

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

PORTUGAL

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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PORTUGAL¹

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1. Historical perspective: cultural policies and instruments

Until 25 April 1974, Portugal was under an anti-liberal and nationalist "Salazarist" regime, which had been imposed following the military coup of 28 May 1926. One of the main concerns of the regime was the organisation of cultural activities to be used for propaganda purposes. The authoritarian regime of the "Estado Novo" gave itself the right to decide the type of culture that was appropriate for the Portuguese people and the values by which it should be shaped. Against this background, the role of the education system and censorship was crucial.

The military coup of 25 April 1974, which ended the "Salazarist" regime and ushered democracy into Portugal, brought about profound changes in politics, the economy, society and culture. By July 1976, there had been six provisional governments, all very short-lived. The demise of the Sixth Provisional Government in 1976 marked the beginning of a new political era in the country, with power being exercised successively by eighteen constitutional governments until the present year (2010).

The period from 1985 to 1995 had three successive Social Democratic governments, which resulted in the broad lines of cultural policy remaining relatively homogeneous. The programmes of these governments demonstrated the importance that they accorded to cultural heritage and reading, which had direct repercussions for the amount of legislation passed on these sectors.

A Socialist government came to power in October 1995 and initiated a more interventionist role in the field of culture than under the three previous governments. For the first time, culture was placed under the aegis of a Ministry of Culture as it was now regarded as one of the priority areas for government action. The structure of the previous Secretariat of State was modified, existing agencies restructured, and new bodies set up.

Under the Socialist Governments (1995-2002), there were three ministers of culture. A new government involving Social Democratic and Popular Parties was elected in 2002, which resulted in revised cultural policies and some changes in the organisational structure of the Ministry of Culture, due to financial restrictions and concentration of services. After the Prime Minister's departure to take up the position of President of the European Commission (2004), a government of continuity lasted a few months until its resignation following the dissolution of the Parliament. Elections resulted in a new Socialist Government and Portugal had its sixth (and seventh) Minister of Culture in ten years.

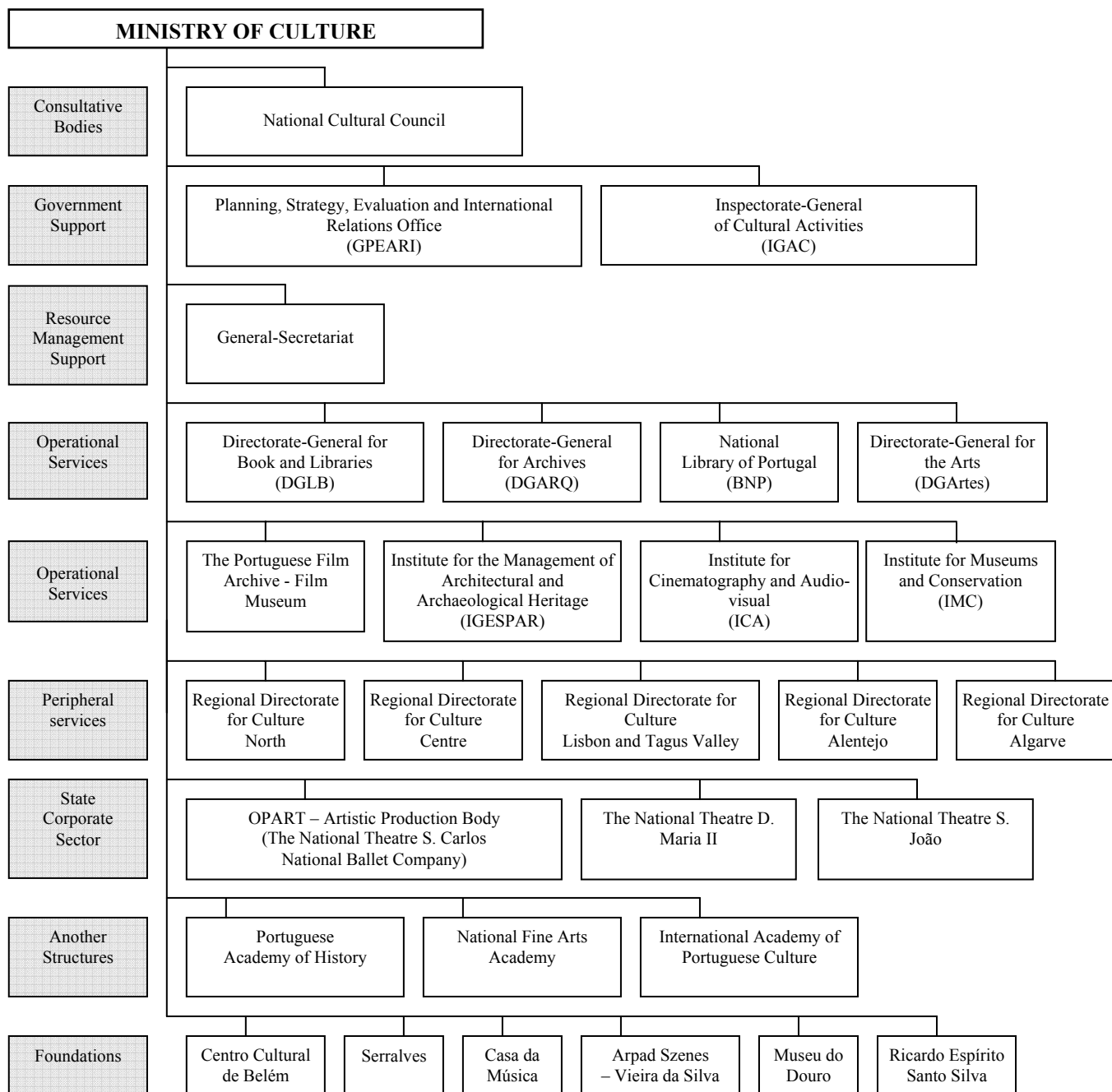
In 2006, the Ministry of Culture underwent a reorganisation as part of the *Programme to Reorganise the Central Government Administration* (PRACE, 2006; *Decree-Law 215/2006*, of 27 November). The main objectives of this law are to modernise and rationalise public administration. In this context, several changes were made with implications for some of the national arts organisations (see also chapter 2.1 and chapter 7.1).

In 2009, elections resulted in another Socialist Government being elected. Regarding the cultural sector, the current government programme assumes a reinforcement of the budget, mainstreaming of cultural policies and the contribution of contemporary art to the country's development. Language, cultural heritage, arts and creative and cultural industries are the main priorities.

2. Competence, decision-making and administration

2.1 Organisational structure (organigram)

Internal organisation of the Ministry of Culture



2.2 Overall description of the system

Following the revolution of 25 April 1974, and the end of the colonial empire, Portugal was divided into territories which also included the archipelagos of the Azores and Madeira.

The administration of the country has three levels: central administration, municipal administration and the autonomous regions of the Azores and Madeira which have been granted their own special political administrative status and political organs.

Despite the intentions of governments to collaborate with local authorities on cultural programmes, there has been a delay in devolving responsibility for culture from central government to regional and local level. Cultural Regional Delegations were created in 1980 with the aim of reducing social and regional imbalances in access to culture. In the absence of real autonomy and with very small budgets, the role of these Delegations has not assumed great importance. By the end of 1990s, local authority intervention in the cultural field has grown substantially. Some functions and responsibilities were transferred to local authorities in the 1990s, including: managing museums, heritage sites, and other municipal cultural facilities (*Law 159/99*, of 14 September).

Meanwhile, the National Association of Portuguese Municipalities has often called attention to the unequal distribution of national resources. However, some positive examples of decentralisation can be mentioned: the acquisition or restoration of cultural facilities in several district capitals; the development of networks (of public libraries, museums, public performance centres, local archives, etc); the launch of training programmes; and the boom in festivals.

The main result of institutional changes introduced in 2006 by the *Programme to Reorganise the Central Government Administration* (see also chapter 1 and chapter 7.1) seems to be a general downsizing of the public administration under the Ministry of Culture. This Ministry undertook some changes in its functioning, with the merging of several entities and a redefinition of responsibilities for new bodies that, although with functional autonomy and capable of ensuring transversal articulation, respond with crescent efficiency. Several changes can be reported:

- The Institute for Museums and Conservation (IMC) became responsible for conservation activities formerly assigned to the Conservation Institute and gained new roles in areas such as intangible cultural heritage;
- The National Opera Company (S. Carlos National Theatre) merged with the National Ballet Company to form the OPART Artistic Production Body – a state enterprise; and
- The Institute for the Management of Architectural and Archaeological Heritage (IGESPAR) is the result of a merger of the Portuguese Institute of Architectural Heritage (IPPAR) with the Portuguese Institute of Archaeology (IPA) and incorporating part of the role of the former Directorate-General of Buildings and National Monuments (DGMEN). This new institute is responsible for the management, safeguarding and enhancement of properties which, due to their historical, artistic, scientific, social and technical value, are part of the Portuguese architectural and archaeological heritage.

2.3 Inter-ministerial or intergovernmental co-operation

A number of protocols have been signed between the Ministry of Culture and other ministries with the aim of promoting inter-ministerial co-operation through transversal policies. For instance, there has been collaboration with the Ministry of Education over the creation of a National School Library Network (RBE); with the Ministry of Education and the Ministry of Parliamentary Affairs for the implementation of the National Reading Plan (PNL); with the Ministry of Foreign Affairs on the world wide promotion of the Portuguese language and culture; with all ministries on the participation of Portugal in the Information Society, etc.

