

**EUROPEAN
EXPERT
NETWORK
ON CULTURE
(EENC)**

***Culture and the Structural Funds
in Portugal***

by Jorge Cerveira Pinto

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Opinions or points of view expressed in the paper are those of the author and do not necessarily reflect the official position or policies of the mentioned institutions.

This document has been prepared by Jorge Cerveira Pinto on behalf of the European Expert Network on Culture (EENC). Research support was provided by Jordi Baltà (Interarts).

The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe. For additional information see www.eenc.eu.

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1. Background and Methodology

1.1. Background

In June 2012, the Directorate General for Education and Culture of the European Commission (DG EAC) submitted a request for an expert contribution on behalf of the European Expert Network on Culture (EENC), involving the preparation of seven ad-hoc papers to analyse how the cultural and creative sectors could foster regional and local development in seven EU Member States. Following a similar initiative carried out previously for France, Germany, Greece, Italy, Poland and Spain, DG EAC asked for new analyses to focus on Bulgaria, the Czech Republic, Hungary, Ireland, Portugal, Romania and Slovakia.

The request arose in the framework of the design and negotiation of the EU's Cohesion Policy and the Operational Programmes for the funding period 2014-20. In this context, the Commission is preparing internal 'negotiation mandates' that will identify the type of investments that should be prioritised, based on an analysis of the national and regional economic outlook of past and current spending and the identification of potential for development and structural weaknesses to be addressed. The mandates will allow the Commission to discuss 'Partnership contracts' with Member States, which should ultimately set the strategy, priorities and arrangements for using the Common Strategic Framework (CSF) Funds in an effective and efficient way to achieve the EU 2020 objectives of 'smart, sustainable and inclusive growth'.

Initial documents for the design of the CSF of the Structural Funds 2014-2020¹ have identified a number of areas in which culture can contribute to the achievement of EU objectives in this field, including the role of creative clusters and the cultural and creative industries (CCI) in 'Strengthening Research, Technological Development and Innovation'; the CCI and new forms of tourism in 'Enhancing the Competitiveness of SMEs'; cultural heritage and the rehabilitation of cultural infrastructures in 'Protecting the Environment and Promoting Resource Efficiency'; and the development of creative skills and creativity in 'Investing in Education, Skills and Lifelong Learning.' In any case, it can also be argued that the approach taken by preliminary documents regarding the place of culture in regional development may seem slightly narrow.

¹ European Commission, 'Elements for a Common Strategic Framework 2014 to 2020: the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund', Commission Staff Working Document, SWD(2012) 61 final; see also its accompanying Annex.

The main aim of this paper is thus to enable DG EAC to identify the potential for strengthening the role of culture in the Structural Funds' 'Partnership contract' with Portugal, by providing a critical analysis of how 'the unused potential of cultural and creative sectors' can foster regional and local development in this country. The main focus of the research is on the funds which have an impact at local, regional and national level (particularly the European Regional Development Fund and the European Social Fund). Attention has also been paid to cross-border and interregional funding where this was deemed relevant for the purposes of territorial development, growth and jobs.

Administratively, Portugal is a unitary and decentralized State. Nonetheless, operationally, it is highly centralized system with administrative divisions organized into three tiers. The State is organized under the principles of subsidiarity, local government autonomy, and democratic decentralization of the public service. Although mainland Portugal has yet to implement a regional level tier, the autonomous regions of Madeira and the Azores have their own regional political and administrative statutes and self-governing institutions.

The NUTS system² subdivides the nation into three levels: NUTS I, NUTS II and NUTS III. A complementary hierarchy, respectively LAU I and LAU II (referred to as NUTS IV and NUTS V) is also employed. The LAU (Local Administrative Units), in the Portuguese context pertains to the 308 municipalities (LAU I) and 4257 civil parishes (LAU II) respectively. In the broadest sense, the NUTS hierarchy, while it may follow some of the borders (municipal or parish), diverges in their delineation.

Table 1: Portugal Administrative Organisation

Subdivision	No.	Description
NUTS 1: National	3	Continental Portugal, the Azores and Madeira
NUTS 2: Regions	7	Regional Coordination Commissions, and Autonomous Regions
NUTS 3: Subregion	30	Administrative and Autonomous Regions
LAU 1 (Administrative division)	308	Municipalities
LAU 2(Administrative division)	4261	Civil Parishes

Source: INE (in English):

http://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_main&xlang=en

² Developed by Eurostat and implemented in 1998, the Nomenclature of Territorial Units for Statistics (NUTS) regions, which comprises three levels of the Portuguese territory, are instrumental in European Union' Structural Fund delivery mechanisms.

According to the Country Specific Recommendations documents approved by the Council³ (6th July 2012), in 2012 Portugal's economic activity is expected to contract by 3.3% before regaining some momentum in 2013 with a prevision of 0.3%. The labour market situation worsened significantly, with the unemployment rate reaching 15% in February 2012 and set to increase further. Portugal is making progress on a number of fronts. The government is undertaking a number of reforms to improve fiscal management and expenditure control, and is pursuing its privatisation plans. A major reform of the labour market has been submitted for Parliament's approval, and measures are underway to improve activation and other active labour market policies. Portugal recently launched a Youth Strategy aiming at addressing the high share of youth unemployment (34%). A strategic re-programming of the Structural Funds is also underway, with a focus on support to youth employment and competitiveness, in particular SMEs.

Following this introduction and a short description of the methodology used, the paper presents an initial overview of how culture has been integrated in the implementation of the Structural Funds in 2007-2013 (Chapter 2). It then goes on to analyse the strengths, weaknesses, opportunities and threats for the cultural and creative sectors in the light of local and regional development objectives (Chapter 3). Finally, the paper closes with a section that identifies potential priorities for the European Commission's negotiation mandate with Portugal with a view to the implementation of the Structural Funds in 2014-2020 (Chapter 4).

1.2. Methodology

This report is mainly the result of desk research. The author has read and analysed the relevant documents produced by the European institutions on this topic (especially those listed in the EENC's request form for this assignment), as well as other documents (both in Portuguese and English language), as per the references given.

A careful revision of the documents available on the website of the National Strategic Reference Framework (NSRF, www.qren.pt) and of the *Observatório do QREN* (the structure that has the mission to strategically monitor the implementation of the NSRF, <http://www.observatorio.pt/>) was done. Also written requests concerning specific information were sent to the managers of each relevant operational programme.

³ Final version approved by the Council can be accessed in the following web link: http://ec.europa.eu/europe2020/europe-2020-in-your-country/portugal/index_en.htm

The author also undertook two direct interviews (Mr. José António Feu, Director at the *Direcção-Geral das Atividades Económicas, Ministério da Economia e do Emprego*; and with members of the Portuguese Parliament that belong to the Committee on Education, Science and Culture).

Written relevant specific information was also received, from the *Observatório do QREN* and from *Gabinete de Estratégia, Planeamento e Avaliação Culturais* (GEPAC, www.gepac.gov.pt)⁴, the only institution that has collected comprehensive data on the current state of culture in the framework of the Structural Funds during the 2007-2013 period in Portugal.

During the preparation of this structural intervention cycle a set of studies were commissioned that examined different areas and focused on different scales, contributing to the deepening of issues of decisive importance for Portugal's social, economic, environmental and territorial landscape and for its natural and desirable development scenario. One of these thematic studies specifically addressed the "Culture, Identities and Heritage"⁵ issues. Also all other studies concerning territorial competitiveness and economic and social cohesion have explicitly addressed issues concerning culture – industries, city development, rural development, education, etc. This demonstrates a general initial predisposition to consider culture's contribution in its many forms, as fundamental to the development of Portugal. It remains to be clearly demonstrated that this predisposition is then translated into concrete projects and the allocation of relevant resources.

Also the managing authorities of the Regional Programmes in the autonomous regions of Madeira and Azores, and on request from the author, sent specific information on the investment being made in these territories – both by the ERDF and ESF - and descriptions of the cultural projects co-financed.

The term "culture" is used throughout this report to include the arts and heritage, the cultural industries and the creative industries. This is a very broad definition but it is important to keep it in order to allow an analysis of the diverse situations that were classified by the different programmes as "culture investment".

In addition to the lack of research and data, it has to be considered that this short paper was produced within a very limited time-span of less than two months. Therefore the findings in this paper cannot reflect the entire current practice in Portugal.

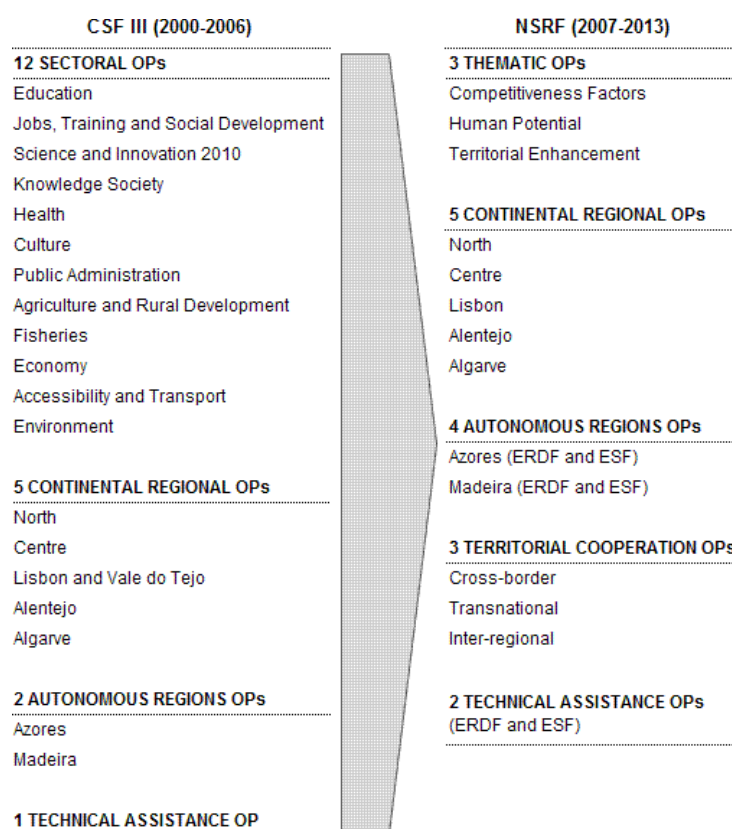
⁴ The author is grateful to Mr. Henrique Parente (GEPAC) and to Mr. Paulo Areosa Feio (Observatório QREN), who respond positively to our request for specific and up-to-date information in a very short period of time.

