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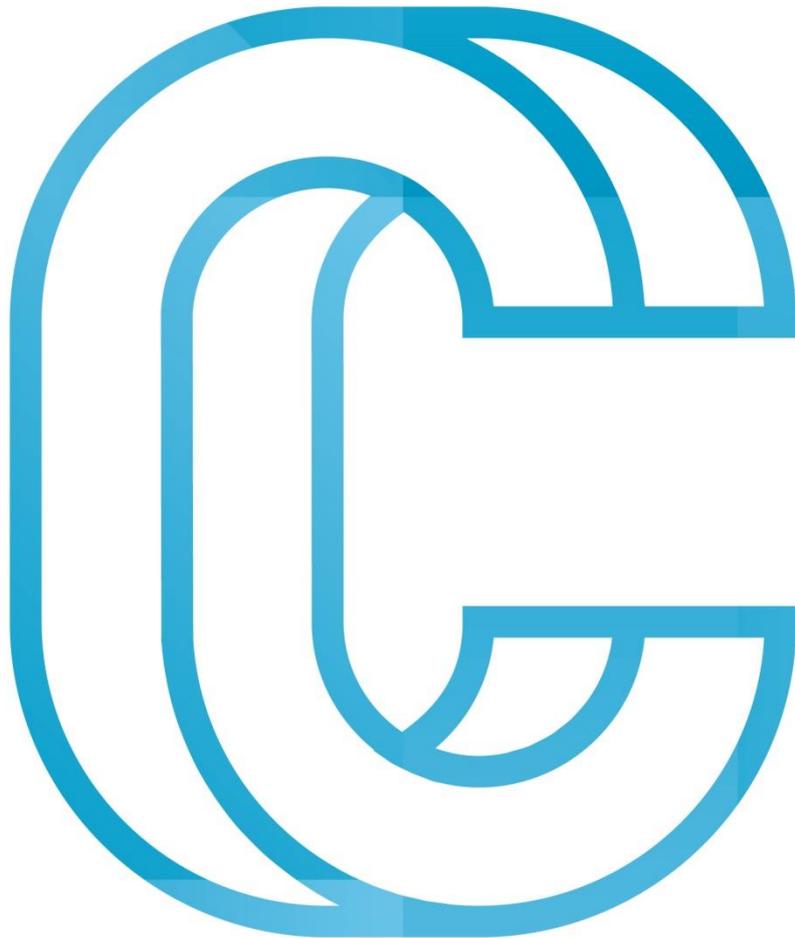
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Executive Summary

ICS-UL

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Executive Summary

This is a diagnostic study of the regulatory, strategic, infrastructural and institutional conditions prevailing in the domain of Culture in Portugal. It sets out how those conditions determine, affect or contribute to the success of investment in the sector. Its aim is to provide support for the formulation of cultural policies within the framework of the new 2014-2020 European funding programme.

In addition to this broad underlying assumption, the study has the following objectives:

- i) Surveys of public and private resources in Portugal;
- ii) A systematic comparative overview of cultural practices and organizations in Portugal and other EU member states, examining the conditions under which culture is produced and disseminated, including public and private expenditure and legislation;
- iii) Identifying constraints in the Portuguese cultural arena, pointing out best practices and strategies for intervention.

In line with the aims of this study, the methodological approach focuses on consulting and examining legislation, reports and other documentary sources; using statistical data and building summary indicators; carrying out interviews; systematizing, handling and analysing data; examining relevant comparative information at the European level, drawing on transnational studies; drawing up a SWOT analysis, identifying and analyzing strengths, weaknesses, opportunities and threats in a coordinated manner, on the basis of which the main recommendations will be drawn up.

Our diagnosis involves three analytical levels, all of them adopting a national approach and whenever possible also making comparisons with other EU member states.

The backdrop to the first analytical level is State intervention in the culture sector, focusing on a set of rules and legislative decisions which have given form to the actions and decisions of successive governments appointed in line with the provisions of the constitution.

The second level of analysis, relating to public and private resources, is made up of three specific stages.

