

**Access Culture  
2013-2016:**



**What's  
changed?**

**Mission: to promote  
access – physical,  
social, intellectual –  
to cultural venues and  
the cultural offer.**



**acesso  
cultura**  
access  
culture

*“Caminhante, no hay caminho  
Se hace caminho al andar.”*

António Machado



**Dália Paulo**  
***President***

“The path is made walking”, says the poet; our work in Access Culture in these first three years was carried out with the intent to build on and respect our previous 10-year experience with GAM – Group for Access to Museums; the intent to deliver and the need to encourage, disturb and inspire more and more people – professionals and audiences – to work on accessibility in an integrated way, in the management and/or enjoyment of the cultural offer. In Access Culture we believe that changes are not made (only) by decree, but by creating involvement and demand, through everyday action in order to make access mainstream. It is this work, as well as the people and institutions that have given it a form, which are shown here, so that we can expand and deepen our thinking, so as to build a theoretical corpus of knowledge. Thank you to all those who have made this journey towards a more inclusive and, consequently, happier society possible!”

# Access Culture

## 2013–2016

**Board of Directors (May 2013 – Oct 2014)** Fátima Alves, President; Margarida Camacho, Vice-President; Ana Isabel Apolinário, Secretary; André Coelho, Treasurer; Ana Leitão, Member **Board of Directors (Oct 2014 – end of mandate)** Fernando Pêra, President (until 31.1.2016); Inês Rodrigues, Vice-President; Ana Braga, Secretary; André Coelho, Treasurer; Inês Fialho Brandão, Member (until 31.1.2016) **Fiscal Council** Mafalda Freitas, President; Carla Costa, Secretary; Teresa Tomás Marques, Member **Presidency of the General Assembly** José Picas do Vale, President; Patrícia Roque Martins, Vice-President; Marta Ornelas, Secretary

## 2016–2018

**Board of Directors** Dália Paulo, President; Inês Rodrigues, Vice-President; Ana Braga, Secretary; Cláudia Almeida, Treasurer; Leonel Alegre, Member **Fiscal Council** André Coelho, President; Mafalda Freitas, Secretary; Teresa Tomás Marques, Member **Presidency of the General Assembly** Rui Catarino, President; Cecília Folgado, Vice-President; Rita Pires dos Santos, Secretary

**Pro bono** Maria Vlachou, Executive Director;  
Mafalda Sebastião, Legal Counseling; Rui Belo, Graphic Design;  
Teresa Barroso, Accounting

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# 17

**members  
founding**

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# 121

**members in the  
end of 2016**

105 individual +  
16 institutional



Fotografía: Mike Santos

## **Maria Vlachou** *Executive Director*

We wished to create an association, of people and for the people. We wished that this association could build bridges and create spaces of encounter, which we think are very necessary. More and more people who share this same wish have joined us on the way, engaging in very different ways: as members, volunteers, partners, trainees, people interested in what we do and who accompany us, both in person and virtually. This family is growing, its capacities are growing as well. This is a project that allows us to be the best we can. And that gives us the possibility to give, to receive, to share, to inspire, to question, to challenge, to insist. This is what makes it a happy project!

# Courses



Fotografia: Luís Filipe Santiago

“Some sessions were truly mind-blowing and I like it when I am given something new to think about or when I am allowed to see the same things with different eyes. It opens a world of infinite possibilities!” **Rita Pires dos Santos, 2015**

Trainers: ACAPO / Peter Colwell (coord.); Ana Lúcia Figueiredo; Ana Pinheiro; Ana Rita Canavarro; Anaísa Raquel; André Alves; Associação Portuguesa de Surdos; Catarina Medina; Clara Mineiro; Fátima Alves; Filipe Trigo; Fundação LIGA / Maria José Lorena; Inês Oliveira; Joana Cottim; Joana Macedo; Josélia Neves; Lia Ferreira; Lígia Lopes; Mafalda Sebastião; Manuela Fernandes; Maria Vlachou; Norberto Sousa; Nuno Sousa e Silva; Patrícia Roque Martins; Paula Azevedo; Paulo Prata Ramos; Pedro Homem Gouveia; Peter Colwell; Renato Bispo; Rita Tomás; Susana Tavares; Teresa Nobre