With the aim of promoting and disseminating the work of Portuguese artists abroad, the Directorate-General for the Arts, representing the Ministry of Culture, and the Camões Institute, representing the Ministry of Foreign Affairs, drew up a memorandum of understanding to articulate the support to Portuguese artists (and foreign artists resident in Portugal) to participate in international events. This articulation includes regular exchange of information on measures regarding international support to national artists, with the aim of ensuring that projects submitted to both institutions are viable, and to assess ways of collaborating for rationalise the use of available financial and logistical resources.

In the realm of cooperation with other governments, one of the Portuguese government's objectives is to develop programmes for cooperation between central and local government – and this has been achieved in practice through the setting up of networks of facilities (public libraries, museums, local archives, public performance centres).

2.4 International cultural co-operation

2.4.1 Overview of main structures and trends

International cultural co-operation has been focused mainly on the promotion of the Portuguese language and culture. Some examples:

- co-operation with communities and countries whose official language is Portuguese, via national institutes (e.g. the Camões Institute;) and international organisations (e.g. the Community of Portuguese-speaking Countries - CPLP);
- dissemination of the Portuguese language and culture via the establishment of cultural centres abroad and via content broadcast in radio and TV channels networks as well as media organisations;
- dissemination of Portuguese works of art abroad: support for Portuguese representation at international events; and support for the presentation of foreign artists and their productions in Portugal; and
- organisation of large scale cultural events such as "Lisbon 1994 – European Culture Capital"; the world exhibition "The Oceans, a heritage for the future" – Expo'98, Lisbon; "Oporto 2001 – European Capital of Culture"; "Guimarães 2012 – European Capital of Culture", etc.

2.4.2 Public actors and cultural diplomacy

Several bodies are involved, in different ways:

- co-ordination, negotiation and monitoring of Cultural Agreements (Camões Institute);
- grants to creative artists and distributors, with a view to helping them expand into the international market and co-produce events with other countries, including countries whose official language is Portuguese (DGArtes and ICA); and

- grants for translation of the Portuguese language written works in order to publish them in foreign countries (DGLB).

The concept of "Lusophony" (or the lusophone world) has been used to describe Portuguese-speaking communities in the world as a whole. Apart from Portugal, there are seven other countries which have adopted Portuguese as their official language: Angola, Brazil, Cape Verde, Guinea-Bissau, Mozambique, S. Tomé and Príncipe, and East Timor.

In March 2008, the government approved a draft of the Protocol modifying the 1991 Portuguese Language Orthographic Agreement (already ratified by Brazil, S. Tomé and Príncipe and Cape Verde), and committed itself to adopting the appropriate measures to bring about the necessary period of transition, within six years.

2.4.3 European / international actors and programmes

Strategies for stronger participation by Portugal in international cultural cooperation have been promoted with the support of the Community Structural Funds Management POC (*Operational Programme for Culture*) and QREN (*National Strategic Reference Framework*).

The GPEARI (Planning, Strategy, Evaluation and International Relations Office, newly formed following the *Programme to Reorganise the Central Government Administration*), and the Institute Camões – under the authority of the Ministry of Foreign Affairs – are the main public actors responsible for intercultural programmes. Several organisms of the Ministry of Culture (see chapter 2.1 Organigram) also promote international programmes concerning their cultural domains. Cinema, audiovisual and multimedia (ICA) as well as the performing arts and visual arts (DGArtes) are the main domains represented in those programmes.

2.4.4 Direct professional co-operation

Information is currently not available.

2.4.5 Cross-border intercultural dialogue and co-operation

The Camões Institute has an important role in the development of intercultural dialogue and cooperation, particularly with Portuguese-speaking countries and OEI countries, via the organisation of festivals, support for book publishing and for art exhibitions.

In international terms, mention should be made of the work of the *High Commission for Immigration and Cultural Dialogue* (ACIDI), a member of the European Commission funded Roma EDEM project, in combating discrimination against the gypsy community and working for its integration in society and access to education and jobs. The project is co-ordinated by the Fundación Secretariado General Gitano (Spain) and favours the involvement of local authorities in its programmes – which includes initiatives aimed at programme personnel, such as brochures outlining good practice, and training sessions (for other ACIDI projects and programmes, see chapter 4.2.3 and chapter 8.2.2).

Several non-governmental organisations (NGO) work on international co-operation and development, most of them belonging to the Portuguese NGDO Platform.

The CPLP's (the Community of Portuguese-speaking Countries) objectives are: helping to promote the presence of its members on the international stage (Portugal, Angola, Cape Verde, Mozambique, Guinea-Bissau, S. Tomé and Príncipe, Brazil and East Timor); cooperation in various spheres – particularly culture; and promoting and disseminating the Portuguese language.

At the national level, the Portuguese Youth Institute (IPJ) coordinates EU youth exchange programmes on a voluntary basis - the *Youth and Youth in Action* programmes. It also runs the *All Different - All the Same* programme (*Order 111/2007*), in its second edition, with the aim of encouraging discussion on human rights and the promotion and celebration of cultural diversity.

2.4.6 Other relevant issues

As far as international cultural policy is concerned, the government's current programme mentions the intention of a reinforcement of the Portuguese language in the world. This goal is also referred to in the document *Strategy for Recognition and Promotion of the Portuguese Language (Council of Ministers Resolution n. 188/2008)* and supported by the *Portuguese Language Fund (Law-decree 248/2008)* (see chapter 3.1 and chapter 4.2.2), and includes the following measures:

- creation of instruments to ensure the unity of the Portuguese language through the Orthographic Agreement and its widespread adoption by other Community of Portuguese-speaking Countries (CPLP);
- implementation of a Portuguese Language Library Network in conjunction with a school network as part of a joint agenda to support language development and literacy, by setting up long-term travel programmes for teachers in the Portuguese language countries and communities;
- reinforcement of the Portuguese Language Fund (initial allocation of EUR 30 million, managed by IPAD – see chapter 3.1) to promote the Portuguese language as an instrument of culture and a factor for development and cooperation;
- acquisition, digitalisation and availability of relevant collections of Portuguese language writers by the National Library of Portugal (BNP); and
- support, in collaboration with other CPLP countries, for the digitalisation of relevant scientific, literary, and cultural documents in the Portuguese language in order to make them available to a large audience.

3. General objectives and principles of cultural policy

3.1 Main elements of the current cultural policy model

The cultural policies from 1995 to 2002 (socialist governments) adopted a mixed model of an arms-length and interventionist system. The first minister of culture believed that in order to strengthen the status of culture, it must be realised that "instead of blindly applying the logic of the marketplace to culture, it must be recognised that there are certain sectors of culture which are not viable without adequate and deliberate state intervention. Diversification of sources of funding, especially growth in private funding, can increase the number and quality of cultural activities but cannot replace state action".

During the social democratic governments, some attempts to implement a more entrepreneurial model were aimed at providing more private funding for culture.

The following socialist governments encourage cooperation between the state, municipalities and the private sector to implement a more decentralised model.

Apart from the Ministry of Culture (MC), other bodies play an active part in the field of culture:

- The Camões Institute (IC), the cultural arm of the Ministry of Foreign Affairs (MNE), coordinates the external cultural policy in connection with other state departments such as the Ministries of Education, Culture and Science, promoting and preserving Portuguese cultural heritage throughout the world as well as defending the teaching policies of the Portuguese language in foreign countries;
- The Portuguese Institute for Development Support (IPAD) which also reports to the Ministry of Foreign Affairs (MNE) and has, among others, the responsibility for the management of the *Portuguese Language Fund (Law-decree 248/2008)*; and
- The Calouste Gulbenkian Foundation is one of the private bodies which have made a large contribution to cultural development in Portugal. Established in 1956, it has subsequently played a crucial role in a wide range of cultural activities. Other important foundations include the Orient Foundation, established in 1988 with the aim of strengthening the historical and cultural links between Portugal and the countries of the East, especially Macao and India; the Serralves Foundation, established in 1989, which has opened a National Museum of Contemporary Art in Oporto; and Culturgest, an enterprise established in 1993 with the sponsorship of a national bank (Caixa Geral de Depósitos), which has subsequently also played a major role in the cultural sector.

3.2 National definition of culture

The idea that culture must occupy a key position in Portugal's development appeared for the first time official policy documents from 1995.

3.3 Cultural policy objectives

The main national cultural policy is focussed on:

- decentralisation – aimed at the development of the existing networks for public libraries, museums, local archives and public performance centres;
- internationalisation – aimed at the international dissemination of Portuguese culture, and, particularly, at a stronger exchange with Portuguese speaking countries all over the world;

- qualification – aimed at improving professional qualifications in the cultural sector;
and
- promotion of diversity – aimed at balanced support for the different forms of culture.

The programme for cultural sector of the current government (XVIII Constitutional Government) assumes a reinforcement of the budget, a mainstreaming of cultural policies and the contribution of the contemporary art to the country's development. Language, cultural heritage, arts and creative and cultural industries are assumed as the main priorities.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Since the implementation of the Ministry of Culture (1995), there have been six constitutional governments and eight ministers of culture which has clearly had an effect on cultural policy guidelines, either interrupting the application of some measures or adopting new ones before the evaluation of the former (e.g. frequent changes in the allocation of financial support to the performing arts, without succeeding in improving their precarious operating conditions).

Cultural policy priorities were concentrated mainly in the protection of heritage, promotion of reading and development of national networks of activities and facilities.

The two major topics of debate in recent decades are sponsorship and fixed pricing for books which were already under discussion in Portugal in the late 1980s and 1990s. Other major issues are financing of culture; support for theatre groups and other artistic entities; the legal status of cultural professionals; and legal provisions for film and audiovisual production.

In 2009, another Socialist Government was elected, which outlined its programme in the cultural sector as a reinforcement of the budget, mainstreaming of cultural policies and the contribution of contemporary art to the country's development. Language, cultural heritage, arts and creative and cultural industries are the main priorities.