The first of these involves a diagnosis of private and public resources from the point of view of how expenditure in Portugal has evolved. The analysis examines expenditure by central government (government departments responsible for culture), by local government (councils) and private spending (families, businesses, third sector organizations).

The second stage provides a description of the network of facilities whose purpose is to enable the production and dissemination of culture, based on statistical information available for facilities in Portugal which are used for cultural purposes.

The third specific stage of the analysis relating to public and private resources covers the organizations involved in producing and disseminating culture in Portugal and offers a systematic overview and analysis of data which are helpful in describing them.

Finally the third level of analysis offers a reading of available information on the extent of participation in cultural life in Portugal, covering how often cultural facilities are used, the use of digital and other home equipment, and a survey of programmes aimed at promoting cultural participation.

In addition to these three levels of analysis, this study includes a section on a Co-ordinated Information System, which offers a diagnosis and a suggestion for the design of a regularly updatable information mechanism to link different bodies holding information on the cultural sector.

DIAGNOSTIC

1. The institutional context and mechanisms for regulating and legislating for the cultural sector – existing organization and legislation

Government intervention in the cultural sector has sought to live up to the responsibilities enshrined in the Constitution of the Portuguese Republic, such as the following: to ensure universal access to the enjoyment of cultural activity and production; to ensure freedom for creators; to defend national culture abroad.

The diagnostic element of this level of analysis has enabled us to identify the most consistent objectives of the State as far as intervention in culture is concerned: preservation of the national heritage; financial support for creators, producers and disseminators of culture; democratization of access to culture; cultural decentralization; and the internationalization of Portuguese culture.

Democratization and cultural decentralization sometimes emerge alongside incentives to build more cultural facilities in Portugal and to organize such infrastructure into networks.

In their programmes governments have also frequently shown an interest in helping creators to improve their qualifications and to help define their professional status by safeguarding specific aspects of work in different artistic domains.

More recently, governments have announced plans to adopt a policy of promoting the creative industries.

Legislative output in the culture sector reflects the diversity of the legislators' objectives and the multiplicity of areas and functions in which legislative action has been contemplated. These include conservation and preservation, creative work and dissemination, and co-ordination with policies covering wider territorial areas, like the European Union (EU). The diverse nature of the available legislative output shows the variety of roles the State can play in governing culture, although it is its actions as regulator that stand out.

In a longitudinal analysis of the regulatory role of the State, legislative output is at the same time the evidence, the illustration and the source for understanding how that role is performed. This is revealed by the more extensive analysis of a set of topics related to cultural policy.

In the specific case of setting up and consolidating networks of cultural facilities, there is a general consensus on this type of intervention among governments of different ideological persuasions. In addition to the well-known aims of harmonizing the improved operation of cultural spaces in line with international guidelines, there is a significant drive to partnership and the sharing of technical and financial responsibilities between the State and local councils. The consensus on networks of facilities can probably be accounted for by the shared conviction that it is important to add value to cultural creativity and enjoyment, on the one hand, and on the other by the openness to sharing the burden of funding between central and local government.

Jobs in the cultural sector are one of the most persistent themes in the programmes of successive constitutional governments. The topic covers the following aspects: training and skills formation for creators and other sector professionals; definition of professional status, in order to safeguard the specific characteristics of cultural creators and interpreters, and drawing up suitable labour legislation and social protection. The way legislative output related to this aspect of government policy has evolved reveals that the declared aims of successive governments have been deferred or partially fulfilled.

The intervention of the State in regulating support for the making and production of films reflects the growing tendency to adopt measures which encourage the merging of cinema and the audio-visual. The search to incorporate and diversify private actors' contribution is a process which has intensified in recent times but has proven difficult. The difficulties revolve

around disagreements and non-performance by investment partners (TV channels and telecoms companies, including channels offering general programming and subscription TV operators).

European Comparison

A comparative panoramic survey, looking at eight European countries with different political, economic and cultural trajectories (Portugal, France, United Kingdom, Italy, Holland, Finland, Poland, Hungary) reveals traces of greater transversal similarities and some differentiating characteristics.