⁵ Available for downloading at http://www.qren.pt/item3.php?lang=1&id_channel=44&id_page=363

2. Culture and the Structural Funds 2007-2013 in Portugal

Before addressing the current Portuguese NSRF it is important to recall that Portugal had a specific operational programme for Culture during the Community Support Framework 2000-2006. The decision to reduce the number of operational programmes – and, as a consequence to eliminate the Culture Operational Programme - was justified in terms of management efficiency and the need to have a more integrated approach to relevant cross-sectorial (thematic) development issues in the Portuguese society (fig. 1)

Figure 1: A new structure of Operational Programmes



Note: In the 2000-2006 period, Territorial Cooperation was considered a Community Initiative and as such was not included in the CSF III.

Figure 1: Information obtained from the QREN site, accessible via www.qren.pt.

2.1. General Framework of the EU Structural Funds Policy in Portugal

The main strategic aim of the National Strategic Reference Framework (QREN - Quadro de Referência Estratégico Nacional) was the qualification of the Portuguese people through an emphasis on knowledge, science, technology and innovation, as well as the promotion of high and sustained levels of economic and socio-cultural development and territorial qualification within a framework of expanding equal opportunities and increasing the efficiency and quality of public institutions⁶.

The achievement of this main strategic aim, which is indispensable for overcoming the most important constraints on the consolidation of sustained success in the process of economic, social and territorial development in Portugal, will be ensured via the implementation by all the Operational Programmes during the 2007-2013 period, and with the support of the Structural Funds and the Cohesion Fund, of three major Thematic Operational Agendas, which encompass the three essential intervention areas of human potential, economic competitiveness factors and territorial enhancement:

- **Operational Agenda for Human Potential**, which brings together a set of interventions aimed at promoting school and professional qualifications among the Portuguese population and fostering employment and social inclusion, alongside the conditions for the valorisation of gender equality and full citizenship. The main areas of intervention of this Agenda are: initial qualifications, adaptability and lifelong learning, management and professional improvement, advanced competitiveness training, support for entrepreneurship and transition to working life, citizenship, inclusion and social development and the promotion of gender equality.
- **Operational Agenda for Competitiveness Factors**, which embraces measures that aim to stimulate the qualification of the productive fabric via innovation, technological development and stimulation of entrepreneurship, as well as the improvement of the various components of the business environment, with an emphasis on the reduction in public administrative costs. This Agenda encompasses, as its main areas of intervention, incentives for the production of knowledge and technological development, incentives for innovation and renewal of the business model and the pattern of specialization, financial engineering instruments for innovation funding and risk-sharing, integrated interventions to reduce public administrative costs, collective business development actions,

⁶ A complete downloadable version at http://www.qren.pt/item3.php?lang=1&id_channel=44&id_page=312

incentives for the development of the information society, supporting networks and infrastructure for regional competitiveness and integrated action for the economic valorisation of the least competitive territories.

- **Operational Agenda for Territorial Enhancement**, which, aiming at enhancing the attractiveness of the country and its regions and sub-regions with regard to investment and living conditions, embraces infrastructure measures and the provision of essential facilities for the qualification of the territories and the strengthening of economic, social and territorial cohesion. The main areas of intervention of this Agenda are: the strengthening of international connectivity, accessibilities and mobility, protection and valorisation of the environment, urban policy and also the networks of infrastructure and facilities aimed at territorial and social cohesion.

The implementation of the three thematic agendas will be made operational, with regard to the guiding principles assumed by the NSRF - of concentration, selectivity, economic viability and financial sustainability, territorial cohesion and enhancement, and strategic management and monitoring - by the following Operational Programmes:

- **Thematic Operational Programmes** - Human Potential, Competitiveness Factors and Territorial Enhancement - co-financed respectively by the European Social Fund (ESF), European Regional Development Fund (ERDF) and, jointly, by the ERDF and Cohesion Fund (CF).
- **Continental Regional Operational Programmes** - North, Centre, Lisbon, Alentejo and Algarve - co-financed by the ERDF.
- **Operational Programmes for the Autonomous Regions** - of the Azores and Madeira - co-financed by the ERDF and the ESF.
- **Operational Programmes for Territorial Cooperation** - Cross-border (Portugal – Spain and Mediterranean Basin), Transnational (Atlantic Area, Southwest Europe, Mediterranean and Madeira – Azores – Canaries), Inter-regional and Inter-regional Cooperation Networks, co-financed by the ERDF.
- **Technical Assistance Operational Programmes**, co-financed by the ERDF and the ESF.

In line with the strategic and operational priorities, the implementation of the NSRF and the respective operational programmes was made possible by the availability of significant Community financing of around 21.5 billion Euros (see Table 2).

In terms of the eligibility of Portuguese NUTS II regions, the following applies:

- The North, Centre and Alentejo regions and the Autonomous Region of the Azores are included in the Convergence Objective;

- The Algarve region is included in the transitional regime of the Convergence Objective designated as Statistical Phasing-out;
- The Lisbon region is included in the Regional Competitiveness and Employment Objective;
- The Autonomous Region of Madeira is included in the transitional regime of the Regional Competitiveness and Employment Objective designated as Phasing-in.

Table 2: Structural Funds 2007-2013 in Portugal (in EUR and %)

	Million €	%
Total EU Structural Funds allocation	21,511	100.0
a. Convergence Objective	20,472	95.2
Cohesion Fund	3,060	
ERDF	11,208	
Convergence	n.a.	
Phasing-out	n.a.	
ESF	6,205	
Convergence	n.a.	
Phasing-out	n.a.	
b. Regional Competitiveness & Employment Objective	939	4.4
ERDF	631	
Regional Competitiveness & Employment	n.a.	
Phasing-in	n.a.	
ESF	308	
Regional Competitiveness & Employment	n.a.	
Phasing-in	n.a.	
c. European Territorial Cooperation Objective	99	0.5

Source: European Commission, *Cohesion Policy 2007-13: National Strategic Reference Frameworks* (Luxembourg: Office for Official Publications of the European Communities, 2007), ISBN 978-92-79-07465-3

NB: Data presented in this table is based on the initial national and regional programmes and may have varied afterwards.

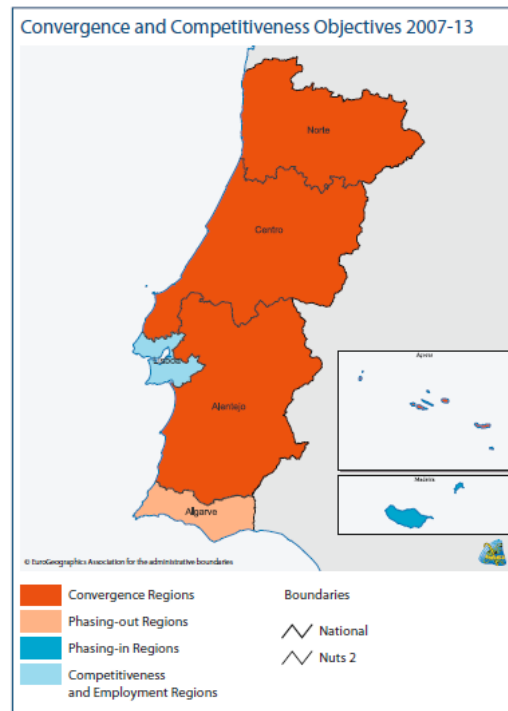
The diversity in the framing of the Portuguese NUTS II regions in the Cohesion Policy objectives has, given the single-objective programming rule, another very important effect: the territorial coverage of the thematic Operational Programmes is limited by Community norms to those regions encompassed by the Convergence Objective (excepting, obviously, national eligibility for Cohesion Fund intervention). This territorial limitation is added to the national decision, reached in consensus with the Regional Government of the Azores, to restrict the coverage of the thematic Operational Programmes to continental Portuguese territory (it should be noted that Community regulatory discipline prevents the possibility of interventions carried through in the

Autonomous Region of Madeira being included in the thematic Operational Programmes).

Within the context of the European Territorial Cooperation Objective and as a result of the Community regulations, the eligibility of the Portuguese regions for the Territorial Cooperation Operational Programmes at all three levels (cross-border, transnational and interregional) is as follows:

- The (NUTS III) regions located along the internal land border with Spain are eligible for the Portugal – Spain Cross-border Cooperation OP;
- The Algarve (NUTS II) region is eligible for the Mediterranean Basin Cross-border Cooperation OP;
- The North, Centre, Lisbon, Alentejo and Algarve (NUTS II) regions, that is, all of Portugal's continental territory, are eligible for the Atlantic Area Transnational Cooperation OP;
- The North, Centre, Lisbon, Alentejo and Algarve (NUTS II) regions, that is, all of Portugal's continental territory, are eligible for the Southwest European Area Transnational Cooperation OP;
- The Alentejo and Algarve (NUTS II) regions are eligible for the Mediterranean Area Transnational Cooperation OP;
- The Azores and Madeira (NUTS II) regions are eligible for the Madeira – Azores – Canaries Area Transnational Cooperation OP;
- All of the national territory is eligible for the Inter-regional Cooperation OP;
- All of the national territory is eligible for the INTERACT, URBACT and ESPON Inter-regional Cooperation Network Programmes.

Figure 2: EU Cohesion Policy (2007-2013) - Eligibility of the Regions



Source: Cohesion Policy 2007-13 National Strategic Reference Frameworks, Luxembourg: Office for Official Publications of the European Communities, 2007, ISBN 978-92-79-07465-3.

In its NSRF Portugal gives considerable importance to the so-called Collective Efficiency Strategies (EECs). An EEC is a set of consistent and strategically justified initiatives integrated into an Action Programme that is aimed at the innovation, qualification and modernisation of an aggregation of enterprises with a national, regional or local presence that foster the structured emergence of agglomeration economies via, namely, cooperation and networking between enterprises and between enterprises and other actors relevant for the development of the sectors to which they belong and the territories in which they are based.

The NSRF foresees the establishment of four different types of EEC, each of which is aimed at stimulating the emergence of consistent and strategically justified initiatives that promote competitiveness and are included in an action programme:

- a) Competitiveness and Technology Centres (PCT)
- b) Other Clusters
- c) Programmes for the Economic Enhancement of Endogenous Resources (PROVERE)

d) Urban Regeneration and Development Actions (ARDU)

These four EEC typologies are grouped into two main classes: clusters and territorially-based economic enhancement strategies. It is under this arrangement that, for example, a cluster of creative industries was approved in the North region of Portugal.

