

# Foreword

Social change is a prominent feature of modernity. Of course, no society – even the most traditional one – is immobile, immune to evolution and transformation; every society is situated in history, subjected to the effects of time, space and human activity. Still, the pace and perception of change in modern era is qualitatively different: change is usually perceived as a positive fact (and not a threat); dynamism and progress represent largely disseminated goals; changes in all the social systems, from economy to politics and from society to culture, occur in a such a high velocity and such a vast scale that they configure a radically new factor in the history of humankind.

Arts and culture can be seen as very relevant fields to examine the complex dimensions of social change, in the contemporary age, at least for two reasons. First, because of the strong dynamic processes that permeate them: regarding the institutional framework, the labour conditions, the markets of goods and services, or the trends and paradigms in literature and arts, the deepness and velocity of on-going transformations are quite striking. Second, since, as any other human artifact, change is a social construction, artists and intellectuals play an indispensable role in representing, assessing, and interpreting social change: it is virtually impossible to understand this one without taking into consideration the way fine arts, or cinema, or music, or poetry and fiction do recreate it.

The editors and contributors of this book dedicate a large part of their academic research to the study of social change from a cultural perspective. How does change occur in the art world, which specific elements it presents there? How changes in social context impact the characteristics and evolution of the art world? What are the main drivers at stake, how are they perceived by artists and cultural institutions? How do public policies respond to these drivers, or anticipate them, or even generate them? And so on. We try to approach these issues from the point of view of social sciences, putting in practice a productive dialogue between sociology and other disciplines, like economics, political science, history and anthropology, and carefully distinguishing the analytical and the normative components of research, both necessary for a full understanding of contemporary cultural change.

This book deals with all these issues isolating Portugal as a case study. The purpose is to discuss *general* problems in what regards cultural change in contemporary societies taking the Portuguese situation as a relevant *example*, that deserves a proper investigation, comprehensive, holistic and data-based. The aim is not to offer a full description of that situation, complex and singular as it is, but to use its study as a methodological device to approach broader topics. That is why the book intends to reach an international audience of researchers and students.

Portugal is indeed a pertinent case for empirical work. From 1926 to 1974, it experienced the longest political dictatorship of the 20<sup>th</sup> century in Europe. A rural and traditional society, with very low cultural capital, and ruled by patriarchalism and authoritarian powers, was simultaneously a support and a consequence of that political regime. The country was still a colonial empire, the last one on earth, and was leading a long war against the liberation movements of its African colonies. In 1974, a military coup toppled the government, and initiated a revolutionary transition to a democratic regime, that was formally established with a new Constitution, in 1976. Meanwhile, the Colonial War was over; Angola, Mozambique and other former colonies became independent states. In 1986, another major change occurred: Portugal became one of the 12 member-states of the European Communities, the ancestor of the current European Union. The consequences were huge, in social and economic terms, but also for the art world and for cultural policies, not to mention national identity. So, change was late but intense; and it implied a radical reconfiguration of the geopolitical, institutional, economic, and cultural positioning of this medium-sized, peripheral, homogenous European country. The way its history proceeded, in the transition to the 21<sup>st</sup> century and in the first quarter of this century, was dictated by the interaction of all these factors – and one can see it clearly, both in periods of expansion and in periods of crisis and fiscal adjustment.

To apprehend the interplay of these factors, the book considers several structures, events and processes, and privileges various analytical dimensions and points of view. The way culture resonates social revolution – and cultural change accompanies the dramatic transformation of political and social arena – is examined in chapter 1. It deals with the cultural dimensions of the Carnation Revolution, that is, the democratic revolution that took place in Portugal between 1974 and 1976. The new regime had to propose and disseminate its own elaboration on national history and heritage, in radical opposition to the one the former dictatorship had imposed by rather authoritarian means. As any other political regime, the Portuguese democracy faced the remnants of the past, and reinterpreted them, forming a new collective memory. So, it can be an interesting case to discuss the general issues of history, heritage, and memorialisation. That is the purpose of chapter 2.