In 2010 a *Strategic Plan for State Museums* was launched and new guide-lines were established (for more information see chapter 4.2.9).

4.2 Recent policy issues and debates

4.2.1 Cultural minorities, groups and communities

It is only recently that the political authorities have turned their attention to questions associated with ethnic minorities in Portugal. In the 1990s, the state adopted a more interventionist position. One fundamental step was the establishment of a process of granting extraordinary *de jure* status to illegal immigrants (between 1993 and 1996).

Other measures were the creation of the Secretariat for the Co-ordination of Multicultural Education Programmes (1991) and the Intercultural Education Project (1993). The so called High Commission for Immigration and Ethnic Minorities (ACIME) was set up in 1996 along with the Working Group on Equality and Integration of Gypsies and the creation of the *Local Authority Elections Act*. The latter allowed non-Portuguese citizens the right to vote and stand in elections for local authority positions. There are also a number of measures to combat social exclusion, which affects a significant proportion of ethnic minorities, such as the Programme to Combat Poverty (see chapter 5.1.1).

In recent decades, the number of foreigners living in Portugal has grown substantially: between 2000 and 2008, the number of foreigners holding legal resident permits in Portugal more than doubled, from 207 587 to 436 020, according to data from the Foreigners and Borders Service (SEF). This increase was mostly due to the conversion of "stay permits" granted in 2001 into "residence permits", whereas the rise in 2008 stems from the implementation of *Law n 23/2007*, which confers a particular relevance to the conversion of all types of long-term visas and stay permits into residence permits.

The largest proportion of residence permits issued in 2005 – 46%, according to the SEF, was given to African citizens, in particular those from the countries having Portuguese as their official language (PALP), while, in recent years, there has been exponential growth in the numbers of East European immigrants (having on average higher educational attainment levels than others, but likewise working in less-skilled occupations) and those from Brazil. It should be noted, however, that these are figures for legal immigration, and that there are no official figures for the considerable numbers not accounted for here. While not everyone shares its views, the government sees immigration, on the one hand, as bringing with it certain security problems, and on the other as a positive factor for economic growth, for sustaining social security – on account of demographic ageing – and for the cultural enrichment of the country. That is because most immigrants are of working age (they leave their own countries to look for work) and, as a result, also have birth and fertility rates higher than national rates.

Recent changes to the *Nationality Law (Organic Law 2/2006, regulated by Decree-Law 237-A/2006)* and the *Immigration Law (Law 23/2007)* have allowed for Portuguese nationality to be granted directly to the third generation and have simplified the legal requirements for the second generation, in addition to granting all legal immigrants uniform legal status and helping to combat traffic in human beings and illegal immigration. Following these measures, inter-ministerial strategies were approved, such as the *National Inclusiveness Action Plan*, which targets more than just immigrant and ethnic minorities, and the Immigrant Integration Project (*Council of Ministers Resolution 63-A/2007*). Family reunification, employment and occupational training, help with learning Portuguese in schools, and extending information networks and support mechanisms are some of the priority areas in these projects.

Several other programmes are currently in operation to integrate cultural minorities, mostly of gypsy origin – it is estimated that there are some 50 000 Portuguese gypsies - and immigrants, by working directly with these population groups; developing a network of support offices of various types; helping them to obtain training and find jobs; and also by deconstructing the prejudices and stereotypes associated with them; using the media; initiatives in schools; youth exchanges, etc.; and encouraging scientific research, supported or coordinated by the new *High Commission for Immigration and Intercultural Dialogue – ACIDI* – that replaced in 2007 the former ACIME (see also chapter 4.2.3).

4.2.2 Language issues and policies

Portuguese is the only official language in Portugal; it is spoken today by around 240 million people around the world.

Further expanding the use of the Portuguese language is a priority for CPLP organisation and Portuguese Government. The International Portuguese Language Institute has been set up (2002) within the CPLP.

In March 2008, the government approved the draft protocol modifying the 1991 Portuguese Language Orthographic Agreement 1991 (already ratified by Brazil, S. Tomé and Príncipe and Cape Verde) committing itself to adopting the necessary measures for the transition process within a period of six years.

In November 2008, the government approved a *Strategy for Recognition and Promotion of the Portuguese Language (Council of Ministers Resolution n. 188/2008)* recognising the importance of the cultural, geo-strategic and economic value of the Portuguese language. It also recognises the fundamental role of the Portuguese Language in education and training in the scope of development cooperation. A special fund was allocated to this Strategy – *The Portuguese Language Fund*, with an initial allocation of EUR 30 million. An Inter-

ministerial Commission representing five ministries (Foreign Affairs; Education; Culture; Science, Technology and Higher Education; Parliamentary Affairs) was created to monitor the developments made and to approve projects in this area (see also chapter 2.4.6 and chapter 3.1).

Figure 1: The Portuguese language throughout the world



4.2.3 Intercultural dialogue: actors, strategies, programmes

Some government bodies are strengthening their efforts to better respond to the needs of the immigrant population, e.g. the new High Commission for Immigration and Intercultural Dialogue (ACIDI), a public institute under the Presidency of the Council of Ministers (in 2007, ACIDI replaced the High Commission for Immigration and Ethnic Minorities – ACIME –, which was established in 1996).

The High Commission main attribution consists in the promotion of intercultural dialogue. Important axis designed to address this aim: to implement the study of ethnic minorities integration in order to inform operative government policies; to include in the High Commission social bodies, delegates chosen by the associations or federations of the different immigrants communities; to promote interdepartmental action across the public administration system, central and local (see the attached cases of Good Practice on Intercultural Dialogue).

Programmes for the use of audiovisual, particularly TV weekly magazines, are broadcasted by a national TV channel to facilitate intercultural dialogue. They are co-produced mainly by the High Commission and some associations that work for equality and against racial discrimination.

In the context of bilateral cultural agreements signed between Portugal and other countries in order to establish cultural cooperation programmes, Portugal carries out the so-called "Mixed Commissions". In recent years (1996/2003), these Commissions have been conducted with 15 European Countries.

ACIDI was the Portuguese body responsible for preparing the European Year of Intercultural Dialogue 2008.

4.2.4 Social cohesion and cultural policies

Social cohesion is not a specific issue of cultural policies in Portugal.

In 2005, this country presented one of the highest employment taxes in EU (67.5%; 61.6% for female workers and 50.8% for old workers). But to go on keeping this position, Portugal must face the defiances of Lisbon Strategy goals. Levels of learning and professional qualification on one side, and levels of social security on the other, must be improved.

In the past few years, the unemployment rate in Portugal has caught up successively with the European average: in 2000 it corresponded to around half that observed, on average, in EU countries (whether considering 15 or 27 Member States); in 2008 it exceeded both the EU (15) and the EU (27) averages, by 0.6 and 0.7, respectively.

The National Plan for Growth and Employment outlines the priorities for the next years but cultural policies are usually out of the agendas for qualification, employment and social cohesion.

4.2.5 Media pluralism and content diversity

Recent agreements and forms of association are taking place between the various actors in the field including film producers, television stations and distributors. The main goal of these agreements is to ensure both diversity and viability of productions.

RTP, the state TV channel, offers public TV and radio channels for the international and African Portuguese-speaking community (RTPi was set up in 1992). In addition, there are two general interest private terrestrial channels. The licence for the fifth terrestrial channel is now in legal dispute. The new Digital Terrestrial System (to which existing channels will migrate) is due to be fully implemented in 2012.

The new *Television Law (Law 27/2007)* stipulates that at least 50% of the air time must be allocated to broadcast Portuguese language programmes and at least 20% for creative works in Portuguese – in both cases, non-Portuguese lusophone productions must not exceed 25% of air time. Thereafter, preference should be given to European productions, with at least 10% allocated to recent productions (of less than 5 years old) by independent European producers. Broadcasters are required to submit, to the Regulatory Authority (*ERC - Entidade Reguladora da Comunicação Social*), all the information required to monitor compliance with these obligations.

The new *Radio Law (Law 4/2001)*, as amended by *Law 7/2006* commits broadcasters to an annual minimum quota for the dissemination of Portuguese music. This minimum quota varies annually from 25 and 40% of musical programming on each channel. However, it is stipulated that at least 60% of that quota must be fulfilled with music composed / sung in the Portuguese Language by citizens of the EU; and at least 35% of the same quota must be fulfilled with music produced in the last 12 months. The Regulatory Authority (*ERC - Entidade Reguladora da Comunicação Social*) is responsible for monitoring and controlling this law enforcement.

4.2.6 Culture industries: policies and programmes

Policies on the culture industries in Portugal are founded on a quest for balance between state assistance and regulation. In the case of film, state financial aid is generally directed towards film creation and production while the market, on the other hand, calls for the establishment of mechanisms governing distribution. In this context, there has been a search for articulation between agencies of the Ministry of Culture and businesses in the sector. It should be noted that a need for the establishment of a "content industry" in Portugal lay behind the decision (1998) to transform the Portuguese Cinematographic and Audio-visual

Institute (IPACA) into the Institute for Film and Audio-visual (ICA). A number of different sectors of government have committed themselves to programmes designed to develop an information society and audio-visual sector (e.g. an Internet programme for schools was carried out in co-operation between the Ministry of Culture, Science and Technology and the Ministry of Education).

Apart from cinema and the audiovisual arts, publishing is also another important area for "creating economic value chains in the domain of culture", as stated by the late Government's Programme. Several attempts were made to review the support programme for the publication of classic works of Portuguese literature, and improve the regulation of this market, including the provision of new data systems to study and monitor the sector and to prevent piracy. Currently, the following programmes are active: Publishing in the Portuguese Language: New Authors, Portuguese Dramatic Art, African Literature and Culture and Cultural Journals. Other programmes were created to promote literature and Portuguese authors abroad: translation, illustration, cartoons and publishing in Brazil.