Accessibility:  
an integrated vision

Accessible communication:  
communications design  
and simple language

Accessible websites  
and digital documents

Copyright and public domain  
for cultural organisations  
and artistic projects

Customer service for  
people with special needs

Digital marketing

Education services:  
bridges of access

Emergency plans and  
evacuation of people  
with special needs

Inclusive designIntroduction  
to audio description  
techniques

“I confess the good this course did to me. Great trainers, interesting contributions from colleagues, but most of all, and more generally, the opportunity to realise how far away I was from different realities and how much all this has shaken me. Almost like being on a mission, I feel the need to speak out and raise awareness among other colleagues and work partners.” 2014

“This course was a very pleasant surprise from every point of view. I am a different person and pay much more attention to the aspects we focused on and I will do everything to adapt all this as much as possible to our reality.” 2014

“I feel that I learned a lot and that I came away with a lot more in my luggage!” 2016

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## Cities and towns

Bragança, Condeixa-a-Nova, Lisboa,  
Loulé, Montemor-o-Novo, Porto

## Trainees

1179

# Annual conference



Fotografía: Mike Santos

“It was very inspiring and will undoubtedly help me to consider new ways of thinking about our communication with our audience. It is so good to receive these stimuli that renew our will to do more and to become better! Congratulations and thank you for the enthusiasm and joy!” **Paula Leandro, 2016**

## 2013

14.10

Calouste Gulbenkian  
Foundation, Lisbon

**Culture on the Net:  
social media, new forms  
of access to culture**

## 2014

13.10

Museum of the Bank  
of Portugal, Lisbon

**Architecture: opening  
or closing doors?**

## 2015

12.10

Orient Museum, Lisbon

**Mine, yours, ours: models  
of participatory projects**

## 2016

17.10

Calouste Gulbenkian  
Foundation, Lisbon

**What? So what?  
Relevance of contents  
and accessible language**

“An incentive, an appeal to maintain the courage to speak, to work and to raise awareness.” **2014**

“Thank you for sharing information, for the contagious enthusiasm and for the opportunities for in-depth discussions on issues that have been brought from the ‘intellectual backstage’ to the light of the debate.” **2015**

“Above all, it has made us bring home with us a spirit of restlessness and reflection on how we are communicating in our museums ...” **2016**

“Continue on this path you have chosen, because you have brought attention on accessibility and you are helping to gradually change the reality of our museum.” **2016**

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**Participants**

**438**

# Access Culture Week

Every year in June, on the occasion of its anniversary, Access Culture seeks to involve cultural organisations and the public in a joint reflection on what accessibility is and to raise awareness of the association's mission and objectives.



# Access Culture Award

With this award, Access Culture aims to distinguish and promote organisations and projects which develop exemplary policies and good practices for the improvement of access – physical, social and intellectual – to cultural venues and the cultural offer in general, in Portugal. It also aims to foster a more demanding audience in what concerns improvements in access.

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## *Honorable mentions*

**2014** Teatro Crinabel; Teatro Nacional D. Maria II

**2015** Museu Nacional Machado de Castro for the project “EU no MusEU” **2016** D’Orfeu Associação Cultural for the project opÁ! – Orquestra de Percussão de Águeda; Fundação Serralves e Associação Laredo for the project Serralves em Língua Gestual Portuguesa; Há Festa no Campo-Aldeias Artísticas; Museu de Leiria; Orquestra de Câmara Portuguesa for the project Notas de Contacto-OCP Solidária; Parques de Sintra Monte de Lua for the project Aplicação Talking Heritage 3.0

## *Winners*

### **2014**

34 candidates

**Museu da Comunidade  
Concelhia da Batalha**

### **2015**

37 candidates

*Physical accessibility*  
**Parques de Sintra  
Monte de Lua**

*Social Accessibility*  
**Museu Carlos Machado for  
the project “Museu Móvel”**

*Intellectual accessibility*  
**Associação Vo’Arte**

### **2016**

38 candidates

*Integrated Accessibility  
(physical, social, intellectual)*  
**Parque Biológico  
da Serra da Lousã**

*Physical Accessibility*  
**Grupo Dançando  
com a Diferença**

*Social Accessibility (ex-aequo)*  
**Comédias do Minho  
Sociedade Artística de Pousos**

**Paulo Jorge Frazão Batista dos Santos, *Mayor of Batalha***

“When the Museum of the Municipal Community of Batalha received the Award, there was a shared feeling among the members of the team who attended the ceremony: it was worth it! It was the first edition of an award given by an association that dared to join the words ‘access’ and ‘culture’. It was worth combining the efforts of the municipality, of specialists and institutions that work with disability. It was worth collecting objects that could be touched, creating a space for guide dogs, making available information in braille, removing glass cases, repositioning labels... It was worth discussing, listening and improving. It is worth having a Museum sought by experts and students interested in the future of accessibility. It is worth the smiles of those who visited us and who have had personalised experiences with us. All of this is worthwhile because MMCB provides a public service, where culture is accessible to all.”

