

Rules and regulations

1. Characterization and scope of the call

Appointment by: Minister of Culture

Contracting entity: Teatro Nacional D. Maria II, E.P.E.

Type of contest: International, with advertising on the www.tndm.pt website, in social networks and specialized media

Duration of mandate: January 1, 2024 to December 31, 2027

Application deadline (anticipated): November 19, 2023 (inclusive)

E-mail address for submission of application: ca@tndm.pt

Jury of the selection procedure:

The jury, composed of five members, is appointed by the Minister of Culture, on a proposal from TNDM II's Executive Board:

- Rui Catarino (TNDM II Executive Board president), president of the jury;
- Sofia Campos (TNDM II Executive Board member);
- Gisela Casimiro (writer, poet and artist);
- Fátima Alçada (programmer and cultural manager);
- Serge Rangoni (general and artistic director of the Théâtre de Liège).

Conflict of interest

Members of the jury who may have some kind of conflict of interest with any of the applications submitted must immediately manifest this to the president of the jury and request an excuse from the evaluation of the applications in question.

Designation, modality and duration of the contract

The appointment of the artistic director is made by the member of the Government responsible for the area of Culture, after completion of the call.

The selected candidate will sign a service commission employment contract ("contrato de trabalho em comissão de serviço") under the terms provided for in articles 161 et seq. of the Portuguese Labor Code, approved by Law n. 7/2009, of February 12, in its current wording.

The artistic director mandate and corresponding employment contract will last for 4 years, with the possibility of two renewals. Up to nine months before the end of each mandate, the Executive Board shall communicate its substantiated recommendation to the Minister of Culture, either for the reappointment of the artistic director for a new mandate or for the opening of a new call. The acceptance, by the Minister of Culture, of the recommendation of reappointment for a new mandate exempts the TNDM II from opening a new call.

Performing the role of artistic director role does not confer the possibility of integration in TNDM II's personnel maps after the end of the mandate. If the selected person belongs, at the time of the appointment, to TNDM II's staff, at the end of the mandate he/she will return to the previous role, or the one corresponding to the category to which he/she has been promoted.

Exclusivity

The functions are carried out in exclusivity. The temporary participation in external artistic projects during the period of the mandate must be previously authorized by the member of the Government responsible for the area of Culture, as provided for in nrs. 5 and 6 of article 15 of TNDM II's statutes.

Salary

The monthly salary of the artistic director is defined by decree of the Ministers of Culture and Finance, as disposed in article 8th of the Decree-Law nr. 95/2023 of October 18, to be published in Diário da República (official journal), and is composed of:

(a) monthly base salary equivalent to level 89 of the unified wage scale for Portuguese public administration, which currently amounts to €5.225,35

(b) representation expenses, paid monthly (12x/year), equivalent to 6% of the monthly base salary, which currently amounts to €313,52.

The artistic director is also entitled to holiday and Christmas allowances, as well as meal, subsistence, and transport allowances, under the terms applicable to other TNDM II's workers.

Fees for artistic creations

In accordance with the provisions of paragraph 13 of article 15 of TNDM II's statutes, and the decree referred to in the previous point, up to two productions may be programmed annually for which author's rights fees may be paid to the artistic director. The executive board shall determine the fee, which cannot exceed €6.000 for each production.

Workplace

Headquarters of the Teatro Nacional D. Maria II, in Praça D. Pedro IV, in Lisbon.

While the refurbishment works of its building are underway, TNDM II's offices are located in Tobis Studios, Praça Bernardino Machado, 2, Lumiar. Other venues where artistic and programmatic activity takes place, or other places that may be established by TNDM II, are also considered regular workplaces, per Portuguese labour law.

Specificities relevant to the mandate

TNDM II's building will be closed for refurbishment works until the last quarter of 2024, so the programmatic activity will focus, in 2023 and 2024, on the National Odyssey, a project of territorial cohesion through culture, which covers 93 municipalities in all regions of the country. In 2024, part of the theatre's programming will be presented in Lisbon, in other venues and in unconventional spaces of the city, including public space. With the reopening of the theatre, predictably in the beginning of 2025, the programming will return to its building, in Rossio, while maintaining an active presence throughout the national territory.

Deputy to the Artistic Director

The artistic director is assisted by a deputy, to be appointed by the executive board under recommendation of the artistic director. Its salary and functional roles shall be agreed between the executive board and the artistic director.

A service commission employment contract will be signed with the deputy, with the same end date as the mandate of the artistic director. The termination of the contract of the artistic director, before the date set for the end of his/her mandate, shall result in the termination of the contract of the deputy.

Other information

All possible costs arising from the preparation and submission of an application, including travel and accommodation, shall be borne by the applicant.

