council's horticultural parks, developed by the Pimenta Palace site. An extensive programme was conducted in 2021 and 2022, rooted in the temporary exhibition "Lisbon Vegetable Gardens – from Middle-ages to the 21<sup>st</sup> century", a book and a wide set of mediation and engagement activities inside and outside the Museum, with communities, universities and start-up companies. This research recognises the impact of such parks on the urban landscape, as some of them have emerged illegally and were only later integrated in the City Council network. Nonetheless, it mainly reflects on how people build connections and take ownership of their territory and engage in alternative food production processes. All the renovation plans of the Museum of Lisbon different sites have been designed with the City Council urban department and take into account the venues' surroundings.

#### **Box 2.1. Restoration of the greenhouse in Pimenta Palace gardens**

The restoration of a 19th century greenhouse located in the Pimenta Palace gardens emerged from an interchange between various disciplines, such as biology, anthropology, and architecture. A local research centre, the Centre for Ecology, Evolution and Environmental Changes, from the Lisbon University and local SMEs all participated in the project's design.

The project\* intends to create a space that shows examples of indoor cultivation, for which there is a growing interest. Visitors will have the opportunity to see a live exhibition of vertical and horizontal gardens and perennial plants, where it will be possible to understand soil diversity and how to make small plantations at home. The Museum's partnership with the research centre includes collaboration in defining the plant catalogue and the development of training for the Museum staff.

For the greenhouse renovation, the Museum also co-operates with a local start-up that assists in renovations from an architectural, aesthetic and bioclimatic point of view. Another local start-up (2Adapt) is also involved in the project to produce sensors that measure the plants' level of water.

*\*This project has been delayed in its implementation due to the pandemic and rising construction costs.*



**All the Museum's processes of renovation intend to facilitate and improve the Museum's accessibility to local residents and tourists.** For example, the Museum will have audio guides in all its sites. The Museum develops flexible internal spaces to be able to implement the diverse range of activities they host. In this regard, both at the Pimenta Palace and Roman Theatre sites, new areas are being planned and designed to welcome educational activities.

### ***Making the museum a lever of community life***

**The Museum of Lisbon presents itself as a place of interaction, meeting, and debate.** It promotes visits and projects for all audiences and for specific segments of the population, such as families, seniors, people with vision impairment, and people with mental disabilities. This strategy requires regular observation, an understanding of the Museum's surrounding communities and an action plan adapted to their needs. The projects foster participatory, and "hands on" experiences, which promote interactions and trust between different communities and less traditional museum audiences. Examples of these initiatives include:

- The Pimenta Palace site regularly welcomes groups of senior visitors from local civil parishes. It also develops other initiatives such as dancing and singing performances. Another example is the production of jam from the orange trees in Museum gardens to support fundraising for local associations.
- Pimenta Palace also develops specific activities to empower women, such as spaces of encounter and debate on different subjects, such as maternity.
- The participative programme with migrant communities fosters exchange and trust between different communities.
- The collective memory project "Saudades da rua da Saudade" was developed in December 2016 by the Roman Theatre site. It gathered testimonies from the people who lived in its neighbourhood since the 1960s, regarding the transformation of the Museum's surroundings before and after the excavation period. This project ended with an exhibition and a documentary with testimonies from local residents.
- Saint Anthony's initiative of the "Saint Anthony Thrones" engages different communities, such as nursing homes, shopkeepers, schools, designers and other local institutions, by offering the community thrones to be decorated during the festival of Saint Anthony (Box 2.2).

### Box 2.2. The Museum of Lisbon “Saint Anthony Thrones” (“*Santo António Throne*”) initiative

In June, the month of Lisbon’s Festivities, celebrations take place in the city. In 2015, the Saint Anthony site, launched an initiative, “Saint Anthony Thrones,” which invited the residents and institutions to rekindle the tradition of making thrones for the saint.

These thrones are domestic altars decorated in honour of Saint Anthony that are displayed at the entrance of peoples’ homes. It is a tradition rooted in Lisbon’s culture since the 18th century. In June, almost all the houses in the city have a throne at their door decorated with candles and flowers with an image of Saint Anthony. The Museum of Lisbon initiative provides the structures of thrones that can be picked up by everyone who wishes to join, thus encouraging footfall to the Museum, including people who may have never entered the Museum before. Since the beginning of the initiative, the public has been very receptive and the number of people engaging has been increasing every year.

Different communities are brought together in a creative challenge that celebrates the city’s history, fosters interaction and sense of collective belonging through a “hands on activity” which rediscovers a local tradition.