Among the similarities we should highlight the fact that departmental responsibility for culture is often a joint responsibility with other areas (communications, education, tourism, sport); that projects involving inter-ministerial co-operation have been undertaken, for example in foreign affairs; that institutional models which seek to make departments and institutions more flexible have been adopted and that cultural institutions are self-financing.

In what could be called the “British case” there is a tendency towards privatization and opening up to the market; there are no specific measures for artists as far as social security and terms of working contracts are concerned; there is greater restraint in the granting of tax incentives; it is usual practice to pay the authors of literary, visual and musical works on the basis of the number of requests for the work in libraries; and lottery funds have been allocated to support for filmmakers and producers.

The “French case” reveals a more persistent pattern of State intervention: national theatres are maintained as public institutes and there is a specific social security scheme for workers in the art sector who work intermittently.

Like other countries, Portugal is trying out a combination of the practices and tendencies observed under those two types of state intervention in culture.

Strengths

- Broad nature of legislative aims and multiplicity of areas and functions for action: conservation and preservation; creation and production; dissemination; marketing and selling; training, professional development and social protection; attendance of cultural institutions; auditing, monitoring and control; organizational structure of sectoral bodies; linkages with local councils and supranational organizations;

- Continuity of some strategies for State intervention in the cultural sector, as illustrated by the process of setting up and consolidating networks of cultural facilities.

Weaknesses

- Lack of ordered and carefully systematized information on legislation in different cultural domains, which would enable a broader analysis to be undertaken, including one covering a longer period of time;
- The impossibility of relating aspects such as the objectives of each bill, which cultural domain it applies to, which government was in power at the time, the budgetary provision for culture, which department promoted the bill, how the bill fared, when it entered into force and whether it continues to apply today. If it were organized according to this and other aspects, information on legislative output could contribute significantly to a more in-depth comparison of chosen policy options for state intervention in culture.

Opportunities

- Increasing links between central and local government in developing cultural initiatives;
- Alignment of Portuguese legislation with guidelines from supranational organizations and with EU policies, even though there may be difficulties in applying global standards to specific scenarios.

Threats

- Discontinuities between public policy guidelines and culture budgets;
- Decrease in public funding;
- Difficulty in attracting private investment in artistic work and cultural production;
- Sporadic nature of the links between culture and other areas of governance.

2. Public and private resources – trends in cultural expenditure; description of the network of cultural and artistic bodies, with particular reference to facilities and bodies involved in production and dissemination

2.1. Trends in Expenditure on Culture

Over the last 20 years, expenditure on culture has been largely made up of investment by central and local government, driven by structural funds and mainly applied in the heritage field, performing arts centres and public libraries. This investment produced a much improved and modernized fabric of cultural facilities.

The trend in municipal expenditure on the performing arts has been positive during the period under study, particularly in more recent years.

Local expenditure has tended to grow over the long term, driven by the principle of decentralization. In terms of regional distribution, the most significant volumes of expenditure are found in the North and Centre regions. When looked at on a *per capita* basis, this represents greater equilibrium in the distribution of resources.

Private expenditure is reflected in financial support from for-profit businesses to culture institutions, events and projects, and through relevant third sector institutions, particularly foundations and co-operatives. A further level of private expenditure is found in family spending on recreation and culture.

The significant and across-the-board restrictions on central and local government spending after 2009 can be observed in a reduction in investment, in the limitation, suspension or deferral of public programmes in the culture sphere and in reductions in funding for various artistic domains.

On the other hand it is clear that information is lacking on private investment in culture (whether in terms of cultural sponsorship or otherwise), and this makes it impossible to determine how much has been invested and how that investment has evolved over time, an aspect which is particularly relevant in today's context.

European Comparison

There are countless difficulties arising from the lack of statistical data, but it is nonetheless clear that public spending on culture in Portugal is among the lowest. Portugal also stands

out by being one of the countries in which local government spending is greater than that of central government.

