



ARTS AND THE ENVIRONMENT: INTERSECTIONS AND DYNAMICS OF COMMUNITY OUTREACH

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ABSTRACT

Objective: The objective of this study aims to reflect on an organized set of synergies that contribute to an effective artistic-environmental dialogue: the aim of this interdisciplinary dialogue is to promote a balanced, conscious and informed plan of environmental education, mediated by art. In this specific case, the promotion of artistic and cultural events becomes a subsidiary of agents' ecological awareness and consequently acts as a force capable of mobilizing and raising awareness among current and future generations of the central causes and issues of contemporary society, precisely, those that relate to the “common home”.

Theoretical Framework: We have put together a tripartite theoretical framework in which ethical, aesthetic and artistic issues are related from a dialogical perspective between art and the environment and their respective impacts in terms of intervention in the community and with the community.

Method: Narrative literature review, seeking to describe or discuss the current state of the research topic and, in particular, to draw conclusions for the results and discussion of the effects and impacts of the practices resulting from this initiative that covers a significant and broad generational framework (from early childhood to old age), applying the same model and method. In this case, the MILMESA Method and the DEP Model.

Results and Discussion: The main results emerge as the conclusion of a concrete analysis of the reality observed and the theoretical matrices that underpinned the model and method used. These results are important for future reflection, in terms of what is meant by future adjustments to the results obtained in this research context.

Implications of the research: In the future, there are certain considerations that can be reflected on and improved, based on the structure and conceptual basis emanating from the reference authors (and works) that deal with the subject under debate and intergenerational reflection.

Originality/Value: This research promotes, in a unique way, a reflection on the making of technical-scientific, participatory and interdisciplinary events, which are in great demand at an educational and scientific level, in which art and art education emerge as a dialogue between areas and as an added value in the framework of the methodologies used in this type of initiative. The aim is to align research and artistic work (and related works) and, at the same time, to reflect on the practices and projects carried out in this field with scientific and training

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institutions in general, including institutions with more plural and diverse missions in terms of formal, non-formal and informal education.

Keywords: Art, Environment, Sound Ecology, Soundscape, Landscape.

ARTES E AMBIENTE: INTERSEÇÕES E DINÂMICAS DE EXTENSÃO À COMUNIDADE

RESUMO

Objetivo: O objetivo do presente estudo visa refletir sobre um conjunto organizado de sinergias que concorrem para um efetivo diálogo artístico-ambiental: almeja-se neste diálogo interdisciplinar a promoção de um plano equilibrado, consciente e informado de educação ambiental, mediado pela arte. No caso concreto, a promoção de eventos artísticos e culturais tornam-se subsidiários de uma tomada de consciência ecológica dos agentes e consequentemente agem como força capaz de mobilizar e consciencializar a gerações atuais e vindouras para as causas e questões centrais da sociedade contemporânea, precisamente, aquelas que se prendem com a “casa comum”.

Referencial Teórico: Reunimos um quadro teórico tripartido em que se relacionam as questões éticas, estéticas e artísticas numa perspectiva dialógica entre arte e ambiente e respetivos impactos no plano da intervenção em comunidade e com a comunidade.

Método: Revisão de literatura de matriz narrativa, buscando descrever ou discutir o estado atual do tema pesquisado e, em particular, avocar conclusões para os resultados e discussão dos efeitos e impactos das práticas decorrentes desta iniciativa que abrange um quadro geracional significativo e amplo (desde a primeira infância até à terceira idade), aplicando o mesmo modelo e método. No caso, o Método MILMESA e o Modelo DEP.

Resultados e Discussão: Os principais resultados surgem como conclusão de uma análise concreta sobre a realidade observada e as matrizes teóricas que estiveram subjacentes ao modelo e método utilizados. Esses resultados são importantes para questões de reflexão futura, no que se entende por adequações futuras perante os resultados obtidos no presente contexto de investigação.

Implicações da Pesquisa: Perspetivam-se, para o futuro, determinadas considerações passíveis de reflexão e aprimoramento, com base na estrutura e base conceitual emanada dos autores (e obras) de referência que versam sobre a temática em debate e reflexão intergeracional.