2. Stages of the selection procedure

1st phase – Application

Application deadline: November 19, 2023 (inclusive)

Mandatory requirements:

1. **Identification:** full name, nationality, residence or proven address, telephone contact and email address, which the applicant accepts as a valid means of contact for any communication or notification.
2. **Descriptive** and detailed **curriculum vitae** containing all the pertinent information that allows the jury to evaluate the application, namely:
 - a. Academic training of higher level;
 - b. Professional experience of artistic direction or programming and management of technical and artistic teams;
 - c. Information of the entities in which he/she worked, explaining the functions performed and the modality and duration of the contract.
3. **Programmatic and motivational letter**, as indicated below.
4. Up to **3 letters of recommendation**, with identification and contact of the proponents (who will not be contacted without prior authorization of the candidate).
5. **Consent form** for the use of personal data by TNDM II in the context of the selection process.

Programmatic and motivational letter

The programmatic and motivational letter shall consider the mission, objectives, existing resources (human, artistic, financial, technical and physical) and other guiding principles contained in TNDM II's Mission Letter (attached to this regulation), and the legal and other information available in www.tndm.pt, reflecting on:

- Values, themes and relevant programmatic interests, given TNDM II's role in the panorama of the performing arts in Portugal and Europe and TNDM II's relationship with the various communities of interest (audiences, artists, companies, other theatres and institutions, etc.) and geographical territories.

- Guidelines for the development of educational, cultural and mediation activities;
- A prospective exercise of TNDM II activity;
- A critical appreciation of TNDM II's activity and results in recent years.

It should be noted that this letter should not consist of the design of an artistic season nor is it to be confused with a statement of mission, but rather a programmatic and artistic declension of it.

The letter must be presented in pdf format, with a maximum of 5 A4 pages, font size 11 and line spacing of 1,25.

Application submission

The application must be submitted in Portuguese, English or French and sent by e-mail, including all documents, to the address ca@tndm.pt, with a maximum overall size of 25MB.

All submitted applications will receive an acknowledgement of receipt by email. Applications submitted after the deadline or that do not include all the required mandatory documentation are excluded from the call, and the candidates are informed of this by e-mail.

2nd phase – Preliminary selection

At this stage, the jury evaluates all the applications admitted, considering the following criteria:

- a) Professional and artistic career;
- b) Experience of artistic direction or similar and management of artistic teams;
- c) Adequacy of the programmatic and motivational letter.

The jury deliberates jointly on the applications that should be admitted to the interview phase. The deliberation must be justified and substantiated in minutes.

The jury admits a maximum of 5 applications to the interview phase. There will be no ranking and ordering of applications, and they are classified as "application admitted to the interview phase" or "application not admitted to the interview phase". The result of the analysis and classification of the jury is communicated to the candidates by e-mail.

The jury may consider that no application should be admitted to the interview stage. In this case, it will draw up a statement of justification, to be sent to the Minister of Culture.

3rd phase – Interview

After the preliminary selection phase of up to five applications, the jury schedules the mandatory interviews.

The interview is conducted according to a script previously defined and agreed by all members of the jury.

In conducting the interview, the jury considers, namely, the following criteria:

- Communication, expression and interpersonal skills;
- Leadership, team management, and problem-solving skills;
- Experience and knowledge of the functions to be performed and the challenges and problems inherent to them;
- Knowledge of the context of national and international performing arts and TNDM II's role in it.

The interview should preferably be face-to-face, in a place to be defined, in Lisbon, and have a maximum duration of 45 minutes. At the request of the applicant, the interview may, exceptionally, be conducted remotely.

The jury may consider, at the end of the interview phase, that no application meets the necessary requirements. In this case, it will draw up a statement of justification, which the president of the jury will send to the Minister of Culture.

4th phase - Decision and Appointment

The jury deliberates on the most suitable candidate for the position, by a relative majority of its members, with the president having a casting vote in case of a tie. There will be no grading of declined applications.

The jury's deliberation must be included in the minutes, and each member of the jury must justify and substantiate the reasons for his/her choice, considering, for this purpose, all the elements collected and analysed in the previous phases.

Once a decision has been reached, the jury will write a note justifying the result of the call, which will be sent to the member of the Government responsible for the area of Culture, for the appointment to be made.

The jury's deliberations at each stage of the procedure are final and cannot be appealed.