It should be mentioned that Portuguese household expenditure on culture is not only below the European average, but that difference is also tending to become greater.

Strengths

- Continuing State investment in cultural facilities;
- Growth in local expenditure on the performing arts;
- A significant business presence in the funding of institutions and events and in support for independent cultural projects;
- Importance of third sector institutions (foundations, co-operatives) for culture;
- Positive trend in *per capita* expenditure by inland local authorities, particularly in the North and Centre regions, helping to correct the imbalances between the littoral and inland Portugal

Weaknesses

- Across-the-board budgetary restraint in central and local government in more recent years;
- Significant limitations on departmental programmes for culture;
- Reduction in departmental support in various artistic domains;
- Lack of information on private corporate funding of culture, whether in the form of cultural sponsorship (as legally provided for) or otherwise.

Opportunities

- An improved network of proximity cultural facilities as a result of prior investment;
- Continuity of structural funding for culture, the possibility of defining new and sustainable strategies and for financing new projects.

Threats

- Significant and on-going reduction in national and local government public funding;
- Cutbacks in family consumption, which is below the European average and tending to go even lower.

2.2. Description of the network of cultural and artistic entities, with special reference to facilities

In the period from 2001 to 2011, there was an observable increase in the total number of cultural facilities, except for cinemas. This is the result of ongoing investment in infrastructure, in some cases with EU funding, alongside a diversification of supply, which has a lot to do with the dynamics of local government.

There was an increase of 42% in the number of cultural facilities, in relative terms.

These facilities are distributed in an extremely unequal manner, with greater concentration in the Lisbon and Tagus Valley region, as a result of the territorial impact of the two major metropolitan areas, Lisbon and Porto. In addition to this bipolarization, there is over-centralization in the Lisbon region.

Overlaying these is an observable imbalance between inland and coastal (littoral) Portugal, with a larger number of facilities being located in the latter. These phenomena can be accounted for not only by reason of greater population density, but also as a result of public cultural promotion policies implemented at both State and local level.

The geography of cultural facilities is a valuable indicator for assessing Portugal's territorial development model. NUTS II data do not enable us to see the internal complexity of these units, in particular those which point to the increasing complexity of territorial patterns associated with medium-sized cities.

There is some corroboration for the notion that there is tension between modernity-related factors (the clear increase in the number of facilities) and atavistic factors (the persistence of inter-regional rates of divergence).

It has been observed that some facilities (or venues) comprise different types of space, with particular emphasis on auditoria, multi-purpose halls, theatres and cinemas. This trend points to multifunctionality and the "contamination" of uses, genres and audiences.

These facts in turn are a forewarning of potential changes in the management of cultural facilities: what is at stake is more than just the large size of the architectural undertaking, it is ways of getting closer to local residents, of placing facilities in appropriate territorial contexts, and locating them in national and international networks of cultural programming and itinerant performance.

Rather than being obsessed with closed definitions of the potential uses of cultural spaces, these developments are an additional encouragement to multifunctionality. Rather than being fixed, their geometry is variable.

European Comparison

A comparative analysis of European metastatistical data shows that there is no common definition of the concept of a cultural facility.

At the European level statistics focus mainly on cultural activities, employment in the field of culture, and on investment and income, rather than on data relating to existing cultural facilities.

Strengths

- Importance of the third sector for culture; resilience of popular culture in its various forms, of cultural co-operatives, and the multiplicity of cultural facilities spread throughout the country and not measured by statistics. The diffuse, but strongly locally embedded nature of these phenomena is seen as a virtuous continuity.

Weaknesses

- Gaps in statistical data for the cultural field, both nationally and internationally;
- Different concepts and terminology, and little information on the actual number of active cultural facilities, which ends up producing weak linkages, parochial and self-absorbed tendencies and duplication of effort (a kind of erroneous “reading” of territorial competitiveness);
- The insistence on a very large facilities matrix is a drain on resources, and creates additional problems in renewal of repertoires, in technical maintenance and updating, and in attracting suitable human resources.