Originalidade/Valor: A presente investigação promove, de forma singular, uma reflexão sobre a feitura de eventos técnico-científicos, participativos e interdisciplinares, de grande demanda no plano educacional e científico, nas quais emerge a arte e da educação artística como dialógica entre áreas e como mais valia no quadro das metodologias usadas neste tipo de iniciativas. Pretendem-se alinhar investigação e obra artística (e obras relacionadas) e, ao mesmo tempo, refletir sobre as práticas e projetos realizados neste âmbito com instituições de matriz científica e de formação em geral, inclusive instituições com missões mais plurais e diversas no plano da educação formal, não formal e informal.

Palavras-chave: Arte, Ambiente, Ecologia Sonora, Soundscape, Landscape.

ARTES Y MEDIO AMBIENTE: INTERSECCIONES Y DINÁMICAS DE DIVULGACIÓN COMUNITARIA

RESUMEN

Objetivo: El objetivo de este estudio pretende reflexionar sobre un conjunto organizado de sinergias que contribuyen a un diálogo artístico-ambiental efectivo: el objetivo de este diálogo interdisciplinario es promover un plan equilibrado, consciente e informado de educación ambiental, mediado por el arte. En este caso concreto, la promoción de eventos artísticos y culturales pasa a ser subsidiaria de la conciencia ecológica de los agentes y, en consecuencia, actúa como una fuerza capaz de movilizar y sensibilizar a las generaciones actuales y futuras sobre las causas y problemas centrales de la sociedad contemporánea, precisamente, aquellos que se refieren a la “casa común”.



Marco Teórico: Hemos elaborado un marco teórico tripartito en el que se relacionan cuestiones éticas, estéticas y artísticas desde una perspectiva dialógica entre el arte y el medio ambiente y sus respectivos impactos en términos de intervención en la comunidad y con la comunidad.

Método: Revisión narrativa de la literatura, buscando describir o discutir el estado actual del tema de investigación y, en particular, sacar conclusiones para los resultados y discusión de los efectos e impactos de las prácticas resultantes de esta iniciativa que abarca un marco generacional significativo y amplio (desde la primera infancia hasta la vejez), aplicando el mismo modelo y método. En este caso, el Método MILMESA y el Modelo DEP.

Resultados y Discusión: Los principales resultados surgen como conclusión de un análisis concreto de la realidad observada y de las matrices teóricas que fundamentaron el modelo y método utilizados. Estos resultados son importantes para la reflexión futura, en términos de lo que se entiende por futuros ajustes a los resultados obtenidos en este contexto de investigación.

Implicaciones de la investigación: En el futuro, hay ciertas consideraciones que pueden ser reflexionadas y mejoradas, a partir de la estructura y base conceptual emanada de los autores (y obras) de referencia que abordan el tema en debate y la reflexión intergeneracional.

Originalidad/Valor: Esta investigación promueve, de forma singular, una reflexión sobre la realización de eventos técnico-científicos, participativos e interdisciplinarios, de gran demanda a nivel educativo y científico, en los que el arte y la educación artística emergen como diálogo entre áreas y como valor añadido en el marco de las metodologías utilizadas en este tipo de iniciativas. El objetivo es alinear la investigación y el trabajo artístico (y afines) y, al mismo tiempo, reflexionar sobre las prácticas y proyectos llevados a cabo en este campo con las instituciones científicas y de formación en general, incluyendo las instituciones con misiones más plurales y diversas en términos de educación formal, no formal e informal.

Palabras clave: Arte, Medio Ambiente, Ecología Sonora, Soundscape, Landscape.

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1 GENERAL INTRODUCTION

This practice and intervention matrix arises from the direct and institutional action of the association MUNDIS – Associação Cívica de Formação e Cultura , whose scope of action falls essentially within the Lusophone spectrum and in the domain of the Portuguese language (CPLP and PALOP). To intervene and reflect on this same intervention, since 2017, a civic-based artistic-cultural intervention policy has been developed, promoting and stimulating international meetings that discuss, reflect and envisage future activities within the scope of Art's relations with others areas of knowledge, not only in the domain of arts, but also, and above all, in the domain of inter-areas (Leonido *et al.* , 2018, 2019). In other words, intervening in areas outside the conceptual spectrum of the arts through the joining, support or complementation carried out from the same arts. Thus, the meaning and intervention matrix of two important centers (MILMESA and DEP) are built that bring together, reflect and conclude on interdisciplinary practices in the field of arts education (Leonido , 2022; Leonido *et al.* ,