In 2008, the government approved the setting up of the INOV-Art programme (*Resolution of the Council of Ministers n. 63/2008*) to provide professional integration opportunities for qualified or specifically accomplished young people up to the age of 35 within the domains of Arts and Culture, in experienced organisations around the world.

In its first edition (2008/2009), the programme provided 229 professional experiences (for a maximum of 9 months) in 209 organisations located in 84 cities of 28 countries (mainly in Europe but also in other continents). Those professional experiences were mainly in areas such as: architecture, conservation and restoration; cinema and audio-visual; design; and the performing arts. For 2010/2011, a second edition is being prepared by DGArtes. The success of this programme can be measured by the increase in applications (more than 3 000 for this edition) and foreign organisations interested in hosting the candidates (more than 700).

Creative Industries are growing in importance in Portugal, but still face many obstacles. The government's current programme mentions the intention to promote public credit lines in order to develop and organise training in the cultural and creative industries, namely fashion and design. It also plans to articulate policies to support and promote cultural and creative industries in the audiovisual sector, tourism and vocational training. However, those measures are not yet implemented.

Several initiatives were promoted by the Ministry of Culture specific to the Portuguese situation:

- *A Seminar on the Cultural and Creative Sector – Lisbon Agenda* was organised by the Observatory of Cultural Activities (OAC, Lisbon) and the GPEARI-MC during the Portuguese Presidency of the EU (2007); and
- A study on the *Cultural and Creative Sectors in Portugal* was promoted by GPEARI-MC.

Other initiatives are of note, particularly those promoted by the Serralves Foundation:

- evaluation on the "Development of a Creative Industries Cluster in the Northern Region" which aims to evaluate the impact of these activities in this region, to know their evolution and the role they play or may come to play in the economy and society;
- project IN Serralves – Incubator of the Creative Industries aims to stimulate the development of companies or individuals pursuing creative and innovative activities with commercial potential (76 applications, 8 approved); and
- participation in the creation process of *ADDICT – Agency for the development of Creative Industries* – a private association of 49 entities located in the northern region that aims to implement an appropriate governance model to support the increased capacity and creative entrepreneurship, business growth and attractiveness of creative places.

4.2.7 Employment policies for the cultural sector

Table 1 provides some material for the analysis of employment in the arts in different sectors and by gender. While a complete breakdown is not currently available, progress has indeed been made to track the number of people working in various artistic professions. The Table below does not include independent or freelance professionals, which explain the lower than expected number shown for those working in music or in visual and performing arts.

The relative high share of those working in the audio-visual media and in socio-cultural activities indicates the significance of these sectors to the cultural labour market. There have been attempts to establish a system of professional accreditation in the regulation of the cultural labour market since 1998.

Table 1: Share of professionals working in different art sectors, in %, 2004

Cultural domains	Gender		Total
	Male	Female	
Visual arts	9.9	5.1	7.6
Music	7.8	3.5	5.8
Performing arts	4.9	5.5	5.2
<i>Dance</i>	1.2	3.8	2.4
<i>Theatre</i>	3.7	1.7	2.7
Audiovisual	53.1	20.1	37.5
<i>Cinema</i>	13.9	5.5	9.9
<i>Television</i>	14.1	6.0	10.3
<i>Radio</i>	4.0	1.7	2.9
<i>Cinema + television + Radio</i>	21.1	6.9	14.4
Literature	7.7	7.9	7.8
<i>Books</i>	5.8	4.5	5.2
<i>Libraries</i>	1.9	3.4	2.6
Preservation	9.5	16.3	12.7
<i>Cultural heritage</i>	2.4	1.8	2.1
<i>Museums and archives</i>	7.0	14.6	10.6
Socio-cultural activities	7.2	41.5	23.4
Total	100.0	100.0	100.0

Source: Ministry of Labour and Social Solidarity, *Quadros de Pessoal*, 2004.

European Structural Funds have some positive impacts on employment in the cultural sector in Portugal, particularly through the *Operational Programme for Culture* (POC, 2000/2006) – the goal was to create 5 000 jobs in this sector by 2006. However, some EU programmes (e.g. Culture 2000) have not succeeded in attracting a considerable amount of applications.

Two programmes have been set up to promote employment in the cultural field: *Culture Employment* and *Culture Training* (*Joint Despatches 243/99* and *244/99*), part of the Social Market for Employment plan (see chapter 5.1.6).

As far as actors are concerned, several regulations have been under discussion, some more general and others specific to dancers. This is related to intensified campaigning by self-styled "intermittent" performers, due to the fact that they are employed on a casual basis, not having permanent work contracts – aimed at establishing a specific social and occupational status for them under the law, to take account of the particular nature of the terms under which they work (hours of work, seasonal nature of the work, multiple employers).

The last and current government's programme for the culture sector include the intention to review the legal status of cultural professionals, the definition of a new welfare and pen-

sion system and the taxation of work tools, providing safeguards in particular for the independent nature of artistic work. In this context, *Law 4/2008* represents an important step forward establishing the juridical regime for employment contracts of performing arts professionals, having in attention labour specificities of the sector and focusing permanent work contracts. However, key aspects such as professional qualifications and pension and welfare arrangements were postponed for future regulation. In March 2010, a new law on this issue was presented for discussion in the Parliament.

4.2.8 New technologies and cultural policies

The *Information Society* was one of the political priorities of the Portuguese government in 1995 and 2 years later, after a public debate, the *Green Book for the Information Society* presented guide-lines for the transition to new technologies.

The main strategies aimed at promoting and modernising the national cultural industries and supporting innovative programmes in the domain of new technologies. Measures to promote these strategies have been organised in the framework of two operational culture Programmes – POC (III Community Structural Funds) and POSI (Information Society Programme) – and the National Technological Plan.

Several projects have now been concluded in cultural sphere:

- A web-site promoted by the Ministry of Culture for developing a network for cultural facilities and activities, as well as providing a broader base of support for production and access to Portuguese art and literature in multimedia formats (<http://www.culturaonline.pt>).
- *The Knowledge Network in Public Libraries* that includes widespread free broadband access to the Internet in public libraries, as well as a web portal with access to all the resources, technical information and catalogues of those libraries (<http://rcbp.dglb.pt>);
- *Virtual Office* - the on-line platform of *Arts Territory Programme* (see chapter 7.3) with information about the structures (artistic entities and local authorities as cultural promoters), the artistic productions and the cultural venues registered / participants. This platform enables the programme management as well as the schedule of the actions (<http://www.territorioartes.pt>);
- *National Digital Library* - internet interface providing public access to online digitalisation service using information indicated in the catalogue of the National Library (BNP) for the digitalisation of specific items from its collections (material already in the public domain);
- MATRIZNET – an internet interface providing public access to *Matriz - Inventory and Collections Management* of National Museums and Palaces. This resource was conceived in order to enable the computerisation of museum inventories, the digitisation of museum collections, as well as the management of the circulation of museum pieces (<http://www.matriznet.imc-ip.pt>).
- Creation of a Digital Cinema Network (*Rede Cine*): connecting screen cinemas to a central system which supplies digital copies of the films to be shown. This makes it possible to bring cinema to culturally less well-endowed environments and enables any theatre to connect to the system.; and
- Development of IGESPAR Information System based on the integration of information of former institutes (IPPAR and IPA). This includes new technological features and production of content regarding monuments and archaeological sites.

In recent years, indicators regarding PC ownership and Internet connections have seen an impressive growth, reaching 56% and 48% in 2009 (Table 2). In four years broadband internet access grew from 20% to 46% (2009).

Table 2: Computer ownership, internet connection and broadband internet access by household, in %, 2000-2009

	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009
Computer ownership	22	24	27	38	41	43	45	48	50	56
Internet connection	9	13	15	22	26	32	35	40	46	48
Broadband internet access				8	12	20	24	30	39	46

Source: INE, *Inquérito à Utilização de Tecnologias da Informação e da Comunicação nas Famílias*.

4.2.9 Heritage issues and policies

A number of measures and activities have been introduced since the creation of the formerly Portuguese Cultural Heritage Institute in 1980: organisational restructuring, establishment of a national network of archives, and an inventory of the national heritage. Despite all this reorganisation, heritage remains a field where there are overlapping and competing responsibilities.

Social awareness of the value of cultural heritage has grown, accompanied by a rise in the number of listed buildings and museums and monuments open to the public and attracting an increased number of visitors.

Recently, technical and financial support for the improvement of management in museums and better training for museum staff has been given by the Portuguese Network of Museums (RPM created in 2000), working now in the framework of the new Portuguese Institute for Museums and Conservation (IMC – Ministry of Culture).

In 2006, the new organic structure of the Ministry of Culture (see also chapter 1, chapter 2.1 and chapter 7.1 regarding PRACE) reinforced the attributes and competences of IMC, becoming also responsible for conservation activities, the inventory and policy making regarding intangible cultural heritage, the management of several national palaces and the accreditation of RPM Museums.

In 2010 a *Strategic Plan for State Museums* was launched and new guide-lines were established, including:

- new models for the management of IMC museums and palaces;
- direct collaboration with cultural agents, scientific institutions, public and authorities, foundations and other stakeholders;
- consolidation and sustained growth of the Portuguese Network of Museums;
- integration of the policy of preservation, study, communication and documentation of collections; and
- professional qualifications as well as academic and scientific formation of IMC human resources.

4.2.10 Gender equality and cultural policies

There are no specific strategies which support women as professionals in the cultural labour market.