**The Museum of Lisbon aims to create opportunities in all its exhibitions for the exchange of knowledge and values.** These include participatory activities associated to exhibitions, such as debates, guided tours, initiatives by the education department, and public consultations. Moreover, the Museum of Lisbon develops projects that engage different forms of artistic expression and foster a dialogue and exchange between different local actors. Examples of these projects are:

- “Festa das Palavras” is an event that tells the story of the city by celebrating words. It involves storytellers and professional musicians, games, activities and visits to the Museum. Since 2017, it takes place at the Museum’s different units.
- For the 64th edition of the International Festival of Classical Theatre of Mérida, the Roman Theatre site hosted a classical theatre play engaging local actors at the ruins in its archaeological site.
- The Roman Theatre site is also hosting “The Minotaur’s labyrinths”, a dance performance dedicated to the study and dissemination of ancient Greek dance.
- The “Baroque Ball in the Palace”, which has been taking place during the Carnival season at Pimenta Palace since 2017, involves musicians and dance teachers and people are invited to dress in 18th-century fashion.
- The festival “Lupercalia”, one of the oldest Roman festivals, is recreated at the Roman Theatre site, with a Roman supper. It includes wine tastings, dinner, music, historical recreations, and games.
- Fado (a historic musical genre associated with the city) sessions take place once a month at the Saint Anthony site.

### ***Making the museum a driver of a creative district***

**None of the Museum of Lisbon's sites are located in formal creative districts.** Nonetheless, Pimenta Palace is surrounded by a university campus - a hub of education, research, innovation, and entrepreneurship - which has been enhancing exchanges of knowledge and the development of projects on the Museum's resources and collections. For example, a scale model of Lisbon before the 1755 earthquake, preserved by the Museum, has been an inspiration and object of work for different research groups exploring Lisbon's geography. A group of mathematicians built a simulator projecting how the city would look if it were to suffer a new earthquake. Other Museum resources have been used as creative inputs by local incubators and Fab-labs. For example, a few of the Museum's sculptures have been filmed and photographed for the purpose of specific projects. The Museum also provides references to local designers, artists and artisans. The Saint Anthony site regularly receives visits from artisans who wish to know more about Saint Anthony to draw inspiration for their handicrafts.

### ***Making the museum a contributor to rural/urban development***

**The Museum of Lisbon does not develop activities in rural areas per se, but does promote projects oriented to rural communities established in the urban landscape, including suburban areas.** These initiatives engage different stakeholders, such as farmers and former fishermen. The urban gardens project, which takes place on urban grounds, is a good example of an initiative that fosters reflection on solutions for agriculture and sustainable food. Through the project, the Museum has established a collaboration with another cultural institution, the Costume Museum (*Museu do Traje*), to better understand different methods used during the cultivation process.

#### **Box 2.3. Lisbon community urban gardens project**

Inspired by Lisbon's horticultural parks, the Museum of Lisbon recognises the impact of gardens on the city landscape. It also acknowledges its own capacity to build spaces for encounter, knowledge and cultural exchange, and to foster community social values.

In the horticultural parks, there are diverse cultivation activities, conducted by people with a range of community backgrounds (from locals to migrants). According to the City Council, social vegetable gardens, mainly located near social housing districts with cheaper and larger plots, are occupied by local and migrant communities, while recreational gardens consist of more expensive and smaller plots. In these urban gardens, only organic cultivation is allowed and users can receive training when a plot is attributed to them.

The social gardens are very important for the subsistence of many families as they provide relief to the family budget. They can also be an alternative way of acquiring organic food. Individuals cultivating both types of gardens seek gardening for healthy eating and lifestyle reasons as well as recreational and therapeutic purposes.



These gardens have become melting pots, which enhance:

- Knowledge exchange between migrant and local communities regarding cultivation methods and products (seeds) that are less common to find and acquire locally.
- Opportunities for people to build connections (there are neighbours who met and were not aware they lived side by side). Users can support and replace each other when someone is away by taking care of their neighbourhood plots.
- Because of these vegetable gardens, there has been recorded an increase in plant and animal biodiversity in the city.

There is great heritage to explore, as the gardens have always been present in the city's tradition. Over the decades, many people from rural areas of the country, with deep connections to the land, came to Lisbon and brought with them seeds and agricultural traditions that remain today.

To better understand what remains in the city from these rural environments, the Pimenta Palace site started a research project, which has both an anthropological and urban orientation, in partnership with the City Council Green Area Department and that includes an exhibition and other initiatives engaging the population.

## Opportunities for future action

Some possible opportunities for future action could include the following:

### ***Opportunities for local governments***

- Recognise and foster recognition of the Museum's role as a crucial partner in the municipal urban planning debate by regularly engaging it in urban regeneration decisions, along with different departments of the City Council.
- Provide the Museum with resources and strategic guidelines to cultivate partnerships with other cultural and creative institutions, where the sharing of resources is encouraged.
- Continue to support the development of participatory initiatives by the Museum that foster opportunities for visitors to interact.

### ***Opportunities for museums***

- Participate regularly in local advisory and decision-making bodies (City Council, local civil parishes) that are responsible for urban planning, including to exchange on valuable historic knowledge.
- Be more active in creating "free time" activities that fulfil and empower individuals with active physical, practical, artistic, and intellectual experiences. This could capitalise on the role that institutions, such as museums, can play in providing quality informal learning opportunities during leisure time.
- Propose sharing of inputs and resources with other EGEAC facilities (in co-ordination and under the authority of EGEAC).