2023; Leonido *et al.* , 2024). In this case, the regular and renewed sequence of holding 20 international art research symposiums, which we list below, in order to be able to assess their relationship, dimension and impact at the level of the institutions that engage in dialogue and, essentially, on the impact they have on the formation and extension of these investigative activities in society (Gablik , 1991; Allen, 1995; Wilson, 2002; Malina, 2003; Smith, 2012; Pereira & Silva, 2018). In the Portuguese-Brazilian context, this is called community extension or simply extension activity. Fundamental and important pillar of the relationship between higher education institutions and society in general. This transfer, dialogue and complementarity are, in our opinion, a demand that has marked and will mark the future of relations between HEIs and the society that, on the one hand, depends on them and, on the other, which from them reinvents, dynamizes and is renewed in all its breadth and mission to create a society that is more just, more informed and more capable of facing and resolving the most pressing issues it faces (Papanek , 1984; Boetzkes , 2010; Kagan , 2011; Berleant , 2012 ; Miles, 2014; Oliveira, 2019;

2 STATE OF THE ART

In this context, and in this domain, there are some reference works, of which we highlight the following vectors : 1. integration between environmental education and art in primary schools (Silva, 2010); 2. use of artistic expression to promote environmental education (Stokrocki , 2004; Ribeiro, 2015); 3. creative approaches to environmental education through art (Inwood & Taylor, 2012); 4. intersection between artistic education and environmental awareness (Ulbricht , 2003); 5. Other models and studies that converge education and environmental awareness into one background eco-artistic perspective (Wallen , 2012; Weintraub , 2012; Santos, 2020; Teixeira & Carvalho, 2021). This and other models and approaches must, for this purpose, be adjusted to the reality in which we carry out the activity, but, due to the differences and the partial inadequacy of many of them to this same reality, over two decades we have developed tools (models and methods) that help us maintain, reflect and envisage changes (and adaptations) to the holding of events of this type, genre and mission. They are MILMESA (Interdisciplinary Method of Musical Literacy, Education and Artistic Awareness) and DEP (Proximal Expressive Didactics): which bring together the two universes of intervention of the mother association in promoting events that, above all, foresee intervention, such as previously referred to, in the field and domain of art and education through art.



3 ART RESEARCH SYMPOSIA

3.1 CROSSING INTERAREA AND INTERART KNOWLEDGE

Table 1

SIIA promoted in the interinstitutional community extension plan

SIIA	Theme	Location	Dates
XX	“Dances of the World”	LIPOR - Baguim do Monte	06/30/24
XIX	“AI and Creativity Impacts, possibilities and limits”	U. Fernando Pessoa	05/29/2024
XVIII	“Interarts Theatrical Culture”	AAUTAD Auditorium	11.01. 2024.
XVII	“Active Methods and Artistic-Musical Literacy”	UTAD-ECHS	10.01.2024.
XVI	“Interartes music and society: environments and soundscapes”.	ABC- UTAD	7. 06. 2023.
XV	“Armorial Art and Music: from popular to erudite”	UTAD Magna Class	23. 05. 2023.
XIV	“Proximal Expressive Didactics: Art & Education & Community”	ABC- UTAD	14. 12. 2022
XIII	“ART & ENVIRONMENT”.	Vila Real Urban Ecology Agency	8 and 9.06.2022
XII	“PROXIMAL EXPRESSIVE TEACHING: a model of tutelary and integrated participation in a research project”	UTAD ECHS	2, 9 and 16.12.2021
XI	Intercultural and Ecumenical Dialogue through Art”	UTAD ECHS	11/24/2021
X	“Special Audiences: an integrative and inclusive pedagogical-artistic perspective”	Holy Waters	07/24/2021
IX	“DEP: for a university-based artistic-musical education”	UTAD ECHS	22.06.2021
VIII	“DEP: the arts as an integrative and complementary vehicle for learning”	UTAD ECHS	22.06.2021
VII	“FCDP”	Santa Marinha Vila Nova de Gaia	3.10.2020
VI	“From the origins to the future of Samba in the world”	UTAD – ECVA	04/23/2020
V	“Art & Religion”	UTAD – ECVA	03/11/2020
IV	“Music – Identities – Communities”	University of Minho	05/28/2019
III	“Theatre & Community”	Campanhã – Porto	03/30/2019
II	“Art & Inclusion”	Vila Real / Lamego	19,20.05.2017
I	“Art & Art”	Vila Real	9.03.2017