**Maria Emanuel Albergaria, *The Mobile Museum project***

“The Access Culture Award was an important stimulus for the Mobile Museum team. Not only did it help to make our work known, but it was a very positive boost, especially since we are on an island and an immense sea separates us from direct contact with teams that carry out similar projects. Eight years after starting the project, we are convinced that the Mobile Museum has already raised awareness among many people regarding the great issues concerning their Heritage. And as it is a matter of ‘cultivation’, we sow and reap the fruits of our action! “

**João Pedro Vaz, *Comédias do Minho***

“This Award came to confirm that Comédias do Minho have been accessible since the moment they were created and has once again put the Minho Valley on the map of new cultural centers. Overcoming the idea of periphery and the geographical, social and economic limitations of the northernmost project in Portugal has been a constant struggle here and the recognition made by Access Culture has reinforced the conviction among promoters and local partners that this is not a lost fight.”

**Henrique Amoedo  
*Dançando com a Diferença***

“With every new student that arrives, with each new interpreter that becomes part of our choreographic repertory, with every show that we perform, in whichever country, we have to think and rethink our artistic work. We want our Inclusive Dance to lead us to respect for diversity, also in the context of the performing arts. It was a great honor to receive the Access Culture Award. Our peers have recognized all the work we have undertaken, raising awareness also within the artistic field, together with artists, producers and programmers, among others, for an aesthetic which, although somehow different from the one accepted and established, is nevertheless true, real and has got much to give us.”

# and more...

## **Open doors**

An initiative counting with many partners across the country which aims to reveal to the public the backstage of cultural organisations: who works there and what do they do?

### *From the partners*

“We very much appreciated this invitation from Access Culture and we joined immediately. We are from now on thinking of repeating it every three months. The experience was positive and participants left satisfied and above all surprised with the volume and diversity of the unseen spaces, the quantity and diversity of the work being done.”

### *From the participants*

“Thank you so much for receiving us and for the opportunity to see the backstage of the Camões Theater, as well as attend part of the rehearsal of ‘Giselle’ with the National Ballet Company and the Lisbon Chamber Orchestra. It was delightful to hear two people talking about ballet and the Camões Theater, two people who love Ballet deeply. They added a human richness, from decades of history lived in the first person as dancers of the Company, to the relatively recent Camões Theater. Culture is indeed an essential and precious commodity for Humanity (...) “

## **Challenge:**

**Is it possible to capture accessibility?**

Is it possible to capture accessibility in a photograph? Is there an image that can represent the concept of accessibility – physical, social and / or intellectual?

## **Public debates**

The debate held during Access Cultural Week usually announces the theme of the annual conference, held in October.

# Debates

Access Culture organises debates open to all culture professionals as well as all people interested in accessibility - physical, social, intellectual. Avoiding formal discourses, we aim to reflect together on issues that affect our work and our relationship with people with different profiles.

Todos os resumos em [acessocultura.org](http://acessocultura.org)