# 3 Catalysing culturally aware and creative societies

**Museums have been created to preserve heritage and to increase cultural awareness and education.** The OECD-ICOM Guide for Local Governments, Communities and Museums highlights that, with time, the educational objective has become more complex, with some museums also offering training and life-long learning, in addition to their traditional activities for younger audiences. A museum's mission is also to promote reflection and self-awareness by providing opportunities to audiences to learn more about their environment and themselves through museum collections. They can change the way people think about many past and contemporary issues and can challenge misperceptions and rigid modes of thinking. By displaying an inventory of past creativity, museums help promote an understanding of why and how things have been created. In that sense, they may promote a broader culture of creativity.

Potential local development outcomes include:

- Knowledge development and upskilling.
- Increased levels of self-confidence.
- More culturally aware and open communities.
- Diffusion of creativity.

This section reviews actions and strategies of Museum of Lisbon and the city government related to education and creativity.

## Policy options for local government

**Many museums go beyond passive experiences (based on displaying their archives and collections) to become spaces that provide quality experiential activities through and multidisciplinary approaches.** The Museum of Lisbon has been actively making use of its collection to contribute to the cultural and educational development of its visitors. It is aware that reflective experiences adapted to the different visitor profiles can positively impact the results produced by its visits and activities. Local government support is critical for the recognition of the Museum's role as a centre of knowledge dissemination, with the creation of spaces and programmes that facilitate experiential and spontaneous environments of learning.

### ***Recognising the role of museums in the education and training of young people as well as adults***

The recognition of the educational role of museums is emphasised by the City Council's strategic documents and programmes. A good example is the "Descola" programme, a platform of mediation and co-operation between schools, artists, and cultural institutions. Another example is the Lisbon City Council's "School Passport", which aims at promoting non-formal education and citizenship development. Although it is not exclusively oriented towards cultural activities, it provides primary schools and students



with access to a range of activities in four areas – environment, sports, culture, and civic education. The local government seeks to eliminate physical barriers to access the Museum through the renovation and requalification of the Museum’s units. It has also introduced audio guides to ease access to vision impaired. To further increase the impact on local development, EGEAC and Lisbon City Council could consider engaging the Museum in adult training and life-long learning programmes.

### Box 3.1. DESCOLA: Museum’s engagement in educational activities

Descola is a programme of creative activities for students and teachers initiated by the Lisbon City Council through EGEAC and the Municipal Department of Culture (MDC). Descola proposes activities in 39 cultural facilities (such as museums, theatres, archives, and libraries) and acts as a platform of mediation between schools and artists. The objective of the programme is to stimulate students to learn more about the city’s history, monuments, and heritage through 80 existing projects. Understanding the city of Lisbon as an open museum opens several possibilities for an innovative the school curriculum.

Three examples of Descola activities taking place at the Museum of Lisbon are:

- Learning about medieval scripts (scriptorium) at the Saint Anthony site. Activities are inspired by the history of scribe Augustinian, the order to which Saint Anthony belonged. This activity aims to develop self-esteem, teamwork, and aesthetic and artistic sensitivity and is oriented towards primary school students.
- “The Queen that arrived by train guided tour” activity at the Pimenta Palace site helps students to understand the technological evolution and its consequences for the social and cultural life of train stations in the city centre. It is open to secondary schools and aims to develop participants’ well-being, critical and creative thinking, scientific, technical, and technological know-how, and artistic sensibility.
- The Roman Theatre site offers a guided tour for secondary school students to discover the relationship between Greek and Roman theatre. It shows how collective beliefs can be expressed in literary creation and classical theatre. It aims to foster participants’ critical and creative thinking, communication and linguistic ability.



### ***Work with museums to build resources and capacities to take a broader approach to the visitor experience***

**Environments designed to provide experiential and spontaneous learning opportunities allow people to explore their emotions and express their identity contributing to informal learning and human development.** The Lisbon City Council, through EGEAC, supports the creation of such spaces and environments by the Museum of Lisbon' education department. Within the Museum's renovation, two new areas for educational activities have been added to the Pimenta Palace and Roman Theatre sites. The local government supports the development of activities outside the Museum to reach out to new audiences. A notable outdoor initiative was an exhibition on Saint Anthony held in 2018 at the Lisbon City Council Gallery, in partnership with the Museum of Lisbon (Saint Anthony site). For the first time during the exhibition, a representation of the procession for Saint Anthony, a Lisbon tradition since the 18th century, was displayed with more than 300 handcrafted figures.

### ***Supporting a balance between meeting the needs of local audiences and tourists***

**The local government believes that museums can be a space of encounter and exchange between local communities and tourists.** Although EGEAC does not have great flexibility in its schedule management because of budget constraints, it sets the Museum calendar according to the season (winter and summer schedule which are linked to tourist flows).