4 FRAMEWORK, OBJECTIVES AND PROGRAMMING OF THE ACTIVITY

Within the framework of this investigation, we highlight one of the SIIA, given the theme and the impact demonstrated in terms of community outreach and the relationship and interaction with the various local, regional, national and international interlocutors. This event (XIII SIIA), given its demand, size and breadth of its mission, had to take place on two consecutive days and, when necessary, in a semi-presential format (broadcast on a dedicated website). Thus, on the 8th and 9th of June 2022,⁷ the XIII INTERNATIONAL SYMPOSIUM OF RESEARCH IN ART took place (in a semi-attendance format)⁸, under the theme “ART &

⁷The event was attended by hundreds of people with different roles and responsibilities (online transmission on a dedicated website). Constant presence of several international interlocutors and school groups (professional schools, universities and associated polytechnics) from partner institutions (Portuguese-speaking world) who followed/participated in the activities proposed at XIII SIIA.

⁸Coordination : Levi Leonido UTAD & CITAR – UCP & Marco Aurélio Silva | UFMA – BRAZIL.



ENVIRONMENT”, at the Urban Ecology Agency of Vila Real and at the Regional Music Conservatory of Vila Real, with the participation of guest speakers, artists and activists from various continents, with particular emphasis on initiatives and projects from the Portuguese-speaking world.

The objective of this initiative was, in addition to promoting intercultural dialogue, to stimulate the artistic dialogue of Portuguese-speaking peoples in the uncompromising defense of culture in the Portuguese language, carrying out an organized set of initiatives that integrated a plurality of audiences and school stages. Thus, activities were promoted aimed at students from the 1st and 2nd cycles, as well as jazz activities for a more adult and (possibly) more informed audience, always with a “culture of return” perspective, which was at the basis of the achievement of the project supported by DGARTES called “JAZZ IN DOURO” (Orquestra e Jazz do Douro). This project, in a cycle of 10 concerts integrated into the programs of artistic-cultural institutions spread across the region in which the collection took place (from the source to the mouth of the Douro River), “returned” the ethnomusicological collection carried out more than two decades ago, within the scope of the INTERREG III A Program “DOURO / DUERO XXI Century – Use and Valorization of Resources”.

The XIII SIIA, and this activity in particular, is the result of ongoing work involving works within the artistic-cultural area of the environmental spectrum, part of a dynamic of environmentally sustainable territorial intervention. In this case, we added to the chapter, part of an initiative carried out in this same place⁹(DOURO ARPEGGIO), in which, along with another repertoire, we were treated to an interpretation of the theme “Visita” (Poem by Miguel Torga) initially set to music, in 1997, by Levi Leonido, integrated in the Work “Crescer com Miguel Torga” (EDISCO Editions on CD), and which is now adapted to the Project “TORGA MUNDIS – A DESCONSTRUÇÃO” (Supported by the GARANTIR CULTURA Program) with a version revisited by the hand by Composer and Conductor Valter Palma, performed by the DOURO ARPEGGIO trio.

⁹Participatory Forum: Citizen Science, Citizenship and Public Policies for better management of ambient air quality in cities. Vila Real Urban Ecology Agency. February 12, 2022.