# 2013

24.10 - Lisbon, Porto

**Public service, museums and photography: What are the limits?**

12.11 - Lisbon

**To charge or not to charge? And how much? Pricing policies for people with disabilities**

# 2014

16.01 - Lisbon

**Legislation for access: To add or to comply?**

20.02 - Lisbon

**Immigrant communities: To represent, to involve and to keep**

20.03 - Lisbon

**Leaving our premises: What about those who can't come to us?**

10.04 - Lisbon

**Artists with disabilities: What's special about them?**

22.05 - Lisbon

**Accessible language: Are we able to make ourselves understood?**

19.06 - Lisbon, Porto

**Architecture: issues of limitation and liberation**

16.10 - Lisbon, Porto

**Copyright and public domain: Liberties and implications for audiences, organizations, artists**

13.11 - Lisbon, Porto

**Music and deaf people: A possible relationship**

11.12 - Lisboa, Loulé, Porto

**What about the people? The audiences in the contents cultural management and museum studies courses**

# 2015

01.22 - Albufeira, Lisbon, Porto

**Accessible tourism: Opportunities and obligations**

19.02 - Lisbon, Porto, Silves

**Opening hours at theatres and museums: Reconciling needs, creating opportunities**

19.03 - Lisbon, Porto, Faro

**Cinema audiences: What is being done in Portugal?**

23.04 - Lisbon, Loulé, Porto

**On international book day: Access to the pleasure of reading**

21.05 - Lisbon, Portimão, Porto

**Management models for accessibility: What does it take?**

18.06 - Lisbon, Porto, S. Brás de Alportel

**Participatory projects: sharing responsibilities**

19.11 - Évora, Lisbon, Loulé, Porto

**Gender equality: A (non) issue in the cultural sector?**

# 2016

16.02 - Évora, Lisbon, Porto, Tavira

**"Us" and "The Others": Culture in the refugee crisis**

19.04 - Évora, Lisbon, Olhão, Porto

**Our every day's poetry: Just for the few?**

14.06 - Évora, Faro, Lisbon, Porto(In)

**Accessible art: Roles that intersect**

15.11 - Évora, Faro, Lisbon, Porto

**What is elitism in culture?**

# Access Audits

Access Culture carries out access audits with the aim to promote and apply the principles of accessibility and to support the implementation of the resulting recommendations. The first audit was made for the National Theatre D. Maria II in 2013. Most recently, in 2015, we were at Casa Fernando Pessoa. Both were aimed at people with reduced mobility, visual and hearing impairments.



**Ana Ascensão,  
Director of External  
Relations and Front-of-  
House, National Theater  
D. Maria II (TNDMII)**

“This audit was the pretext to bring the TNDMII team together for the first time to discuss issues related to accessibility and to talk about an idea of inclusion and openness as a background for our continued work with our audiences. The most diverse functional areas of the Theater, such as the Board, the Artistic Director, as well as the Departments of Maintenance, Communications and Image, Documentation and Heritage, External Relations and Front-of House discussed, at first, a set of questions about practices and ways of doing and afterwards, already with this audit in hand, they defined a set of good practices and ways to follow. Much work has been done since that time and it reflects many of the dimensions indicated in the audit. There are also invisible dimensions that are difficult to ‘measure’ or evaluate and which translate into more open ways of doing and seeing, of a greater tolerance on behalf of the

team, which result, we believe, in increasing autonomy, comfort and safety for all our audiences and visitors, and in particular for people with special needs. Finally, we are also certain that there is still a long way to go...”

**Clara Riso,  
Director, Casa  
Fernando Pessoa**

“Our first moments of contact with Access Culture came through the training courses, attended by most team members. These meetings made us see what before was almost invisible to us. We have come to realise the limitations and obstacles which different cultural venues impose on different people. We see why and how these issues should be taken into account in our programming, production and

reception practices. The access audit carried out last year is the result of our interest in all issues regarding accessibility. It guides us around the specific needs of our venue and we use it as a working tool. There were changes we made immediately – simple, but important - like buying a wheelchair, rearranging the chairs in the auditorium, removing rugs that could cause falls, changing the sense of opening a door, facilitating access to the WC for people with reduced mobility. So easy, after all... Other aspects are in need of deeper changes, some structural, which we intend to implement in due course. Our goal is to be able to work better for and with as many people as possible.”

# Relaxed sessions

Saia de Roda



Fotografia: Maria João Castelo

“I’ve been through difficult situations and I know what it is for a mother who has an unpredictable child in terms of behavior to dare going out with him/her. Knowing that one is welcome and that our children’s unexpected manifestations do not cause a problem is an important help to bring them out to the street and to socialize with others. There are many people, too many people, confined at home because they are different.” **Maria de Assis Swinnerton**



Sessions of theater, dance, cinema or other cultural events that take place in a more relaxed and friendly atmosphere, where rules regarding movement and noise in the room are more relaxed. They are addressed to all individuals and families who prefer or enjoy a more relaxed atmosphere, reducing anxiety levels. The idea was introduced in Portugal in 2016 and was immediately welcomed by three theatres in Lisbon.