Gender equality is regulated by the common law on rights and liberties. The proposal to introduce a system of using quotas to improve the role of women was rejected during a vote on a bill proposed by the government in 1999. During a public debate at that time, many interviewees considered quotas as a discriminatory measure which was better avoided. This situation changed in 2006 with the adoption of quotas for representation of

women in the elective lists for public representation assemblies (local, national and European Parliament).

The percentage of women in universities has been growing and, at present, it is higher than the percentage of men in almost all the degree courses. Notwithstanding, the representation of women in key decision-making positions in the cultural sector is currently lower than that of men. There are positive developments concerning the presence of women in the world of the arts, however there continue to be a structural opposition between male dominated management and a feminine "base". This anomaly is reinforced in recent studies e.g. studies on classical music (orchestras) or on new media arts areas as well as on the creative industries (film production, book publishing).

The Third *National Plan for Citizenship and Gender Equality* was launched in 2007 and will run until 2010. The *Commission for Citizenship and Gender Equality* coordinates the implementation of this Plan in articulation with several government sectors. Regarding the culture sector, a working group formed by several members of MC bodies was created under the leadership of GPEARL.

In the cultural sector, the following objectives were outlined for 2008:

- to ensure that equilibrium is maintained in awarding scholarships and grants, favouring the under-represented gender;
- to ensure that criteria for awarding prizes in the cultural arena reflect a balance between genders;
- to include the gender perspective in training cultural agents;
- to use the state TV channel to promote the visibility of women's contributions in various areas of life, in particular Culture, History, Economics, Science and Politics;
- to generate awareness of the need for equitable representation of men and women in public collections; and
- to give added value to written work and creative and cultural production which respects the human rights of men and women.

4.3 Other relevant issues and debates

Information is currently not available.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The Portuguese Constitution defines that one of the basic responsibilities of the state is "to promote the welfare and quality of life of the people, and actual equality between Portuguese citizens in their enjoyment of economic, social and cultural and environmental rights, through the transformation and modernisation of the economic and social structures" (*Article 9 d*).

The Constitution also states that "intellectual, artistic and scientific creativity shall not be restricted. This freedom includes the right to create, produce and disseminate scientific, literary or artistic works, and includes legal protection for copyright" (*Article 42*).

The articles relating to cultural education are: "The State shall not plan education and cultural development in accordance with any philosophical, aesthetic, political, ideological or religious precepts" (*Article 42 point 2*); "Everyone has the right to education and culture" (*Article 73 point 1*); "The State shall promote the democratisation of education and the other conditions that enable education, both at school and elsewhere, to contribute to equality of opportunity, to surmounting economic, social and cultural inequality, to the development of the personality and the spirit of tolerance, mutual understanding, solidarity and responsibility, to social progress and to democratic participation in public life" (*Article 73 point 2*).

"In conjunction with the mass media, cultural associations and foundations, cultural and recreational groups, associations for the protection of the cultural heritage, organisations of residents and other cultural agencies, the State shall promote the democratisation of culture by encouraging and guaranteeing access by all citizens to the fruits of culture and cultural creativity" (*Article 73 point 3*).

With regard to cultural enjoyment and creativity, the Portuguese Constitution states that:

1. Everyone has the right to cultural enjoyment and creativity, and the duty to preserve, protect and extend the cultural heritage.
2. It is the duty of the state, in co-operation with all cultural agencies:
 - to encourage and ensure access for all citizens to the means and mechanisms of cultural activity, and to correct present imbalances in this respect;
 - to support initiatives to stimulate the broad variety and expression of individual and collective creativity, and a wider availability of cultural works and assets of quality;
 - to promote the protection and increased respect for the cultural heritage, making it a vital element of the common cultural identity;
 - to develop cultural relations with all peoples, particularly those that are Portuguese-speaking, and ensure the protection and promotion of Portuguese culture abroad; and
 - to co-ordinate the policies for culture with other state policies. (*Article 78*)

Under *Article 2*, cultural democracy is mentioned:

"The Portuguese Republic is a democratic State based on the rule of law, the sovereignty of the people, plurality of both democratic expression and democratic political organisation, as well as respect for and the safeguarding of fundamental rights and freedoms; its aim is to achieve economic, social, and cultural democracy and to push participatory democracy further."

Article 70 mentions the cultural rights of young people:

Section 1: "Young people, especially young people at work, receive special protection for the purpose of effective enjoyment of their economic, social, and cultural rights..."

Section 3: "In conjunction with the families, schools, businesses, neighbourhood organisations, cultural associations, and trusts, recreational and cultural groups, the State promotes and assists the youth organisations in pursuing the above-mentioned objectives, as well as the international exchanges of young people."

The Portuguese Constitution has a whole chapter on cultural rights and duties (*Article 73-79*) which is quite extraordinary in the European context. The only "cultural duty" mentioned is the duty to preserve cultural heritage in *Article 78*, section 1. Everyone has the right to cultural enjoyment and creation, and the duty to preserve, defend, and increase the cultural heritage.

5.1.2 Division of jurisdiction

Government administration consists of three levels in Portugal: central administration, municipal administration and the autonomous regions of the Azores and Madeira which have been granted their own special political administrative status and political organs.

The governmental bodies responsible for cultural issues are the Ministry of Culture (internal cultural affairs) and the Ministry of Foreign Affairs (external cultural affairs).

5.1.3 Allocation of public funds

There is specific legislation governing public funding for each of the fields supervised by the Ministry of Culture.

See chapter 5.3.

5.1.4 Social security framework

Some legislation has been introduced since the 1980s to safeguard the position of artists and performers in terms of social security. The debate continues, however, as artists and cultural professionals continue to campaign for the government to set up a specific system of social welfare for them (see chapter 4.2.7).

- inclusion of artists in the General Social Security Scheme (*Decree-Law 407/82*);
- special support scheme for artists / writers having difficulty earning a living (*Decree-Law 415/82* and *Despatch 23605/2006* (Second Series));
- occupational retraining grant for artists or performers (*Regulation-Despatch 79/83*); and
- special early old-age pension scheme for classical and modern dancers (*Decree-Law 482/99*).

5.1.5 Tax laws

The regulation of fiscal policies and tax laws in the cultural domain is the responsibility of the Ministry of Finance.

The *Sponsorship Act* was introduced 1986 and was followed by new laws, particularly the 1999 *Statute of Sponsorship* (*Law 74/99*), which regulates the different types of sponsorship, enlarges the area to include sponsorship of education, environment, sport, science and technologies, and increases the tax incentives available (the highest level is for long term contracts).

Performing artists are exempt from VAT (Chapter II, Section I, Article 9, paragraph 16b of the *VAT Regulation Code*).

Benefits associated with income from intellectual property: income from ownership rights in literary, artistic or scientific work, including income from the sale of unique works of art and income from educational and scientific works, when earned by authors resident in Portugal, provided that they are the original owner, are assessed for personal tax purposes at only 50% of their value, net of other benefits. The exempt amount may not exceed 27 196 EUR. These provisions exclude income from works not of a literary, artistic or creative nature, works of architecture and advertising work (*Items 1 and 2 of Article 56 of the Tax Exemption Act*).

5.1.6 Labour laws

For non-artistic professions covered by public service career rules, such as museum professionals, the professional associations argue that a review of the current rules (*Decree-Law 55/2001*) is needed. For performing arts professionals, *Law 4/2008* establishes the juridical regime for employment contracts. However, key aspects such as professional qualifications and welfare arrangements need to be regulated (see chapter 4.2.7).

Other relevant legal documents:

- regulations governing specific careers in the functional areas of Libraries, Documentation and Archiving (*Decree-Law 247/91*, as amended by *Decree-Law 276/95*) and Archaeology (*Regulatory Decree 28/97*);
- specific legislation regarding School Libraries Network (RBE) regulating the function of Librarian-Teachers (*Order n° 756/2009*); and
- establishment of the Culture employment and Culture Training (*Joint Despatches 243/99 and 244/99*), as part of the Social Market for Employment plan.

5.1.7 Copyright provisions

In general terms, the law on author's rights stipulates that there should be remuneration for the reproduction or registration of works. This remuneration benefits the author, the editor or producer of a work, but it may be included in the price of reproduction devices and their supports, a means which is not within the control of the author or editor.

A governmental office for author's rights was established in 1997 (*Decree-Law 57/97*) to provide information to the public and official support for new legislative initiatives by the government in copyright matters. With PRACE restructuring, this office is now integrated in GPEARI – at the Ministry of Culture.

There are also private institutions for the management of copyright and related rights in terms of the national legislation: the Portuguese Authors Society (SPA, founded in 1925), the Management of Artists Rights (GDA, founded in 1995) and the Association for the Management of Private Copies (AGECOP, founded in 1998).

- *Copyright and Related Rights Code* (*Decree-Law 63/85*, as amended by *Law 16/2008*); regulations regarding copyright duration (*Decree-Law 334/97*); regulations governing compensation for reproducing or recording (*Law 62/98*) – transposing European directives;
- *Regulations governing Rental and Lending Rights*, and certain rights relating to copyright that exempt public libraries, schools, universities, museums, public archives, public foundations and non-profit organisations from the payment of remuneration for public lending (*Decree-Law 332/97*); and
- *Regulations governing Right of succession for works of art* (*Law 24/2006*).

5.1.8 Data protection laws

Personal Data Protection Law (Law 97/98) – transposing European directives.

5.1.9 Language laws

The *Portuguese Constitution* establishes Portuguese as the official language (*Article 11*). In 1999, *Mirandês* also became an official language (*Law 7/99*, regulated by *Despatch Order 35/99*).

In order to acquire Portuguese nationality, applicants must take a Portuguese language test (*Order 1403-A/2006*).