Figure 1 and 2

Douro Arpeggio



Source: Own

The opening session (06/08/2022) was led by Mafalda Vaz de Carvalho (Vila Real Urban Ecology Agency). The *Opening Lecture* featured guest specialist Leonardo Fuks from the Federal University of Rio de Janeiro (Brazil), with a talk entitled “Beyond acoustic listening: how many are the different natures of sound?”. During this afternoon on the first day of the event, we attended the following presentations/communications whose titles, authors and institutions we now list:

Table 2

Authors, institutions and participations

- “A Cantata dos Pássaros: Music, Cordel and Ecology in the NOVA MUSIC ARMORIAL Project” by Vladimir Silva (Federal University of Campina Grande) & Danilo Guanais (University of Rio Grande do Norte) - BRAZIL
- “An ecological and environmentally sustainable university: WYKA KWARA UNIVERSITY construction project” by Heloan Patrick (IPB) | Guarani Indian – BRAZIL
- “LICEU SOUNDTRACK: the study of the soundscape and the challenges of musical education in public schools” by Marco Aurélio Aparecido da Silva & Elma Ferreira | UFMA - Federal University of Maranhão – UFMA/PROFARTES - BRAZIL
- “Environmental considerations integrated into Cordel Literature: an educational reflection” by Maria Beatriz Licursi , Levi Leonido & Elsa Morgado | Federal University of Rio de Janeiro – BRAZIL
- “Importance of Environmental Education in São Tomé and Príncipe” by Plácida Lopes & Elsa Gabriel Morgado (Universidade Católica Portuguesa, CEFH) – PORTUGAL & S. TOMÉ E PRÍNCIPE
- “Tales by Miguel Torga in Comics” by Jorge Marinho | Espaço D'Artes - PORTUGAL
- “Rethinking the environment in the space of the scene: perplexity and transcendence” by Adriana Auzani | Federal Technological University of Paraná – BRAZIL
- “«Waste (of) Art for an Environmental Aesthetics from Tim Noble and Sue Webster» by Paulo Alexandre e Castro | Institute of Philosophical Studies of the University of Coimbra – PORTUGAL
- “Communication and environmental education with art” by Margarida Correia Marques | Center for Research and Agro-Environmental and Biological Technologies (CITAB) of UTAD – PORTUGAL
- “How to enter the sea? Performance with artisanal fishermen about their relationship with the sea” by Jose Pinto and Márcia Brito | TXON poetry – CAPE VERDE
- “WIND SCULPTURES / CLOUDS IN PANTS” by Fátima Vale | Actress and Director – PORTUGAL



- “Sound and Foley Techniques using sonically unconventional household materials” by students of the Languages, Literatures and Cultures Degree at UTAD | Luis Bessa Oliveira – MUNDIS & CIOR Professional School – PORTUGAL
- “FOLKLORIUM – Sampleando Cultura” by Alexandre Rea [IDGlitch] Eco techno composer – & Ricardo Almeida – PORTUGAL & BRAZIL
- “A dialectic between the Arts and the Trees (Arboretum)” by João Paulo Fidalgo | UTAD – PORTUGAL
- “Artistic vision that the DOURO transmits to me: territory and environment” by Nuno Castelo | Visual Artist & Writer – PORTUGAL
- “ Let’s build there forest of tomorrow facing the change climate ” by Mathieu Penet – FRENCH
- “ Soundscape Composition and Acoustic Ecology as Creative Practice ” by Henrique Portovedo | University of Aveiro, INET- md – PORTUGAL.

Figure 3

Images of Speakers and Organization



Source: Own



The day of the XIII SIIA ended with a public work session on the *Rosa do Mundo Project* . Special participation by Manuela Correia and Working Group ¹⁰.

