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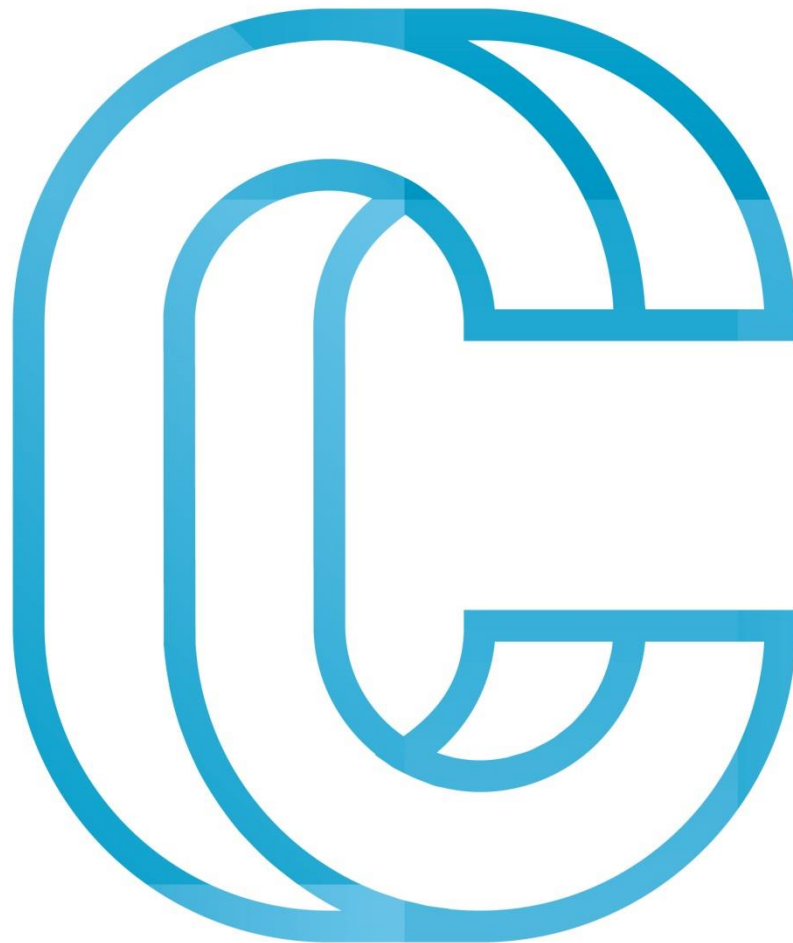
Structural Funds and culture in the period 2000-2020

Executive Summary

**Instituto de Geografia e
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Executive summary

It is possible to identify three main models on cultural policy (following Sacco, 2009) that lead to distinct strategic approaches. Model ‘1.0’ is focused on heritage and identity, and has prevailed as the main strategy to the present time, which can be seen on the importance of monuments and museums in the cultural policies. The model ‘2.0’ is focused on the development of cultural industries, suggesting some sense of trading in cultural goods and services, by supporting creators (artists) and consumers/audiences. Finally, model ‘3.0’ shows the ever-expanding links between audiences/consumers and creators, as well as the effects of technological evolution – especially the internet – allowing for a much larger number of creators and new ways of cultural trade. It should also be pointed that there has been a growing demand for artistic experiences by the common citizen.

The most recent EU cultural policies, namely the one concerning the 2007-2013 period, are mainly according to the “2.0” model, focusing the creation of new audiences and support of artistic communities, as well as subsidizing the cultural and creative industries that have a relevant importance on the cultural sector’s economy.

Culture can be a vehicle of inclusion and cohesion, promoting community and territorial identities, presenting an answer to the globalization trend on cultural products and models. It is also worth noting the role of culture and arts on the promotion of individual and collective self-esteem.

Portugal has had, like Greece, an Operational Programme on culture, for the 2000-2006 programming period (CSF III), following a strategy mainly suited to the model “1.0”, and having scattered the Structural Funds for culture on the period 2007-2013 (NSRF), being the most important actions the support to cultural/creative enterprises, heritage preservation and education/training. Each strategy has advantages and drawbacks: a single dedicated programme allows for a greater consistence of funding, while scattering promotes integration with other programmes.

The 21 analysed projects, recommended by the European Commission’s DG for Education and Culture, are mainly focused on actions corresponding to model “2.0”: establishment of networks, promotion of community actions, linked with the creation of new audiences and supporting artists.