Opportunities

- An improved network of proximity cultural facilities, often associated with informal endogenous dynamics which are sometimes popular in origin and have great potential for networked operation; the highly significant growth in the number of facilities at the national level over the last decade; the emergence of a new generation of multi-purpose spaces with many different uses.

Threats

- Extreme concentration of cultural facilities in the metropolitan areas of Lisbon and Porto, as a result of a virtuous but also tortuous circle of accumulation of resources, which is usually dubbed “littoralization” and “bipolarization”. Capital attracts more capital, the critical density of infrastructure attracts the best human resources and provides the dynamic impetus for the cultural economy, and “innovative” media are projected onto the international stage, unlike “traditional” contexts which become ever more “localized”;
- It should also be mentioned that a number of cultural facilities have closed down for lack of funds and/or audiences, particularly in the performing arts and in cinema.

2.3. Description of the network of cultural and artistic bodies, with particular reference to creative organization, production and dissemination

In the period from 2000 to 2013, there was an observable diversity and dynamism of cultural organizations operating in Portugal, whether formal or informal, institutional or of a more alternative, underground nature.

The extreme polarization of these organizations in the municipalities of Lisbon and Porto and their metropolitan areas derives from the relationship between creative dynamics and the corresponding concentration of artists, artistic practices and the number of projects in those places.

Organizations of an informal and popular nature which perform all over the country, from the coast to the interior – of which more than 860 have been counted, and a further 287 receive public regional funding – may counteract this polarization by being strongly embedded in the local territory and by taking advantage of regional creative hubs.

These organizations operate as “small forces” for durable cultural development. They are philharmonic orchestras, folklore groups, theatre groups, traditional festivals, cinema and audio-visual events, fine arts, commemorative editions and anthologies, research activities, ethnographic recording and the oral tradition, memory archives and gastronomic events.

These organizations’ performance in their regional contexts gives local residents exposure to socialization through art which is co-operative and participative in nature, for example through “neighbourhood socialization”, in philharmonic groups and musical bands, in amateur dramatics and semi-professional players.

The bands and semi-professional drama groups being formed bind those organizations to local audiences, bringing together different generations to work together; they comprise a

social function which goes far beyond the commodified vision of society, being based rather on an inclusive vision of living together.

In the realm of theatre, special mention should be made of local professionals and groups who offer important experiences in the community in terms of occupying the people's leisure time and creating new forms of audience participation.

Those organizations which receive State funding are employers who take on a significant number of temporary and permanent employees and provide informal contractual work: semi-professional and voluntary workers share artistic experiences with professional artists.

It has been observed that organizations which have expanded internationally have re-oriented their activities with the aim of consolidating the professional careers of those in charge and of the teams they work with.

European Comparison

The lack of comparative data from European institutions means that recourse must be had to linking up European case studies and economic surveys and forecasts. For example, significant business is produced by organizations dedicated to architecture, design and photography. Architecture is the opportunity sector.

Italy, Spain and Germany stand out by reason of the large number of architects' firms, and architecture is also significant in Portugal.

There are no noticeable differences in development trends in European organizations across the various different member-states – a paradox of globalization, which at least appears to tend to make situations more homogenous.

Strengths

- Dedication and strong commitment of Portuguese creative and productive cultural organizations;
- Reflexive capability of organizations, which refocus and reinvent themselves, combining founders' aspirations and artistic and organizational models which adapt to funding support, experience and artistic development;
- Vocational involvement of those in charge, ability to produce, and entrepreneurship;
- Strong local embeddedness of cultural organizations which operate as "small forces" for durable cultural development, by cementing their loyal relationship with local audiences;

- International recognition and high level of activity of theatrical organizations, cross-disciplinary involvement and music, which operate as bridges for enduring co-operation between teams and countries. The activity of these organizations is promising, and its potential should be maximized.