In the 2007-2013 period, interventions aimed at rural development will be contained within a specific framework, financed by the new European Agricultural Fund for Rural Development. Although little information was obtained this programme is of importance for the promotion of culture-led projects in rural areas.

2.2 Recognition of the Strategic Importance of Culture in the NSRF

The Structural Funds can provide suitable conditions for mobilising cultural and creative industries projects, for example by encouraging new uses and adaptation of cultural heritage sites and by supporting the restructuring of urban areas in crisis. Culture, creative businesses and related branches can be valuable sectors in this respect, as they are a source of common identity and shared values, two notions that are typically closely linked with the regional and local dimension.

The importance of culture is recognized in the Portuguese NSRF and was, as already mentioned, addressed in a specific preparatory study coordinated by the *Observatório das Actividades Culturais* (OAC). In fact, the NSRF when identifying its strategic priorities explicitly states: “(...)promote the qualification of the Portuguese population by developing and stimulating knowledge, science, technology, innovation, education and culture as the main means of developing the country and raising its competitiveness.” (pg. 57). It also explicitly recognizes “(...) The limited nature of more innovative entrepreneurship, based on opportunity or technology, is especially evident when comparing Portugal with more developed nations that have seen higher economic growth rates than the OECD average over recent years, such as, for instance, Ireland, Norway, Iceland and the USA. These countries are characterised by high rates of new company formation resulting from the identification and exploitation of business opportunities in innovative and creative areas stimulated by a culturally and technologically rich environment.” (pg. 32).

Although this is very positive, it also places culture in very vague and general terms. This is further reinforced by the fact that when carefully reading the remaining 145 pages, *culture* (and *creativity*) is never considered on its own. Culture is not mentioned at all, neither as one of the factors, nor as an instrument at the service of other factors (such as tourism, urban development or social cohesion).

Only in terms of priority themes, culture is again explicitly identified (together with Research and Technological Development, Innovation and Entrepreneurship; Information Society; Transport; Energy; Environmental Protection and Risk Prevention; Tourism; Urban and Rural Regeneration; Increasing the Adaptability of Workers and Firms, Enterprises and Entrepreneurs; Improving Access to Employment and Sustainability; Improving the Social Inclusion of the Less-favoured Persons; Improving Human Capital; Investment in Social Infrastructure; Mobilisation for Reforms in the Fields of Employment and Inclusion; Strengthening Institutional Capacity at National, Regional and Local Level; Reduction of Additional Costs hindering the Outermost Regions Development; Technical Assistance).

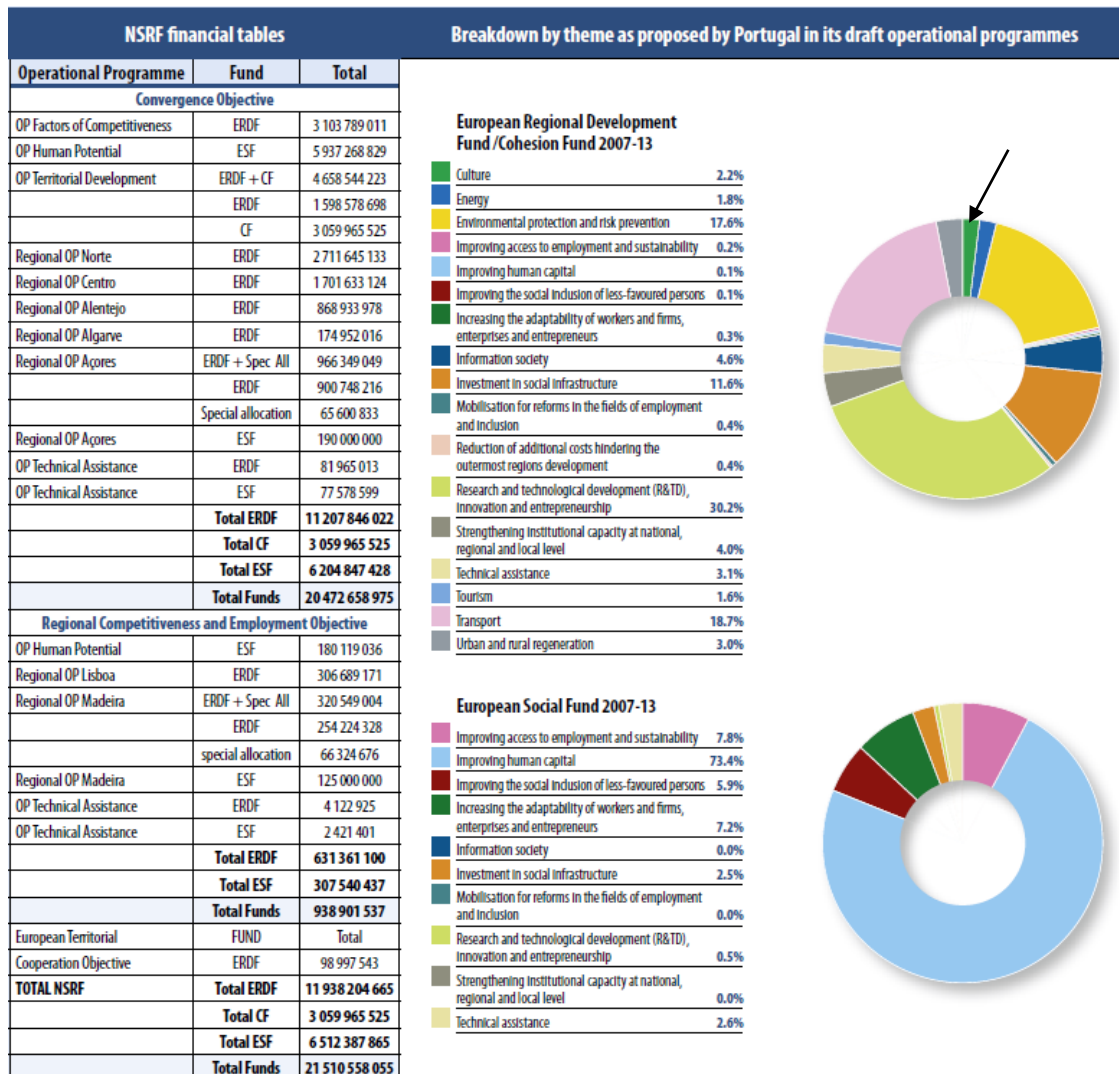
2.3 The Place of Culture in the Operational Programmes

Between 2007 and 2013, planned EU expenditure for culture under Cohesion Policy amounts to more than EUR 6 billion representing 1.7% of the total budget. EUR 3 billion is allocated for the protection and preservation of cultural heritage, EUR 2.2 billion for the development of cultural infrastructure, and EUR 775 million to support cultural services.⁷ In addition, support for creative industries can be provided under other headings, such as research and innovation, promotion of small and medium-sized enterprises, information society and human capital. Although this is a very positive aspect adding further funding to cultural and creative operators it also makes the current exercise much more complicated in terms of data accuracy.

According to the Portuguese NSRF allocation of funds to the heading “culture” will be 2.2% of the total ERDF and CF funding (Fig. 3, published in 2007). This represents approximately 328 Million Euros. This is slightly different, but in line with, the numbers provided in the publication by the European Commission “Cohesion Policy 2007-2013: Culture” (published in 2010) and given in Table 3.

⁷ European Commission, “Cohesion Policy 2007-2013: Culture”, May 2010.

Figure 3: Breakdown of the Portuguese NSRF



Source: Cohesion Policy 2007-13 National Strategic Reference Frameworks, Luxembourg: Office for Official Publications of the European Communities, 2007, ISBN 978-92-79-07465-3.

Although the values given by the Portuguese national authorities are higher (2,2%) than the values provided by the European Commission (1,6%), we can conclude that the amount of resources allocated to culture is in line with the European average of 1,7% (this difference is easily explained by the fact that data provided by the Portuguese national authorities included other expenditure headings).

When we analyse the investment under the specific “culture” expenditure heading, its distribution follows a common European pattern: most of the resources are allocated to

the protection and preservation of cultural heritage (Heading 58), rather than to the development of cultural infrastructure (Heading 59) and finally to other assistance to improve cultural services (Heading 60).

**Table 3: Culture and the Structural Funds 2007-2013 in Portugal and the EU
(General data at national level, in EUR and %)**

	Portugal		EU	
	Million €	%	Million €	%
SF amount (Convergence + RCE)	21,412	100.0	344,322	100.0
Amount dedicated to culture, of which:	333	1.6	5,966	1.7
Protection & preservation of heritage	159	(47.6)	2,934	(49.2)
Development of cultural infrastructure	131	(39.4)	2,233	(37.4)
Other assistance for cultural services	43	(13.0)	798	(13.4)

Source: European Commission, 'Cohesion Policy 2007-2013: Culture', May 2010.

NB: Figures presented on this table do not include funds allocated to the European Territorial Cooperation Objective.

These three headings are explicitly related to culture, but we can also expect to have funding through other headings of the Portuguese NSRF, the following being more obvious (Categories of Expenditure)⁸:

Heading 7: Investment in firms directly linked to research and innovation (innovative technologies, establishment of new firms by universities, existing R&TD centres and firms, etc.)

Heading 13: Services and applications for the citizen (e-health, e-government, e-learning, e-inclusion, etc.)

Heading 14: Services and applications for SMEs (e-commerce, education and training, networking, etc.)

Heading 54: Other measures to preserve the environment and prevent risks

Heading 56: Protection and development of natural heritage

Heading 57: Other assistance to improve tourist services

Heading 61: Integrated projects for urban and rural regeneration

Heading 68: Support for self-employment and business start-up

Heading 74: Developing human potential in the field of research and innovation, in particular through post-graduate studies and training of researchers, and networking activities between universities, research centres and businesses'

It is important to note that the figures previous given, are based on initial projections. As regards Portugal, a global reprogramming exercise of the NSRF was approved by

⁸ Time constraints prevents a thorough analysis of the projects related to culture that have been funded under these headings.

the Commission in December 2011, to allow programmes to better address the economic and financial situation. The reprogramming included the following elements:

- A general increase of co-financing rates to 85 % (with some exceptions) for public investment related to priority actions, which led to a total reduction of the national financing requirements, for the 2007-2013 period, of more than EUR 2.5 billion;
- A transfer of EUR 331 million from the European Regional Development Fund to the European Social Fund;
- A revision of priorities within certain programmes in order to increase organisational efficiency.
- Changes in the transport and environment infrastructure investment portfolio, due to the cancellation of large transport infrastructure projects. The corresponding financial amounts were reallocated amongst programmes and projects.