## **Levers for museums**

**Engagement in artistic activities, including in the settings provided by cultural institutions such as museums, can support cognitive (academic achievement, communication, reading, mathematical, visual-spatial and arts skills) and behavioural development (self-expression, capacity for autonomy)** (Azevedo, 2016<sup>[6]</sup>). Cultural and artistic activities require abstraction and creativity. For this reason, they tend to be open, flexible, and stimulate interactions and empathy by giving opportunities to express feelings and stimulate the imagination. The Museum seeks to promote more reflective experiences adapting its activities to different audiences.

**The Museum presents itself as a provider of non-formal and informal learning processes** (Council of Europe, AEGEE, 2012<sup>[7]</sup>). Non-formal learning occurs outside the traditional educational structures and requires voluntary engagement. It takes the form of workshops or specific activities for which thorough training is not necessarily the core of the activity format. This kind of learning takes place in experiential environments and informal settings. The Museum of Lisbon is aware of the role that museums play in providing quality informal learning opportunities during leisure time. Museums can also be more active in providing activities that fulfil and empower individuals with active physical, artistic, and intellectual experiences.

### ***Organising visits as an experience that promotes reflection and creativity***

**The Museum of Lisbon enables its audience to engage through its collection in creative experiences, where emotions, imagination and expression are motivated.** The Museum has educational activities that are transversal to the entire institution. The Museum's booklets, brochures and mobile application audio-guides provide visitors with useful information to better appreciate their visits and to extend the experience after the visit. The Museum also has multimedia learning displays that are being improved in the renovation process. For example, at the Saint Anthony site, an interactive display allows visitors to take photos with elements of the exhibition and to receive them by email. The Museum security officers are knowledgeable and give support to visitors when necessary. Exhibitions are bilingual and there



is the possibility of guided tours, some of which are aimed at people with vision impairment. Moreover, some objects, such as some Roman replicas at the Roman Theatre site, can be handled.

**The Museum has mechanisms to gather visitors' feedback immediately after their visit.** They include satisfaction questionnaires and guestbooks where visitors can leave contacts and comments. Other tools, such a visitor questionnaire used by the Saint Anthony site in 2017, are able to assess what visitors liked more or less in the exhibition. Moreover, every year, during the last activity of “Bacchus Time” at the Roman Theatre site, participants are invited to propose activities to be considered for addition to the Museum’s programme in the following year, which are taken into account in the programming.

### ***Providing education, training and life-long learning opportunities***

**The Museum of Lisbon, aware of its role in educating through informal learning opportunities, seeks to adapt the format of its visits and activities to its audiences.** For instance, the activities for schools are connected with the school curriculum. Similarly, these initiatives occur both internally and externally to each museum unit, depending on the audience. To maintain the quality its activities, the Museum regularly allocates a budget to train and educate its staff. EGEAC policy allows employees to attend trainings related to the function that one holds during the year.

### ***Promoting cultural diversity***

**The Museum of Lisbon promotes activities and forms of engagement that can generate links between different stakeholders (traditional and less traditional museums audiences); foster intercultural dialogue; and create a sense of commitment and belonging through the development of a system of shared values and norms.** Concretely, the social connections established through the Museum’s activities can be of two types. “Bonds” link individuals from homogeneous groups and contribute to develop a sense of group identity. “Bridges” connect different age or background groups and form social ties by trying to decrease boundaries and prejudice (McCarthy, 2004<sup>[8]</sup>). Social cohesion based on “bridges” can produce substantial impacts inside a community by promoting cohesion based on celebration of differences and tolerance, leading people to embrace diversity and to a reciprocal sense of trust.

**There are several examples of thematic activities developed by the Museum of Lisbon that are inclusive and create opportunities for regular and less traditional museums audiences to connect.** Activities such as “Bacchus Time” and the “*Lupercalia*” festival at the Roman Theatre site or the “Baroque Ball in the Palace” at the Pimenta Palace site, attract and gather people from different backgrounds and ages who do not traditionally go to museums. The community project of the “Saint Anthony Thrones” effectively brings together different stakeholders and communities of the city. Moreover, the Saint Anthony site receives people from all over the world, who share with the Museum stories and experiences as recorded testimonies, and personal objects related to the Saint. The Pimenta Palace “We for All” (“*Nós por todos*”) project (Box 3.2) is particularly relevant for embracing diversity, creating bonds, overcoming prejudice, and understanding the “other”.

### Box 3.2. “We for All” (“*Nós por todos*”): Creative activities for inclusion of people with disabilities

The “*Nós por Todos*” project started as an educational project for schools that aimed at exploring the history of Lisbon in the school curricula. This project results from a partnership between the Museum of Lisbon and a local association dedicated to people with mental disabilities - APPACDM (“*Associação Portuguesa de Pais e Amigos do Cidadão Deficiente Mental*”).

In 1989, a multidisciplinary staff specialised in psychology and drama from the APPACDM Lisbon centres founded the theatre company *Nós*. It started with 7 young people with mental and other forms of disability, who expressed their interest in participating to the group. Their families’ support was necessary to ensure their presence at rehearsals. In 2015, the theatre company presented pieces for schools at the Museum of Lisbon, in the “*Nós por Todos*” inclusive project.

