



QUADRENNIAL PERIODIC REPORT

ON MEASURES TO PROTECT AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS IN THE FRAMEWORK OF THE 2005 UNESCO CONVENTION

PORTUGAL

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SUMMARY

This Report does not provide an exhaustive description of all the programmes, projects and actions pursued in national territory in the framework of the Convention or that may be framed therein. Instead it identifies several key examples, in function of their creativity, innovative character and distinctive results.

Ratification of the 2005 UNESCO Convention did not immediately engender initiatives that were specifically aimed at fostering its execution, at the national, regional or local level. However, the principal guidelines underpinning Portuguese public policy recognise that the Convention's values are of fundamental importance for Portugal. For this reason, and also due to the current international situation, several key steps have been taken in recent years that to a certain extent have contributed to promoting the Convention's goals and different entities have been developing initiatives in various areas and contexts, whose objectives lie within the framework of the Convention.

For this reason it is difficult to evaluate the results of implementation of the Convention, given that it is a fairly recent instrument and because many of the initiatives that have been developed do not appear to be specific measures or policies arising from implementation of the Convention.

Notwithstanding certain differences of evaluation between public organisations and civil society, there are several issues that are in common and are consensual: a significant increase in audiences, together with greater awareness-raising amongst the general public of the diversity of cultural expression, thus guaranteeing greater tolerance and understanding of different languages and styles and contributing to their cultural enrichment and development of a more sophisticated critical spirit – above all for younger audiences; fostering artistic activity as an instrument to promote economic development and qualification, inclusion and social cohesion; art is increasingly associated to other areas, such as education, science and technology, the environment and territorial planning, tourism and social solidarity.

However there are various significant difficulties and challenges, commencing with major financial constraints that at all levels condition the creation, production and dissemination of culture and art. These are always the first areas to feel the impact of the financial crisis and the reduction of available resources. But further difficulties may also be identified: many people consider that the framework of action of this Convention is unclear; many public bodies have difficulty in understanding the Convention and while at the outset the adherence of civil society may seem to be obvious, in practice we find that such adherence has not been manifested as was to be expected.

Perhaps for this reason, the key challenge is to achieve greater involvement of civil society and this can only be achieved through major reinforcement of the dissemination and promotion of the Convention, presentation of good examples, successful case studies, good practices. An identical process of greater awareness-raising must be developed in relation to public bodies; it is essential to establish a commitment from central government bodies in relation to the Convention, that should be placed high on the agenda, recalled within international negotiations and national questions and transversal to all areas of government activity. Strong and close collaboration between the various entities is also indispensable, including the public and private sector, central, regional and local government, public administration and civil society. Involvement of other sectors of the national population is also required, in particular the media (which needs to be clarified in relation to the issues involved), the scientific community, schools and universities.



1. GENERAL INFORMATION

- a) **Name of Party**
Portugal
- b) **Date of Ratification**
16 March 2007
- c) **Ratification process**
The Convention (and its Annex) was approved by the Parliament on 11 January 2007 (Resolution n° 10-A/2007), ratified by signature of the President of the Portuguese Republic on 2 March 2007 and published in the Official Journal on 16 March 2007 (Decree of the President of the Republic n° 27-B/2007).
- d) **Total contribution to IFCD**
\$67,295.00
- e) **Organisation (s) or entity (ies) responsible for the preparation of the report**
Secretary of State for Culture , GEPAC-Cultural Strategy, Planning and Assessment Bureau
- f) **Officially designated point of contact**
Maria de Lurdes Camacho, Head of International Affairs Department, GEPAC-Cultural Strategy, Planning and Assessment Bureau, Secretary of State for Culture
- g) **Date report was prepared**
April 2012
- h) **Name of the designated official (s) signing the report**
Henrique Parente, Director General, GEPAC-Cultural Strategy, Planning and Assessment Bureau, Secretary of State for Culture
- i) **Description of the consultation process established for the preparation of the report and name of representative (s) of participating civil society organisations**
Two different surveys were prepared: one aimed at Public Entities, that was sent to all Departments of the Secretary of State for Culture, Regional Directorates for Culture, other Ministries, Regional Governments of Madeira and Azores and all municipalities; a second one, aimed at the Civil Society, sent namely to Foundations, NGOs and associations. Surveys were also made available online and distributed by newsletter.



2. MEASURES

2.1. Cultural policies and measures

Ratification of the 2005 UNESCO Convention did not immediately engender initiatives that were specifically aimed at fostering its execution, at the national, regional or local level. However, the principal guidelines underpinning Portuguese public policy, in particular the Major Planning Options and government programmes, recognise that the Convention's values are of fundamental importance for Portugal. For this reason, and also due to the current international situation – in particular in the wake of EU policies – several key steps have been taken in recent years that to a certain extent have contributed to promoting the Convention's goals. For example, the creation of the High Commission for Immigration and Intercultural Dialogue (ACIDI) (a public institute whose mission is to collaborate in the conception, execution and evaluation of transversal and sectorial public policies, of relevance for integration of immigrants and ethnic minorities, and to foster dialogue between various cultures, ethnic groups and religions)¹; the commemorations of the European Year of Intercultural Dialogue; and implementation of several Conventions, such as that for Intangible Heritage (in which context *fado* music has been raised to world heritage status - a milestone that will have profound consequences). In fact, independently of the 2005 Convention, different entities have been developing initiatives in various areas and contexts, whose objectives lie within the framework of the Convention. As a result, above all at a regional and local level, initiatives, projects and programmes often arise that are not framed within the Convention, but instead as independent cultural policy measures, although they are nonetheless imbued with the core values of this instrument.

At the central government level (i.e. entities in charge of cultural policy and organisations within the framework of other Ministries), legislative action is primarily sectorial (although of national application), while in local and regional terms, at the level of local councils and the governments of the Autonomous Regions of Madeira and the Azores, initiatives are far more transversal, comprehensive and multidisciplinary. This Report does not provide an exhaustive description of all the programmes, projects and actions pursued in national territory in the framework of the Convention or that may be framed therein. Instead it identifies several key examples, in function of their creativity, innovative character and distinctive results.

Over recent years, safeguarding Intangible Heritage has been a core objective, intimately associated to the protection and promotion of the diversity of cultural expression. The Institute of Museums and Conservation, is the leading national organisation in this area field. Its statutes clearly identify the need to safeguard the Intangible Cultural Heritage “of communities, groups or individuals, including ethnic minorities”. For this purpose, the “National Inventory of Intangible Cultural Heritage” was drawn up in 2011², as the most important national resource for protection of cultural intellectual property, thereby fostering diversity of cultural expression and the collective rights of the respective rights-holders. The inventory is freely accessible via the Internet, which makes it possible to record intangible manifestations from all communities and groups within Portuguese society, including communities of non-Portuguese origins, based in the country and communities of Portuguese emigrants, and also provides members of the general public with access to the diversity of cultural expression in Portugal.

¹ <http://www.acidi.gov.pt/>

² <http://www.matrizpci.imc-ip.pt>



Museums are heritage assets that perform an indispensable role in public dissemination and promotion of the diversity of cultural expression through their collections, exhibitions and other initiatives. Whether or not directly reporting to the IMC, all museums develop specific projects that promote their respective field of specialisation. Several are distinguished by their specific differentiated approaches. One example was the “Museum, my mirror” project - developed in the framework of the «European Year of Intercultural Dialogue», whose core objective was to promote museums as spaces of individual, social and multicultural identity-based representation.³ Another example is the Ceramics Museum⁴, which organises diversified initiatives including theatrical and musical performances, historical recreations, arts and crafts fairs with fanzines, colloquia, seminars and publication launches. The museum also offers entertainment and educational activities which aim to foster cultural expression amongst young people, by establishing contact and participation through live pottery sessions, temporary exhibitions of works by local contemporary artists and frequently presents exhibitions on various topics at a regional and international level, such as pottery, ceramics, glass, porcelain jewellery, together with groups of artists and artisans from various countries.