An additional strategic reprogramming of the Portuguese NSRF is planned for 2012. The consequences of this can only be assessed after 2013. For example, at present it is unclear if the increase of co-finance rates to 85% will be sufficient to compensate for the lack of national funds needed to secure project implementation and how the reallocation of funds will affect the final values of expense headings 58, 59 and 60.

2.3.1. The European Social Fund

During the period 2007-2013, Portugal is receiving EUR 6.8 billion in ESF funding, which represents the sixth largest allocation among the 27 Member States. The overall allocation of ESF and national co-funding brings the total investment on qualification and skills, labour market integration and social inclusion to EUR 9.5 billion⁹.

However the ESF in 2007-2013 did not include any explicit chapter of spending on culture, and it has been impossible (due to lack of aggregated data and time constraints) to identify expenditure or projects in those priority axes that probably funded cultural programmes:

- Priority 2: Adaptability and lifelong learning
- Priority 3: Increasing managerial and professional skills
- Priority 4: Advanced training for competitiveness
- Priority 5: Supporting entrepreneurship and active employment
- Priority 6: Citizenship, inclusion and social development

⁹ Source: The European Social Fund in Portugal, European Commission, 12/12/2011 accessible at the following web address <http://ec.europa.eu/esf/main.jsp?catId=394>

The ESF could have supported initiatives from the arts and culture field such as e.g., new programmes in cultural management and administration, training in new technologies related to design, sound and image, upgrading skills of arts teachers, training in the field of arts & crafts, development of entrepreneurship skills at all levels of education, etc.

2.3.2. The European Territorial Cooperation Programmes

It was not possible (due to lack of aggregated data and severe time constraints in time) to identify expenditure in programmes within the Territorial Cooperation Objective in 2007-2013, although the author approached each managing authority and formally requested this information.

2.3.3 The Thematic and Regional Operational Programmes and Culture

Culture is perceived as a “cross-cutting issue”, and so in order to accurately understand its relevance it is important to analyze information from each Operational Programme. This will also allow a better understanding of how the strategic recognition of culture is then effectively translated into projects and resource allocation.

Portugal has implemented three thematic programmes (corresponding to the three thematic agendas) that with different conditions are effective in all regions of Continental Portugal:

- Competitive Factors Thematic Operational Programme (ERDF) – COMPETE Programme
- Human Potential Thematic Operational Programme (ESF) – POPH Programme
- Territorial Enhancement Thematic Operational Programme (ERDF and Cohesion Fund) – POVT Programme

There are also five regional programmes, co-financed by the ERDF:

- North – ON2 Programme
- Centre – maisCENTRO Programme
- Lisbon – PORLisboa Programme
- Alentejo – INALENTEJO Programme
- Algarve - .PROT Algarve Programme

The autonomous regions of Madeira and Azores have their own Operational Programmes:

- Azores has the PROCONVERGENCIA programme co-financed by the ERDF and the PROEMPREGO programme, co-financed by the ESF;
- Madeira has the INTERVIR+ programme, co-financed by the ERDF and the Rumos programme, co-financed by the ESF.

Table 4 summarises the investments in culture during the 2007-2013 period, based on the initial contracting conditions between the Portuguese Government and the European Commission. The figures clearly show that all regional programmes allocated significant resources to culture – with the North region investing as much as 4.6% of its total funds. This is a very positive scenario, and confirms the initial stated policy that culture investment was present in all regional programmes.

However, Table 4 also shows another reality: surprisingly, the NOP Factors of Competitiveness – that makes direct investments in companies from the cultural and creative sector and which has financed several internationalization projects (for example, arts and crafts, design, audiovisual) – has a 0% investment in culture expenses whereas the NOP Territorial Development only assigns 0,2% to culture expenses, and nothing to cultural infrastructure. This is a consequence of how investment is classified in terms of expenditure headings by each programme. It is therefore important to have a more detailed analysis of the investments/projects in terms of final beneficiary nature or thematic nature of the project and a more careful reading of the “expense headings” in each programme.

In June 2011, the GPEARI / SEC published a report documenting the Portuguese NSRF and its impact on culture.¹⁰ This report is fundamental to understand the implementation of the Operational Programmes and their real impact on the cultural and creative field in Portugal. Although the data is aggregated using a different methodology and typology, thus making it difficult to compare with the “EU expense headings”, it is still possible to form a clear picture of the investment made in Portugal through the Portuguese NSRF (Table 5).

¹⁰ “A Cultura e o QREN”, Relatório de Acompanhamento, PRESIDÊNCIA DO CONSELHO DE MINISTROS / Secretaria de Estado da Cultura, Julho 2011. The report was sent to us by Mr. Henrique Parente, Director of GEPAC / Sec. Estado da Cultura (former GPEARI/MC).

Table 4: Culture in the ERDF Regional Operational Programmes
Figures per region and expense heading, in EUR and %

	Million €			% of total funds for the relevant region
	Protection & preservation of cultural heritage	Development of cultural infrastructure	Other assistance to improve cultural services	
Convergence regions				
ROP North Region	40	58	26	4.6%
ROP Centre Region	27	36	-	3.7%
ROP Alentejo	23	15	-	4.3%
ROP Acores	3	30	-	3.4%
NOP Factors of Competitiveness	-	-	-	0%
NOP Territorial Development	10	-	-	0.2%
NOP Technical Assistance*	-	-	-	0%
Phasing-out regions				
ROP Algarve	2	3	1.5	3.7%
Phasing-in regions				
ROP Madeira	0.2	5	1.5	2.1%
Competitiveness regions				
ROP Lisbon	6	3	3	3.9%

Source: information obtained from the individual Operational Programmes, accessible via www.gren.pt.

NB: Information above is based on the amounts allocated to categories of expenditure 58, 59 and 60 in the common framework of the ERDF's Regional Operational Programmes 2007-2013, which refer to culture. Other expenditure for cultural activities, services and infrastructure may be included under other categories (e.g. tourism).

Figures given in this table are mostly taken from the initial framework planning in 2007 or 2011 updates; changes may have been introduced thereafter.

* This National Operational Programme is valid for all regions, also including Phasing-out, Phasing-in and Competitiveness territories.

In the context of the Portuguese NSRF, private enterprises are eligible for co-funding in various Operational Programmes, including the NOP Factors of Competitiveness (Medium and big size enterprises, national level) and the different ROPs. Co-funding is possible under three incentive systems: Research and Technological Development; Innovation; and Qualification and Internationalization of SMEs.

Table 5: Culture in the ERDF Regional and Thematic Operational Programmes (April/June 2011)

Operational Programme	Number of Projects	Million €	
		Total Eligible Investment	ERDF Investment
Convergence regions			
ROP North Region			
Protection & preservation of cultural heritage	58	31.8	21.4
Development of cultural infrastructure	61	37.9	28.1
Creative and Culture Industries	198	57.0	32.1
Total	317	126,70	81,60
ROP Centre Region			
Protection & preservation of cultural heritage	8	27.8	20.0
Development of cultural infrastructure	13	9.0	6.4
Creative and Culture Industries	113	34.6	20.4
Total	134	71,4	46,8
ROP Alentejo			
Protection & preservation of cultural heritage	47	24.1	17.3
Development of cultural infrastructure	13	8.8	6.5
Creative and Culture Industries	23	5.4	2.9
Total	83	38.3	26.7
Phasing-out regions			
ROP Algarve			
Protection & preservation of cultural heritage	1	3.5	1.8
Development of cultural infrastructure	3	1.5	0.6
Creative and Culture Industries	10	2.0	1.2
Total	14	7.0	3.6
Competitiveness regions			
ROP Lisbon			
Protection & preservation of cultural heritage	0	0.0	0.0
Development of cultural infrastructure	4	1.3	0.7
Creative and Culture Industries	61	31.0	16.6
Total	65	32.3	17.3
NOP Factors of Competitiveness			
Creative and Culture Industries	496	242.8	134.4
Total	496	242.8	134.4

Source: compiled by the author, based on the GPEARI report, "A CULTURA E O QREN", Relatório de Acompanhamento July 2011.

NB: Creative and culture industries heading is introduced to register the investment made in this sector by the Operational Programmes and by the NOP Factors of Competitiveness.

According to the GPEARl report the Portuguese Cultural and Creative Sector (CCS) comprises the following activities: culture nuclear activities (performing arts, visual arts, literary creation and heritage); culture industries (music, cinema and video, edition, radio and TV); and creative industries (architecture, design, advertising and software services)¹¹.

Until April 2011, a total of 496 projects of private nature from the CCS were approved by the NOP Factors of Competitiveness, representing a total investment of EUR 243 M, with ERDF co-funding of more than EUR 134 M. However, as mentioned before this was not reported as specific investment in culture.

Table 5 also shows that until July 2011 a total of 1109 cultural and creative projects were implemented, representing EUR 310,4 M of NSRF investment (this does not include the investment from the Autonomous Regions of Madeira and Azores programmes, the ESF investment and the European Territorial Cooperation Objective programmes). This figure compares well with the initial projects of EUR 344,3 M expected to be invested in culture (see Table 3).

However, if we only consider the NSRF/ERDF investment in the “Protection & preservation of cultural heritage” and “Development of cultural infrastructure” headings, the numbers show a very different picture: 208 projects corresponding to only EUR 102,8M of NSRF/ERDF investment (again excluding the investment from the Autonomous Regions of Madeira and Azores programmes, the ESF investment and the European Territorial Cooperation Objective programmes), very far from the target objective of EUR 344.3 M.

This analysis is even more relevant once we consider the sub-sectors that benefit from this CCS investment (Table 6) from the NOP Factors of Competitiveness: it is clear that a significant part of the investment is conceptually far from what we assume to be “culture investment” (more than 60% of the projects and of the investment are in software services). Based on the information the author was able to collect during the interviews, some of this investment in the software services sub-sector will clearly benefit culture (for example, educational software) but it is difficult to determine the precise relevance of most of the projects in terms of “cultural relevance” (most of the projects concern technological and software development innovations).

We can therefore conclude that based on the July 2011 GPEARl report, it will be almost impossible to fulfil the initial culture investment projections in terms of the

¹¹ This typology was defined in the study “O Sector Cultural e Criativo em Portugal”, commissioned by GPEARl, Augusto Mateus (coord.), January 2010.

NSRF/ERDF: the Portuguese cultural sector will not be able to benefit from a significant amount of resources that it desperately needs. This is even worse if we consider the tremendous financial difficulties faced by the Portuguese cultural institutions – both public and private – as a consequence of the general economic and financial crisis that the country is suffering.