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## 2016

17.4

São Luiz Teatro Municipal  
"Asas de Papel"

23.10

Teatro Nacional D. Maria II  
"Uma menina perdida no seu século à procura do pai"

30.10

Maria Matos Teatro Municipal  
"Saia de Roda"

"Families feel very much the need for such initiatives. There is nothing. All doors are closed. How do they want these children to do theatre if they have never been to the theatre? It is very difficult to have access to culture and leisure. What is done, is done for the standard." **Helena Sabino**

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### *The artists*

"The changes in the adaptation of the show did not spoil my artistic vision. The performance did not become poorer. Nevertheless, I believe it is important that artists invited to work on a relaxed session have already worked with people with different behaviors or really want to work with them. Not all artists put a social need before their artistic needs." **Ainhoa Vidal**

"On the creative and artistic point of view, there is no reason, in most cases, why a performance cannot adapt its structure so that it may be shared with and enjoyed by people with special needs. The performing arts are not 'tight' works, such as films, which cannot change after being completed. This is a very positive challenge which may also be highly creative and stimulating."

**Ana Lúcia Palminha e Suzana Branco**

# Access to the arts: a question of management

The time had come to question ourselves: can there be a real advancement in thinking and practicing accessibility – physical, social, intellectual – if there is not a top management commitment?

An event organised on 9 March 2016 at the National Theatre D. Maria II in partnership and with the support of the British Council.



Fotografia: direitos reservados

**Francisca Carneiro Fernandes,**  
*President of the Board of the National Theatre S. João (TNSJ)*

“I remember that I was astounded by what was shown to have already been done at Tate Modern, especially by the responsible and natural way in which they demonstrated that this public service obligation had long been taken on by the leaders of that institution. In the aftermath of this event and the evaluation I obliged

myself to do, I conclude that obstacles such as a reduced budget or logistical and organisational shortcomings cannot make us lose sight of the fact that it is our obligation to adapt the services we provide to all users and their various needs. Had I not attended this event, this awareness would have taken much longer to occur and, more importantly, the consequent necessary changes at the TNSJ (and here I am referring not only to practical and logistical changes, but, above all, to changes in our thinking, sensitivity and conscience) would have been improbable and much less efficient.”

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Fotografia: Emanuele Zamponi



**Joana Gomes Cardoso,**  
*President of the Board of EGEAC*

“As the Head of a Municipal Company that manages several cultural venues in Lisbon, I perceive accessibility not only as a priority, but as an obligation. EGEAC became a member of Access Culture at an early stage. As a result of a challenge launched by the association in this meeting at the National Theatre, we included for the first time the services of audio description and interpretation in Portuguese Sign Language in the 2016 Popular Marches. It was not just a symbolic gesture – although symbols and gestures matter –, but part of a systematization, so that the measures to promote accessibility may be applied across all cultural venues managed by EGEAC.”

# Volunteers



Hugo Sousa and Rita Pires dos Santos

“We all have very personal visions of an ideal world. This is certainly what makes us look for other voices, that share common desires. Among other things, I think of a society in which critical thinking and humanistic values are part of our reason for being and acting. A society that promotes a healthy questioning of its experiences and its constructions. I believe that access to creation and the cultural heritage is one of the fundamental pillars for this to happen. Joining and collaborating with Access Culture is having the opportunity to reflect and to act on the barriers that still stand in the way of achieving this desire.” **Hugo Sousa**

“Being able to collaborate as a volunteer with Access Culture brings me the comfort and satisfaction of being part of a project that every day strives to make a difference. A project led by people who generously invest their time, energy and creativity so that the message and initiatives of this association can reach further and more and more people. The barriers that separate people from the opportunity to enjoy a cultural experience are not always obvious. Access Culture has been very competent in identifying these barriers and opening them up for debate, in a participatory and inclusive way.” **Catarina Cerdeira**

Ana Braga, Ana Brites, Ana Carvalho, Ana Garcia, Ana Sofia Nunes, Ângela Ferreira e Jorge Oliveira, Carolina Coutinho Pereira, Carolina Galtarossa, Catarina Cerdeira, Cecília Folgado, Cláudia Almeida, Cristina Fontes, Dália Paulo, Graça Santa-Bárbara, Elsa Mascarenhas, Fernando Pêra, Hugo Sousa, Irina Filipe, Iolanda Pereira, José Vale, Leonel Alegre, Luis Filipe Santiago, Manuel Sarmento Pizarro, Maria Roby Amorim, Mariana Mesquita, Marta Lourenço, Martha Punter, Mickaella Dantas, Mike Santos, Natália Rocha, Patrícia Perfeito, Paula Moura, Rita Guerra, Rita Pires dos Santos, Susana Alves, Sérgio Henriques, Teresa Crespo, Teresa Pinheiro

# Members

Access Culture was founded by 17 culture professionals.  
Today, it has 121 members: 105 individual and 16 institutional.