The project is integrated with the Museum’s activity and reflects on the city’s history. It identifies events in the history of Lisbon to set the theme of the activity delivered to the schools. The activity includes: an explanation of the historical event, a visit to the Museum showing objects related to such event, and a theatrical performance of the events carried out by *Nós*, which is preceded by a conversation to raise awareness on mental disability among the young audience.

To prepare for the activity, the Museum team selects the historical event, gives historical information to the company, verifies the alignment of the script, and gives support during rehearsals and for the elaboration of costumes. The theatre company then rehearses with the support of therapists and adapts the script to its actors. A specific work methodology was developed to adapt the script for actors with trisomy 21. The therapists also enter the scene, to fill in when the actors forget their lines or need support to position themselves on stage.

After a year of rehearsals, the play “*Lisboa 1383-1385*” was presented to local schools for the entire duration of 2017. On 1 December 2018, after another year of rehearsals, the play “*Lisboa 1640*” premiered at West Tower site and was presented until 2020 at the Pimenta Palace site. In 2017, the “*We for All*” project received an “Honourable Mention of Intellectual Accessibility” by the Access to Culture Awards. The partnership with APPACDM is an example of how the Museum reaches people who traditionally do not visit museums and turns potential visitors into collaborators of the Museum. This project was put on hold during the pandemic and has restarted in 2022.



## Opportunities for future action

Some possible opportunities for future action could include the following:

### ***Opportunities for local governments***

- Recognise and encourage the role of the Museum in adult training and life-long learning by establishing the legal and financial support for the implementation of such museum programmes.

### ***Opportunities for museums***

- Given the wide ranging experience of the Museum in educational activities, consider, together with the local authority and universities, strengthening their evaluation and impact assessment to identify methods and practices that work and could be upscaled and mainstreamed in future interventions, including by other cultural organisations.

# 4 Promoting museums as spaces for inclusion, health and well-being

**Traditionally, local governments do not consider museums as direct actors in social development beyond their educational role, however, museums increasingly contribute to individual and collective well-being.** This opportunity is highlighted by the OECD-ICOM Guide for Local Governments, Communities and Museums. The contribution of museum activities, for example to health, are particularly important in the context of ageing populations. Other initiatives can address school drop-outs or the rehabilitation of ex-offenders, albeit sometimes the effects are more difficult to evaluate and are only evident in the long term.

Local governments could consider museums as resources for both building social capital and promoting social welfare as well as the links with social institutions that intervene at the local level. In turn, museums need to build their internal capacities to be more pro-active in this field.

Potential outcomes relate to:

- Changing people's perception about their needs and problems and making them more proactive in improving their own lives.
- Raising people's well-being with special consideration for marginalised groups.
- Giving people more self-confidence, upgrading their capacities and improving employability skills.
- Improving social cohesion.

## Policy options for local government

**The Lisbon City Council recognises the potential of museums to foster social well-being and facilitates partnerships and programmes with local social institutions.** Yet, enhancing partnerships between museums and local health organisations or prisons was not seen as a priority by the local government in pre-pandemic years, although some projects are being developed in this area.

### ***Maximising the contribution of museums to social welfare through data, partnerships and resources***

**The Lisbon City Council recognises the contribution of the Museum of Lisbon to the well-being and welfare of the local population through the development of specific programmes.** For instance, “*Saudades da rua da Saudade*” is a project intended to create identity links and a sense of belonging in an area of town that radically changed in the last decades. Developed by the Roman Theatre site, the project recovered episodes and collective memories, through testimonials of social and spatial transformations caused by the excavations of the Roman monument in 1960. The project included an exhibition at the civil parish of Santa Maria Maior, a music performance in tribute to the poet Ary dos Santos, who was a former resident of Saudade street, and a publication. For the realisation of such programmes, the local government facilitates partnerships between the Museum and relevant local social

institutions, e.g. the Senior School (*Universidade Sénior*) promoted by the Santa Maria Maior civil parish. EGEAC has a department that gives support to cultural facilities, Museum of Lisbon included, to get sponsorship for specific programmes. It could further help by identifying costs that could be shared with or funded by other organisations.

### ***Considering the role of museums in providing pathways to employment***

**The Lisbon City Council recognises that museum activities can enhance people's self-confidence and skills.** For example, the *Descola* programme mediates and fosters partnerships between local schools and cultural institutions to build knowledge, attitudes and skills. EGEAC has a clear commitment to providing training and professional qualifications to guarantee the quality of the services delivered by the Museum staff. The local government could take several actions to do more, such as foster a dialogue with local labour market organisations, or direct financially eligible museums to professional education and training programmes.

### ***Integrating museums into broader approaches to improving well-being***

**In pre-pandemic years, the local government had not prioritised partnerships between museums and local health organisations or cultural activities in health institutions.** Nevertheless, EGEAC encourages the Museum to develop programmes that can attract visitors who may have more extensive health needs, such as elderly people and people with physical and learning disabilities.