Table 6: NOP Factors of Competitiveness investment in the Cultural and Creative Sector (July 2011)

Sub-sector	Number of projects	%	NSRF incentive	%
Performing Arts	1	0,2%	95.742 €	0,1%
Visual Arts	36	7,3%	3.078.445 €	2,3%
Cultural Heritage	13	2,6%	2.958.160 €	2,2%
Music	29	5,8%	18.548.053 €	13,8%
Cinema and video	21	4,2%	3.870.981 €	2,9%
Edition	41	8,3%	11.429.191 €	8,5%
Radio and TV	1	0,2%	320.599 €	0,2%
Architecture	19	3,8%	1.621.575 €	1,2%
Design	17	3,4%	4.487.860 €	3,3%
Advertising	9	1,8%	1.524.011 €	1,1%
Software Services	309	62,3%	86.401.756 €	64,3%
Total	496		134.336.373 €	

Source: compiled by the author, based on the GPEARl report, “A CULTURA E O QREN”, Relatório de Acompanhamento July 2011.

Following a written request by the author, the Observatório do QREN compiled more up-to-date information concerning the NSRF/ ERDF investment in culture. The information reports to June 2012, and is summarised in Table 7.

Once again global figures seem to be very positive and Portugal has committed to culture more than EUR 373 M, which surpasses the initial projections of EUR 344,3 M. However, a more careful analysis shows that this figure of EUR 373 M is calculated considering a multiplicity of situations and operations. If we only consider the headings “Development of Cultural Infrastructure” and “Protection and Preservation of Cultural Heritage” the ERDF investment is much lower: only EUR 148.5 M (very far from the EUR 344,3 M initial projection). This seems to be compatible with the GPEARl report of July 2011 – EUR 102,8 M - and the feeling that in the last 12 months, due to the financial and economic crisis, there was a general slowdown in terms of projects’ implementation.

Table 7: NSRF - Investments in the Cultural Area (ERDF)

Programme and Operation Typology (ERDF)	Total approved investment	ERDF investment
TOTAL NSRF / QREN - Investment approved in Culture	559.882.179 €	373.593.501
NOP Factors of Competitiveness	59.703.081	36.199.952
Financial Engineering	59.703.081	36.199.952
NOP Territorial Development	85.988.976	50.102.294
Urban System Fundamental Infrastructure	85.988.976	50.102.294
ROP North	116.125.909	79.103.611
Development of Cultural Infrastructure	40.793.047	25.053.285
Protection and Preservation of Cultural Heritage	37.703.384	25.334.727
Proximity Collective Infrastructures and Services (local cohesion)	14.643.449	11.702.750
City Policy - Partnerships for Urban Regeneration	13.031.957	9.825.453
City Policy - Urban Networks for Competitiveness and Innovation	9.954.071	7.187.395
ROP Centre	122.307.443	89.703.253
Development of Cultural Infrastructure	15.304.109	9.759.380
Protection and Preservation of Cultural Heritage	29.452.674	21.553.862
Proximity Collective Infrastructures and Services (local cohesion)	31.860.110	23.069.009
City Policy - Partnerships for Urban Regeneration	41.145.726	32.553.646
City Policy - Urban Networks for Competitiveness and Innovation	4.544.824	2.767.355
ROP Lisbon	30.742.406	18.018.543
Development of Cultural Infrastructure	2.606.321	1.375.552
City Policy - Partnerships for Urban Regeneration	27.148.086	16.464.633
City Policy - Urban Networks for Competitiveness and Innovation	987.999	178.358
ROP Alentejo	81.220.602	56.003.211
Development of Cultural Infrastructure	10.495.626	6.200.054
Protection and Preservation of Cultural Heritage	24.419.424	18.045.147
City Policy - Partnerships for Urban Regeneration	31.012.293	22.214.541
City Policy - Urban Networks for Competitiveness and Innovation	15.293.260	9.543.470
ROP Algarve	17.265.826	5.481.101
Development of Cultural Infrastructure	1.169.230	417.136
Protection and Preservation of Cultural Heritage	3.579.399	1.789.700
City Policy - Partnerships for Urban Regeneration	6.504.420	2.200.922
City Policy - Urban Networks for Competitiveness and Innovation	6.012.777	1.073.344
ROP Açores - ERDF	43.259.357	36.324.654
Development of Cultural Infrastructure	41.799.092	35.154.899
Protection and Preservation of Cultural Heritage	1.460.265	1.169.755
ROP Madeira - ERDF	3.268.579	2.656.883
Cultural Infrastructures and Facilities in Madeira ¹²	3.268.579	2.656.883

Source: information sent to the author on request from Observatório do QREN, Lisbon, 27.07.2012

¹² The author received information from the ROP Madeira that is very different from the data produced by the Observatório do QREN: according to the programme managing authority, the ERDF investment has been 8,0 M€, for the implementation of 6 projects and representing 3% of the total ERDF investment in the region. However this represents a committed value, not effective invested value.

Overall, what these figures and analysis show is that there is no simple answer to the question of how much investment is done in culture, via the NSRF. Only a content analysis of each project can confirm the cultural dimension of it, although the author considers very positive the fact that the monitoring body of the NSRF can track the cultural nature of the various projects and produce such numbers.

2.4 Examples of Culture and Creative Sector Projects financed by the Operational Programmes

The next tables list some examples of cultural projects, funded by the various Operational Programmes. They have been chosen to demonstrate the diverse nature of cultural projects, even if funded under the same programme and having the same expense heading.

Regional Operational Programmes

Protection and Preservation of Cultural Heritage

Operational Program	Project designation	Beneficiary	Location	ERDF investment
North	Heritage Management System in Mirandela region.	Mirandela Municipality	Mirandela	307.012,00 €
	Network of Monasteries in the Rural Space between the Minho and Douro	Direcção Regional de Cultura do Norte	Barcelos	686.000,00€
	Cultural Heritage as a factor of competitiveness in the territorial development of Lower Tâmega	Associação de Municípios do Baixo Tâmega	Baião	132.710,00€
Centre	Route of the World Heritage Monasteries in the Centre Region	IGESPAR	Centre	8.934.196,12€
	Lorvão Monastery-Conservation and Valorisation	DRCENTRO	Penacova	2.957.925,01€
Alentejo	Portalegre Heritage Network	Portalegre Municipality	Portalegre	1.462.966,11 €
	Hercules mobile	Évora University	Alentejo	116.083,33€
	Patutos House Museum	Alpiarça Municipality	Alpiarça	1.983.625,64 €
Algarve	Sagres – Re-qualification and Valorisation	DRCultura Algarve	Vila do Bispo	1.788.699,50 €
Madeira	São Bernardino Convent	Camara dos	Câmara	1.796.866,61€

	Restoration	Lobos Municipality	dos Lobos	
	Whale Museum	Madeira Regional Government	Canical	860.016,00€

Source: compiled by the author, based on the GPEARI report, "A CULTURA E O QREN", Relatório de Acompanhamento July 2011.

Development of Cultural Infrastructure

Operational Program	Project designation	Beneficiary	Location	ERDF investment
North	Amares Municipality Library.	Amares Municipality	Amares	1.120.903 €
	Valadares Cine and Theatre	Caminha Municipality	Caminha	840.000,00€
	Cultrede	Leiria Municipality	Alijó, Paredes de Coura, Ponte de Lima	94.605,00€
Centre	Alba Theatre	Albergaria -a -Velha Municipality	Albergaria -a - Velha	840.000,00€
	Imagine the Centres - Torres Novas	Turisespaços - Empresa Municipal Torres Novas Torres Vedras Municipality TEMA - Teatro Municipal de Aveiro, EM Fundação Cultural da Universidade de Coimbra	Torres Vedras Aveiro Coimbra	412.640,00€
Alentejo	Inter-Municipality Network	Serpa Municipality	Alentejo	392.768,06 €
	Teias - Cultural Network	Évora Municipality	Alentejo	411.547,62 €
Lisbon	Acto 5	Almada Theatre Company	Almada	102.705,60 €
Algarve	Algarve Central - Cultural Programming Network	Faro Municipality (leader)	Various	293.485,54 €
Madeira	Cultural Network of Festivals	Madeira Regional Government	Madeira	1.850.968,10€
	Global Arts Centre	SDPO, S.A	Madeira	1.333.247,26

Source: compiled by the author, based on the GPEARI report, “A CULTURA E O QREN”, Relatório de Acompanhamento July 2011.

A special reference has to be made concerning the North Operational Programme. This region has considered culture as a fundamental activity for its development and has therefore decided to commit as much as 4.5% of ERDF to it: the number of projects and funds already invested clearly support this priority. This is also reinforced by the fact that the Portuguese creative industry cluster is based in this region, adding an important entrepreneurship dimension to culture and guaranteeing the involvement and participation of multiple actors in the projects, some being clearly business-oriented (tourism services, content management companies, arts and crafts entrepreneurs, etc).

National Operational Programmes

Factors of Competitiveness

Culture and the built heritage (together with the natural and architectural resources) only appear in the framework document of the programme as a resource with high value and economic importance, especially for the tourism industry (internal strength of Portugal). At the same time, this document recognises that there is an insufficient protection and valorisation of these resources. As already seen, the Programme has no specific culture (heading 58, 59 and 60) investments. However, through the recognition of the existence of a cultural and creative sector, the programme supports numerous “business-oriented” projects and even the existence of a “creative cluster” in the North region of Portugal.

Examples of projects (**Source:** COMPETE Execution Report, 2011¹³):

- Innovation and Internationalization: Risk Capital Fund “INOVCAPITAL - Industrias Criativas” with an ERDF contribution of EUR 3.0 M
- Collective Efficiency Strategies: Creative Industries cluster in the North Region – 23 projects, involving a total of EUR 186.4 M of ERDF incentive.¹⁴

¹³ Available for download at:

http://www.pofc.qren.pt/ResourcesUser/2012/Avaliacao/RelExecCOMPETE2011_vs_FINAL_Aceite_CE.pdf

¹⁴ Following the recognition of a Creative Industries Cluster in the Northern Region (considered by the Competitiveness Programme has a Collective Efficiency Strategy), and based on an approved plan establishing priorities and actions. More information concerning this cluster can be found at www.addict.pt

- Incentives to creative industry companies belongings to the: SME qualification, Serra da Estrela Craftsmen Association, economic field: pottery, total ERDF incentive of EUR 135.247.