Olinda Cardoso e Alexandre Matos

“I was 10 years old when I first saw the world completely focused and clear – I was diagnosed with myopia and astigmatism – and although I never saw this condition of mine as a problem, the moment when I put on my first and ugly glasses, chosen by my mother, marked me forever. I see Access Culture like the glasses I put on for the first time. Its work has provided the necessary focus and clarity in order to solve the many problems the cultural sector is dealing with.” **Alexandre Matos**

“I convinced myself to become a member of Access Culture, if Access Culture is also convinced that I can be useful. I could no longer avoid it... I feel that for the time being Access Culture has a lot to do with who I am and who I want to become as a human being.”

**Rita Caré**

“I decided to join Access Culture in order to become more involved in the area of accessibility. I feel increasingly ‘contaminated’ by the good practices it promotes. My participation in courses, seminars, debates has helped me to develop my knowledge, with special attention to social inclusion. I am undoubtedly very proud to be part of this family.”

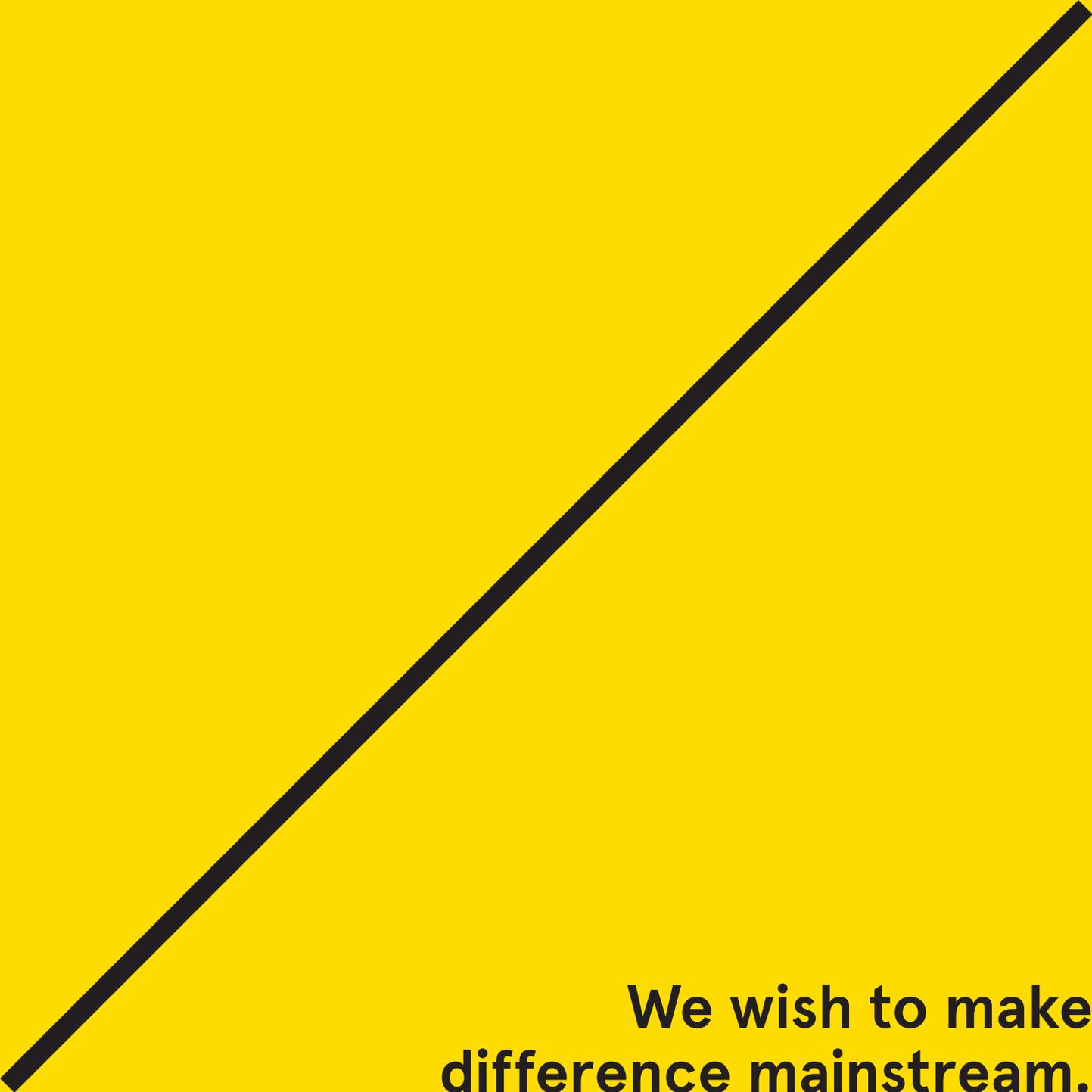
**Carolina Galtarossa**

“More than an association, Access Culture is for me a civic and necessary response in a society that should be inclusive, but which continues to raise walls where there should be bridges. Through its continuous programming and actions, it has promoted debates and the sharing experiences, created networks between professionals and citizens, raised awareness, questioned procedures, sought to guarantee basic rights and overcome obstacles and constraints. Being a member of Access Culture was (and is) my way to express my desire for a change, for an ever more inclusive Society, Education and Culture.” **Olinda Cardoso**

# Partners and supporters

Arquivo Distrital do Porto  
BAD – Associação Portuguesa de Bibliotecários,  
Arquivistas e Documentalistas  
Banco de Portugal – Museu do Dinheiro, Lisboa  