### ***Supporting museums in working with incarcerated populations***

**Cultural engagement can be a useful part of programmes to lower reoffending rates and support greater employment post-prison.** EGEAC has been promoting projects between cultural institutions (other than the Museum of Lisbon) and incarcerated populations. The only EGEAC project involving both the Museum of Lisbon and prisons is an EGEAC transversal action, which consisted of giving old advertising banners to a local prison to be used by female prisoners to create bags. The EGEAC provides incentives for the provisional lending of some elements of the collections towards other cultural institutions, but not for prisons or similar social institutions.

## **Levers for museums**

**Beyond its traditional engagement with young audiences through school activities, the Museum of Lisbon is extending its reach out to other groups such as the elderly, the unemployed, people with disabilities, and immigrant communities.** The renovation of the Museum and the rethinking of its mission, exhibition programmes, activities, and educational services underpin the role of the museum as a meeting place for local communities to gather and to celebrate the city's history. The local community, including marginalised communities, health associations, and educational organisations, are a priority of the Museum's activities, albeit hospitals and prisons are not part of its institutional strategy.

### ***Building internal capacity to recognise and respond to the needs of disadvantaged groups***

**EGEAC provides cultural institutions with basic socio-economic information to inform their activities.** In addition, the Museum of Lisbon also seeks information from the local unemployment centre and other bodies on the socio-economic context of the areas of intervention. For example, the Participative Programme with Migrant Communities required data provided by the Portuguese Immigration and Borders Service. The Roman Theatre site also closely collaborated with Santa Maria Maior Civil Parish to identify

and welcome people in precarious situations within the neighbourhood. The Museum regularly communicates with local educational organisations, such as schools, universities, and associations, to exchange on respective strategies and co-develop projects responding to the educational needs of these organisations. The Museum also provides training opportunities to its staff according to the needs of its collection and projects.

### ***Co-creating programmes with other institutions to serve the needs of specific populations (homeless, imprisoned, elderly and other marginalised groups)***

**The Museum of Lisbon has developed projects specifically targeting people with physical and mental disabilities, such as the “*Nós por Todos*” programme.** It engages local health organisations, such as the Portuguese Institute of Oncology, day-care centres, and nursing homes for the elderly, in its activities, such as specific guided tours or the “Saint Anthony Thrones” project. To facilitate this work, the Museum has internal interdisciplinary structures and facilities, such as the anthropology department or the educational department. The Museum has established a partnership with the National Museum *Machado de Castro*, which is considered a national authority in the work with people with dementia. The Museum works with each project’s partnering institutions to share costs and also contributes to skills development in partner institutions. The volume of activities in this area are not yet at the level to receive specific funding from social budgets. As previously described, the development of programmes with prisons or similar social institutions is not a priority of the Museum, although the Museum of Lisbon-Pimenta Palace has received occasional visits from groups coming from detention facilities.

### ***Contributing to well-being through education and awareness raising***

**The Museum of Lisbon does not regularly access information on the health and well-being of its surrounding community.** However, it is attentive to the changes and needs of the territory through its different sites and the projects created with the support of its anthropology and educational departments. The Museum tries to keep a close relationship with locals from the surrounding neighbourhoods by setting a strategy for their well-being. For example, the Roman Theatre site, with the Seniors School of Santa Maria Maior, established the festival “These Romans are crazy” to encourage senior well-being. The Pimenta Palace site, in co-operation with local health centres, promoted initiatives of encounter and debate to empower women on topics such as maternity or postpartum. The Museum has implemented a structured form of dialogue with its advisory group, which involves different stakeholders, staff, and visitors. Another platform for dialogue with the community is the group of Friends of the Museum. The Museum of Lisbon does not identify potential shared costs for the development of these projects, but receives in-kind support. The Museum of Lisbon educational service is testing an evaluation platform to better assess the outcomes of their activities.

## **Opportunities for future action**

Some possible opportunities for future action could include the following:

### ***Opportunities for local governments***

- Recognise the potential of museums as drivers of social transformation, as well as social inclusion, well-being and health, across the entire municipal executive, not only the cultural department.
- Consider integrating cultural engagement interventions (e.g. museum prescriptions) as part of broader city health and well-being strategies in the post-pandemic context.
- Share information regarding socio-economic trends with museums.

- Encourage programmes and partnerships between museums and local social organisations that are coherent with the community's needs.
- Consider opening a category of financial support specifically for projects developed by museums, that address social issues, broadening the meaning of cultural experiences beyond their traditional aesthetic, symbolic, and educational purposes.
- Support the implementation of a digital strategy for the Museum to reduce barriers for engagement and inclusion.

### ***Opportunities for museums***

- Expand the opportunities with hospitals and detention facilities, to complement existing experimental projects with marginalised audiences already taking place.
- Develop partnerships with universities and research centres to monitor and assess the impacts of these interventions. The assessment studies of the Museum's role as a place for social transformation are not only useful for internal monitoring, but also for (funding) external purposes.
- Enable the Museum employees to better welcome all the potential visitors of the Museum, such as deaf and speech- or visually- impaired visitors, for example through additional staff training in this area.