3. Other information

Protection of personal data

1. All personal data provided in the applications will be processed by TNDM II as the entity responsible for the processing of the data and with the express consent, exclusively for the purpose of managing this call.
2. TNDM II may be contacted regarding any questions related to the data processing carried out in this context and only for these purposes through: cdias@tndm.pt.
3. Personal data are kept for the period necessary for the assignment and management of this procedure, except in cases where another period is required by applicable law.
4. The persons holding the applications may, at any time, withdraw their consent to the processing of their personal data, in accordance with the applicable legislation, without prejudice to the fact that the processing carried out on the basis of the consent previously given is considered valid. The withdrawal of consent implies that TNDM II cannot process your personal data for the purposes consented to, and as such, it may result in the impossibility of the application being considered valid within the scope of this procedure.
5. Since the personal data of the candidates are necessary for the management of the procedure, if the persons who do not consent to the processing of their personal data, it is not possible to manage their application.
6. TNDM II guarantees the holders the exercise of their rights in relation to their data, such as the right of access, rectification, erasure, opposition, limitation of treatment and portability, in accordance with the applicable legislation.
7. TNDM II implements all the necessary and adequate security measures for the protection of the personal data of the data subjects, both when the data are processed directly by TNDM II and when the data are processed by entities subcontracted by it.
8. TNDM II may process the personal data collected in this context directly and/or through subcontracting entities for this purpose, and appropriate contracts are concluded with such subcontracting entities, under the terms and with the content provided for by the applicable legislation.
9. Applicants may file a complaint with the National Data Protection Commission (CNPD) if they consider that there is a breach of the legal provisions relating to data protection by TNDM II.

Equality policy

TNDM II actively promotes a policy of equal opportunities in access to employment and professional advancement, scrupulously ensuring that any form of discrimination in recruitment procedures is avoided.

TNDM II is committed to reflecting the diversity of Portuguese society in its team, so it encourages the application of all people, regardless of their ethnic origin, disability or disability, age, gender identity, sexual orientation and religion, and in particular people who identify with underrepresented groups in the area of performing arts.

Annexes to the Regulations

The following are annexes to these Regulations:

1. The **Mission Letter**, which includes the general and sectoral policy guidelines for the institution, as well as the global strategic lines of operation and activity for the mandate of the Artistic Direction, arising from the guidelines of the Minister of Culture, the provisions in the statutes and in the program-contract.
2. The description of the **required profile** and the **functional roles** of the Artistic Direction, provided for in the statutes, noting relevant specificities;
3. The provisions of the **Program-Contract** 2022-2024 agreed between the State and the executive board, from which the sectoral guidelines for the function derive;
4. TNDM II's **Statutes**, available in www.tndm.pt/pt/o-teatro/o-teatro-a-instituicao/ (in Portuguese);
5. The recent **programming history**, which can be consulted on the TNDM II website in www.tndm.pt/pt/arquivo/;
6. Recent **Yearly Reports** and **Activity and Budget Plans**, available in www.tndm.pt/pt/arquivo/ (in Portuguese);
7. The mention of the **budget for artistic programming** for the year 2023, whose expenditure (including VAT) amounts to about € 3,000,000 € and which generates a direct revenue of about € 1,000,000 € (box office revenue, co-productions, support, reimbursement of tour expenses, other revenues).

Annex 1

Mission Letter

Founded in 1846, the Teatro Nacional D. Maria II, E.P.E. is a central institution of the Portuguese theatrical panorama, committed to its public service mission, which integrates the promotion of cultural democracy and the realization of the cultural potential of the country and its people.

Since 2015, until the pandemic period that began in March 2020, TNDM II produced, co-produced and hosted, per year, about 50 shows and hundreds of other activities, totalling more than 700 sessions, for more than 100,000 audience members, in its venues in Rossio, Lisbon, and on national and international tours of its productions and co-productions. It actively seeks to involve more and more people in its programming, through multiple initiatives designed for all types of audiences, with particular attention to children and young people and persons with disabilities. It works for the valorization of national creation and the artistic and technical professional groups that support it, with a permanent team of about 90 people, collaborating annually with hundreds of artists and other culture professionals.

In 2023, with the closure of its building for remodeling works under the Recovery and Resilience Plan, it began an unprecedented project of territorial cohesion through theatrical art, the National Odyssey, which, in partnership with more than 90 municipalities from all over mainland Portugal and its islands, promotes hundreds of activities, including shows, participation projects, activities for all education levels, training for cultural professionals, thought events and a traveling exhibition. The National Odyssey has the participation of dozens of artistic structures, of professionals and of multiple public, private and third sector partners from all over the country.

TNDM II's recent history and the profound changes that the performing arts system has been undergoing in recent years in Portugal are relevant matter to reflect and envision the future of this institution, its mission and the role it should play.

TNDM II's mission

TNDM II's mission is embodied in its statutes, and comprises the following elements (adapted):

- a) Creating new theatre shows, of various genres, according to standards of artistic and technical excellence, namely based on the production of dramatic texts that identify and qualify the venues of their area of activity;
- b) Defending Portuguese language and dramaturgy, of original writing or in translation, in its norm and in its polymorphy, including its dialectal variants, considering the theatre as an art par excellence of the embodiment and transmission of the word, whose knowledge and study in its living realization is a national imperative;
- c) Opening the theatre to the community, attracting and creating new audiences, raising its standards of critical demand and promoting intercultural dialogue;
- d) Promoting the audiences' regular contact with the classical works of the national and universal dramatic repertoire, aiming to preserve and enliven the theatrical heritage, through the study and critical reading of the texts, their staging and dissemination, in a spirit of renewal and contemporaneity;