In the field of the Arts, the regime governing Public Grants to the Arts, has made it possible to develop various projects. For example, In 2011, in commemoration of the “European Year of Voluntary Activities promoting Active Citizenship” and the UN’s “International Year of Youth”, priority was placed on supporting projects that preferentially incorporate these two concepts, covering various artistic areas. The Residencies Network Programme| Experimentation – Art, Science and Technology⁵, was launched in order to create a joint work and research platform between artists and scientists, fostering artistic creation in science and technology research centres. A network of host scientific institutions has been set up in various parts of the country, which operate in numerous fields of research, in the framework of which artists develop trans-disciplinary and experimental artistic projects in artistic residency situations, with the aid of tools and processes used in scientific research labs. The artistic areas contemplated in the programme include: architecture, digital arts, fine arts, trans-disciplinary approaches, dance, *design*, photography, music and theatre, based on the following research fields: chemical and biological engineering, systems and computers, molecular medicine, nanotechnology, neurosciences and cellular, physical, optical and electronic biology, robotics, energy, sustainable development and the environment.

In terms of cinema, the Institute of Cinema and Audiovisual has provided crucial support for the sector, including support for creation, production, distribution in Portugal of works supported by ICA, distribution support for non-national films from lesser known national cinemas and of national works abroad, support for commercial and non-commercial exhibition, organisation of festivals in Portugal, promotion and participation in festivals and markets and training.

The public radio and TV broadcaster, RTP, necessarily adopts a different approach. It provides a diversified offer and contributes to audiovisual creation and production, thus guaranteeing dissemination of the diversity of Portuguese and European cultural heritage. It promotes the production and dissemination of programmes intended for minority audiences, facilitates access to radio and television for groups of under-represented citizens or communities, supports the national production of films and television programmes and co-production with other countries, in particular with European countries and the Community of Portuguese-speaking countries,

³ <http://www.aedi2008.pt/>

⁴ <http://museudaceramica.blogspot.pt/>

⁵ <http://www.dgartes.pt/redederesidencias/index.htm>



fosters knowledge of Portuguese culture, language and heritage, caters to immigrant communities and contributes to raising people's awareness of questions of integration, social cohesion, and specific issues related to the various ethnic minorities that exist in Portugal.

In 2010, the Office for Planning, Strategy, Evaluation and International Relations of the Secretary of State for Culture created a project to support internationalization, *Artes Fora (Arts Outside)* that disseminates information about artistic productions scheduled to be performed abroad and artistic productions that are available for international circulation. This is an information platform that incorporates a directory of artistic entities, and a pool of productions available for international circulation, with the respective agenda of presentations abroad.⁶

In terms of theatre, the S. João National Theatre⁷ regularly showcases theatrical performances in order to enable their distribution within national and international circuits. In 2011, a large-scale project, *Odisseia* (the Odyssey) supported four action lines, that combine the general principles underpinning all activities under development: creative labs, including training initiatives and creativity labs of international and national artists developed in the four cities promoting this project; presentation of shows as a complement to the presence of these artists; creative residencies involving international companies and artists in residencies in various spaces; participation by resident artists in approximation and training activities for audiences; *showcasing* and communication and dissemination, also including documental recording, reflection and promotion of the entire project. *Odyssey: (The) Exhibition* presented shows that are considered to be representative of theatre work in Northern Portugal, including the presence of international festival programmers and directors and regional and national agents. Another strand of this initiative was the *Ports Festival*, offering an intercultural programme, featuring various expressions of music from the Portuguese-speaking world, including *fado*, Portuguese traditional music, percussion and African rhythms, Iberian sounds, and Brazilian popular music; and the *Odyssey: Theatres of the World Festival*, that enables members of the general public to watch international shows from various countries, representing various forms of cultural expression. Every year, the TNSJ plays host to *FITEI – International Theatre Festival of Iberian Expression*, which has promoted the work of dozens of companies and artists, the vast majority from the Ibero-american universe.

The Secretary of State for Culture is also assisted by Regional Directorates for Cultural Affairs, which at the local and regional level (and sometimes at an international level, for cross-border initiatives), pursue objectives defined by the Secretary of State, within their respective geographic areas. Each Directorate develops specific support programmes for cultural agents, and encourages and fosters creativity (directly, or by supporting other entities) across various forms of artistic expression, circulation of works and artists, and dissemination of international artistic manifestations.

For example, the Regional Directorate for Cultural Affairs of the Alentejo supports the Alentejo Editorial Project, which aims to fund and publish regional studies that will enrich the Alentejo region's cultural and scientific heritage and encourage the publication of works which will introduce a body of knowledge to a wider audience and thus contribute to a better understanding of the region and help preserve its cultural identity. Other initiatives supported by the Regional Directorate include the Project to Support the Publication of Audiovisual and Multimedia Material (aimed to supporting the publication of CDs of erudite and traditional music by

⁶ <http://www.gpeari.pt>

⁷ <http://www.tnsj.pt>



Portuguese and foreign artists, whose works have a regional focus); the Alentejo Amateur Theatre Network Project (which aims to encourage creative work by amateur theatre groups/associations in the region, and help local populations gain access to theatre performances, through support for shows to tour the region's network of municipal theatres); the Support Project for *Cante Alentejano* and Portuguese Traditional Music, (for preservation, promotion and dissemination of Alentejan collective memories that underpin the *Cante Alentejano* (male choir chants) and Alentejan Traditional Music, via support for *Cante Alentejano* and Alentejan Traditional Music groups); and finally the Performing Arts Project (which supports organisation of itinerant tours in various artistic areas - theatre, puppet theatre, dance (classical ballet and contemporary dance), erudite music and Alentejan traditional music, by cultural agents from the Alentejo region).⁸

The Regional Directorate for Cultural Affairs of the Algarve has developed partnerships with other Institutions and entities in order to promote the diversity of cultural expression, by encouraging regional artistic creation and diversifying the cultural offer. Several projects highlighting the diversity of cultural expression include the "Festival of Water" (which aims to foster a deeper understanding of the importance of water as a factor underpinning the construction and settlement of communities and exploring an interdisciplinary aspect that combines and intersects the concepts/elements: water, culture and heritage); "Vive PCI" (Live ICH) (a project that commemorates the International Year of Youth via the VIVE PCI – Intangible Cultural Heritage competition, whose objective is to stimulate heritage education amongst the younger population and in this case, revitalize the Algarve region's Intangible Cultural Heritage); and "Philharmonics in Monuments" (a project that aims to foster promotion and dissemination, of the region's historical heritage and the work performed by the Algarve's philharmonic associations).⁹

The High Commission for Immigration and Intercultural Dialogue (ACIDI)¹⁰ develops projects and initiatives in order to foster intercultural activity, valuing diversity and encouraging the exercise of full citizenship by everyone. From the perspective of awareness-raising and training of professionals and members of the general public for intercultural activity, it promotes a series of measures at various levels: training for hosting and promoting diversity, intercultural and inter-religious dialogue and intercultural education, which is offered free of charge via a Pool of Trainers (36); the TV programme "Nós" (Us) (a weekly 40-minute programme on Sundays), the radio programme "Gente como Nós" (People Like Us) (a weekly 30-minute programme); the "For Cultural Diversity" Journalism Prize, that aims to distinguish leading works in the area of cultural diversity and contribute to a fuller understanding of differences; and the ESCOLHAS (Choices) Programme – a nationwide programme that aims to foster social inclusion of children and young people from more vulnerable socio-economic contexts, in particular immigrants and ethnic minorities, in order to promote equal opportunities and strengthen social cohesion, via promotion and support, amongst other dimensions, of artistic and cultural events – music, dance, drawing, or others – produced by the project participants.¹¹