Figure 4 and 5

Public Work Session – Rosa do Mundo Project

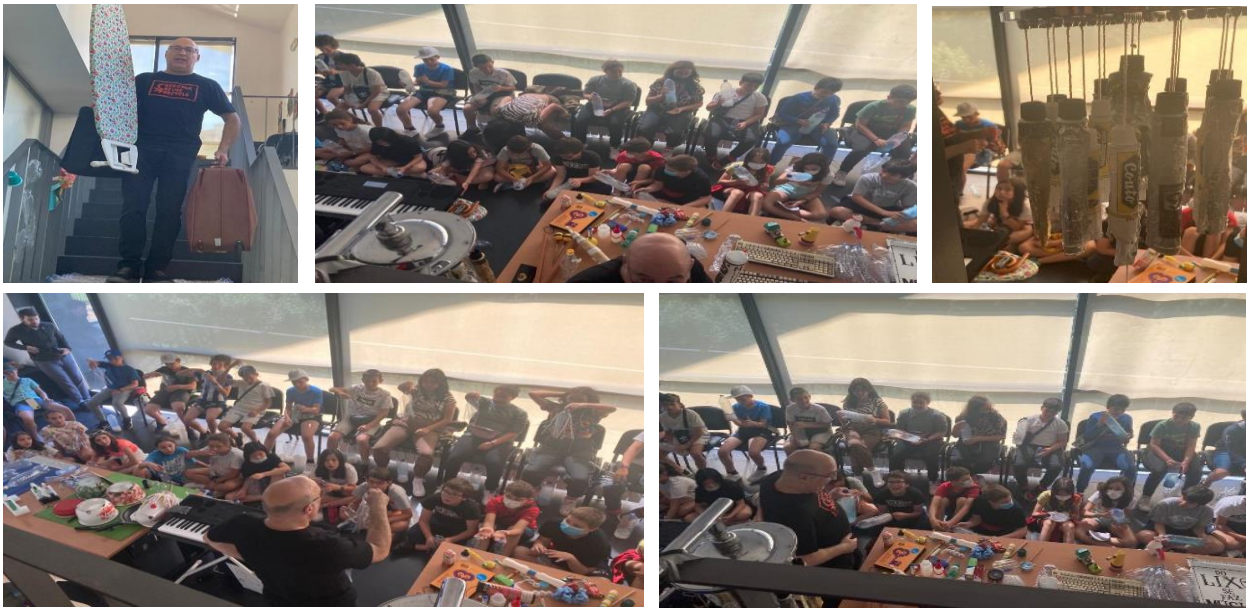


Source: Own

“DO TRASH SE MAKES MUSIC” was promoted , aimed at Environmental and Musical Education for children in primary schools in the city of Vila Real, in particular the School adjoins the AEUVR, run by the musician and musical entertainer Paulo Coelho de Castro.

Figure 7

Workshop – Music is made from trash



Source: Own

¹⁰Working Group: Manuela Correia, Mafalda Vaz de Carvalho, Helena Lapa, Elsa Morgado, Antonio Luis Crespi, Mila Simões de Abreu, João Bartolomeu Rodrigues, João Paulo Fidalgo, Luis Martins and Levi Leonido .



The morning of the second day of the XIII SIA took place, in an extraordinary way, with a workshop carried out by a Guarani Indian named Heloan Patrick . Action aimed at children and schools. We call this activity “The indigenous experience and its relationship with the environment”. It was wanted that contact and awareness of experiences, knowledge of traditions and the preservation of their values and attitudes could, this time, be approached and welcomed by younger people.

Figure 8

Workshop - The indigenous experience and its relationship with the environment



Source: Own

then showed the documentary “The Secret Garden” on the AEUVR screens . Design and Genesis Processes” by Ângela Cardoso (teacher at UTAD). With the purpose and intention of publicizing the artist and teacher's approach to the relationship between art and botany, painting, drawing and the interdisciplinary complicity of both.

In the afternoon, we were treated to another lecture / PRAYER OF SAPIENCE entitled “The dimensions of the sound environment from the listener's listening point” by Marcelo Petraglia from Instituto OuvirAtivo - IOA/Faculdade Rudolf Steiner (Brazil).

The two lectures bring together two world-renowned experts in the field of sound ecology and dimensions of the sound environment: Leonardo Fuks and Marcelo Petraglia . Next , we presented the communications/presentations, whose titles, authors and institutions, we now list:

Table 3

Communications, authors, institutions and countries

- “The materialization of art in the environment” by Antônia Rosa, Elsa Morgado & Levi Leonido | Escola Estadual José Brígido Pereira Pedras Corinto – MINAS GERAIS – BRAZIL
- “What do we learn from indigenous peoples about the forest?” by Leilson Ferreira | Postdoc UTAD - BRAZIL