- e) Promoting the creation and production of contemporary dramaturgies, namely of national authors, contributing, through the dissemination and valorisation of creators and their artistic expressions, for the continuity and vitality of the national theatrical production and for the enrichment of the Portuguese cultural heritage;
- f) Hosting shows that speak to the objectives of the theatre and allow, in particular, the development of new values and new theatrical aesthetics;
- g) Developing theatrical projects in co-production or through other types of partnerships with similar artistic production organisations, including itinerant productions that circulate in the national network of theatres and contribute to cultural decentralization and the correction of regional asymmetries;
- h) Internationalising theatrical activities, in particular through co-productions, projects involving foreign collaborations and other initiatives or activities, including the exchange of productions with theatres from other countries and the organisation or participation in international festivals;
- i) Progressively qualify the artistic and technical staff and the actively contribute to the improvement and development of technical and artistic professional training in the theatrical area;
- j) Collaborate with artistic schools of higher education, welcoming young theatre students for internships and first professional experiences, as well as provide spaces for pedagogical activities;
- k) Promoting and organising training actions in the different areas of its activity, namely in articulation with other public and private entities;
- l) Stimulate the research, treatment and dissemination of specialized information in the area of performing arts, within the framework of new information and communication technologies;
- m) Valorising a pedagogical dimension, inducing a continuous dialogue between spaces, creators, performing arts and publics, in the context of the pursuit of their artistic objectives and the coherence of their cultural project;
- n) Developing an educational program, especially aimed at children and young people, arousing the interest and taste for theatre, promoting the development of new attitudes, skills and critical sense;
- o) Programming activities that pay special attention to the texts addressed by the official education programmes at their various levels;
- p) Preserve and disseminate the cultural heritage linked to the history and actuality of the Teatro Nacional D. Maria II and its building, using for this purpose the most diverse media - printed, audiovisual and digital.

Highlights of TNDM II's recent history

TNDM II's last decade was marked by a set of movements:

- The thematic and aesthetic diversification of its program, expanding the number of productions and co-productions presented, and seeking to program artists from groups traditionally underrepresented in the Portuguese performing arts;
- The increase in the volume of co-productions with independent companies, providing otherwise inaccessible resources for the development of their work;
- The encouragement of contemporary dramaturgy, through projects such as the Theatre Writing Lab and the multiple commissions of new texts;
- The persistent investment in the physical, intellectual and social accessibility of the program and activities:
 - all TNDM II's public spaces are wheelchair accessible;

- good practices have been adopted for the welcoming of people (public and artists) with specific needs and training is regularly provided to staff in the area of accessibility and inclusion;
- a systematic offer of sessions with accessibility resources (interpretation in Portuguese Sign Language, audio description and relaxed sessions) was developed, and close relationships were established with the associations representing people with specific needs.
- The strong investment in children's programming, with programs for the various levels of education;
- The consolidation of the presence in the main festivals of performing arts of Lisbon, assuming itself as co-producer of reference of some of them (Festival de Almada, Alkantara, FIMFA, BoCA);
- TNDM II's integration in international programming and reflection networks, such as apap – feminist futures, STAGES – Sustainable Theatre Alliance for a Green Environmental Shift and the European Theatre Convention;
- The production and co-production of shows that have made international tours, inscribing Portuguese theatre and artists in the European circulation and co-production networks;
- The attraction of patronage and private sponsorships, reducing dependence on public funding;
- The training of its staff in multiple areas;
- The growth and rejuvenation of the theatre's staff;
- The investment on publishing and editorial actions, transforming the theatre's bookshop into a specialized reference;
- The pursuit of sustainability policies, which improve the environmental performance of the theatre.

D. Maria II National Theatre, present and future

The refurbishment works

Objectives: Reconversion of the scenography area into workspaces, creation of an intermediate floor in the substage and interventions in the Sala Garrett and bookshop

Investment: €8,566,623.38 under the Recovery and Resilience Plan

Duration: 16 months

Expected to end: October 2024

The general remodelling project takes into account the unquestionable architectural and patrimonial value of the D. Maria II National Theatre building, seeking to respond to the objectives defined in the Recovery and Resilience Program. This work is guided by principles of valorisation of pre-existing elements and of continuity and coherence, to the detriment of new rupture solutions, but also responding to the challenges of a theatre which, as a national monument, must be able to combine these principles with more efficient and advanced solutions that provide an improvement of environmental and health impacts at work.

Thus, the main interventions aim to centralize in a single space, the old scenography workshop, several services that are currently dispersed in several places of the building – some of them without the recommended working conditions, especially with regard to ventilation and natural light – thus facilitating the relationship between the various functional areas.