In 2011, the Office for the Media, in conjunction with the UNESCO National Commission, created the "Young Talents" Journalism Prize, intended to discover and promote the capacities and talent of young people in the field of journalistic writing and freedom of expression,

⁸ <http://www.culture-alentejo.pt/>

⁹ <http://www.cultalg.pt/>

¹⁰ <http://www.acidi.pt>

¹¹ <http://www.programaescolhas.pt/>



pluralism and diversity.¹² Since 1997, the Portuguese Youth Institute has managed the *Young Artists* competition, which leads to the annual edition of the “Young Artists Exhibition”, and publication of the “Young Artists” catalogue and the “Young Writers” literary collection. After the Exhibition, several works are selected for itinerant “Young Artists Showcases”, that occur in the following year in 6 different parts of the country. This programme has helped jumpstart the careers of many artists through dissemination of their works and interaction with cultural agents and other artistic professionals.

The Institute for Employment and Professional Training organises the biennial “National Handicrafts Prize”, that aims to distinguish Portuguese artisans, by highlighting their technical and professional skills, thus encouraging artisanal production in its traditional and contemporary dimensions, and appealing to quality and innovation as indispensable factors for the development and affirmation of the Portuguese arts and crafts sector. The IIEFP also fosters the certification of traditional artisanal products, thus enabling them to be safeguarded and protected, and contributing to the affirmation and valorization of these works in diversified and differentiated markets, together with higher employment in these areas. The IIEFP is responsible for implementation of the Artisans Statute and the Artisanal Production Unit, through which it provides official recognition for artisans and issues artisan cards and artisanal production unit cards; up until 23 February 2012, 1,800 artisanal production unit cards were issued, corresponding to 1,980 membership cards. In the framework of this specific legislation, the National Handicraft Register (RNA) has also been drawn up, which is a publicly available database¹³ that lists the officially recognized artisans and artisanal production unit, and thus constitutes an updated public inventory and instrument that supports promotion and internationalization of Portuguese handicrafts.

In 2005, in the framework of the cities policy, a Resolution of the Council of Ministers created an inter-ministerial initiative for intervention in “Critical Neighbourhoods”¹⁴, which defined specific action lines targeted at the area of cultural expression: Vale da Amoreira (Moita) – “decentralised art: artistic experimentation space”; Cova da Moura (Amadora) - “a creative space”; and Lagarteiro (Porto) – “Networked School/art education in primary schools (1st cycle) and pre-primary schools”. This served as a starting point for the intervention and aimed to foster cultural and artistic “fusion” in these territories, resulting from appropriation and exchanges between the cultural expressions of the resident communities in these neighbourhoods. In the framework of the intervention in the Vale da Amoreira zone, where artistic action is considered to be a structuring dimension of the entire intervention (whether social, urbanistic or economic), creation of a community studio has enabled production (and built production capacities) for different products from the various established artists’ collectives, together with an exchange of services between different types of artistic skills. Approximately 1200 young people are involved in the Vale da Amoreira project, spanning activities linked to artistic expression. In terms of the public image of the territory, there has already been a relevant alteration –when searching for news items in relation to this neighbourhood the principal category is now no longer associated to issues of marginality but rather with various cultural and artistic initiatives. Another dimension which should be highlighted, is the construction of an eminently cultural and significant infrastructure within the Lisbon and Tagus Valley region: the Artistic Experimentation Centre (financed by EEA Grants (the European Economic Area Financial Mechanism) and the Institute of Housing and Urban Renewal, in the framework of the IBC –

¹² <http://www.gmcs.pt/index.php?op=cont&cid=78&sid=1579>

¹³ <http://www.ppart.gov.pt>

¹⁴ www.portaldahabitacao.pt/pt/ibc



Vale da Amoreira project¹⁵), that will be managed by Moita Municipal Council, not as a traditional cultural infrastructure but rather as a facility that will foster artistic appropriation by the community.

The Regional Governments of Madeira and the Azores have established specific legal regimes to support cultural activities organised in the Region and cultural initiatives and events that have relevant interest for promotion and dissemination of these Regions. In the Autonomous Region of the Azores special attention has been placed upon Intangible Heritage. One example is the creation of a shared Database and updated recording of Intangible Heritage manifestations (for example in the fields of traditional regional music and popular theatre). In the Autonomous Region of Madeira, the municipality of Porto Santo organises a biennial literary competition for fiction and non-fiction works; the Columbus Festival (an annual show dedicated to the navigator including various different art forms: theatre, music, painting and literature) and publishes a collection of traditional music (“Traditional music from the Island of Porto Santo” – European Ethnomusicology Society).

Similarly, local municipalities have their own Regulations to support cultural agents / projects, through which they support external initiatives, alongside initiatives organised by the local council itself, thus stimulating cultural production of significant quality, dynamism, originality and contemporary relevance, aiming to safeguard and disseminate local identity, based on aspects of local culture and heritage. These municipalities also provide spaces for the organisation of multicultural events and urban initiatives developed by foreign communities and, in many cases, also provide spaces for the establishment of head offices for the associations of these communities, which aim to develop cultural and social activities.

Specific examples are as follows: Amadora hosts the *Amadora’BD* - International Comics Festival¹⁶; that exhibits originals/works by cartoonists and writers from throughout the world. Another initiative is the *Generation Orchestra Project*¹⁷, constituted by various musical initiative intended for children and young people of 2nd and 3rd generation immigrant communities, which aims to combat absenteeism and school abandonment. At present there are three orchestras with a total of 130 members; Batuque Women (emigrant community from Cape Verde); Project 12-15 developed in the Intercultural School of Professions and Sport, and the Municipal Company (integration of young 2nd and 3rd generation emigrants: Jambés/musical area; Oeiras Municipal Council has a Regulation for Supporting Cultural Agents, which defines the criteria that should be taken into consideration in concession of support and establishment of partnerships with various institutions, specifically with Foundations, the Camões Institute, *Goethe Institute*, Italian Culture Institute, Cervantes Institute, *British Council*, *Alliance Francaise*, various Art galleries, Embassies, Ministries and Orchestras; Évora organises the “Teias” (Webs) project that constitutes a forerunner of a network of Theatres and Cine Theatres within the district of Évora, sustained by a partnership of eleven Municipalities, whose philosophy has been developed by focusing upon programming works by artistic agents living within the respective territory which have circulated within the zone; and the “Terras do Sol” (Lands of the Sun) Festival, a partnership between six Municipalities that organises street activities during the summer months; Vila Nova de Cerveira organises the community theatre initiative “Burning of Judas”, that aims to recover popular and profane traditions, through the creation and representation of an artistic and literary work which actively involves various