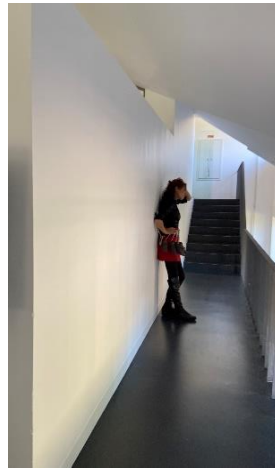
- “Environmental Education: understanding the cultural vision of development” by Francisco Jacucha Kimbanda , Juarês Manico & Daguberto Alfredo | ISCED – Huambo ANGOLA
- “The role of local authorities in supporting the Eco-Escolas program : The case study of Escola Básica Dr. Costa Matos" by Joana Nogueira, Hugo Teixeira (UF Santa Marinha and Afurada) & Rosário Raimundo, Margarida Alves (Escola Básica Dr. Costa Matos) – PORTUGAL
- “(Dis)Harmonies of Art and the Environment” by José António Neves | INET – PORTUGAL
- “The oldest representations of plants in rock art - the case of Serra da Capivara Piauí” by Míla Simões de Abreu, Tamyris Santana & Maxim Jaffe (ALTER IBI – UTAD) & Cristiane Buco (IPHAN Fortaleza – BRAZIL)
- “Environmental Education on the paths of sensitivity: the experience of the Sensory Garden in Sobral-CE- BRAZIL” by Margareth Muniz Silva (Municipal Environmental Agency) & Rebeca Sales Viana (Vale do Acaraú State University-UVA) – BRAZIL
- “Music and environment: ideas for conscious acoustic-environmental education” by Gustavo Benetti & Jefferson Tiago | Federal University of Maranhão – BRAZIL
- “Art and Environment, a factor in the sustainability of a Bioregion ” by Carlos Taveira and Mário Mesquita Carvalho | Portuguese Association of Sustainable Tourism – PORTUGAL
- “Reusing paper to manufacture artefacts as a solution to alleviate environmental problems” by Dinis Armando | United Methodist University of Mozambique – MOZAMBIQUE
- “Integrative Dance and the Environment” by Henrique Carioca et al. | UNICAMP – BRAZIL
- “Artistic-cultural activities in a different environment and context” by Eliana Bonfim, Levi Leonido & Bartolomeu Rodrigues | UTAD & Federal University of Paraíba – BRAZIL
- “Adventure Park and Ecological Trail” by Ana Sousa | LIPOR – PORTUGAL
- “Tales of the Biodiversity of Vila Real: artistic pedagogical-didactic approaches” by students of the Theater and Performing Arts Degree | Paulo Madanços – Coletivo Teatro – PORTUGAL.

In order to materialize not only the concept, but also the art from a contemporary extramusical point of view within the scope of sound performance, we have the CONCERTO PERFORMANCE “HÁ-SOM” by the Sound Sculptor João Ricardo Barros de Oliveira.

Figure 9

Concert performance “HÁ-SOM”





Source: Own

To close the XIII SIIA, a concert was held that focuses on the concept of return culture which, based on the ethnomusicological collection carried out in the 90s (from the source to the mouth of the Douro River), builds a concert with a jazzy guise by 3 composers from the region and performed (in a masterful way) by the Douro Jazz Orchestra. This concert took place in the Auditorium of the Vila Real Regional Music Conservatory. The idea was to bring to light the concept and basis of what we consider to be / and call “Landscape & Soundscape : Culture, Arts and Identity”.

Figure 10

Landscape & Soundscape : Culture, Arts and Identity



Source: Own



This initiative was preceded by an activity that ended at the Teatro de Vila Real, part of the X FITAP – International Festival of Theater and Performing Arts, which artistically discussed “ Os Contos da Biodiversidade de Vila Real ”, written by Maria João Lopo de Oak. The interpretation was carried out by students from the degrees in *Languages, Literatures and Cultures* and in *Theater and Performing Arts* at UTAD. The artistic direction and staging were carried out by Levi Leonido , Paulo Madanços and Luís Bessa Oliveira.

Figure 11

Vila Real’s Biodiversity Tales



Source: Own



For this event to happen, as can be seen in the Invitation and Poster (infra), it also received various private and institutional support that we want to record here in item “5. Support Structures”.