Consequently, it will be necessary to relocate fire safety equipment to floors on the substage, which will also be reorganised, enhancing its operability and storage capacity and updating the safety conditions of workspaces and workshops.

The room adjacent to the Studio Room will be converted into a multipurpose support space, allowing rehearsals, training and other activities.

The atrium area will be reformulated, facilitating the entry into the building and the circulation in this area, thus making it more comfortable and appealing to the public, through the creation of a space with fewer obstacles.

Sala Garrett will have its infrastructures updated through the compatibilization of the different technical installations (sound and light), the replacement of textiles and the renovation of paintings, as well as the preparation of the Tribune of Honour for its reopening to audience members.

Still aiming at the comfort of the audiences and better energy efficiency, a new air conditioning system for the Sala Garrett, Ageas Noble Hall, Atrium and Library archive will be installed.

TNDM II's facades will be repaired and cleaned, and a new lighting system will be installed, using energy-efficient equipment. The building will finally be identified through the application of copper lettering on the facade.

This refurbishment aims to respond to a set of requirements, bearing in mind on the one hand, the history and heritage interest of the building, and on the other, the awareness that a theatre is a complex building with a life of its own, in the sense that its functions and technical needs evolve over time, supporting the constant evolution of artistic trends.

The last major construction works in TNDM II ended in 1978, following the fire of 1964.

Foreseeing a duration of 16 months for the contract, the current work schedule assumes the end of the interventions in October 2024 and the reopening, in full, of the TNDM II building to the public in January 2025.

The National Odyssey

Once the D. Maria II National Theatre closed its doors in January 2023 for refurbishment, its programming for this year, titled **National Odyssey**, began.

This is a territorial cohesion project composed of a multiplicity of proposals and dimensions, which engage 93 different municipalities of all regions of mainland Portugal and islands, exponentially expanding the scope of TNDM II's public mission and its national purpose.

With the National Odyssey project, TNDM II is present throughout the Portuguese territory, intervening in regions where there is already a strong creative dynamic, but also being a catalyst for the cultural life of communities where there is less access to artistic

practices, with a particular focus on the interior regions of the country, thus contributing for the development of cultural democracy.

Initially thought to last a year, it soon proved that the breadth and relevance of a project of this nature would naturally exceed the deadline for its completion, regardless of the reopening of its refurbished building. The impact throughout the execution of the project, the complexity and the richness of the synergies that were being created with municipalities, partner entities, artists (of national and local scope), communities and the various audiences; the large participation and adherence to the program's proposals; the repercussions on the media, on peers and on society in general; and the historical and unprecedented dimension of this initiative, guided the theatre towards the immediate need reflect on the continuity of the project and on its structural implementation in the activity of the Teatro Nacional D. Maria II.

National Odyssey in 2024

Therefore, TNDM II's programming for 2024 foresees the extension of the National Odyssey throughout the year. Although the speed and intensity of its program may be lower than in 2023, given that there is also the need to return with the programming to the city of Lisbon, it has become imperative to continue the work with the various municipalities and municipal theatres, in a long-term perspective.

With the reopening of the TNDM II's building expected at the beginning of 2025, it is considered that the ballast of the National Odyssey should begin to take effect immediately, without any hiatus with the current programming. This way, TNDM II not only addresses the apprehension that the ephemerality of the project could cause, but also consolidates the prospect of future cooperation with the various partners, enormously requested in all the municipalities with whom the theatre has partnered.

In order to operationalize this common desire to continue, 2024 will maintain the 5 programs (and an exhibition) that guided the action of the National Odyssey:

- *Peças* (Shows): the program of touring shows, creation projects and book launches of the National Odyssey tells a contemporary story, based on the reflective dimension that the theatre has always had in relation to the time and space it occupies.
- *Atos* (Participation program): participation program divided into three main thematic axes – Landscape, Heritage and People – which aims to enhance the national cultural fabric and promote civic practices in the communities. (partnership: Calouste Gulbenkian Foundation)
- *Frutos* (Schools program): program dedicated to the school universe, composed of strategic and complementary projects, aimed at all levels of education, bringing the younger generations closer to the performing arts and fostering their cultural participation and critical thinking. (partnership: National Arts Plan)
- *Nexos* (Training program): consisting of training cycles, it places the technical and management skills of TNDM II's staff and invited specialists at the service of the partners of the National Odyssey and the Portuguese Network of Theatres. (partnership: Directorate-General for the Arts, GDA Foundation, Santa Casa da Misericórdia de Lisboa)
- *Cenários* (Thought program): a series of thought events, creating opportunities for theoretical reflection on TNDM II's activities, through different lenses and offering a vast program composed of debates, round tables and conferences, but also concerts, pitching, showcases and staged readings. (partnerships: Social Innovation Portugal Initiative and LAB2050)
- *Who Are You? – a national theatre looking at the country* exhibition: a touring exhibition that presents an account of the last hundred years of TNDM II's history, drawing parallels with the political and social realities of the country. The program

of this exhibition includes debates, workshops and guided tours, fostering the analysis of some of the themes that serve as its foundation. (partnerships: Commemorative Commission of the 50 Years of the 25th of April and the National Museum of Theatre and Dance)

In this way, it is also expected to continue all institutional partnerships, adapting the projects to the new year, inviting new artists but also solidifying the relationship with many of those who have created artistic objects within the framework of the National Odyssey of 2023.