Biblioteca Municipal Almeida Garrett, Porto  
Biblioteca Municipal Lídia Jorge, Albufeira  
Biblioteca Municipal Sophia de Mello Breyner, Loulé  
Câmara Municipal de Bragança  
Câmara Municipal de Loulé  
Câmara Municipal do Porto – Provedoria dos  
Cidadãos com Deficiência  
Câmara Municipal do Porto – Vereação da  
Cultura  
Casa das Artes, Tavira  
Casa Fernando Pessoa, Lisboa  
Casa do Infante, Porto  
Centro de Arte Contemporânea Graça Morais,  
Bragança  
Centro Português de Fotografia, Porto  
Cineclube de Faro  
Cineteatro Louletano, Loulé  
Culturgest, Lisboa  
Direcção Regional de Cultura do Alentejo  
Direcção Regional de Cultura do Norte  
Espaço MIRA FORUM, Porto  
Faculdade de Letras da Universidade do Porto  
Fórum Eugénio de Almeida, Évora  
Fundação Calouste Gulbenkian, Lisboa  
Fundação EDP / Museu da Electricidade, Lisboa  
Fundação Millennium BCP, Lisboa  
Ginásio Clube de Faro

Instituto Nacional para a Reabilitação, I.P.,  
Lisboa  
Livraria Fonte de Letras, Évora  
mala voadora.porto  
Milaccessos Cooperativa, Almada  
Museu Benfica – Cosme Damião, Lisboa  
Museu Berardo, Lisboa  
Museu das Comunicações, Lisboa  
Museu das Marionetas do Porto  
Museu de Lisboa – Palácio Pimenta, Lisboa  
Museu de Portimão, Portimão  
Museu dos Transportes e Comunicações, Porto  
Museu Municipal de Arqueologia, Silves  
Museu Municipal de Loulé  
Museu Nacional de Arte Contemporânea –  
Museu do Chiado, Lisboa  
Museu Nacional de História Natural  
e de Ciência, Lisboa  
Museu Nacional Soares dos Reis, Porto  
Ordem dos Arquitectos Secção Regional Norte  
Santa Casa da Misericórdia – Museu de São  
Roque, Lisboa  
Sociedade Recreativa Progresso Olhanense,  
Olhão  
TEAR – Espaço das Artes, Lisboa  
Teatro das Figuras, Faro  
Teatro Nacional D. Maria II, Lisboa  
Teatro Nacional São Carlos, Lisboa  
Teatro Nacional São João, Porto  
The British Council  
Turismo de Lisboa



**We wish to make  
difference mainstream.**

**accessocultura.org**



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cultura  
access  
culture**