Methodology

Considering the several aspects described previously and aiming for a demarcation of the culture sector this study adopted a matrix-based definition of categories, based on the study by ESSNet-CULTURE, which considers ten cultural domains and six functions for the cultural field. The current study adds a third factor, comprising four categories of agents carrying out the projects. The following table details the categories used:

DOMAINS	FUNCTIONS	TYPES OF AGENT
Archives	Creation	State: regional and national
Art crafts	Production and Publishing	State: local
Audiovisual & Multimedia	Dissemination and Trade	Enterprises
Advertising	Preservation	Third sector
Architecture	Education	Third sector: foundations
Books & Press	Management and Regulation	
Heritage		
Libraries		
Performing Arts		
Visual Arts		

Since the projects included in the cultural sector are spread among several NSRF programmes, a semantic search was applied to a database containing approximately 52,000 projects, from both funds, ERDF and ESF, approved before the end of October 2013. This search returned a total of 1,263 projects.

Additionally, a set of projects was selected using a classification of economic activities (in Portuguese, CAE, from the official classification of INE – Statistics Portugal). This allowed the harmonization of data used in other studies.

As such, the study selected a total of 1,598 projects (1,216 from ERDF and 382 from ESF), corresponding to a total investment of €886 million.

A multiple correspondences analysis (MCA) (nominal categorical data) was applied aiming at analysing the most relevant relations and the project types.

Based on the MCA analysis, a set of 14 relevant projects was selected for in-depth study. The projects' promoters were interviewed and a more detailed profile was created for each project. There is also a more thorough exploration of the case study of 'Guimarães 2012',

European Capital of Culture, given its scale, amounting to 7% of the total investment considered in this study.

Statistical analysis results

Descriptives:

As a foreword to the analysis of the most recent projects, the most relevant figures and facts of the Culture Operational Programme (POC, 2000-2006) should be pointed out:

- a total approved investment of €397 million spread among 408 projects;
- POC - Strand 1, focused on heritage preservation (cultural sites and museums) received 72% of the investment and 89% of the projects, while the strand focused on promoting the access to cultural goods was far less relevant. This option corresponds to a model '1.0' (Sacco 2011) view;
- Despite this, the POC resulted in a very significant creation of new audiences, either in monuments and museums as well as in performing arts. This means the agents still had a broader view of culture than the policy makers;

On the whole of the cultural projects (as defined earlier) analysed for the NSRF (2007-2013 period), it is once again clear that heritage and performing arts are very relevant, with heritage having 26% of the number of projects and 33% of the total investment, and performing arts 32% of the projects and 34% of the investment. The most common type of agent is the local government (municipalities): 27% of the projects, 33% of the investment. At a second level, enterprises and third sector (excluding foundations) stand out, with similar numbers of projects, but with a lower amount of investment.

Scrutinising the breakdown of functions reveals that, contrarily to what might be expected, creation has a relative small weight, accounting for just 8% of the projects.

The projects are mainly concentrated in the Norte region (30% of the projects, 28% of the investment), following Centro region (17% of the projects, 16% of the investment). These figures show not only the regions' inherent activity but also the different status of the Lisbon region, ineligible for several types of investment.

It should be noted that most projects (82.6%) that this study considers as part of the culture sector are not included in the specific cultural domains – “Cultural Facilities Network” and “Cultural Heritage Animation and Appreciation”. The domain “Cities Policy/Urban

Regeneration” is the most significant, accounting for 13,3% of the projects and 13,8% of the investment.

Creative industries have a significant number of projects (346) but a relatively low level of total investment (10%). These projects correspond mostly to micro-companies (a few are start-ups) and small family-owned enterprises.

The projects profiling brings an integrated view: the first distinction is between ERDF and ESF projects, mainly different according to functions. On a second level, there are six groups for which the region is an important factor for differentiation, indicating the existence of regional strategies. In the Alentejo and Centro regions, there is an overrepresentation of Heritage (domain) and Local state (type of agent), with Preservation and Production and Publishing being, respectively, the most represented functions. In the Algarve and Norte regions, there is a significant presence of cultural and creative industries supporting actions. Lisbon is very heterogeneous concerning the different factors analysed. The group of projects financed by the ESF may be further divided into subgroups, both associated with education and training. The first subgroup corresponds to arts and crafts, and the second corresponds to performing arts, mainly music.

On the context of the European Commission’s Culture programme, Portugal is at a middle position regarding the number of approved projects, with an average number of approved projects (roughly a third of all submitted proposals), mainly focusing on ‘cooperation projects’ and ‘cooperation projects with third countries’. From the first (2000-2006) and the second (2007-2013) Culture programmes, there was a major increase in the number of projects coordinated by Portuguese entities, from 19 to 39.