¹⁵ <http://www.portaldahabitacao.pt/pt/ibc/>

¹⁶ <http://amadorabd2011.com/>

¹⁷ <http://www.orquestra.geracao.aml.pt/>



associations, recreational groups and the entire local population. The municipality also organises the International Folklore Festival, “The World Dancing”, that aims to disseminate the various cultures and different forms of traditional folklore, presented by each participating country, and thus fostering various forms of cultural expression; Alvito provides direct support for choral, ethnographic and musical groups, aimed at ensuring their continuity in the dissemination of Alentejan musical traditions and local and regional artists (new and established talents), in order to foster dissemination of various forms of artistic expression; in Setúbal, the various local associations and foreign communities living within the territory develop social and cultural activities that represent their cultural identity and are integrated within general programmes of variable duration, achieved through collective works or programmes dedicated to each of them, or activities that are open to the entire resident, which receive material and immaterial support from the local council. Examples include the production of Documentaries on the Bela Vista neighbourhood, the Museological Unit of the Bela Vista neighbourhood (these two initiatives involve the resident population in a neighbourhood which is considered to be “problematic” and which brings together various communities (African, gypsy, Portuguese, etc.), the Praça do Mundo (World Square) in the Feast of Santiago (presence of associations of foreign communities in one of the largest cultural events held south of the River Tagus), the Alentejan Choral Singers Event (*Cante Alentejano* was raised to Municipal Heritage status in 2007), and the Setúbal Music Festival; in Vila Nova de Ourém, programming and implementation of various projects is articulated with other organisations within the Municipality: internally, and/or with external partners. One example is the installation and dynamisation of the “Arts Workshop”, an artistic interaction and production platform and vehicle for promoting the formation of a network of artistic partnerships and collaborations with the general public, with its headquarters located in a village rather than in the seat of the Municipality, thus encouraging decentralisation of cultural production and consumption.

In terms of civil society, there are several differences in the various cultural policies and measures adopted, in comparison with public entities, because social institutions are inspired by a wide array of different objectives. There is a great disparity of institutions, spanning from cultural associations, private museums, foundations, theatre or dance companies. This means that measures are implemented in distinct manners, due to the different objectives and social and geographical constraints.

In this context, we can identify several measures that have directly or indirectly fostered cultural diversity. First and foremost the pricing policy, that has enabled free access to specific audiences, such as teaching institutions, senior citizens and social-charity institutions and also, on a fairly regular basis, to members of the general public. Free entrance on Sundays is offered in *non-stop* cultural programmes, including «Serralves em Festa, 40 hours, non-stop»¹⁸, in cultural spaces that are open at night, fine arts workshops and concerts. For example, the BCP Foundation¹⁹, supports the festival, “Todos – Caminhadas de Cultura” (Cultural Paths for Everyone), which offers free access and aims to disseminate various forms of cultural expression of local populations in Lisbon’s oldest neighbourhoods, via shows, dance, theatre, singing and gastronomy events (2009 – 12,000 visitors, 2010 – 16,000 visitors, 2011 – 20,000 visitors).

Programmes involving educational activities constitute another important measure, intended to develop creativity, including the organisation of creative workshops for children and family members in schools and granting study scholarships intended to support researchers, artists and students in the various cultural and artistic areas and in the various fields of knowledge,

¹⁸ www.serralves.pt

¹⁹ <http://todoscaminhadadeculturas.blogspot.pt/>



organised by entities such as the Calouste Gulbenkian Foundation²⁰ and the Centro Cultural de Belém²¹.

Support for specific social groups is achieved through support for activities in the areas of exhibitions, dance, theatre, music, fine arts and education, with special emphasis on young people, in articulation with the content of school academic programmes and museological/educational activities. The traditional skills workshops developed by the Douro Museum²² (Skills Workshop, Sounds Workshop, Stencil Workshop, Camouflage and Networks Workshop), constitute a good example of creativity stimuli based upon local realities. Several major projects are developed in underprivileged social neighbourhoods, such as the initiative organised by the Moinho da Juventude Cultural Association²³ - the Finka Pé Batuque group (Cape-Verdian batuque music that is solely performed by women who create their own music and dance routines), the Kola San Jon group (intersection of the cultures of African slaves and the Portuguese), the young people of the African contemporary dance group “Wonderfull’s Kova M” and the young people of the Kova M music studio (who write their own lyrics and have commenced their own musical career) - demonstrate the importance of promotion of cultural diversity for social inclusion. The Gulbenkian Human Development - 2009 Programme, organised another major social intervention project in partnership with the Dialogue and Action Association²⁴, which uses various aspects of Hip Hop culture (song, dance, DJ-ing or graffiti), in order to provide a voice for women, foster sexual equality and reduce public and private violence. The programme aims to support and stimulate social integration for more vulnerable groups – urban communities, senior citizens, migrants, children and young people at risk.

There has been major development of programming for senior citizen audiences over recent years. For example the CCB/Fábrica das Artes (Arts Factory) opened in 2009 and since then its programming has been based upon inviting artists to develop specific proposals for this audience segment and to work directly with senior citizen homes, day centres and senior citizen universities. In 2010, the “Companhia Maior” (Greater Company) was formed in collaboration with the CCB, as an artistic/creative project to provide training for artists aged over 60, including several persons from various areas of the performance arts and others without any acting experience.

Emigrant communities in Portugal receive considerable support from civil society, specifically in organization of thematic activities in order to commemorate festivities and special dates related to their resident communities. For example, commemoration of the Lunar New Year, in the case of Asiatic communities, supported by the Oriente Foundation²⁵.

It is also worth noting, in relation to policies to foster artistic creation, the role of the Serralves Foundation, which organises *design* competitions, for creation of brands and logos and other initiatives intended to foster production of artistic works, together with the work of several foundations such as the CCB, which for several years has commissioned works by Portuguese composers, promoting national creativity and dissemination of these works.

²⁰ www.gulbenkian.pt

²¹ www.ccb.pt

²² www.museudodouro.pt/

²³ www.moinhodajuventude.pt/

²⁴ <http://dialogoeacao.org/>

²⁵ www.foriente.pt



2.2. International cooperation and preferential treatment

Cooperation in the framework of the Community of Portuguese-Speaking Countries (CPLP), is fundamental for Portugal and represents a substantial part of international cooperation activities that are developed, above all at an institutional level. In this context, the area of training plays a fundamental role, that is transversal to almost all fields, and is linked to other sectors, and in a certain manner is related to a common history and heritage works(s). This historical relationship often establishes a bridge with other countries in terms of international cooperation. More recently, there have been increasing ties with European countries, in EU Member States, thus constituting a second axis of international cooperation. The artistic area incorporates a strong component of international cooperation, which nonetheless clearly depends upon the dimension of the entities involved. Natural partners include the Portuguese-speaking countries (in particular Brazil, Cape Verde, São Tomé and Príncipe and East Timor), and other regular partners such as Germany, Spain, the United Kingdom, Belgium and the USA.

A good example of this privileged relationship with the Community of Portuguese-speaking countries (CPLP) is the IMC initiative, which defines special financial conditions for acquisition, by CPLP countries, of “MatrizPCI” *software*, in order to enable these countries to implement their own National Inventories of Intangible Cultural Heritage. Training has also played a key role within the area of museums. For example, collaboration protocols have been signed with museums in the Official Portuguese Speaking African Countries (PALOPs), either through support for implementation of projects in these countries, or by welcoming professionals from museums of these countries, in the framework of internships or training programmes. This area encompasses the *e-Learning* course, “Heritage Inventory: reference principles, methodologies and instruments in the Portuguese-speaking context”, developed by the IMC and the Universidade Aberta. This course is intended for development officials of central administrations of CPLP countries, museum staff, and officers from institutions and NGOs that work in this area, in those countries, and aims to provide specialised training in the area of heritage inventorying, developing specific competencies in handling databases applied to inventorying, management and on-line dissemination of heritage assets, in particular movable and immaterial heritage, together with planning, management and evaluation of heritage conservation projects.