# 5 Mainstreaming the role of museums in local development

**Beyond the specific areas where local governments and museums can partner to maximise the impact of museums on local development, the overall governance of the museum-local government partnership can impede or facilitate this impact.** The structure of the partnership can change according to both the size of the local government and the legal framework connecting museums and local governments. Regardless of these specifics, however, the following principles generally underlie such a partnership:

- Museums can contribute to local development as both drivers and enablers. As knowledge hubs, they can design and deliver new services that create more inclusive and sustainable development.
- Local governments can mainstream the role of culture as a lever of local development and mobilise resources — regulatory, financial, land and human — that enable museums to realise their local development potential.

Mainstreaming museums in local development requires recognition of their potential for creative development and social transformation. New museum management frameworks, which account for local development issues and perspectives, are also needed.

## Policy options for local government

**To maximise the museums' impact on local development, local governments can facilitate structures (governance, regulations) and mobilise resources (financial, human) that leverage the museums' actions and effects.** Since 2016, the Museum of Lisbon has been operated through the EGEAC, a municipal company, whose only shareholder is the Lisbon City Council. This change eased the Museum's daily management centralising many administration activities. The local administration, as the ultimate shareholder in the Museum, does not establish long-term strategies for the Museum's intervention in local development, but it does administer annual budgets and help develop medium-term strategic plans for the Museum.

### *Taking a long-term and holistic approach to working with museums*

**EGEAC recognises the Museum of Lisbon as a driver of development.** It incorporates the Museum in local development strategies and incentivises multidisciplinary programmes that are transversal to different departments of the City Council. Nevertheless, the local government acknowledges that is still necessary to improve and encourage co-operation between departments. EGEAC supports the Museum's participation to forums and debates with other local stakeholders. EGEAC manages its cultural facilities by developing medium-term strategies, which are established on annual budgets. Its evaluation system has the potential to further grow and improve, especially in terms of defining impact and outcomes indicators, which can better assess the Museum's role in local development.



### ***Supporting preservation, conservation and research as core functions of museums***

**EGEAC mobilises resources to address the Museum of Lisbon’s scientific needs.** The modernisation process that the Museum is currently undergoing demonstrates such support. For example, new spaces are being organised and renovated to fulfil the conservation and renewal requirements of the Pimenta Palace site’s collection. EGEAC also shares conservation services between the Museum of Lisbon and other Museums within its portfolio, such as the Museum Bordalo Pinheiro.

### ***Considering strategies such as pooling of resources to scale up capacities of museums***

**EGEAC encourages the Museum of Lisbon to foster partnerships with local stakeholders, cultural and non-cultural institutions, and to co-ordinate and share its resources.** Partnerships with local actors are set for pooling resources in many projects of the Museum, such as “*Nós por Todos*”, “*Bacchus Time*”, and “*Saudades da rua da Saudade*”. The local government has developed platforms to more efficiently manage some of its internal processes. For example, the Museum can recruit from the municipal bank of volunteers, ticket packages are sold online to reduce back-office activity, and the *Descola* platform was a successful mediation tool between schools and cultural institutions. As already mentioned, EGEAC annually provides its staff with training opportunities.

### ***Enhancing the mobilisation of volunteers***

**All municipal museums can access the volunteer bank managed by the Lisbon City Council through its social services.** Nevertheless, the number of volunteers in this bank has been decreasing in recent years. There is scope therefore for the city’s social department to offer more incentives for residents to participate in the bank’s activity.

## **Levers for museums**

**The Museum of Lisbon expanded its scope of activities to encompass themes reflecting on the city’s multicultural diversity, heritage landscape and sustainability concerns.** These social, cultural, and environmental initiatives have provided incentives for the Museum to work with local communities and institutions. These partnerships have produced positive effects on the territory in terms of education, social capital, well-being, quality of life, citizenship, and organisational capacity.

### ***Clearly articulating creativity’s role in cultural, social, and community development and operationalising it in key documents and process***

**The Museum of Lisbon is involved in the development and implementation of economic and social strategies through the projects and partnerships it promotes.** Thanks to such activities, the Museum was recognised as an important stakeholder in the local educational, academic, and associative institutional landscape. The Museum’s mission statement and written strategy, implemented across its different sites, define the vision for the Museum’s future role in cultural, social and environmental fields. Its vision and strategy are implemented in practice through its exhibitions, visits, publications, and workshops, as well as the Museum’s programmatic line of action dedicated to the inclusion of local communities. Nevertheless, the Museum would benefit from a strategic roadmap in a simple format that is widely communicated throughout its sites, which was lacking in pre-pandemic years. The Museum’s mission, strategy implementation plan and indicators were being revised to address these issues.