Qualitative analysis

With the case studies it is possible to identify two main projects goals: urban regeneration and regional development. Both goals are connected with creative activities and tourism. The social aspect of the projects is also frequently mentioned (e.g.: inclusion, intercultural dialogue, social justice, etc)

Funding uncertainty, promotion/dissemination and relations with the audiences are the most common obstacles. The establishment of partnerships is very heterogeneous: while some entities are part of solid networks, others are isolated from the community.

Several projects stimulated job creation and fostered youth entrepreneurship as well as educational resources in fields such as music, design, etc.

The project leaders highlighted the following recommendations:

- need to hire more employees connected to the respective sector;
- funding that guarantees a sustainable action in the projects;
- dissemination and networking between the projects;
- clearly programmed activities;
- promotion of equality and social integration.

As mentioned earlier, 'Guimarães 2012', European Capital of Culture, was awarded 6.5% of the number of funded projects (80) and 7.7% of the total approved investment (43 M€). There were three main recipients of the funding: Oficina (cultural association) coordinated 36 projects, Fundação Cidade de Guimarães had 23 projects and the Guimarães Municipality had 6, but with the latter two also having a significant part of the investment.

Guimarães 2012 – European Capital of Culture highlights:

- There is a vast set of cultural facilities (halls, black boxes) whose governance model – management, programming and promotion – could benefit from a stronger articulation. However, the possibility of these equipments being managed by a single entity, which to some extent already occurs through Oficina, could lead to a centralized decision process. An active role by the main stakeholders (Municipality, Oficina, several associations, private sector, University of Minho) in the management of these facilities, and the articulation of its programming, could be more inclusive and participated, with all the corresponding benefits. The overreaching role of Oficina, closely associated with the municipal government is a clear risk.
- There is a number of facilities yet to open: Casa da Memória, Laboratório da Paisagem and Centro de Ciência Viva. It's important to guarantee these equipments' financial sustainability while working simultaneously and create and renew audiences in a post-crisis context.
- With several projects yet to open to the public, the attraction of creative industries seems frail, despite some exceptions such as PAC – Plataforma das Artes e Criatividade;

A survey among regional and municipal authorities revealed some guidelines:

- Creation, preservation and education are the most relevant functions;
- The creative economy is considered part of the cultural sector by most agents, and

seen as a generator of wealth;

- Cooperation among agents is consensual, although the decisions on cultural policy are mostly seen as a regional prerogative;
- Third sector and municipal governments are seen as important agents in cultural creation and promotion;
- The scattering of culture between several Structural Funds domains is seen as a disadvantage;
- There is a strong case for creating networks based on the pre-existing territorial fabric, with some emphasis on agents' training and creation of audiences;
- Heritage is considered a distinctive factor of places.

Recommendations

From the discussion provided by this study, there is a set of recommendations regarding the next period of Structural Funds programming:

Discuss thoroughly the benefits and drawbacks of scattering or concentration of cultural actions throughout funding domains and programmes. On one hand, concentration allows a more coherent approach and effective management, while scattering promotes a combination between culture and other sectors that is very relevant for many activities, namely tourism and urban regeneration. Knowing in advance that the next programming cycle will bring a scattered approach, it should be put in place a mechanism that guarantees a coherent management policy, focused on the relevance of the cultural projects, from an integrated and broad perspective.

It's important to clarify the definition of 'cultural' and 'creative'. The two terms are closely associated, however it is important to mark the line that sets the two apart. The term 'cultural' can be perceived as artistic creation and dissemination, while 'creative' denotes an economic meaning to innovative products and services, including not only artistic activities, but also science, education, industry and trade. Furthermore, culture and arts are true instruments of distinctions of places and communities.

(Re)Think the several valid modes of governance in the cultural sector, namely: (I) the role of cultural regulators vs. regional and local authorities encompassing all policy sectors, (ii) ways of participation of agents and communities (population in general) in the definition of the

priorities in cultural policy.

Integrate short-term actions (e.g.: construction works) with long-term actions (e.g.: education, cultural programming, incentives to participation), corresponding in some sense to the connection between ESF-funded and ERDF-funded projects.

Promote the cooperation among the different types of agents and the establishment of networks that can persist for long periods. Competition, often common between cultural agents is a rather damaging attitude for the development of culture.

Reinforce the relevance of artistic education and training, both in formal as in informal approaches. This means not only the training of artists and qualified agents, which allows and identity statements of countries and cities, but also the formation of new audiences, guaranteeing a greater enjoyment by populations, but also a continuing demand for cultural production.

Combine productions, equipment and facilities in the artistic field, and combine them further with the identity and collective elements that carry common memories, such as heritage sites and museums. This would mean a combination of culture 1.0-2.0-3.0 as defined by Sacco (2011). Thus it is about avoiding a transition between models, but rather keep on preserving heritage making use at the same time of artistic creation, providing a 'soul' to these sites.