In the area of architectural and archaeological heritage, the Institute for Architectural and Archaeological Heritage Management, has collaborated in projects located in Cape Verde (recovery of the Old City, that has been classified by UNESCO) and Mozambique (and Morocco). The Directorate-General of Archives (the entity responsible for coordinating the national archives system) promotes and disseminates Portuguese language archive documents from comparable documental archives in CPLP countries. In the framework of UNESCO’s “Common Archivist Heritage” concept, initiatives have been implemented in São Tomé and Príncipe, in the framework of interventions to promote the safeguarding and organization of documentation. In Angola, with support from the Development Support Institute, training courses have been administered in management and organization of professional techniques and archives and application of new technologies in archives. As a result of this collaboration, which had high international impact, particularly amongst foreign and national scientific communities, various initiatives have been developed:

a) Projeto Aluka da Ithaka Harbors, Inc. - digitalization of documentation from the Information Centralization and Coordination Service of Mozambique and several processes from the Archive of the former secret police (PIDE/DGS), in relation to Mozambique, in order to be included within the Aluka digital repository, constituted by 74,000 images (nonprofit research, educational and cultural purposes);



- b) Collaboration with the Ministry of Culture of Cape Verde – submission of 7,866 images to the National Historical Archive Institute (May 2006–November 2010);
- c) Collaboration with the Angolan Social Solidarity and Development Foundation - exhibition in Luanda of the Processes of 50 Angolan nationalist politicians, who were arrested from 1959 onwards and the creation of a Documentation Centre with materials relating to Angolan nationalism (submission of 6.551 images).²⁶

The Directorate-General of the Arts has developed 3 major initiatives in the field of international cooperation: the INOV-ART programme²⁷, which aims to foster the professional insertion and internationalization of young Portuguese professionals working within the arts and creative industries and contribute to strengthening international cooperation between Portuguese artists and cultural organisations; support for Internationalization of Art Galleries²⁸ - protocol between the Secretary of State for Culture and the Portuguese Association of Art Galleries, which encompasses support for the participation of national art galleries in international Contemporary Art fairs of recognized merit, in order to engender visibility for Portuguese artists and foster possibilities of their works being included within international public and private collections; support for Portuguese artists in leading international contemporary art events, specifically the Art and Architecture Biennales in Venice and São Paulo, and the Prague Quadrennial.

São João National Theatre provides support to foster mobility of artists and technicians, through the activities that it develops directly (hosting international productions or organisation of tours of in-house productions) and coproductions that it develops with other entities and which lead to international tours. Between 2008 and 2012, various international tours were organised, that helped increase the mobility of artists and technicians. Various foreign performances were also presented within the TNSJ's regular programming. The greatest number of international performances were hosted in 2011 due to organisation of Odyssey: Theatres of the World. Other key events include the protocols signed in 2009 with the São Paulo Trade Social Service (Brazil), which foresees exchanges productions by Portuguese and Brazilian artists and, in 2010, with the School of Communication and Arts of the Eduardo Mondlane University (Maputo). The TNSJ is the only Portuguese member of the Union of Theatres of Europe (UTe) whose objective is to develop a common cultural activity which transcends the borders of each country, enabling the regular circulation of projects and artists, surpassing linguistic barriers while respecting the cultural heritage and identity of each of its members.

In the field of cinema and audiovisual, international cooperation is primarily achieved through support granted by different entities to promotion and participation in festivals and markets, together with support for distribution in Portugal of non-national works from less well-known national cinemas. Portugal, via ICA, also participates in various international programmes and initiatives including the Media programme, Eurimages, European Film Promotion, CACI – Ibero-American Conference of Film Authorities (Ibermedia and OIA)²⁹. In a somewhat differentiated field of activity, RTP guarantees broadcasting to Portuguese-speaking African countries. These broadcasts are also transmitted to African communities resident in Portugal. RTP also maintains regular broadcasts of Portuguese language programming to Portuguese communities living abroad. It also organises the “Talent Prizes” competition, which aims to disseminate and support new cultural, artistic and social talent amongst Portuguese communities and Portuguese-descendants scattered around the world., Via protocols and partnerships signed

²⁶ <http://dgarq.gov.pt>

²⁷ www.dgartes.pt/inov-art

²⁸ <http://www.dgartes.pt/>

²⁹ <http://www.ica-ip.pt/>



with the CPLP countries, RTP has regularly used radio and TV programmes in order to disseminate works by authors from Official Portuguese-speaking African countries. RTP has also broadcast events such as the Lusophony Games and the International Documentaries Competition, DOCTV. Within its radio and TV programming, specifically, that of RTP Africa and RDP Africa, the broadcaster regularly provides space for content produced by creative sectors (e.g. Radio and TV) from the cultural industries within Official Portuguese-speaking African countries and cooperates with the international organisations/associations of which it is a member, specifically the *UER/EBU- European Broadcasting Union*, *PBI- Public Broadcasters International*, *OTI- Organization of Ibero-american TV Stations*, *URTI – International Radio and Television Union*, amongst others.

In terms of books, this sector falls under the aegis of the Directorate-General for Books and Libraries which is responsible for ensuring the dissemination of Portuguese authors abroad, covering the travel expenses of Portuguese authors and authors from Official Portuguese-speaking African countries who are invited to International literary encounters, such as literary festivals, colloquia, seminars, public readings. The DGLB also provides support for foreign publishers who intend to invite authors for special launch sessions of their translated works. The presence of writers in the launch of their respective foreign translations and publications is considered to be of vital importance and an essential complement to dissemination of the author's work and the translation support programme. In particular, within the framework of the CPLP countries, the DGLB participates in the “Portuguese-speaking Bibliographical” project, an integrated book and reading programme for official Portuguese-speaking countries, in partnership with other national and African organisations, in order to capitalise upon competencies that exist within the framework of sectorial cooperation. Various initiatives have been developed, such as support for Libraries or organisation of Book Fairs in various countries.³⁰

In the Ministry of Foreign Affairs, in 2008 and 2009, the Camões Institute developed a specific programme intended to support the international circulation of artists and works and, in 2010 and 2011, via the IC's external networks, different initiatives were funded in various fields (performing arts, music, visual arts, cinema, audiovisual and multimedia, architecture, design, literature and transdisciplinary projects), thereby enabling artists to attend international events. The Camões Institute also developed support for publications, production of exhibitions for international venues, promotion of notional film productions, international circulation of films and the participation of film directors. The IC also supports participation of cultural professionals in leading projects such as the São Tomé Art Biennale or the Dockanema documentary film festival (Mozambique).

In interventions of Portuguese Cooperation within Official Portuguese-speaking African countries and in East Timor, coordinated by the Portuguese Institute for Development Support (Ministry of Foreign Affairs), key projects include the recovery of heritage assets, film, library and map archives, support for art biennales and theatre festivals, book fairs, promotion of the Portuguese language via teaching, amongst other initiatives. Occasional interventions are also organised in other African and Asian countries, aimed at promoting the recovery of Portuguese historical heritage.

The “Young Artists” Competition (IPJ) organises showcases in international events: the International Biennales of Young Artists of Europe and the Mediterranean (BJCEM) and the

³⁰ www.dglb.pt/



Showcases of Young Artists from the Community of Portuguese-Speaking Countries. The latter biennial event is held in rotating locations and serves as a meeting space between young people from the CPLP countries based on their different cultural perspectives and various forms of expression. The “Young Artists” scholarships are aimed at young people of Portuguese nationality and candidates’ projects may be developed in Portugal or abroad.³¹

At the regional and local level, the Community of Portuguese-speaking countries also constitutes a priority area in terms of co-operation, although the respective relevance has slightly diminished. The process of twinning cities is a reality that exists throughout the world and constitutes a significant commitment to building ties between culture and tourism, either in terms of the development of “cultural tourism”, the creation of cultural itineraries (e.g. associating heritage and gastronomy), or the organisation of thematic or multidisciplinary Festivals. The European Union has an increasingly important presence within Portugal’s international cooperation, in particular in terms of cross-border cooperation and participation in international networks.