The "return" to Lisbon

In addition to this continued relationship with the whole of the Portuguese territory, 2024 is also time to return to programming in Lisbon, a city where the theatre has always been historically rooted. This occasion is taken to, on the one hand, strengthen ties with similar institutions of the city, and on the other add another chapter to this narrative begun with the National Odyssey, the conviction that the public mission of the theatre goes far beyond the building. As such, a programming cycle was designed about the celebrations of the 50th anniversary of the April 25th 1974 revolution, expanding the scope of the action to the public spaces of Lisbon.

Without losing sight of the responsibility of continuing the work carried out in 2023, namely in the historical opening of the theatre to many communities distributed throughout the Portuguese territory, and where new audiences were attracted, fostering their access to culture and raising their standards of critical demand, there is a will to extend TNDM II's public mission in this awaited return to Lisbon.

TNDM II's future

TNDM II's recent history proposes a reinterpretation of its statutory mission, based on reflection on its role in society and in the performing arts system in Portugal. After 2024, a year whose programming is still mostly the responsibility of the current Artistic Direction, it is intended that TNDM II's role is guided towards a set of dimensions that require reflection.

Almost 5 years have passed since the last year (2019) in which it can be said that a "normal" programming was fulfilled, in a season logic based essentially on its own venues, while promoting the national circulation of its productions through projects such as the *Rede Eunice Ageas* (with the support of the Ageas Portugal Group) and *Próxima Cena* (with the support of the la Caixa Foundation / BPI Bank), which was followed by more than two years of programming heavily conditioned by the pandemic situation (2020-2022), and the closure of the theatre and the start of the National Odyssey (2023).

In this period, the Portuguese performing arts system has undergone changes, with the creation of the Statute of the Professional of the Area of Culture, the start of the Network of Portuguese Theatres, the increase in funding granted by the Directorate-General for the Arts, the involvement of 12 cities in the candidacy for the European Capital of Culture 2027, and, naturally, the evolution of the professional theatre panorama, with a growing number of qualified companies, dispersed throughout the country (despite the still enormous concentration in the main cities), to carry out work of enormous relevance, often with very little support.

Internationally, there are profound evolutions of the performing arts sector, with the increase in the circulation of shows, the growth of funding levels for artistic mobility, the greater propensity of audiences to welcome international proposals and the reduction of language barriers by the greater availability of subtitled programming.

In this context, and with the sedimentation of the experience of the National Odyssey in TNDM II's structure and role, it is understood that TNDM II's future cannot be a "return" to 2019 and to a "normal" programming in its territorial scope, but rather enhancing the relations established with numerous theatres and municipalities in the fight against asymmetries in the access of populations to cultural participation and TNDM II's programming in particular. **TNDM II must be an agent for territorial cohesion and for the deepening of cultural democracy.**

On the other hand, the current context of the performing arts does not allow us to ignore the notorious under-representation of certain groups (ethnic-racial, gender, people with disabilities and other minorities) traditionally excluded from the social, labour and artistic realms, to whom TNDM II has sought to give particular attention, something to be continued and reinforced, with regard to the diversity and inclusion of audiences, artists and team members. **TNDM II shall reflect the diversity of society and take an active role in the inclusion of traditionally excluded groups and in combating structural discrimination.**

The return to TNDM II in Rossio will allow it to resume contact with their usual audiences and return to their systematic development. Reflecting on the programming models to be adopted, it will be necessary to consider issues such as the need to ensure longer runs of shows, with benefits for the audiences; a greater focus on own productions as a guarantee of artistic excellence and the maximization of theatre resources and teams; and the relationship with the other cultural institutions of the city in the creation of programmatic synergies. **TNDM II shall be an institution of artistic-cultural excellence and a reference for audiences.**

The international dimension of TNDM II's activity must be strengthened, on the assumption that a national theatre must assert itself internationally. The continuity of European cooperation projects such as *apap – Feminist Futures*, *STAGES – Sustainable Theatre Alliance for a Green Environmental Shift* and the participation in the European Theatre Convention are staples of this international presence, which should be expanded, promoting the integration of Portuguese artists and productions in the international circuits. On the other hand, the presentation of international programming of reference in Lisbon and Portugal should also be TNDM II's focus, as a way to ensure the access of Portuguese audiences to essential works of European and international theatre. **TNDM II must have an international role and ambition.**

These dimensions are not exclusive to TNDM II's role and future mission, but rather reflect concerns that have emerged over the last years of the theatre's activity and, along with the other guidelines established by TNDM II's statutes and the policy guidelines established in the program-contract, should inform the action of the theatre in the coming years.