5 SUPPORT STRUCTURES

As support structures for holding events of this matrix, format and dimension, varied and distinct interinstitutional partnerships are necessary within the framework of Lusofonia. We now list the most relevant ones for this case:

Table 4

Interinstitutional Partnerships

Acronym	Institution
QUOTE	Research Center in Science Technology of Arts – UCP
UTAD	University of Trás-os-Montes and Alto Douro Archaeology Unit
MUNDIS	Civic Association of Training and Culture
GEPES	Sound Ecology Study and Research Group
UFRJ	Federal University of Rio de Janeiro
UFMA	Federal University of Maranhão
UFRN	Federal University of Rio Grande do Norte
GRAPE	State University of Vale do Acaraú
UNICAMP	Federal University of Campinas
UFCG	Federal University of Campina Grande
IPHAN	Institute of National Historical and Artistic Heritage
ISCED	HUAMBO – Huambo Higher Institute of Educational Sciences
FRS	Rudolf Steiner College
ACROLAT'IN	Assoc. Cultural and Recreational Orchestra of Light – A Transdourienne
LIPOR	Greater Porto Intermunicipalized Waste Management Service.
IPB	Polytechnic Institute of Bragança
INET MD	Center for Music and Dance Studies
EA	ARTS SPACE
UTFPR	Federal Technological University of Paraná
CEFH – UCP	Center for Philosophical and Humanistic Studies at UCP – Braga
AMMA	Municipal Environment Agency – Sobral City Hall
CIOR	Professional School of Vila Nova de Famalicão
APTS	Portuguese Association of Sustainable Tourism
ALTER IBI	Cross-border Regional Development
TXON-POETRY	Cultural and Artistic Association
UMUM	United Methodist University of Mozambique.

6 METHODOLOGICAL FRAMEWORK

The present methodological framework is associated with the dimension contained in the structure that affects the dynamization and organization of scientific-cultural events and reflection on specific themes and, at the same time, linked to the purpose of Proximal



Expressive Didactics (Leonido *et al* , 2022). Therefore, with particular emphasis on the size of the 10 fundamental points of your presentation. Finally, as in other event organizations, we apply a SWOT analysis adapted to this dimension, taking into account the strengths, weaker points, threats, opportunities and a conclusion that is based on recommendations for improvement for the future.

7 ANALYSIS AND DISCUSSION OF RESULTS

Finally, and in a simplistic view of what can be considered a SWOT Analysis adapted to this context, we would like to share a structured reflection on the following topics, taking into account that the present investigation is an adapted, expanded and commented version of a broader work under the theme “ALTER IBI - Environmental Education projects”.

Table 5

Adapted SWOT analysis

<i>Strengths</i>	Sequentiality of the programmed activity: thematic and articulation of the artistic-cultural relationship and reflection with a focus on art.
<i>Weaknesses</i>	Increasing dependence on telematic interactions due to distance and the lack of resources for face-to-face meetings of researchers from different countries.
<i>Opportunities</i>	Deepen the model and matrix in other areas that focus on health and physical and psychological well-being through the arts.
<i>Threats</i>	The lack of availability at the organizational level that does not depend on certification or academic and school space.
<i>Improvement proposals</i>	Deeper involvement of other generations and institutions, as well as places and themes that emerge in an innovative, captivating and pleasurable way for participants and key interlocutors. Strengthen the triad of art, education and territory.

8 FINAL CONSIDERATIONS AND FUTURE PERSPECTIVES

We conclude that, by maintaining the inherent activity and relationship in other domains, activity focusing on art can and should be considered as preponderant and decisive in the artistic and educational plan as a whole. Artistic education is a fundamental pillar to strengthen the taste for art, creating new audiences interested in art and the various disciplines



or areas that are directly (or indirectly) related to it. For the future, in organizational terms, we tend to focus on health and well-being in relation to art, because, through this and other reflections, we verify the existence of this need that, as we know, crosses generations, interests and desires by the participants and interlocutors of this type of artistic-cultural activities of a broadly educational nature ¹¹.

Finally, we highlight not only the participation, support and dissemination of the event by the institutions and personalities involved in this event and, in particular, the support and welcoming provided by the technical team of the Urban Ecology Agency, under the direction of Dr. . Mafalda Vaz de Carvalho.

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¹¹ All information about the events can be found at: <https://www.mundiseventos.pt/>.

MUNDIS Symposia: <https://www.mundiseventos.pt/#SIMPOSIOS>

XIII SIIA Program: <https://irp.cdn-website.com/ff0fa715/files/uploaded/XIII%20SIIA%20PROGRAMA.pdf>



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