The Regional Directorates for Cultural Affairs develop important cross-border cooperation projects, including, in the North, the cooperation project with Galicia “The Galego-Portuguese cultural industry”, in the Algarve, the “DESCUBRITER, European Discoveries Route”, that aims to enhance heritage associated to the Discoveries era, or the cultural tourism projects, “Al-Mutamid” and “Umayyad”. In the Centre region, there is an important cross-border cooperation programme with the regional executive government of Castile and Leon, that aims to strengthen a particularly vulnerable cultural community within the context of development of a Europe of the regions, designated “Fronima / Imaginary frontiers”. The latter project incorporated events held in Zamora, Valladolid and Bejar that used 28 Theatres/Cultural Centres, 3 museum spaces and unconventional spaces for a local population of 60.000 persons.

Aveiro Municipal Council participates in the CREART Cultural Cooperation Project, Network of Cities for Artistic Creation³², as the only Portuguese city participating in this programme, which highlights art and creativity. This project consists of a network of 14 European cities and urban spaces that represent the diversity and richness of European culture. CREART aims to facilitate cultural development at the European level, via networking, sharing of experiences, incorporation of new methods of artistic work and promotion of the trans-national mobility of artists, producers of works, that will bring together artists and their respective countries. Various activities will be held in Aveiro over the next 5 years, such as auditions of local artists in relation to the official and technological practise developed in education and artistic training centres, itinerant European exhibitions, conferences, amongst other activities. Aveiro is also a member of the *Art Nouveau Network*, whose objective is to catalyse Portuguese and international art nouveau, co-operating with the different countries and fostering best practices. Almada participates in the Ibero-American network of Cities for Culture, the International Association of Educating Cities and the Union of Portuguese speaking capital cities, contributing to the development of inter-municipal relations and fostering understanding and bilateral cooperation within the Portuguese speaking world, through the effective exchange of experiences and knowledge in the cultural, scientific and technological fields. Tavira also takes part in artistic and heritage-based cooperation networks, such as the AVEC (*Alliance de Villes Européennes de Culture*)³³ and develops strategic partnerships with institutions that foster international cooperation for presentation of projects in Tavira.

³¹<http://youth.gov.pt/Culture/ProgramaJovensArtists/SobrePrograma/Paginas/ProgramaJovensArtists.aspx>

³²<http://www.creart-eu.org/>

³³[www.avecnet.net/Em cacheSemelhante](http://www.avecnet.net/Em_cacheSemelhante)



Amadora municipal council has an Intermunicipal cooperation agreement with Tarrafal (in Cape Verde), which involves various municipalities, for production of animation cinema and sending material to libraries cinema. Évora takes part in the *Oralities* Project, which involves cities from Malta, Portugal, Spain, Italy and Bulgaria, whose activities already developed and to be developed during the four years of the project, aim to foster trans-national circulation of cultural operators, cultural agents and musical groups and cooperation and exchange of experiences. Lagos participates in the cross-border cooperation project, DESCUBRITER, and is the seat of a UNESCO Centre and has commenced implementation of the Slavery Museum in the Slave Market building, within the framework of UNESCO's international project, the "Slave Route".

Festivals are organised throughout Portugal in which one of the key objectives is promotion of cultural diversity. One example is the "World Music Festival" in Sines which highlights the diversity of different forms of world music, in memory of the revolution in cultural contacts spawned by the travels of the navigator, Vasco of the Gama (who was born in Sines) under the motto, "give to discover". Loulé also organises a world music festival, the MED Festival, that aims to introduce members of the general public to groups that highlight other forms of cultural expression in the area of music, handicrafts and of gastronomy. Almada hosts the Almada International Theatre Festival and the International Showcase of Arts for Young Audiences. These events reflect a strong component of dissemination and exchange of male and female artists from various countries, creating opportunities for mobility and exchanges of experience within and outside the national territory. ZEZEREARTS³⁴ is developed in Ferreira do Zêzere during the month of August, involving the presence of around 25 Opera singers and piano players from various European countries. The Porto Santo Biennale (international contemporary art exhibition) exhibits more than 300 works and involves the presence of around 50 artists from various countries of the world.

In Madeira, the Regional Government supports local regional cultural groups to attend events and festivals held outside the island, enables international musical groups to participate in the annual festivals held in Madeira and disseminates and facilitates access for members of the general public to cultural events (above all musical events and sometimes theatre) taking place in the island, such as erudite or ethnic music festivals, involving groups of artists from other specific cultures.

Outside the public sector, the Calouste Gulbenkian Foundation plays a decisive role in the national context, and develops various programmes with significant internationalization dimensions and with a strong national and international impact. The Gulbenkian Development Support Programme (cooperation with Official Portuguese-speaking African countries and East Timor), in its Art component, supported 13 multicultural projects in 2010, in order to contribute to the dissemination and promotion of artistic culture from official Portuguese speaking countries, in particular those involving training activities and actions developed in partnership with other leading national and international entities. In the framework of the Gulbenkian Artistic Creation Creativity Programme, 16 intensive advanced artistic training courses were organised, covering the areas of cinema, opera, theatre, choreography, fine arts, photography, 3D animation, performing arts and video-art, involving 178 students, foreign and national professors. The Programme has developed a support line for artists from CPLP countries in order to enable them to participate.

³⁴ www.zezerearts.com/



Cooperation at the European level has a major impact, e.g. a major internationalization project, in the framework of the Culture Programme, involving participation by the Centro Cultural de Belém Foundation: “Prospero – Six cities, one project, the theatre in common”, an ambitious 5-year theatre project (2008/2012) involving six institutions that have joined forces to foster development of European artistic creation: Théâtre National de Bretagne (Rennes/França), Théâtre de la Place (Liège/Bélgica), Emilia Romana Theatre Fondazione (Modena/Itália), Schaubühne am Lehniner Platz (Berlim/Alemanha) and the CCB. Another important example is the Serralves Foundation, which since 2010, is a partner in the young persons exchange programme led by the TATE, entitled, “Turbinegeneration”³⁵. Also in the CCB, in addition to programming of shows by foreign companies, the CCB/Fábrica das Arts is one of the founders of the «Big Bang – European Children’s Music and Adventure Festival », which is a European music festival that combines speciality and artistic contributions from the partner countries. Also in terms of support for the mobility of artists, the Gulbenkian Performing Arts Programme, established in 2011, aims to promote the Portuguese artistic panorama in the areas of Cinema, Dance and Theatre by granting one-off support to projects from professional entities or structures, in the fields of artistic and technical professional enhancement, creativity and internationalization.

There are two final examples that are worthwhile highlighting:

- a) Due to its thematic and geographic specificity, the pioneering project developed by the Oriente Foundation in the study, preservation and restoration of built Cultural Heritage and movable cultural assets of Portuguese origin in Goa (India), in the Special Administrative Region of Macau (China) and in East Timor, locations where the Oriente Foundation operates three delegations, which over the course of each year develop different cultural, educational and social programmes and activities for the respective communities; in these territories and for Communities of Macau nationals living in Canada, Brazil and the United States. The Oriente Foundation provides very significant support for medium level and university institutions, in order to preserve the Portuguese language and, in certain cases to preserve the values of Portuguese culture.
- b) The Puppets of Santo Aleixo, traditional puppets owned by CENDREV³⁶, is a project with a high level of international visibility and constant participation in international festivals. The project also hosts the Évora International Puppets Festival, BIME, which has been held in the world heritage city of Évora, since 1987.