The institutionalisation of democracy, the accession to the European Communities and a certain economic stabilisation established the ground for an effective modernisation of public policies. Cultural policies were an obvious example, and we can date a quite positive trend since the middle of the 1980s. Chapters 3 and 4 describe two developments that crucially informed that trend: networking, as a strategy to disseminate cultural facilities throughout the territory, and to articulate their activity; and the key role that local authorities (municipalities, according to the Portuguese terminology) played, from that period onwards, in public cultural policies, consolidating a fruitful partnership with the state and, first, launching, then adapting their own model of intervention. Again, these are two developments that marked many countries in Europe. Among others, the Portuguese case provides an opportunity for in-depth analysis of the conditions and outcomes of those developments, and the way they interact with other features of cultural policy. Highlighting the Portuguese evolution from the 1980s until now, one can, drawing from a significant amount of data, assess their effectiveness as a tool to expand policies, and as an asset to mobilise in times of stagnation, thereby improving the resilience of artists and art organisations.

Chapter 5 narrows the focus to point out a specific policy, the one related to cinema and audiovisual. Always considering the European context, and contrasting it with the North American model, the attention paid to non-commercial exhibition (and the activity of film societies) is used as a parameter to discuss, analytically and normatively, the balance between public support for production and the regulation of distribution and exhibition – a crucial issue in the definition of European policies for the cinema sector.

Chapter 5 delves into the dialectics between economic and cultural value, so present in the sociology and the economics of culture. Policies tend to be modelled differently, according to the relative importance one ascribes to each term. But the articulation of economy and culture takes a larger meaning when we take a comprehensive approach to social development, considering the whole of the needs and responses of a given human community. Since the 1970s, there is an interesting literature on this approach, reviewed in chapter 6, and expressions like ‘cultural development’, ‘sustainable development’ and ‘human development’, coming from diverse theoretical perspectives, converge in showcasing the holistic configuration of this process. It can be demonstrated at the general level of national policies; but a particularly relevant scale, both for observation and practical action, is the local one. Culture, in its broadest sense, as a set of traditions and habits that define the identity of a community, as its heritage, and as an art world, is really a collective resource

that can be translated into strategies of local development, namely in rural areas. Again, Portugal provides a good case for analysis and international comparison.

Chapter 6 considers the role a theatre company has been playing in such a process, in the Northern region of the country; and chapter 7 takes, for the same purpose, the example of a summer rock festival. In the first case, a lasting partnership with local authorities and sponsors provides the ground for the accomplishment of a project that is, simultaneously, an artistic endeavour and a community-based strategy of social development. The analysis of the rock festival reveals how creative and sustainable tourism can serve as a catalyst for rural revitalisation, demonstrating the capacity of cultural events to generate effects that extend far beyond their immediate economic impacts. Together, these chapters suggest some methodology for researchers and local planners to fully benefit from the cultural turn in development studies.

Additionally, chapter 8, discussing data from the same rock festival, follows the 'making of community' – a key feature of festivals and their juvenile audiences – through the massive use of digital technologies and communication platforms, like the so-called social networks. The contemporary 'festivalisation' of culture has improved the effectiveness of these massive events, in terms of artistic domains, networking and global impact.

Chapter 9 examines the indie rock scene from another point of view: the strategies of professionalisation put into practice by music makers and mediators. Drawing on longitudinal research from 2005 to 2020, the chapter reveals how Portuguese indie rock participants have developed several distinct career typologies as adaptive responses to precariousness. Therefore, seen from the perspective of festivals and other massive gatherings, or from the way protagonists try to build up their careers, the pop and rock scenes help us understand the velocity and deepness of cultural change in contemporary societies. Again, the use of empirical data strengthens our theoretical capacity to understand and our practical capacity to cope with such an unprecedented transformation.