The Community of Portuguese-speaking Countries (CPLP) was set up in 1996 to provide a system of linguistic and cultural communication (in Portuguese and its geographical and social variants) which diverse peoples can use to express themselves in their mother tongue or official language.

In March 2008, the government approved a draft of the Protocol modifying the 1991 Portuguese Language Orthographic Agreement with other CPLP countries (see chapter 2.4.6 and chapter 4.2.2).

For legislation concerning the use of the Portuguese language in TV and Radio broadcasts see chapter 4.2.5.

5.2 Legislation on culture

See chapter 5.3.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

The Directorate-General for the Arts allocates grants for creation and dissemination, with a view to keeping professionals up to date and strengthening the sector. It provides financial support to cover the costs of exhibitions by Portuguese artists abroad and to enable galleries to attend international art fairs, in conjunction with tertiary sector bodies (the Calouste Gulbenkian Foundation and the Luso-American Foundation).

5.3.2 Performing arts and music

The Directorate-General for the Arts provides support for creating and disseminating work, with a view to keeping professionals up to date and strengthening the sector.

There has been a significant amount of legislative activity in the music sector, largely in the fields of arts education and support for production (grants for creative artistic work and other forms of financial support, especially for the establishment of regional orchestras and for non-governmental professional musical activities).

5.3.3 Cultural heritage

Following legislation on cultural heritage was approved by the parliament:

- the *Portuguese Heritage Protection Law (Law 107/2001)* establishes the basis for the policy and cultural heritage protection and improvement regime; and

- the *Framework Law on Portuguese Museums (Law 47/2004)* defines principles of national policies for museums. This legal document establishes guidelines for recognition of Museums and Visiting collections. It also officially establishes and develops the Portuguese Network of Museums (RPM) – a former project structure launched in 2000.

5.3.4 Literature and libraries

The most significant legislation produced in the field of books concerns networking of municipal public libraries (RNBP) and school libraries (RBE), which is in line with the principles of decentralisation and cultural participation.

The RNBP was initiated in 1987 (*Decree-Law 111/87*) to construct and develop municipal libraries according to principles outlined in the Manifesto of UNESCO. The programme is based on the creation of partnerships between central and local administrations, which assist in modernising the public libraries.

The new Directorate-General for Books and Libraries (DGLB) grants technical and financial support annually to the creation of public libraries in all the local administrations in Portugal.

In March 2010, 261 of the 308 local administrations had joined the RNBP, covering 84.7% of Portugal's local government districts. Since 1987, 186 libraries have been established and opened to visitors.

A programme regarding a school libraries network (RBE) – promoted by the Ministry of Education – was created in 1997. Until 2009, more than 2 000 school libraries were constructed or renovated.

5.3.5 Architecture and environment

See chapter 5.3.3.

5.3.6 Film, video and photography

Regulations governing the film sector were enshrined in the *Film Act* of 1971 (*Law 7/71*), which remained in force until 1993, with a series of amendments. In 1996, a commission was set up to draft a new Film and Audiovisual Bill. One year later, an inter-ministerial committee was established to draw up an integrated policy in this field (the new Bill being defeated in Parliament by the Opposition). In 2004, after a long period of public discussion, a new *Law on Audiovisual and Cinematographic Art (Law 42/2004 and Law 227/2006)* was approved by the parliament.

In 2007 the Investment Fund for Cinema and Audiovisual (FICA) was created (*Order n. 277/2007*). Among its various objectives, the Investment Fund aims to contribute to the integrated development of the audiovisual sector, giving preference to interventions oriented towards raising the sustainability of cinematographic and audiovisual activities, boosting the creative and competitive capacity of small and medium enterprises (SME) and increasing the penetration of works produced or co-produced by these SMEs into international markets, thereby increasing the added value of the sector and increased business opportunities.

The new Law represents a further step towards establishing a regulatory framework for the film and television sector. This Law extends the range of measures which support the cinema and audiovisual sectors by creating an investment fund that is co-financed by film and television distributors and operators, in particular cable TV operators.

5.3.7 Culture industries

See chapter 5.3.4 and chapter 5.3.6.

5.3.8 Mass media

In radio and television sector, the role of the state is essentially that of a regulatory body. In 1988, after a period of deregulation during which a large number of "pirate radio stations" appeared, a law was passed to control radio activity within national borders, and a licensing scheme was subsequently drawn up. The Constitutional Review of 1989 opened the way to grant licences to the first private television operators.

In 1997, the CIMA Report (of the Inter-ministerial Committee on the Audio-visual Media) had proposed monthly quotas for television programming: 10% original production, 40% in the Portuguese language, 30% national production.

The new *Television Law (Law 27/2007)* stipulates that at least 50% of air time must be allocated to broadcasting Portuguese language programmes and at least 20% must be allocated to broadcasting creative works in Portuguese (see chapter 4.2.5).

In 1981 the first legal instrument establishing quotas concerning the radio diffusion of Portuguese music (*Law 12/81*) was approved by the parliament. The new *Radio Law (Law 4/2001*, as amended by *Law 7/2006*) commits broadcasters to an annual minimum quota for the dissemination of Portuguese music (see chapter 4.2.5).

The company holding the state radio and TV concession was reorganised in 2007 (*Law 8/2007*).

5.3.9 Legislation for self-employed artists

Artists who are independent (self-employed) professionals – as most are in the arts sector – are covered by the social security scheme for self-employed workers in the event of illness (only if they are covered by the comprehensive scheme, which requires higher monthly contributions), workplace accident and occupational illness, maternity, paternity and adoption, incapacity, old age and death, as well as maternity grants and retraining grants.

5.3.10 Other areas of relevant legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

The main indicator for public funding of culture is the relevant section of the Government's General Budget. As Table 3 shows, the percentage of the budget allocated to the Ministry of Culture averaged 0.5% over a period of thirteen years, although in 2009 that percentage was only 0.3% – the lowest relative value in that period.

Table 3: Culture provision in the State Budget, in % and million EUR, 1998-2010

Year	Percentage	Value
1998	0.6	198.1
1999	0.6	210.2
2000	0.6	249.1
2001*	0.6	293.8
2002*	0.7	293.5
2003	0.5	255.2
2004	0.5	273.4
2005	0.6	285.1
2006	0.5	260.5
2007	0.4	242.6
2008	0.4	246.5
2009**	0.3	212.7
2010	0.4	236.3

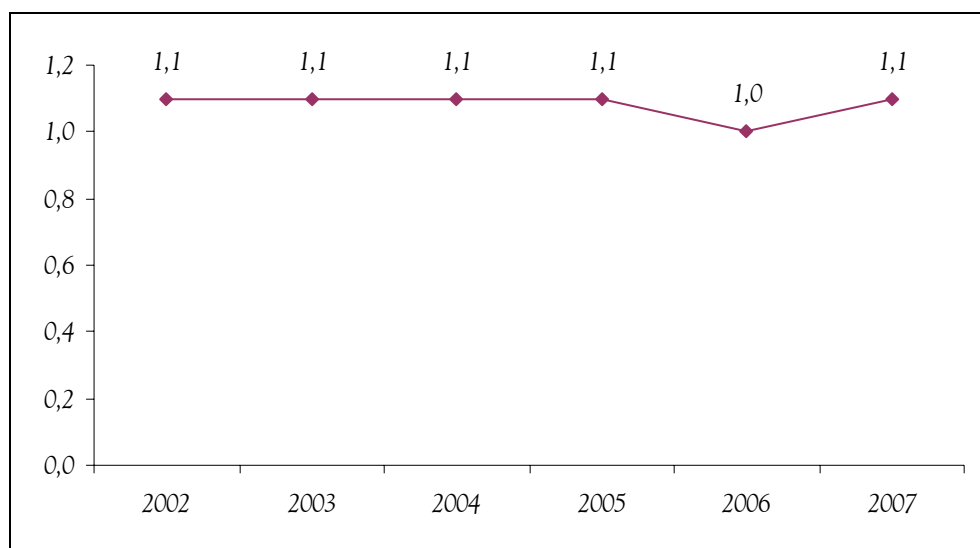
Sources: Ministry of Finances / DGO, *State Budget Report*.

* does not include the media.

** does not include State Corporate Sector.

Expenditure on culture by public authorities for the last 5 years (Figure 2) demonstrated a constant trend (around 1.1% of GDP), with an exception in the year 2006 (1.0%).

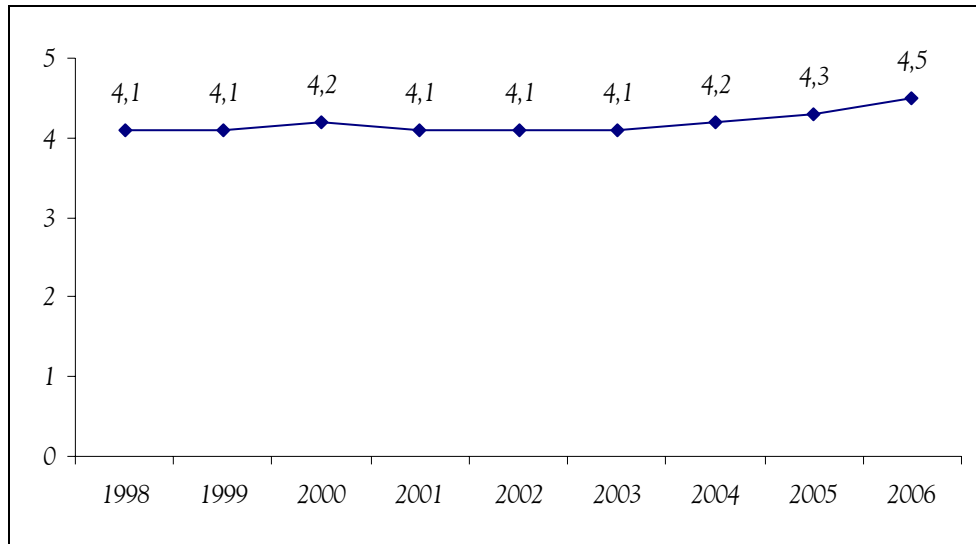
Figure 2: Expenditure by public authorities on culture, in% of GDP, 2002-2007



Source: INE, *Indicadores Sociais*, 2008. <http://www.ine.pt>

Note: Statistical data for expenditure on recreation, sports and religion.