### ***Maintaining preservation, conservation and research as core tasks***

**The Museum has a collection management policy which is expressed in its mission and vision statements.** The Museum has a conservation plan, which includes preventive conservation and security measures. The Museum organises training for its staff to put such plan into practice. Moreover, the Museum is vigilant and informed about its intellectual property rights.

### ***Partnering with other relevant organisations to increase impact***

**The Museum of Lisbon has been active in establishing partnerships with local development stakeholders through its numerous projects and activities.** Even if the Museum does not have regular access to information on the socio-economic situation of its surrounding area, it designs its actions and projects based on its context. This is mainly accomplished by establishing relationships and dialogue with local associations and civil parishes. For each project, the Museum develops interdisciplinary structures to engage a diverse range of local stakeholders from cultural and non-cultural fields. When possible, the Museum shares the costs of its projects with the other partners involved. Internally, the Museum operates through shared facilities that are mainly concentrated in its headquarters, at the Pimenta Palace site. With one educational department covering all of its sites, the Museum can be more efficient and reduce duplication. It promotes research groups, such as the advisory group and the Friends of the Museum group, to stimulate dialogue and the identification of local issues that the Museum might address.

### ***Giving support and recognition to volunteers who contribute to the implementation of museum objectives***

**The Museum of Lisbon benefits from volunteers in several areas.** It mobilises the City Council volunteer bank for specific tasks, such as museum security officers. The Museum also engages volunteers from local communities as part of its various projects. The Museum also admits trainees through partnerships with local, national and international schools.

## **Opportunities for future action**

Some possible opportunities for future action could include the following:

### ***Opportunities for local governments***

- Encourage the Museum to set-up and implement programmes for local development in co-operation with other City Council departments, local stakeholders, and the local community.
- Raise awareness of the Museum, not only as a repository of knowledge, but as a vibrant stakeholder with whom to rethink and redefine urban policies.
- Incentivise the Museum to promote debates regarding the territory's social, economic, environmental, cultural, and urban development and to operate as a channel of communication with local residents, thus further promoting the Museum as a place for encounter, exchange and expression.
- Develop greater assessment of the Museum's role in local development. For example, EGEAC could encourage the development of an impact study of all facilities within its portfolio, including developing relevant impact and outcome indicators, to highlight the Museum's role as a driver of change. The results of such analyses can be regularly communicated to the community. Assessment studies could also be useful to stress the impact of museums on tourist flows.

- Initiate a local campaign on Museum volunteering awareness, making this opportunity attractive for potential volunteers. The campaign could start by sharing information in the local civil parishes where the Museum sites are established.

### ***Opportunities for museums***

- Raise awareness of the potential of the Museum's role in local development, stimulating monitoring and impact studies and disseminating their results, developing campaigns and seminars to share best practices and multidisciplinary projects that foster co-operation between local agents.
- Build a network for local development with local partners, cultural and non-cultural institutions, with whom the Museum can share knowledge, define strategies, and build structures based on mutual resources.

## Annex A. Survey respondents and process

This case study was prepared as part of the development of the OECD-ICOM Guide for Local Governments Communities and Museums. It piloted the Guide's draft self-assessment methodology, applying it to the Museum of Lisbon and the local authority. Representatives of the Museum of Lisbon, the local authority, and other relevant local stakeholders actively engaged with the Museum on different projects responded to the self-assessment questionnaire administered by a local expert. Seventeen interviews took place in December 2018 and January 2019, eight from the Museum of Lisbon, five from the local government, and four other local stakeholders (see list below). Respondents were invited to assign a score of 1 to 4, or not applicable to each action area in the self-assessment questionnaire and to provide information on the related projects and practices.

Museum respondents
Museum of Lisbon Director, Joana Sousa Monteiro
Museum of Lisbon Research and Inventory Department Coordinator, Paulo Almeida Fernandes
Museum of Lisbon-Roman Theatre Coordinator, Lídia Fernandes
Museum of Lisbon-Saint Anthony Coordinator, Pedro Teotónio Pereira
Head of Management Department, Mónica Almeida
Head of Education Department, Paulo Cuiça
Anthropologist, Daniela Araújo
Staff responsible for education programmes related with people with disabilities and minorities, Ana Margarida Campos
Local government respondents
Councillor for Culture, Catarina Vaz Pinto
President of EGEAC, Joana Gomes Cardoso
Municipal Director of Culture, Manuel Veiga
Councillor for Green Areas, Sá Fernandes
Chairman of Santa Maria Maior Civil Parish*, Miguel Coelho

Other local respondents
Portuguese Association of Parents and Friends of Mental Disable Citizen-APPACDM, Teresa Sêco
Researcher, Centre for Ecology, Evolution and Environmental Changes Faculdade de Ciências da Universidade de Lisboa, David Avelar
Professor, Instituto de História da Arte da Universidade Nova de Lisboa, Pedro Flor
Local School teacher - EB1/JI Mestre Arnaldo Louro de Almeida, Teresa Seabra

\* Note, four out of the five branches of the Museum are in this Parish.

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