Weaknesses

- Extreme polarization of cultural organizations and their professional teams in the metropolitan areas of Lisbon and Porto;
- “Relational symmetry” of artistic and professional and non-professional culture workers, volunteers. This is not in itself a weakness, but gives rise to strong arguments over the “professionalism” of organizations funded by the State, on account of its potential for compromising their “professionalization” and creating challenges to solid sustainability;
- Strong dependence of these organizations on public funding: theatre is the most vulnerable area here, requiring careful attention to the high costs of production and hiring of teams, which are increasingly temporary;
- Lack of recognition of the work of architectural organizations; the strength and visibility of these organizations and their professionals may be underutilized.

Opportunities

- Informal culture organizations are a counterweight to the polarization in the large metropolitan areas;
- Taking advantage of regional creative hubs and sharing opportunities, as a result of the proximity of cultural organizations cultural organizations;
- Flexibility and commitment among organizations which are able to internationalize and establish partnerships with recognized institutions. This is an opportunity to be explored with well-founded, coherent projects so as to counteract the strong dependence on public funding;
- Architecture is the opportunity sector, with the ability to generate a reputational impact beyond Portugal’s borders, this in turn improving firms’ business prospects and helping to promote the well-being of the Portuguese people;
- In France there is a discussion of the effects of the “relational symmetry” of professional and non-professional artists within cultural organizations, on account of the potential for social inclusion and promotion and revitalization of the regions. This may also represent an opportunity in Portugal.

Threats

- Casual work, in the form of the temporary workers associated with professional organizations, together with weakened cultural organizations, producing a reduction in the complexity of tasks and making work intermittent;
- Financial constraints, lack of funds required for creating permanent jobs in cultural organizations and to overcome the intermittent nature of contractual work commitments, as a result of the concentration on sources of public funding; cultural organizations' lack of independence is the major threat.

3. Participation in cultural life

Available statistical indicators for the last two decades point to a long period of major changes in the cultural practices of the Portuguese.

There has been a change in the way culture is accessed as a result of the development of mass communications technologies and access to digital content.

At the same time, however, there are still a number of social factors which provide structural indicators for the low levels of cultural participation by the Portuguese.

It should be emphasised that there has been a sustained increase in attendance and use of cultural facilities over 20 years, despite the recent falling off (which has been more severe for cinema, and less so for the performing arts and visits to museums).

From a diachronic point of view, there has been sustained growth in all the sub-domains, such as shows and exhibitions, demonstrating a clear change in the threshold between 1990 and 2000. This extends to the more recent years for which information is available.

Over the same period, culture and leisure activities have taken up an increasing proportion of family spending, together with the purchase of a wide variety of equipment for cultural consumption at home.

European comparison

The lack of a national survey specifically covering the cultural practices of the Portuguese makes it difficult to carry out a detailed comparative analysis. This is an instrument which exists in other countries and even provides diachronic series.

The indicator for cultural participation by the Portuguese is amongst the lowest in European Union. In addition to this overall situation, Portugal is also among those countries in which cultural activity is most marked by social inequality – a factor which is only attenuated among young and better educated groups.

Strengths

- Overall increase in attendance and use of cultural facilities.
- Establishment of “education departments” in cultural institutions, and strategies for “audience development”.

Weaknesses

- Persistence of structural factors like low educational attainment levels which are overdetermined by the lack of regular cultural practices of the Portuguese;
- The low level of cultural practice highlighted for Portugal in Eurobarometer surveys bears a close correlation to age and educational attainment; it is the European country in which that correlation is the highest, and points to the social inequality which exists in in cultural practices. This is clearly a structural problem, which is consequently a priority area for political intervention.

Opportunities

- Simultaneous growth in cultural activities within and outside the home. This combination also reflects the development of cultural participation;
- The comparative differences between cultural practices of the Portuguese and other European countries diminishes in the better qualified social groups (the young and those with higher levels of educational attainment);
- Rapid transition to the digital culture, attested to, for example, by the rapid spread of Internet access during the 2000s;
- It is important to note the resilience of forms of popular culture and cultural co-operatives alongside the rapid transition to new forms of culture, and that this may be regarded as an opportunity: it preserves and revitalizes traditional cultural forms which are strong factors in building identity, while at the same time it connects them to types of social participation of segments of the population which are usually less involved in erudite culture;

- A similar kind of opportunity is the potential linkage between cultural activity and civic participation, particularly through voluntary work.