An examination of the total expenditure on culture by Portuguese families shows no significant changes at around 4% of GDP until 2003. However, since then, an upward trend can be noticed (Figure 3).

Figure 3: Expenditure on culture by Portuguese families, in % of GDP, 1998-2006

Source: INE, Indicadores sociais 2008. <http://www.ine.pt>.

Note: Statistical data for final consumption expenditure of households on leisure, recreation and culture

6.2 Public cultural expenditure per capita

Public culture spending per capita by central government in 2008 was 26.6 EUR.

Public culture spending per capita by local government in 2008 was 49.5 EUR.

See also chapter 6.1 and chapter 6.3.

6.3 Public cultural expenditure broken down by level of government

The central government recorded its highest levels of expenditure on culture in 1991, 94 447.38 EUR at constant prices, corresponding to 0.32% of GDP or expenditure per inhabitant of 9.55 EUR.

Closer examination of public expenditure shows that the central government was the main contributor to culture until 1994, the year when expenditure by the two levels of government (state and local) was practically the same. The central government share fell in 1995. It should also be noted that local government expenditure began to show a far greater increase than that of the central government. In short, there was a cross-over in expenditure on culture by central and local government, the former declining and the latter increasing. Since then, the same trend continues to be.

The same trend has been in evidence for more recent years. Central government expenditure on culture is significantly lower than the local government figure. In 2008, it represented 0.47 % of total central government expenditure.

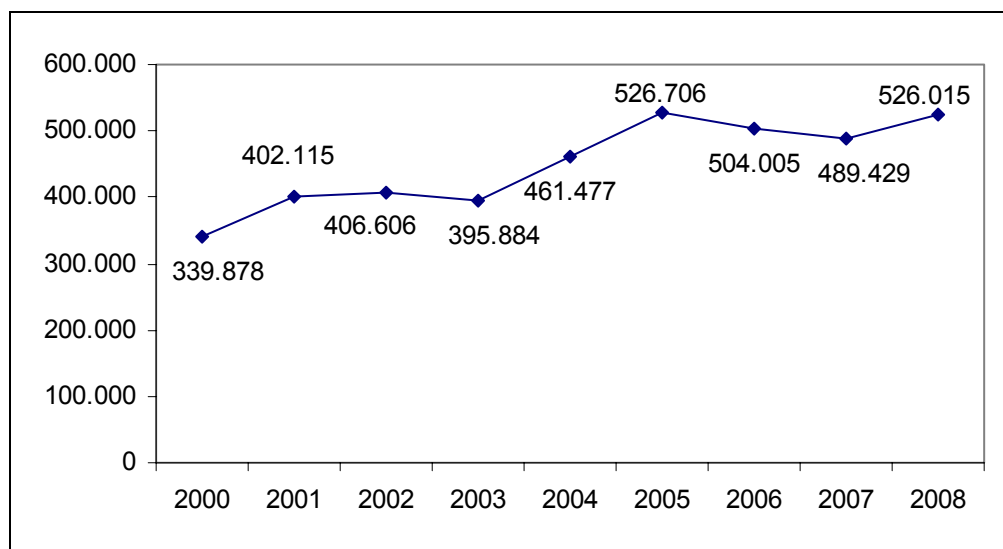
Table 4: Public cultural expenditure: by level of government, in million EUR, 2008

Level of government	Total expenditure	% of total
State (federal)	269.4	33.9%
Regional (provincial, Länder)	----	----
Local (municipal)	526.0	66.1%
Total	795.4	100.0%

Source: OAC from INE, *Estatísticas da Cultura, Desporto e Recreio* [for Local (Municipal)] and Ministry of Finances / DGO, *Conta Geral do Estado* [for State (federal)].

Note: i) Expenditure figures regarding autonomous regions of the Azores and Madeira are not available. ii) Total Expenditure of the State (federal) only refers to continental territory. iii) Public cultural expenditure by sector is only available with separated figures for each level (state and local authority). iv) Percentages only indicate the approximate values.

There was, however, a slight drop in local authority expenditure on culture for the year 2006, as well as an increase in 2005 and 2008 (Figure 4).

Figure 4: Local government spending on culture, in thousand EUR, 2000-2008

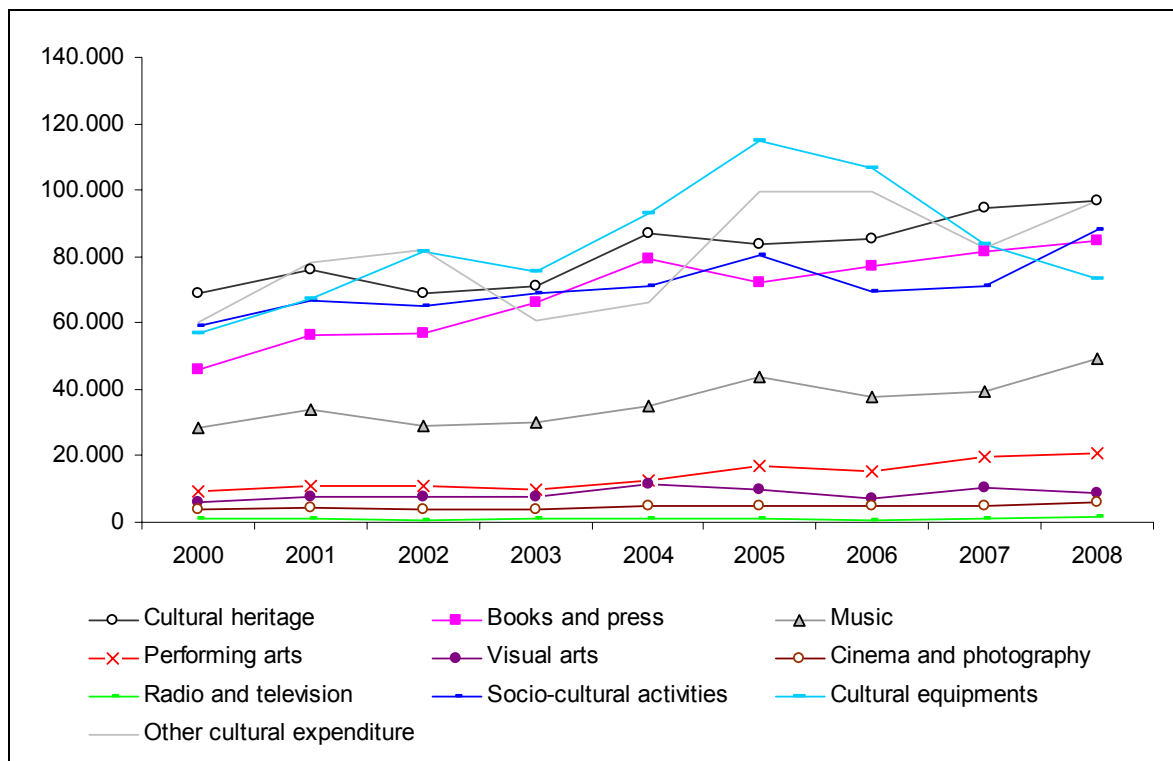
Source: OAC from INE, *Estatísticas da Cultura, Desporto e Recreio* (<http://www.ine.pt>).

6.4 Sector breakdown

Public cultural expenditure by sector is only available with separated figures for each level (state and local authority).

Figure 5 illustrates the evolution of local authority expenditure by cultural sub domain. Over this period, expenditures increased in all cultural domains, especially those related with Cultural equipment, Cultural heritage, Books and Press.

Figure 5: Local authority expenditure by cultural sub domain, in thousand EUR, 2000-2008



Source: OAC from INE, Estatísticas da Cultura, Desporto e Recreio (<http://www.ine.pt>).

7. Cultural institutions and new partnerships

7.1 Re-allocation of public responsibilities

The whole process of privatisation in Portugal can be seen particularly through the successive laws on sponsorship, through the Act establishing private radio and television stations, and through the Act creating state-sponsored foundations (the formerly São Carlos Foundation and the Discoveries Foundation).

State corporations have been set up as a result of implementation of the *Programme to Reorganise the Central Government Administration* (PRACE, see chapter 1) and the consequent changes in the Ministry of Culture's organisation chart. Of particular note is the merger of the S. Carlos National Theatre with the National Ballet Company, which produced OPART, E.P.E – a state enterprise entity. The D. Maria II National Theatre and the S. João National Theatre also became state corporations when the public administration reform programme was put into effect.

Again as part of PRACE, the International Cultural Relations Office has been reorganised. Its merger with the Copyright Office has led to the formation of GPEARI, the Office for Planning, Strategy, Assessment and International Relations. The name describes its functions, which further include providing planning policy and financial investment support in the cultural field.

7.2 Status / role and development of major cultural institutions

What stands out in the (somewhat erratic) move towards privatisation of culture in Portugal is the encouragement which governments gave to private sponsorship in the period from 1985-1995 and to its support for foundations which had in fact been set up in some cases at the initiative of the state. The *Sponsorship Act* already mentioned took the form of a 1986 decree, subsequently amended several times which enhanced the tax advantages available to sponsoring companies.