2.3. Integration of Culture in sustainable development policies

Few entities explicitly state that they will integrate Culture in sustainable development policies; however several entities – an increasing number – actually do so, albeit in an indirect and non-official manner. The constant issues raised include concerns with the environment, job creation, articulation between areas and resource enhancement, and integrated development of the territory. In various sectors, programmes are developed by public entities, municipalities, foundations or civil society associations, in which the cultural and artistic component is considered to be fundamental, in order to foster sustainable development of the region. Artistic and cultural training is increasingly considered to constitute an investment that may lead to increased quality of work presented by cultural agents, and increase strengths and exchanges of experiences with other agents within the respective specific training area, thus endowing

³⁵ <http://turbinegeneration.tate.org.uk/>

³⁶ www.cendrev.com



participants with technical and artistic capacities that will enable them to develop projects with higher levels of quality and performance.

Within the heritage sector, publicly-owned monuments have developed initiatives in the framework of support for cultural creation, in order to increase the attractiveness of heritage buildings, promote sustainable development through job creation, strengthen cultural tourism networks, secure local populations, and provide indirect support for complementary productive activities. For example, the Regional Directorate for Cultural Affairs of the North develops projects which aim to integrate culture in sustainable development policies, such as environmental education, publicise the cultural and landscape diversity of the North region via dissemination of the life and work of writers. The High Commission for Immigration and Intercultural Dialogue considers, from the perspective of respect and valorization of the diversity of cultures and cultural expression, that these factors constitute an essential condition for the social cohesion and sustainability of a democratic and plural society, and all the initiatives developed by this organisation is guided by this objective.

Various approaches are adopted by municipalities. In Oporto Municipal Council, culture, education and social action are concentrated within a single department (Department of Knowledge and Social Cohesion) thus demonstrating the strategic vision of culture as an area of transversal activity, articulated with education and social action, in order to foster sustainable development. In Almada, which shares affirmation of Culture as the “4th pillar” of sustainable development and recognises its importance in the construction of a stronger and more participative local authority, as an indispensable condition for governability and consolidation of democratic systems³⁷, cultural development is seen as a pre-requisite and objective for integrated development of the territory, preservation of the collective memory, strengthening of local identity and promoting cultural diversity. There is a strong connection between the Culture area and the Urban and Territorial Planning Area, aiming to foster the best possible conditions for exercise of public life and participation of citizens in taking decisions aimed at strengthening the local development strategy. Culture is viewed as a core structuring element for integral development of the individual and an essential condition for participation and active exercise of citizenship, as well as a means of attaining freedom and social and economic progress. The municipality believes that cultural diversity should be valued from a perspective of dialogue and the encounter between different cultures, different cultural languages and ways of thinking, thus creating conditions for tolerance, diversity of social and cultural behaviour that enable permanent enrichment of societies and discoveries of new forms of community living. This rationale has led to investments in the creation of municipal networks of school libraries and public libraries, museums, cultural and sporting facilities, company incubators, spaces that intend to provide support for innovative business initiatives (e.g. the Quarteirão das Artes / Arts Block project) which, due to their characteristics, require less conventional work spaces, specifically in the areas of culture, fine and visual arts, workshops and handicrafts, video and audiovisual productions, design, amongst others.

The municipality of Coruche, has developed its Strategic Plan, including the component of culture as a key development area, with all its specificities. The municipality has developed a cultural marketing programme that is specifically aimed at promoting sustainable development with a direct link to tourism³⁸. The inclusion of local culture in the Regional Agenda 21 aims to set it within the framework of sustainable development, and also contribute information for

³⁷ <http://www.m-almada.pt/>

³⁸ <http://www.corucheinspiraturismo.pt>



implementation of projects to revise the Municipal Master Plan and other territorial documents and instruments.

Several entities use their educational services in order to foster programmes aimed at various segments of the general public, orientated towards promoting a scientific education which, in addition to supporting training of knowledgeable and participative citizens, also aims to help change behaviour patterns that affect decisions taken on an everyday basis, in particular in order to foster more responsible consumption and more active citizenship. These programmes establish connections, via various formats (debates, courses, workshops, guided tours), between the scientific community, various civil society associations and the general public, providing knowledge and fostering the discovery of knowledge, sharing and debate.

The «Reinsertion via Art» Programme, organised by the Calouste Gulbenkian Foundation in collaboration with the Directorate-General for Social Reinsertion, in Educational Centres within the Greater Lisbon area, aims to unearth new strategies in order to help to educate young people for citizenship, through exploration of creativity and re/cognition of their capacities from an artistic dimension, viewing education from a broader perspective, fostering contact with various forms of artistic expression, raising young people's awareness for other aesthetic fields, favouring the discovery of new skills and competencies and contributing to young people's social insertion and combating their stigmatization, through dissemination of their artistic capacities.

3. AWARENESS-RAISING AND PARTICIPATION OF CIVIL SOCIETY

The involvement and participation of civil society in the decision-making process and political and cultural life of the country and/or of the region has several differences – in function of whether this process concerns central government or regional and local authorities. On the other hand, the perspective that civil society manifests in relation to its participation is substantially different from the idea embraced by the public administration. If, notwithstanding this diversity of different approaches, the public administration considers that awareness-raising and participation of civil society is essential, and develops mechanisms in order to achieve this goal, as a general rule its involvement must be evaluated as being insufficient and limited. This perception is extended to application of the 2005 Convention, although the specific initiatives of public bodies in this context have not been as extensive and diversified as would be desirable.

Civil society has demonstrated a major commitment to participation in promotion of the Convention, through involvement in working groups in order to promote studies and draw up cultural policies and strategies, organise debates, seminars and conferences on cultural topics that underlie basic conceptions for perception of the various national and/or local situations. One key example is the official constitution of the Portuguese Alliance for Cultural Diversity at the end of 2011, although it already existed informally since 2005.

The fact of «being in a network» or participating therein, now constitutes another way of promoting cultural diversity, and therefore public and private entities are registered in a wide array of different networks. Examples include the “European Foundation Centre”³⁹, the «Network of European Foundations»⁴⁰, the «Global Philanthropy Leadership Initiative», the

³⁹ www.efc.be

⁴⁰ www.nef-europe.org



«International Institute of Mediterranean Theatre» – IITT⁴¹, the «European Interest Group on Creativity and Innovation»⁴², and the «European Creative Business Network»⁴³

Public entities have adopted prominent consultation mechanisms, through regular organisation of discussions, debates, round tables etc., in order to create opportunities for reflection between artists and civil society, concerning cultural practices where there is constant involvement of civil society. Specialists and entities directly related to various cultural topics are invited (stage directors, actors, historians, museologists, anthropologists, archaeologists, amongst others) in order to participate in initiatives that are not only organised by the central administration but also by other institutions, aiming to foster the involvement of the population, through active participation in events in the various artistic and cultural areas and in preservation and dissemination of the region's material and intangible heritage. A key example is the initiative of the Regional Directorate for Cultural Affairs of the Algarve, which launched a process a public discussion in 2010 through organisation of six thematic discussion groups and involving contributions via an electronic platform, in relation to the Strategic Plan of Culture for the Algarve. In 2011, in addition to collaborating in awareness-raising initiatives related to European cultural programmes, the Directorate organised two public sessions: presentation of the Green Paper and the potential of the Cultural and Creative Industries in fostering development; and discussion of action priorities in order to hear the opinions of *stakeholders* and thereby establish a contribution for European cultural policy.

Several museums have created Friends Associations, Volunteer Programmes and have developed cooperation networks with other institutions. Other organisations have established consultative committees for the different questions raised within their respective areas, in addition to ministries related to these areas, representatives of association movements, local development agents amongst others. In the specific case of the High Commission for Immigration and Intercultural Dialogue (ACIDI), various civil society organizations are partners in implementation of its mission and, to this extent, participate in preparation of its policies, in particular, associations of immigrants and/or gypsy communities, the Consultative Committee for Immigration Affairs, the Commission for Equality and against Racial Discrimination, the network of researchers of the Immigration Observatory.