Territorial Development

Based on the programme Framework document, we can see that the investment in cultural facilities and infrastructure is a major priority, although the emphasis is placed in terms of integrated (urban collective infrastructures) territorial development. Culture is explicitly considered as an important territorial strength – specially the built heritage in the city centres and the UNESCO classified monuments and places. The initial programming already allocated EUR 10,0 M for protection and preservation of heritage (heading 58). However, we can see that this value is largely exceeded, and in July 2012 the total ERDF investment surpassed the EUR 50,0 M (Table 7).

Examples of projects (**Source:** POVT site listing, June 2012):

Project designation	Beneficiary	Location	ERDF investment
Animation and Management of Public Spaces- Inventing the City	Santo Tirso Municipality	Santo Tirso	1.2 M €
1 st Avenue – Economic and Social Development of Downtown Porto	Porto Vivo, SRU SA	Porto	0.8 M€
Landscape Lab	Guimarães Municipality	Guimarães	1.1 M€
Center for Contemporary Art	Castelo Branco Municipality	Castelo Branco	4.1 M€
Foundation Nadir Afonso main building	Nadir Afonso Foundation	Chaves	4.4 M€
Arts Platform	Guimarães Municipality	Guimarães	10.2 M€
Congress and Cultural Centre at Convento S. Francisco	Coimbra Municipality	Coimbra	15.5 M€
House of Creativity and Arts	São João da Madeira Municipality	São João da Madeira	3.3.M€

Human Potential

This operational programme is financed by the ESF and its main aim is to improve the qualifications of the Portuguese citizens, to promote scientific knowledge and innovation, to stimulate the creation and quality of employment and to promote equal opportunities.

Culture is addressed in the programme as an opportunity because of the increase flows of tourists, allowing for the possibility to develop new services and products and to increase the internationalization of Portuguese cultural institutions. Also the programme expects to contribute to the sustainable development of cultural activities

as it will develop the qualifications of the citizens and therefore create a more entrepreneurial and innovative environment. It also explicitly identifies, as one intervention typology, the training actions dealing with socio-cultural interventions.

Although information was requested by the author, it has not been possible to analyze the projects funded by the ESF which have impact in the cultural and creative sector. Some projects are well known and have direct impact in terms of culture. For example, the POPH programme is funding at a national level many training actions in arts and crafts, design and fashion.

3. SWOT Analysis

Based on the findings on culture in the Portuguese NSRF the following SWOT analysis highlights some of the strengths, weaknesses, opportunities and threats of investment in the cultural and creative sector. This analysis is general to all the country, although when relevant more specific regional comments are introduced.

Strengths

- In the funding period of 2007-2013, culture and the creative industries in Portugal have received support through the NSRF, in a multiplicity of ways. This recognition of the place of culture in the different regional and thematic programmes is therefore extremely positive for culture actors and projects.
- In recent years, there has been a greater acknowledgement – in and outside the cultural field – of the economic and social importance of culture and creative industries.
- The cultural potential within regional development strategies has been supported mainly by fostering their attractiveness thorough cultural infrastructure investment (integrated urban policy objectives) and their capacity to generate new jobs and economic development (creative industries). Another important objective has been to increase territorial attractiveness, both for tourists and nationals.
- Investments supported by the Structural Funds – especially in technical infrastructures of cultural organisations such as museums, libraries, theatres, cultural centres – have contributed to the existence of a dense and up-to-date cultural network, in itself a contribution to the general modernisation effort that Portugal has been making since joining the EU (this is especially relevant in the Convergence regions).

- The cultural sector has been open at a great extent to cooperation with spill-over effects and benefits in other areas such as urban development, economic development, and social inclusion.
- The various institutions and Operational Programmes in Portugal devoted to culture and creative industries have rather different approaches. By integrating culture in the NSRF new forms of interdepartmental cooperation and communication have been achieved, especially between economic and cultural institutions.
- In recent years, a new generation of creative industries SMEs has started operating in the fields of heritage services, digitalization, local development, design, artistic education and training, audiovisual, cultural tourism etc. These companies place a great effort in terms of service and product excellence, with clear spill-over effects on other sectors.
- The third sector presence in the cultural sector in Portugal is extremely important. This is especially relevant in the Convergence regions and in the field of traditional culture. Associations, foundations, their networks and other NGO's have the detailed knowledge and the micro-level presence fundamental to guarantee real impacts in the poorest regions.
- The culture and creative sector is formed by some of the most highly qualified Portuguese people. This represents a tremendous strength.
- Some professional networks in the cultural sector exist, mainly at regional and multi-regional level (performing arts and visual arts, heritage) and have been able to implement successful projects funded by the NSRF. The good assessment of these projects shows that this is an important development to consider in the future.
- There is a clear recognition that culture and creativity (together with the broader concept of *innovation*) are fundamental for the development of Portugal.

Weaknesses

- Cultural investment is still frequently seen as a “soft issue” by stakeholders outside the cultural sector. Even when talking about the creative industries there is always a feeling of doubt concerning their relevance and the existence of such an industry.
- Although many culture-led projects have been implemented in regional and thematic programmes, they tend not to be recognized as such, thus contributing to devaluing the importance of culture.
- Most of the investment under headings 58, 59 and 60 has been purely spent in infrastructure, again translating a “brick and mortar” approach.
- The experience in implementing and funding projects that link culture to other sectors and to society is scarce. Most cultural projects are solely oriented to the “heritage perspective”, and therefore fail to address economic and social sustainability issues. Even the experience in terms of projects linking “culture” and

“education” needs further development. Social and economic dimensions need to be fully integrated into cultural projects.

- Most of the Structural Funds spent in culture during the 2007-2013 period clearly translate an old conception of culture: the one of “public patronage”. This is a very limited and clearly ineffective perspective, as it tends to (a) isolate culture from other public policies, (b) it does not involve civil society and bottom-up approaches, (c) faces severe difficulties to promote contemporary activities and business, and finally issues such as governance and sustainability tend not to be given the appropriate relevance.
- There is a clear absence of a culture of quality assessment and systematic monitoring of the culture and creative projects, which could produce information concerning more effective uses of Structural Funds and best practices. The absence of in-depth studies and analysis precludes the development of better implementation strategies in the cultural sector. This is further reinforced by the lack of systematic involvement of specialized agencies (both public and private) at all stages of the programmes and the inadequate system of indicators used to measure project implementation and impact.
- Most of the Portuguese cultural institutions suffer from permanent operational deficits. The Structural Funds have led to the construction of much needed cultural infrastructure, but have, this way, increased the risk of wasting investments. The tendency to under-estimate the long-run demands of cultural investment means that most institutions – public and private – are now in the possession of great capital assets but permanent unsustainable running costs. This is further reinforced by the present national financial and economic crisis, with decreasing amount of funding available for projects.
- To an ever greater extent, public and private institutions have difficulties in mobilizing co-financing for the use of Structural Funds (highly relevant in the Convergence Regions).
- There is a clear need to improve the connections between the different geographical and thematic programmes. This is fundamental to build a robust cultural system based on trans-sectorial and trans-thematic approaches.
- Although the culture and creative sector is composed of highly qualified human resources, there is a lack of entrepreneurial and business skills and this happens in all regions, both Competitiveness and Convergence. Training in cultural economics and management is still scarce and weak.
- There is a fundamental lack of cooperation culture in Portuguese society. This happens at all levels: civil society, state, 3rd sector, business sector. This lack of cooperation and joint systematic efforts leads to inefficient use of much-needed and scarce resources.
- Culture and creative activities have a very low degree of internationalisation and are still largely disconnected from emerging markets. Moreover there is a clear lack

of the notion of cultural diplomacy and its relevance in terms of economic spill-over effects.

- The links between what is called the business sector (formed by the more traditional sector activities) and the CCS are still weak, and few projects have addressed this fundamental issue. Experience in implementing these projects is almost non-existent. Moreover, most of the university-led research has no transfer mechanism to companies and society in general.

Opportunities

- The new Partnership Contract between the European Commission and Portugal can bring in new approaches by placing culture as a key element of sustainable development, therefore contributing to a new conception of culture, essentially based on content and immaterial values; public-private partnerships; and integrating cross-sectorial projects.
- Regional policy strategies will in the future be more prone to integrate, holistic, cross-sectorial approaches, and this will benefit culture.
- The new Partnership Contract between the European Commission and Portugal could offer a wide range of entry points for culture; if this is explicitly assumed by all future Operational Programmes than cultural projects will see an increase on funding opportunities and this may lead to a recognition that culture-based development strategies is an adequate and legitimized policy.
- There is an increase societal interest in the links between culture and economy, and this will translate into new opportunities and projects.
- The new Partnership Contract between the European Commission and Portugal, by establishing Smart Specialization Strategies, will be a good opportunity to connect cultural actors in a specific territory, working together in the topics that will promote innovation and reinforce the strongest assets for the competitiveness of a region/area.
- EU support programmes, including Structural Funds, could be better used strategically to foster the potential of culture for local, regional and national development objectives and the direct and indirect spill-over effects on the wider economy.
- Due to the financial and economic crisis there is a willingness to try to implement new partnerships, combining public and private institutions and so, re-defining models of cultural economics and management.
- Under the new Partnership Contract between the European Commission and Portugal it is suggested that a broad spectrum of different actors and stakeholders be involved in the design and implementation of regional development concepts:

cultural agents as “agents of change” should take this opportunity and be strategically better involved, from the beginning, in the future programmes.

Threats

- The current economic and financial crises are hitting badly the culture sector in Portugal, with severe cuts being made in national and local budgets. The situation is therefore critical since public cultural expenses were already at extremely low levels. This can seriously undermine the national capacity to access EU funds.
- The absence of public funding to culture will also have a negative impact on the emerging markets of the creative industries: creative industries are most of the time still incipient and the “interdependencies” are strong (for example, frequently public cultural institutions were the first and most important clients of some of these companies). At the same time this will affect the capacity of the public cultural sector to innovate and to adapt to new challenges.
- The economic crisis will also make it difficult to stimulate demand from other sectors for creative industries’ services and products to boost the role of creative industries as a catalyst for regional development.
- It is fundamental that culture and the creative industries are fully understood and accepted by public and private institutions as a major economic sector, in terms of innovation, job creation and internationalization (including tourism).
- There is a tendency to concentrate a high percentage of resources in few projects; however we lack research to support the claim that this strategy produces better and more relevant impacts. This is especially the case in terms of cultural infrastructure, where Portugal needs support to make a transition from the traditional economy with strong “heritage” value and cultural identity to sustainable and modern economy, based on the promotion of all forms of creativity; in a better use of service innovation and creative industries to stimulate structural change for cultural, craft and manufacturing-based industry.
- In terms of the culture and creative industries, access to finance is limited as the sector seems to be disconnected from traditional financing mechanisms set up to support SMEs and new forms of production.
- There is a need to have a more integrated and systematic approach to culture, so that the Portuguese cultural and creative system can respond more efficiently to new challenges at all territorial levels. Connecting infrastructures and projects is still lacking.
- The absence of a culture of partnership and cooperation is still a major threat to Portugal’s development strategies. This will clearly affect the implementation of the Lisbon Strategy.