Threats

- Unequal access as a function of variables such as age and educational attainment.
- Generally low level of cultural habits of the Portuguese when compared with the rest of Europe.
- Possible extension of the economic crisis and its impact on cultural practices. While it is true that attendance at cultural facilities is holding up at historically high levels so far in the current decade of 2010, the continuation of even a modestly declining trend may reverse the significant progress made in the previous decade;
- The risk of suspension of cultural promotion programmes and activities for increasing and attracting new publics.

4. Definition of a co-ordinated information system

An Information System (IS) is an indispensable support mechanism for public administration, but also a resource containing data which is available to all interested parties.

The diagnostic process for the creation of an IS in the context of government supervision of culture has been going on for over 13 years. Some valuable contributions have been made during that time, particularly in conceptual terms, but also in terms of organization and information technology.

It has not yet been possible to advance towards implementation, notably in the realm of IT. Approval for an administrative modernization project in government departments responsible for culture may be an opportunity to bring this to fruition.

Administrative information held in government culture departments which can be used for nationally relevant statistical purposes, together with culture statistics from INE (the National Statistics Institute), are essential content for an IS, but the former need to be harmonized and systematised in order to be effectively linked with the latter.

European comparison

Government culture departments in several European countries have information systems.

Strengths

- Diagnostic process in government culture departments ongoing over the last 13 years;
- Contributions to design made as part of this process, particularly from the conceptual point of view;
- Existence of broad range of nationally relevant information in government culture departments;
- Existence of culture statistics section in INE.

Weaknesses

- Lack of continuity in process of creating an IS;
- Primary sources, namely administrative sources, demanding in terms of harmonization and systematization;
- Cultural domains not covered by official statistics.

Opportunities

- Examples of best practice in other countries;
- Growing acceptance of the need for an IS for culture;
- Approval, in the context of administrative modernization, of government culture department's project for setting up an IS.

Threats

- Budgetary constraints in the face of high IT and organizational costs of setting up and maintaining an IS.

RECOMENDATIONS

Channels of communication between the production of scientific knowledge and political decision-making can only gain from the setting out of recommendations, even though they may not all be feasible to the same extent, and may be applicable at different levels or according to differing timescales.

We have therefore grouped the recommendations arising from this study into two categories: one, which is strategic in nature, refers to mechanisms for understanding reality and for organizing information systems; the other, which is operational, refers to the domains of internationalization, openness to different publics, territorialization and inter-institutional linkages. Both sets of recommendations should be implemented at the same time, even though the first set apply over a longer time period, or permanently, and their success is in any event a condition for the application of the second set.

I. Strategic recommendations: new mechanisms for understanding reality and organizing information systems

1. The need for **information systems (IS)** in the field of culture has been a consistent factor in government supervision of the sector in Portugal. Taking other fundamental components into account, like official statistics, some aspects still need to be looked at, including the linkage between the department responsible for culture and the national statistics body (INE). There are several possible ways of effecting that linkage, ranging from current practice (official statistics in the INE with use of administrative sources of the tutelage of culture organisms, as with the cinema sector) to something different, whereby INE would delegate its responsibilities for producing and publishing official statistics to the government department responsible for culture. This is already happening with statistics on education in Portugal. And it is the solution which has been adopted in other countries, like France and Spain. Any change to existing methods would, however, require a sustained study, particularly if the latter option is contemplated, because it will certainly be very demanding on the supervisory department (in terms of various types of resource, including the technical and financial).

Whatever model the supervisory department eventually chooses for IS, it is of fundamental importance that there be a core group endowed with sufficient organizational means and technical skills. An IT platform is a necessary requirement.

Long-term planning with a view to its implementation is crucial if the constant stop-go and reversals which have been the norm until now are to be avoided in the future.