Municipalities, due to reasons associated to their operations, normally dispense with the need for consultation bodies with civil society. In the case of Oporto Municipal Council, a “Municipal Council of the Communities of Oporto” has been established. This is a consultative committee constituted by the organizations that represent foreign communities living in Oporto. SIM Culture – Service for Interpretation and Mediation of Culture has also been set up, which includes members of the Education and Social Action department, in order to consult persons involved in education and social institutions in relation to their needs/ interests/ preferences. This group informs the municipality's cultural promoters in relation to the needs and interests of various segments of the general public. The Municipal Plan for Culture is currently underway, which includes representatives from civil society as consultants.

In Oeiras, consultations have been achieved through numerous meetings that have been extended to civil society, including extensive participation of the local population, above all in relation to the Local Agenda 21, reformulation of the Municipal Master Plan, and drawing up the

⁴¹ <http://www.institutodelmediterraneo.es/>

⁴² www.creativity-innovation.eu/

⁴³ www.ecbnetwork.eu



Educational Charter, the Sports Charter, the Culture Charter and the Social Action Charter. In Vila Nova de Famalicão a Municipal Council for Culture has been created, that brings together a wide number of cultural partners from the municipality, together with several guest personalities. In the municipality of Ourém there is permanent consultation of citizens through organisation of questionnaires and direct consultations, thereby aiming to adjust responses to the identified needs. In parallel, the Municipality involves citizens in cultural policies by creating conditions for their direct production, or via volunteering projects. Examples include Cultural Heritage study and conservation works, initiatives to promote reading, visual arts and performing arts.

Almada Municipal Council aims to encourage involvement of local organizations in all processes associated to the construction and development of municipal projects and activities. One example is the model of the Participative Options that the Municipality adopted in its management policy, retrieving contributions from citizens in order to draw up the Options for the 2013 Plan where, in addition to participation in public forums, citizens could send their suggestions via the Internet. Organisation of this series of “Participative Options” is integrated within the “Charter of Principles of Participation of Citizens of the Municipality of Almada”, which highlights the municipality’s commitment to involving the local population in the processes and initiatives of local life. The council annually organises a series of initiatives to support schools, associations and local collective bodies, assigning significant financial and logistical resources for implementation of projects and actions aimed at fostering development of cultural expression with a high level of diversity, ranging from literature to the fine arts, and from sports to the performing arts.

4. MAIN ACHIEVEMENTS AND CHALLENGES TO THE IMPLEMENTATION OF THE CONVENTION

It is difficult to evaluate the results of implementation of the Convention, given that it is a fairly recent instrument and because many of the initiatives that have been developed – which due to their characteristics and objectives may be considered within the framework of the Convention – do not appear to be specific measures or policies arising from implementation of the Convention. As a result, we will evaluate the effects of the initiatives that, in accordance with the overview carried out, may have contributed to results within the framework of the Convention.

Notwithstanding certain differences of evaluation between public organisations and civil society, there are several issues that are in common and are consensual. Firstly, there has been a significant increase in audiences, together with greater familiarisation and awareness-raising amongst the general public of the diversity of cultural expression, thus guaranteeing greater tolerance and understanding of different languages and styles and contributing to their cultural enrichment and development of a more sophisticated critical spirit – above all for younger audiences, in particular through greater articulation of activities with educational programmes. Secondly there has been greater decentralisation and stimulation of the cultural offer, thus correcting several regional asymmetries, fostering artistic activity as an instrument to promote economic development and qualification, inclusion and social cohesion. We consider that this has made a clear contribution to new generations of artists and creators, who will be more interventive and participative in the cultural policy of the regions and the country. In parallel there have been greater valorisation and awareness of the importance of conservation of material and intangible heritage, and also the potential economic return, via tourism, which contributes to the sustainability of the economic value chain.



Art is increasingly associated to other areas, such as education, science and technology, the environment and territorial planning, tourism and social solidarity, thus strengthening the interaction between civil society and State bodies, both at the central and local government level, which has made it possible to draw up joint analyses of cultural issues and implement various cultural and educational programmes and projects. There has been a clear increase in the number of cultural and artistic initiatives, leading to greater regularity in the occupation of cultural facilities, with major diversity of events - such as concerts, music, theatre and dance festivals and fine art exhibitions. In this manner, it has been possible to build multicultural societies with a capacity to promote and value their cultural specificity, societies which are more open to the diversity of cultural expression, and acceptance and valorisation thereof, by institutions and public opinion.

However there are various significant difficulties and challenges, commencing with major financial constraints that at all levels condition the creation, production and dissemination of culture and art. These are always the first areas to feel the impact of the financial crisis and the reduction of available resources. But further difficulties may also be identified. For example, the Portuguese population's fragile cultural habits which lead to a low level of participation and consumption of cultural products (even though this situation has progressively altered over recent years), excessive state involvement in cultural events, which often derives from a weak system of cultural sponsorship and a low level of sensibility within the private sector in relation to support for culture and the arts. On the other hand, Portugal's somewhat peripheral geographical location hinders access to many initiatives. It is difficult for Portugal to import or export certain initiatives – a situation that is further compounded by the lack of institutional partners.

Many people consider that the framework of action of this Convention is unclear. For others, its objectives are excessively confused with those of intangible heritage. Many public bodies have difficulty in understanding the Convention and evaluating its impact. Finally, while at the outset the adherence of civil society may seem to be obvious, in practice we find that such adherence has not been manifested as was to be expected. Undoubtedly this is a result of the factors identified above, but also due to the fragility of civil society itself and its organisational structures and the difficulty in understanding the advantages of this Convention and the potential “benefits” that it may generate. However there has been an Alliance for Cultural Diversity since 2005, officially constituted in 2011, which ultimately demonstrates that there are more sensitive and informed sectors within civil society.

Perhaps for this reason, the key challenge is to achieve greater involvement of civil society, and succeed in demonstrating the value of this Convention, and its benefits for a country such as Portugal. This can only be achieved through major reinforcement of the dissemination and promotion of the Convention, presentation of good examples, successful case studies, good practices and demonstrate how civil society may benefit from this instrument. An identical process of greater awareness-raising (even if somewhat adapted) must be developed in relation to public bodies, in particular for those whom the Convention remains a bit of a mystery. It is essential to establish a commitment from central government bodies in relation to the Convention, that should be “interiorised” and placed high on the agenda, recalled within international negotiations and national questions and transversal to all areas of government activity. Strong and close collaboration between the various entities is also indispensable, including the public and private sector, central, regional and local government, public administration and civil society. Involvement of other sectors of the national population is also



required, in particular the media (which needs to be clarified in relation to the issues involved), the scientific community, schools and universities.

The country's financial difficulties will undoubtedly constitute a major obstacle when rising to this challenge and it won't be easy to find effective solutions. But the underlying question is actually quite simple: is money spent on culture an expense or an investment? Will protection and promotion of the diversity of cultural expression constitute a cost or a benefit? The future of the Convention in many countries will depend upon the answer to these questions and Portugal will be no exception.



5. DATE AND SIGNATURE INFORMATION

Name of the designated official signing the report

Title: Dr.

First name: Henrique

Family name: Parente

Position

Director General

Organisation

GEPAC- Cultural Strategy, Planning and Assessment Bureau, Secretary of State for Culture

Date

Signature

2012/04/27



6. ANNEX – COMPLEMENTARY DATA AND INFORMATION (SOURCES AND STATISTICS)