4. Priorities for Cultural Investment 2014-2020

Based on the previous analysis and comments this section now addresses the priorities for culture in the new programming phase in Portugal. It is important to state that the author has not been able to access any official documents concerning this issue.

4.1 General comments to the new programming phase

Three general comments concerning the new programming phase:

- It is fundamental that the next programming phase guarantees further access of culture and creative industries to the Structural Funds. This should be done not only by explicitly considering cultural investment (current expense headings 58, 59 and 60) but also by further integration in terms of economic and social development strategies. This should be reflected in all thematic and territorial programmes, with clear key targets and actions for each objective.
- It is important that regions have the possibility to design their programmes with respect to regional specificities and challenges, and therefore implement culture-led regional approaches. However it is fundamental also to guarantee that cultural multi-regional projects and even cultural regional cooperation projects can also be easily implemented. Also in terms of regions the balance between culture-led urban and culture-led rural development strategies must be explicitly addressed.
- The interpretation and understanding of the term 'innovation' is central for further investment strategies devoted to arts, culture and the creative industries. It is an imperative, that social and cultural innovation is explicitly addressed when the term 'innovation' is used in the context of cultural policy and creative industry policy. Technological development and innovation is always accompanied by social and cultural change. And vice versa, social and cultural innovation processes form a precondition for recognising the need for technological development and innovation as well as for the creation and introduction of new processes and products. In particular, actors from the cultural and creative sectors are well equipped to provide knowledge, ideas, innovative concepts and products.

4.2 Specific recommendations: Thematic Objectives CSF 2014-2020

With reference to the Thematic Objectives of the Commission's proposal for the Common Strategic Framework 2014-2020, the following specific recommendations can

be made regarding investment priorities intended to make better use of the potential of culture and creative industries. The proposal builds on the European Commission's "Staff Working Document" entitled "Elements for a Common Strategic Framework", adopted by the Commission on 14 March 2012, which lists 11 Thematic Objectives¹⁵. The briefing for this report (provided by the European Commission and EENC) identified several key actions in the "Common Strategic Framework" document that refer particularly to cultural and creative industries in Thematic Objectives 1, 3, 6, 9 and 10. These thematic objectives have been considered, but it has been found that there are other "entry" points for culture-based initiatives in the thematic objectives 2, 4, 8 and 11.

The proposal has been elaborated in coherence with the SWOT analysis of Chapter 3 of this study.

The following documents have also been used in the elaboration of this final chapter:

- "The *wearemore* campaign guide for the negotiations on the Structural Funds 2014-2020", produced by Culture Action Europe.¹⁶
- The policy handbook on "How to strategically use the EU support programmes, including structural funds, to foster the potential of culture for local, regional and national development and the spill-over effects on the wider economy?", prepared by the Working Group of EU Member States Experts (Open Method of Coordination) on cultural and creative industries.

The main principles that are orienting these recommendations are the following: better mapping, assessment and evaluation mechanisms; a solid institutional framework; a transition from institutionalization to community-based services; analysis of the suitable scale of intervention (local, regional, grouping of regions or national); transition from predominant investment in the preservation of heritage to the support of entrepreneurs in culture.

The following recommendations are fundamental to guarantee better use of funds invested in cultural projects, independently of the programmes:

- Fix a maximum percentage (5 to 10%) of the ERDF funds for Portugal to be invested in cultural infrastructure, either in projects aiming at the preservation of cultural heritage ("old stone") or the construction of new infrastructure ("contemporary stone"), clearly signalling a shift in priorities.

¹⁵ See http://ec.europa.eu/regional_policy/sources/docoffic/working/strategic_framework/csf_part2_en.pdf

¹⁶ See <http://www.wearemore.eu>

- Guarantee that at least 40-50% of funds in culture are invested in projects implemented by private or 3rd-sector institutions.
- Avoid funding small projects by introducing a minimum threshold of expenditure; when possible, implement solutions that aggregate small projects and initiatives into bigger, joint and partnership projects.
- Guarantee that all cultural infrastructure investments have contemporary components (commissioning new works of art related to the infrastructure, contemporary architecture interventions in historic buildings, etc.).
- Guarantee the implementation of impact studies and third-part monitoring of project results.

The specific recommendations are the following¹⁷:

(1) Strengthening research, technological development and innovation	
Investment priority (b)	Product and service development, demand stimulation, clusters, open innovation through smart specialization and social innovation
Programme relevance	ERDF
Main fields of action	<p>In order to continue already existing strategies based on quantitative and qualitative mapping on national, regional and city level, further investment in the innovation potential of culture and the creative industries in Portugal's regions and cities is essential.</p> <p>Fostering cross-sector cooperation (Science, Education, and Culture).</p> <p>Fostering of cooperation models and pilot projects between commercial enterprises and artists as well as actors with a professional background in the creative sectors.</p> <p>Further use of artistic and cultural innovation in urban and spatial development concepts.</p> <p>Transforming the knowledge of co-production into innovation-related business strategies.</p>

¹⁷ These recommendations (especially those referring to ERDF) may be also developed in those programmes dedicated to European Territorial Cooperation (trans-border or transnational). Lack of time has prevented the elaboration of specific proposals for future European Territorial Cooperation in Portugal in 2014-2020 (for general European guidance on the use of culture in European Territorial Cooperation programmes, see the guide "The *wearemore* campaign guide for the negotiations on the Structural Funds 2014-2020", produced by Culture Action Europe).

Examples of actions	<ul style="list-style-type: none"> - Develop in detail the section dedicated to culture of the Guide to Regional Innovation Strategies for Smart Specialization, drafted by the S3 Platform¹⁸. - Create an inter-ministerial task force, with the participation of regional authorities to identify the place of culture in the new programmes and S3 national policy. - Smart specialization with culture and creative industries based on regional/local (statistical) evidence (e. g. strategic regional programmes for the development of the creative industries based on quantitative and qualitative mapping). - Produce a detailed national mapping of the CCS, including research centres, incubators and enterprises. - Establishment of new clusters and networks in the cultural and creative industries, in close cooperation with existing clusters and always based on civil society and professional networks. - Support to product and service development in the creative industries (e.g. innovative online dissemination tools for the music, cinema and games industry; e-commerce platforms for arts and crafts). - Social innovation (pilot) projects with the leadership of the creative sector, aiming at true endogenous growth, with the development of citizens / territorial platforms for the establishment of a local cultural development plan. - Open innovation processes with the leadership of creative methods, to be developed mainly in urban areas, connecting the cultural and creative actors to SME and other social actors.
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(2) Improvement of access and use of Information and Communication Technologies (ICT)	
Investment priority (b)	Developing ICT products and services
Programme relevance	ERDF and ESF
Main fields of action	<p>Mapping of the ICT infrastructure of cultural organisations such as theatres, museums, libraries, socio-cultural centres etc. to identify the lack of qualitative standards and the demand for investment strategies.</p> <p>Development of ICT products with cultural and creative content.</p> <p>Promotion of digital access to cultural heritage.</p> <p>Given the importance of cultural tourism for the general tourism market in Portugal, ICT support for the development of intelligent cultural tourism</p>

¹⁸ See: http://s3platform.jrc.ec.europa.eu/c/document_library/get_file?uuid=a39fd20b-9fbc-402b-be8c-b51d03450946&groupId=10157

	<p>products.</p> <p>ICT support for libraries, particularly in deprived urban quarters and in rural areas.</p> <p>Promotion of training programmes for stakeholders in rural areas lacking digital literacy. Projects should be established in partnership with cultural and educational centres.</p>
Examples of actions	<ul style="list-style-type: none"> - Developing ICT products with cultural and creative content, conceived to be useful to all range of cultural centres that are open to the public: theatres, art venues, museums, festivals, etc. Also, in the tourism industry, apps for guided tours to historic sites, etc. - Cultural media centres activities regarding e-inclusion (e. g. training programmes for those lacking digital literacy which are run by cultural centres in rural areas). - Continuation of digital efforts of Portuguese heritage and culture and its dissemination. - Identification of culture and heritage research centres and their research needs and strategies.

(3) Enhancing the competitiveness of SMEs	
Investment priority (a)	Promoting entrepreneurship
Programme relevance	ERDF
Main fields of action	<p>The promotion of entrepreneurship in the cultural and creative sector in Portugal needs to be a key field of action in the coming years.</p> <p>Promotion of platforms and networks for start-ups: development of business incubators; support for the development of local financial instruments and financial schemes such as investment capital or guarantees; setting-up of venture capital funds for the creative industries; establishment of Small Project Funds for creative micro-enterprises.</p> <p>Promotion of Excellence and best cases.</p>
Examples of actions	<ul style="list-style-type: none"> - Establishment of financial support systems for creative industries start-up companies (e. g. seed funding scheme for young entrepreneurs from different creative industries branches). - Creative Credits programme (adapted from the programme of NESTA)¹⁹: a voucher scheme that enables SME to benefit from the expertise and innovative potential of creative businesses. - Developing education schemes to promote entrepreneurship at schools and universities targeted to creative, artistic and cultural professions (e. g. seminars on entrepreneurship, management classes). In close cooperation with current post-graduate and master schemes on cultural management. - Building-up networks and communities for new creative entrepreneurs in

¹⁹ See http://www.nesta.org.uk/about_us/assets/features/guide_to_creative_credits

	<p>some creative industries: architecture, arts & crafts, fashion, design.</p> <ul style="list-style-type: none"> - Allow for pluri-regional programmes with SMEs that should foster territorial cooperation of several regions, reinforcing territorial cooperation and complementarities. - Promote the existence of a 'Centre of Excellence for the Cultural and Creative Industries'. - Promote the participation of SMEs from the CCS in all major internationalization projects by fostering links between traditional industries and the culture and creative sector.
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(4) Supporting the shift towards the low-carbon economy in all sectors	
Investment priority (c)	Supporting energy efficiency in public infrastructures
Programme relevance	ERDF
Main fields of action	<p>Energy efficient modernisation and renovation of public cultural institutions and infrastructure, especially in the heritage field.</p> <p>Support to cultural initiatives and activists that aim at informing and sensitizing the public about the necessity of ecological change by taking into account climate and energy particularities in the region.</p> <p>Development of educational programmes and projects to understand the meaning of environment protection (stakeholder schools).</p>
Examples of actions	<ul style="list-style-type: none"> - Mapping exercise of cultural infrastructures that are actively engaged in the low-carbon economy and environmental sustainability programmes; and production of a toolkit for self-evaluation of cultural infrastructure and programmes. - Plan to improve the energy efficiency of cultural infrastructure (e.g. renovation of public cultural buildings in cooperation with solar architects and eco-designers).