Finally, chapters 10 and 11 define the subject of research not only in terms of space but also in terms of time. They isolate a particularly dramatic conjuncture: the consequences of the financial crisis of 2008-2010 in Portugal, leading to an international bailout, and the correspondent program of fiscal adjustment. It was a very drastic, front-loaded program, from 2011 to 2014, and it severely hit the whole of Portuguese society. Chapter 10 explores the ways Portuguese artists dealt with this difficult circumstance, that is, the symbolic representations they produced about it. And chapter 11 explains how previous improvements in the organisation of cultural entities, as well as reciprocal cooperation in management and programming, helped

the Portuguese art world to be resilient and overcome the crisis, paving the way to the subsequent cycle of growth and expansion. The focus is on the toolbox art worlds can use to respond to adverse circumstances.

Except for chapters 1 and 11, unpublished, all the other chapters are based on papers previously published in scientific journals. When the data they used referred to previous stages of cultural development in Portugal, it was updated for this book; the same goes for monographs and references. That is, namely, the case of chapters 3, 4 and 6, thus substantially revised vis-à-vis the originally published article. The list below indicates the previous draft of each chapter and the journal (or the book) where it was first published. The authors wish to thank all the journals and publishers for their very kind permission to use the material in this book:

Chapter 2 was previously published in *Sociologia, problemas e práticas*, n. 104, 2024, pp. 9-21.

An early version of chapter 3 was published in *Portuguese journal of social science*, vol. 17, n. 1, 2018, pp. 19-35; here it is substantially revised.

An early version of chapter 4 was published in *Portuguese journal of social science*, vol. 12, n. 2, 2013, pp. 113-131; here it is substantially revised.

An early version of chapter 5 was published in *International journal of cultural policy*, vol. 29, n. 6, 2023, pp. 733-751; here minor changes were made.

An early version of chapter 6 was published as 'Theatre and sustainable territorial communities: a case study in the Northern Portugal', *Journal of rural studies*, n. 63, 2018, pp. 251-258; here it is substantially revised.

Chapter 7 was previously published in the book organized by Ian Woodward, Jo Haynes, Pauwke Berkers, Aileen Dillane, & Karolina Golemo, *Remaking culture and music spaces. Affects, infrastructures, futures*, 2022, London: Routledge, pp. 137-149.

Chapter 8 was earlier published in the book organized by Paula Guerra & Pedro Costa *Redefining art worlds in the late modernity*, 2016, Porto: University of Porto – Faculty of Arts and Humanities, pp. 39-67.

Chapter 9 was before published in the book organized by Rainer Prokop & Rosa Reitsamer (2023). *Higher music education and employability in a neoliberal world*, 2023, London: Bloomsbury Academic, pp. 185–196.

Chapter 10 was previously published in *Sociologia, problemas e práticas*, n. 86, 2018, pp. 27-43.

Last but not the least, several chapters are based on research that was funded by different institutions. Chapters 1, 2 and 10 are based on research partially supported by the Calouste Gulbenkian Foundation (FCG), in the framework of the project 'Portugal ao Espelho'.

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Chapter 6 draws on the research about Comédias do Minho Association – Five Municipalities, One Cultural Project. This research was developed in partnership with the Association for the Promotion of Cultural Activities in Minho Valley and was supported by CITCEM and CEF.UP for dissemination.

Chapter 7 is an output of the research 'Until COVID-19 do us part. Music Scenes in Lockdown', funded by the Portuguese Foundation for Science and Technology (FCT).

Chapter 8 is based on a set of three projects: 'Urban cultures and youth lifestyles: scenarios, sonorities and aesthetics in Portuguese contemporaneity', undertaken between 2005 and 2009; 'Urban polycentrism, knowledge and dynamics of innovation', carried out between 2010 and 2013; and the already mentioned 'Portugal ao Espelho'. The first two were funded by FCT, and the third was funded by FCG.

Chapter 9 draws on the research about 'Urban Cultures and youth lifestyles' (see above), and 'Do It Together Again: Networks, flows and spaces in the construction of careers in the Portuguese independent scene', both funded by the FCT.

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