TNDM II's organisational structure

TNDM II's organisational structure is composed of its governing bodies (executive board and single auditor) and the following departments (current composition, including permanent team and current term contracts for ongoing projects):

- Artistic Direction (3 people: 1 Artistic Director, 1 Deputy, 1 Assistant)
- Resident cast (3 Actors)
- Administrative and Financial Management (11 people: 1 Director, 1 Management Control, 3 Accounting, 1 Purchasing, 1 Public Procurement, 1 Treasurer, 3 Human Resources)
- External Relations and Front of House (12 people: 1 Director, 1 Partnerships, Development and Fundraising; 5 Mediation and Continuity Projects; 1 Evaluation and Monitoring; 3 Box Office; 1 Reception)
- Communication and Marketing (7 people: 1 Director, 1 Press Rep, 2 Digital Marketing, 1 Editor, 1 Producer, 1 Secretary)
- Production (8 people: 1 Director, 1 Deputy, 6 Executive Producers)
- Stage Management (17 people: 1 Director, 6 Stage Managers, 4 Wardrobe, 4 Dressing Room Assistants, 1 Props, 1 Assistant to Stage and Technical Departments)
- Technical (22 people: 1 Director, 1 Deputy, 7 Machinery and Stage Mechanics, 6 Lighting, 6 Sound/Audiovisuals, 1 Driver)
- Maintenance (10 people: 1 Director, 1 Coordinator, 4 General Maintenance, 2 IT Systems, 2 Cleaning)
- Documentation and Heritage (7 persons: 1 Director, 1 Executive Producer, 1 Collections, 3 Library|Archive, 1 bookshop)

Annex 2

Required profile and functional roles

TNDM II's Artistic Director must demonstrate a deep commitment to public service and cultural democracy, to artistic excellence, to cultural access and participation of all social groups, to the development and training of the cultural sector, to the internationalisation of Portuguese theatre, to the aesthetic development and of Portuguese dramaturgy and to the preservation and enhancement of TNDM II's heritage.

Desired profile and professional skills

- **Vision and Passion for Theatre Art**

The person applying for Artistic Director of TNDM II must possess a deep passion and understanding for theatrical art in all its forms. Must be able to articulate an inspiring vision for theatre that honours tradition while pursuing innovation and contemporary relevance.

- **Experience and Knowledge**

The applicant must have accumulated extensive experience in the field of performing arts, with a demonstrable track record of directing relevant high-quality projects and leading artistic and technical teams. Must have a comprehensive and eclectic knowledge of the various theatrical currents and styles, as well as current trends in national and international theatre. Must have experience in managing budgets for cultural programming.

- **Leadership and Collaboration**

The candidate must embody visionary leadership, capable of motivating and inspiring the theatre team, including artists, technical and administrative staff. Must be able to foster a positive, creative and collaborative work environment. Must be able to collaborate with the various stakeholders of the theatre, closely coordinating the relations with the government and other public and private entities with the executive board, namely collaborating in the attraction of funding and in the development of programmatic and institutional projects in collaboration with other entities.

- **Programming and Curation**

The applicant must have solid curation and programming skills for designing seasons with projects that represent a wide range of genres, styles and voices. Must have a keen understanding of theatre audiences and be able to create relevant programming for their various types, while also captivating non-audiences for cultural participation.

- **Innovation and Relevance**

The candidate must be a promoter of innovation, looking for ways to revitalize and rejuvenate aesthetic, artistic and programmatic approaches, attracting new audiences without alienating existing ones. The applicant shall be open to experimentation and interdisciplinary collaboration.

- **Sector Relations**

The applicant must be able to cultivate strong working relationships with the cultural sector, including artists, companies and other cultural institutions, patrons and sponsors, public entities and other leaders of national and international theatres. These relationships should be leveraged for collaboration on joint projects and other partnerships.

- **Commitment to Education, Access, Inclusion and Sustainability**

The applicant must demonstrate a commitment to cultural education and access to art for broad demographic groups. Must be able to develop educational programs and community activities that amplify the impact of theatre on society. Must have particular sensibility to the issues of accessibility, inclusion and equal opportunities. Shall be open to the consideration of sustainability criteria in developing projects and activities, promoting the adoption of practices consistent with the reduction of the carbon footprint of the institution, as well as with the elevation of its levels of social responsibility.

- **Excellent Communication Skills**

The candidate must be a persuasive and effective communicator, fluent in Portuguese, and in English or French, able to articulate the vision for the theatre internally, to the general public, to the media and to other stakeholders, and to assume the institutional representation of TNDM II in a variety of circumstances.