(5) Promoting climate change adaptation and risk prevention and management	
Investment priority (b)	Promoting investment to address specific risks, ensuring disaster resilience and developing disaster management systems
Programme relevance	ERDF
Main fields of action	Development of risk-prevention concepts for natural heritage sites such as historical gardens and parks. Fostering the development and the implementation of Management Plans for classified sites. Foster the implementation of safety and secure systems for different types of risk: natural, human, societal.
Examples of actions	<ul style="list-style-type: none"> - Elaboration of risk prevention plans in all culture infrastructures and classified sites. - Implementation of a national response system for risk preventions and calamity situations.

(6) Protecting the environment and promoting resource efficiency	
Investment priority (c)	Protecting, promoting and developing cultural heritage
Programme relevance	ERDF
Main fields of action	Investment in cultural and natural heritage sites through restoration measures. Support to regional concepts aimed at specialisation strategies and identity building processes. Development of integrated and holistic master-plans for specific regions (i.e. cross-border, city – region, region – region). Development of cultural tourism concepts, which combine traditional cultural heritage and contemporary culture, including the arts.
Examples of actions	<ul style="list-style-type: none"> - Make compulsory the elaboration of “impact assessment” plans prior to the beginning of any culture investment: social, economic, environmental and cultural. - Guarantee that the reuse of a historic building or the construction of a new infrastructure is a process of social innovation, which allows citizens to take ownership of the project (invest a portion of the budget for this purpose). - Allow single regions to make their own choices under this Thematic Objective, but guaranteeing the full integration at a national level. - Mapping exercise of cultural education projects / outreach programmes in museums, cultural centres and festivals (most of them operate with SME). Explore thematic new networks and clusters with these initiatives.

(8) Promoting employment and supporting labour mobility	
Investment priority (a)	Development of business incubators and business creation
Programme relevance	ERDF and ESF
Main fields of action	<p>Promoting employability for actors in the field of arts, culture and creative industries.</p> <p>Support to networks, incubators, co-working spaces for the cultural and creative actors.</p> <p>Support to the establishment of international networks for the cultural and creative sector.</p> <p>Support to mobility schemes and to finding access to international markets.</p>
Examples of actions	<ul style="list-style-type: none"> - Mapping exercise of existing incubators that host cultural and creative industries projects. - Creative Industries business incubators (e. g. transforming unused urban space in co-working spaces with related training programme for creative entrepreneurs). - Implement a rural incubators network and a small-city incubators network with related training programmes for creative entrepreneurs. - Mentoring and coaching programs for business creation in the field of the cultural and creative industries (e. g. start-up support programmes for the creative industry), promoting business skills building for cultural and creative professionals and employees through mobility, exchange, and peer learning schemes. - Start specific training programmes to improve employability in the culture and creative sector of workers with experience in other economic fields. - Promoting special programs of capability-building and pre-incubation for potential social enterprises working in the cultural and creative fields, employing long-term unemployed, disabled, or ethnic minority persons and addressing audiences in the above target groups as well as in the elderly one. - Further education and training for unemployed wishing to become new entrepreneurs in culture, the arts and the creative economy (e. g. training in management, marketing, accounting, etc.). - Language learning to improve performance of cultural enterprises willing to internationalise their activities. - Developing cultural competences, creative and intercultural skills through formal, informal and non-formal learning.

(9) Promoting Social inclusion and combating poverty	
Programme relevance	ERDF and ESF
Investment priorities	<p>(a) Investing in health and social infrastructure, which contribute to national and regional local development.</p> <p>(b) Support for physical and economic regeneration of deprived urban and rural communities.</p> <p>(c) Support for social enterprises.</p>
Main fields of action	<p>The above mentioned three investment priorities provide a wide spectrum of opportunities to involve culture and the creative industries in regional development strategies.</p> <p>Further support strategies to social enterprises.</p> <p>Better communication of the role of social enterprises in regions and cities.</p> <p>Promoting cultural initiatives and projects in the context of integrated city development.</p> <p>Support for culture in remote areas to foster social inclusion; investment in cultural and educational infrastructure in disadvantaged areas; support to community-led local initiatives which allow access and funding for artists and cultural activists.</p> <p>Mapping of the role of social enterprises for urban and regional transformation objectives in urban and rural contexts.</p>
Examples of actions	<ul style="list-style-type: none"> - A mapping exercise of regeneration programmes in Portugal, comparing those that have included a cultural chapter and those that have not. - Guarantee that all community-led development strategies funded by ERDF in 2014-2020, either in less developed or more developed regions, include an explicit cultural chapter. - Awareness-raising and engagement with local communities and enterprises to fight discrimination and promote intercultural activities. Possibly, a programme supporting the cities and villages (with a minimum number of inhabitants) that have a local programme for interculturalism. - Mapping of projects that promote the active participation of citizens in cultural processes. According to the results, a pilot programme of the Health departments of those regions interested to boost these initiatives may be launched. - Developing equal access to cultural schemes, development of cultural projects aiming at social inclusion of excluded groups -improving their social skills and other skills and capacities through active participation in cultural activities. - Guarantee that all programmes for the economic and physical regeneration of deprived communities include a solid cultural chapter. - Measures and innovative projects to allow the cultural participation of people living in deprived urban and rural communities (e. g. innovative architectural adaptation of public spaces for creative practice of young people). - Support to social economy initiatives in the field of culture, aiming at the

	promotion of groups that are at risk, especially in areas of large and medium size cities.
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(10) Investing in education, skills and lifelong learning	
Investment priority (a)	Investing in education, skills and lifelong learning by developing education and training infrastructure
Programme relevance	ERDF and ESF
Main fields of action	<p>Implement a national arts education programme guaranteeing that all students at all education levels have access to arts and culture activities.</p> <p>Increase the number of students in specific artistic and culture courses and studies, through further investment in the educational and cultural infrastructure.</p> <p>Adaptation of educational concepts in existing educational institutions towards new challenges: development of career training offers in universities and schools; development of programs for vocational orientation; integration of entrepreneurship education in curricula and in arts education.</p>
Examples of actions	<ul style="list-style-type: none"> - Platform of universities, training and education centres dedicated to the relation between culture and development, targeted to the better employment or business perspectives of recent graduates as well as to the better connection between training and local realities. - Support to the elaboration and implementation of new curricula (by existing or new training and education centres) that relate the artistic, culture or creative industries to the processes of local development and internationalisation. Reforms should aim to ensure the acquisition of the key competences, notably in terms of employability. Reforms should also aim to improve the match between skills supply and labour market demand. - Support to lifelong learning schemes for cultural managers, cultural mediators and activists. - Support education and training infrastructures dedicated to the training of creative people (including renovation and/or upgrading of buildings).

(11) Enhancing institutional capacity and ensuring an efficient public administration	
Investment priority	Enhancing institutional capacity and ensuring an efficient public administration
Programme relevance	ERDF and ESF
Main fields of action	<p>Further investment in monitoring systems for culture-based regional development strategies.</p> <p>Robust research on the use of the Structural Funds in Portugal for culture and the creative industries in 2007-2013.</p> <p>Capacity-building measures for public administration at regional and local level involved in the implementation of the EU Structural Funds.</p> <p>Promotion of the national, regional and local initiatives in an integrated and complementary way.</p> <p>Promotion of working groups, for example concerning “Creative Industries”, “Culture Industries”, “Arts”, “Culture and EU Structural Funds” to foster exchange of information and coordination and the mapping of best practices.</p> <p>At national and regional level, foster the collaboration between Ministries, especially Culture and Economics Ministries to achieve better coordination and efficient supporting schemes.</p>
Examples of actions	<ul style="list-style-type: none"> - Research on the use of the Structural Funds in Portugal for cultural projects in 2007-2013, clearly identifying better strategies and recommendations. - Creation of a permanent Inter-Ministry group involving the Ministries of Culture, Economic Development, Education, Labour and Social Policies, and Foreign Affairs on the monitoring and strategic evaluation of the use of the Structural Funds (including international cooperation projects) in the cultural field for the purposes of economic development, capability and skills building, entrepreneurial development, and cultural diplomacy. - Training programs on cultural and creative industry policy management for top executives of public administrations. - Serious and open consultation in the elaboration of the Partnership Contract 2014-2020. - Technical assistance measures for cultural administrations willing to be involved in ERDF programmes (e.g. training, studies related to culture, arts and creative industries in regional ERDF programmes). - Technical assistance to large cultural organisations and institutions willing to improve governance (in order to involve civil society and enterprises) and willing to be involved in ERDF processes. - National or regional discussion process and training regarding the reform of the education systems including the furthering of creativity (e. g. a series of national conferences involving several stakeholders from the education, cultural and employment sector including Europe-wide benchmarking). - Vast programme to introduce creativity in schools. It would entail: training schemes to current teachers, educational skills to artists and creative people wishing to participate in this programme, incentives for participating

	<p>schools...</p> <ul style="list-style-type: none">- Promoting and supporting independent forms of professional and citizen journalism for the monitoring of the fair use of public resources, the respect of civil rights, the contrast of corruption, and the protection of freedom of expression.
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List of Abbreviations

CCS: Culture and Creative Sector

CF: Cohesion Fund

COMPETE: Competitive Factors Thematic Operational Programme

CSF: Common Strategic Framework

EEC: Estratégia de Eficiência Colectiva (Collective Efficiency Strategy)

ERDF: European Regional development Fund

ESF: European Social Fund

NSRF: National Strategic Reference Framework

OAC: Observatório das Actividades Culturais (Observatory of Culture Activities)

POPH: Human Potential Thematic Operational Programme

POVT: Territorial Enhancement Thematic Operational Programme

QREN: Quadro de Referencia Estratégico Nacional (Portuguese NSRF)

RCE: Regional Competitiveness and Employment

SF: Structural Funds

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