2. Although a considerable store of knowledge of culture in Portugal has been built up, there are still some fundamental gaps, for example in connection with cultural participation by the Portuguese. Existing indicators allow us to describe development trends for the number of ticket sales in cultural facilities, and use of the same, but they are somewhat limited at giving us the social breakdown behind them. We therefore consider it vital that a **national survey of cultural practices** be carried out, as happens regularly in other European countries.
3. Since there is little information on the real number of active cultural facilities, we see it as a priority to conduct a more detailed survey of public and private facilities having cultural purposes or uses in Portugal. We suggest drawing up a **cultural map of the country**, in order to make projects viable which have been undertaken previously but not brought to conclusion. A project for georeferencing cultural facilities is now being conducted by INE (data for museums, zoos and parks are already gathered).
4. Investing in the organization and systematization of legislation applicable to the cultural sector, with two purposes in view. First, to render more efficient the various sections which make up the government supervision of culture, both in terms of drafting and preparation of policies and measures and in applying and monitoring them. Secondly, to improve legislative output as a relevant documentary source for a comprehensive understanding of State intervention in the culture sector. Such an exercise would be productive and rigorous in making comparisons between party and government programmes, provide that the following variables, amongst others, could be taken into account: aims of the bill; cultural domain to which it applies; government in power; the budget for culture; body or institution(s) sponsoring the bill; procedural progress of the bill; validity and current applicability of the legislation. What is being suggested is therefore a **computerized database of legislation for the sector**.
5. The need to ensure that information on private funding for culture is produced and disseminated, whether in the form of cultural sponsorship (as provided for under the law) or some other form, including ways of determining the amounts invested and how they have evolved over time, and their contribution to national cultural life in a

period of crisis and cutbacks in the public sector. We suggest a **study on cultural sponsorship**, bringing the 1998 survey up to date.

II. 'Operational' recommendations: internationalization, audiences, territory and inter-institutional linkages

1. Encouraging **mobility** among artists and culture professionals in Europe and other territories, with incentives for circulation and recognition of their work. Ibero-American **internationalization** is a good “opportunity” for Portuguese organizations. It has made possible programmes such as the one supported by the Directorate General for the Arts and agencies like Portugal Music Export.
2. Ongoing development of new strategies for funding improvements - not so much to the infrastructure, but rather to the missions and activities of institutions and cultural actors in their various aspects, and particularly activities aimed at developing relationships with **audiences**. In this context, we recommend that each institution and facility should draw up a **public service mission statement**, explaining itself and clarifying its communications potential to the outside world.
Also related to audience development activities and cultural participation in general, **promoting and supporting access to cultural content through digital media**, taking the opportunity offered by its growth trend during the last decade.
3. Incentives for the promotion of cultural participation programmes and establishing connections with **cultural co-operatives and popular culture**, as a way of involving local residents, given the importance of the third sector in culture, the resilience of many forms of popular culture and cultural co-operatives, and the multiplicity of cultural facilities spread throughout the territory.
4. Encouraging public decision-making and guidelines which seek to achieve coordinated action with the **regional environment**, this indeed being the major “opportunity” for sustaining Portuguese cultural organizations in the long term.

5. Continuing, consolidating and diversifying the forms of intervention by government departments responsible for culture in **co-ordination with other areas of government**. While some joint initiatives between foreign affairs and education – of which the most recent example is the National Reading Plan (approved by the cabinet in 2006) – have been going for a longer period of time, other sectors should also be covered by the practice of joint and co-ordinated work, such as the economy, science and employment. Particular attention should also be paid to joint efforts with bodies responsible for public youth policies. Not only on account of the many initiatives funded and developed by those bodies – and this is where the connection with culture arises, as a result of the cross-cutting nature of “youth” – but also because of Portugal’s ongoing participation in international platforms (the EU and Community programmes), where those bodies act as national representatives. Taking advantage of, and maximising the potential of the knowledge which derives from this area of intervention as far as the following, in particular, are concerned: training in the arts; artistic creation; internationalization and occupational mobility.