- **Integrity and Ethics**

Integrity and ethics are fundamental qualities in the exercise of the functions of Artistic Director of TNDM II. The candidate must demonstrate an irreproachable ethical conduct and a commitment to the highest standards of professionalism, in order to assume their own functions and competencies in articulation with the government, the executive board, the internal and external teams of the theatre and other entities.

Functional roles of the Artistic Director

The functional roles of the Artistic Director are defined in Article 16 of TNDM II's statutes.

Article 16

Competencies of the artistic director

1 – It is incumbent upon the artistic director:

- a) To define the artistic project that embodies, in an integrated and coordinated way, TNDM II's mission and objectives;
- b) To design and submit to the approval of the executive board the programming for the four-year period corresponding to the mandate and to ensure its planning and execution, in articulation with the artistic and technical-artistic units;

- c) To monitor the development of the projects that are part of the programming, establishing or supervising the constitution of artistic teams of the projects of own production;
- d) To prospect projects and opportunities for national and international collaboration;
- e) To participate in the definition of the requirements and criteria for the selection and hiring of the staff of the artistic and technical-artistic units;
- f) To collaborate in the definition of communication, mediation and fundraising strategies.

2 – The artistic project referred to in a) of the preceding paragraph shall outline the annual and multiannual theatrical programming, covering both the activities of theatrical production and the initiatives and activities complementary to those, under the terms and limits of the budget allocated by the executive board for this purpose.

Annex 3

Provisions of the Program-Contract 2022-2024

Attributions defined and provided for in TNDM II's Statutes and in the Program-Contract celebrated with the Portuguese State.

Whereas:

TNDM II, E.P.E. is a public corporate entity that pursues aims of public interest and focuses on the provision of public services in the area of theatrical culture, in accordance with its statutes, approved in annex to Decree-Law no. 158/2007, of 27 April;

TNDM II, E.P.E. is governed by legal provisions that apply specifically to it, by its Statutes and implementing regulations, on a subsidiary basis by the Legal Framework of the State Corporate Sector and other legal regulations applicable to public companies and, in their absence, by private law regulations;

TNDM II, E.P.E. is subject to the oversight and supervision powers of the members of the Government responsible for the areas of Finance and Culture, to be exercised jointly and individually, in accordance with its statutes;

Having defined the sectoral and specific policy guidelines for public corporate entities in the area of culture, for the 2022-2024 period, it is important to establish the public service objectives to be pursued by TNDM II, E.P.E. as well as the rules inherent to the corresponding financial compensation, under the terms provided for in Decree-Law no. 133/2013, of 13 October, amended by Law no. 75-A/2014, of 30 September, and by Law no. 42/2016, of 28 December, which establishes the principles and rules applicable to the corporate public sector, and in Decree-Law no. 167/2008, of 26 August, as amended by Law no. 64/2013, of 27 August, which establishes the legal regime applicable to the granting of public subsidies.

Public service mission

TNDM II, E.P.E. provides public service in the area of theatrical culture, under the terms established in the respective statutes, approved in annex to Decree-Law no. 158/2007, of 27 April.

Guidelines for the 2022 to 2024 period

1. Sectoral policy (for the area of Culture)

Considering the above and in light of a well-established concern for objectivity and pragmatism, which should underlie the definition of sectoral policies, the guiding political principles of the cultural business sector for the 2022/2024 period are defined, in accordance with paragraph a) of paragraph 4 of article 39 of the RJSPE (legal framework of the public corporate sector):

National creation – maintaining own production and Portuguese repertoire as a source of appreciation for Portuguese authors, artists and creators.

Public service – increasing audience loyalty and developing the ability to attract new audiences.

National territory – developing the touring capacity of own productions and of the resident artistic bodies, preferably through medium and long-term partnerships, with a view to creating bonds of loyalty with audiences, with municipal theatres and with cultural agents in the territory, namely those who develop publicly financed activities.

Educate with culture – developing initiatives with school communities directly related to the school programmes, at all levels, in view of an active participation of the beneficiaries (learning by watching and doing).

Living culture – developing and incorporating the democratization of access and physical and cognitive accessibility and participatory inclusion, as crucial lines of approach with the community.

Efficiency – making efficient and balanced use of the public resources available at all times.

These guidelines do not take precedence over the mission and attributions of the institution, but rather aim to focus and align the strategies and objectives of the sector according to priorities and policy guidelines.

2. Specific guidelines for TNDM II

In addition to the sectoral policies, specific guidelines for TNDM II have been defined in accordance with heading b) of paragraph 4 of article 39 of the RJSPE:

1. Strengthening its relationship with the national territory, affirming its identity and mission as a national cultural institution;
2. Developing its international standing;
3. Strengthening the educational offerings in close relation with the school programs;
4. Preserving and disseminating its heritage and collections;
5. Preserving and strengthening the relationships with the municipal cultural sector;
6. Developing the democratization of access and the full enjoyment and active participation of the community (accessibility).