The sponsors are generally industrial and service sector companies, while the largest amounts come from the financial sector. The most generously supported fields of culture are music, theatre and the visual arts, and "multifaceted" projects which have the greatest drawing capacity by virtue of their spectacular nature.

Financial contributions rose over the ten years following publication of the *Sponsorship Act*, rising from 1.3% in 1987 to 16.0% in 1996 and peaking in 1994 at 31.6% (the year when Lisbon was European Culture Capital). The various acts of sponsorship are frequently managed on a very personal basis. This tendency should not obscure the fact that sponsorship can also take other, more dynamic and professional forms. However, there is a need for recent data concerning *cultural sponsorship* in Portugal.

7.3 Emerging partnerships or collaborations

The process of co-operation between the public and private sectors can also be seen in the creation of foundations.

The 1986 legislation states that gifts made to foundations automatically reduce the amount due on taxable income, provided that the state, the Autonomous Regions or local authorities contribute at least 50% of the initial funding.

Foundations are, supposedly, institutions which best exemplify commitment on the part of the civil society (there are over 350 foundations in Portugal). Foundations are established with significant private capital, but in fact they also receive support from the state, which agrees to cover a set proportion of the fixed running costs. A number of foundations were created along these lines between 1989 and 1993: the Serralves Foundation, the Arpad Szènes-Vieira da Silva Foundation, the Discoveries Foundation, and the São Carlos Foundation. In the case of the last two, however, the private capital contributed was not even sufficient to cover the proportion required to maintain a foundation.

The geographical distribution of cultural foundations does not change the conventional shape of the cultural map of the country: there is a heavy concentration of foundations in Lisbon, followed by Oporto. The foundations set up in the Northern interior of the country do represent local attempts to decentralise culture. Decentralisation is in fact one of the main aims of the foundations located in the Northern region; in the Lisbon region, on the other hand, internationalisation is a key feature.

The gigantic Gulbenkian Foundation, which celebrated its 50th anniversary in 2006, continues its important cultural role in Portugal. In recent years, Gulbenkian undertook a major restructuring of its structure and re-directed its activities. The most controversial measure is the closure of the Gulbenkian Ballet – a major artistic reference of contemporary dance in Portugal that was founded in 1965. On its 50th anniversary, Gulbenkian entered a new phase, re-directing support to different cultural areas and offering new programmes (e.g. The Cultural Forum "The State of the World" intended, as its President said, "to promote an occasion for debate about the present, questioning the future, testing new methodological approaches and opening new paths").

Besides all of that, new partnerships have emerged which present two different modes of co-financing: partnership between public and private (profit and non-profit) sectors and partnership between central power and local power.

In the first case, the Programme for rehabilitation of the classified cultural heritage represents the most recent measure of public-private partnership in the culture sector (*Resolution of the Council of Ministers n° 70/2009*). Under this programme, the Ministry of Culture celebrates agreements with construction enterprises with major public concessions in order that those enterprises donate in-kind 1% of that amount in services towards protection, conservation, reconstruction and restoration of classified cultural buildings.

In the latter case, the Programme for the broadening of the performing arts (conducted by the late IPAE), effective from 1999 to 2001, aimed at sharing responsibilities and expenses between the Ministry of Culture and local administrations and constituted a new form of state intervention based on a wide autonomy of the partners. In 2006, the programme was launched as the Arts-Territory Programme.

The main aims of these programmes are to decentralise and democratise the supply of cultural products compensating for regional imbalances and social and cultural inequalities by setting up a national distribution network. Among its various projects, it has taken up the challenge of "developing audiences", reflecting a concern to provide regular programming in cultural facilities as well as to broaden popular awareness of the performing arts. In connection with the latter objective, the programme offers specific events of an educational / training nature, aimed at a variety of target audiences.

8. Support to creativity and participation

8.1 Direct and indirect support to artists

Support for production and creativity is given particular prominence in all fields of cultural activity (arts education in particular), both in government programmes and in legislation.

Since 1996, new bodies and institutions have arrived on the scene: the Institute of Contemporary Art (IAC), the Portuguese Photography Centre (CPF), and the Museum of Contemporary Art (MAC); the latter of which was set up through an agreement between the Ministry of Culture, the Municipality of Oporto and the Serralves Foundation. The IAC and the MAC will require fairly regular public financial support in order to build up their collections, but they may contribute to a structural effect on the sector, strengthening artistic creativity and creating a kind of public market for the visual arts.

In 2003, IAC was integrated in a larger structure, the IA (Arts Institute), sharing with the formerly IPAE the responsibilities in the sectors of Performing arts and Visual arts.

Over the last years, some support has been given particularly to professional activities in the field of music, to national and international distribution of printed music and editions of recordings, and to music programming and promotion (through subsidies to festivals and competitions).

Norms and rules have also been published for aid to theatre and dance activities. In 2003 a new system of financial supports for professional activities in the domains of Performing Arts and Contemporary Art was established. However, the support for certain areas (namely the theatre) has met with growing demands and the need of a more precise definition of funding criteria.

As regards film, a new set of regulations were introduced in 1993 as revisions to the previous model of aid for national production. The additional tax on cinema ticket receipts was abolished and replaced by a tax on television advertising. Later, new agreements were set up between the formerly Film, Audio-visual and Multimedia Institute (ICAM) and the television channels, and between ICAM and distributors.

In 2007, the Ministry of Culture set up, through the Directorate-General of Arts and the Science Programme "Ciência Viva", a common research and work platform for artists and scientists, thus implementing the Residencies Network Programme: Art / Science Experimentation. This programme involves holding artistic residencies at various scientific host institutions. The objective is to enable artists and scientists to explore artistic and aesthetic fields using the tools from both domains. In the first edition of this programme (2007) 33 projects were submitted, of which 8 were selected. In 2009 a second edition of this programme was launched again.

8.1.1 Special artists' funds

Public support for creative artists is mostly concentrated in the field of writing and publishing. A scholarship programme has been set up for writers and is managed by the Directorate-General for Books and Libraries (DGLB). Translation funds are also available to Portuguese language writers for publishing their books in foreign countries.

Purchasing programmes concerning works in the sector of visual arts took place through the action of the Directorate-General for Arts (DGArtes) that also is responsible for annual financial support to performing arts structures.

Anyway, support for visual arts and music is derived partly from the private sector, especially after the revised *Sponsorship Act*, and from foundations (there are approximately 350 Foundations in Portugal, over half of them are cultural foundations subsidised by the state – see chapter 7).

8.1.2 Grants, awards, scholarship

Outside the usual grant systems for artists from different professional fields, special grants for literary creation have been operating since 1996. There is also support for young creators through exhibitions and prizes derived from the Ministry of Culture, local administrations and private bodies.

Significant sources of support from state bodies are as follows:

- support from the DGLB for writers to travel to fairs and festivals abroad;
- support from the National Fine Arts Academy for artists to travel abroad;
- specific scholarships granted by the DGLB in the fields of poetry, fiction and drama;
- awards in the visual arts (in illustration and photography) and cinematography, by the ICA and the CPF;
- annual awards from the National Fine Arts Academy in architecture, sculpture and painting; and
- scholarships for the creative arts, particularly in the fields of visual arts, literature and music.

The tertiary sector, in particular foundations, plays a prominent role in awarding scholarships and prizes - the Calouste Gulbenkian Foundation, for example, which awards scholarships in various fields. In the arts field, there are scholarships for specialised study and professional development abroad; the dance support programme; and development scholarships in music.

This foundation is also important for its grants and awards for creative projects in the visual arts; for its support to new theatrical producers; for theatrical research. It also has awards for restoring and improving heritage sites (Vasco Vilalva prize); for emerging young writers of children's and young people's literature (Branquinho da Fonseca prize), among many others.

Another foundation with a key-role in providing scholarships in the artistic and cultural field is the Luso-American Development Foundation (FLAD). Of particular note is the funding provided for short-term secondments abroad in the fields of language, literature, music and musicology.

8.1.3 Support to professional artists associations or unions

Professional qualifications and welfare arrangements for artists and other cultural professionals are the most recent issues that mobilise professional artists' associations (see chapter 4.2.7).

Other issues could be mentioned, such as The Portuguese Association of Librarians, Archivists and Document Professionals (APBAD) which promoted several actions in defence of public lending in Portuguese libraries. This professional association argues that the European directive on the mandatory payment of dues on the loan of works in public libraries would undermine the vitality of public libraries in Portugal, which are struggling with severe economic constraints in order to fulfil their social function. In this context, APBAD promoted several awareness actions, including an online petition addressed to the Portuguese Government and the European Commission in defence of public lending in Portuguese libraries.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Table 5 gives an idea of the overall trends in public participation in cultural activities between 1990 and 2008. There is evidence of a general upward trend in participation (except for a decrease in cinema for the last four years).

Attendance numbers at cultural venues and events have increased significantly over the last decades. There has been a sharp increase in attendance at live events due to a matching increase in the number of new or improved cultural venues. Although the lack of data regarding libraries it is possible to note an increase in the numbers of those that use libraries. This is undoubtedly due to the dynamism generated by the National Public Library Network (RNBP) and the Readership Promotion Programme (integrated with the National Reading Plan in 2007).

Mention should also be made of the theatre where, despite low numbers in absolute terms, there has also been very marked growth during the period 1990-2008.

It should be noted that the increase in attendance numbers may not signify an increase in the numbers of types of audience, nor in audiences drawn from a broader and more diverse social spectrum. The indicator measures the volume of cultural demand in Portugal, which has increased significantly since the mid-1990s.

Table 5: Participation, absolute numbers, in thousands, 1990–2008

Year	Cinema	Theatre	Museums	Libraries	Live shows (except theatre)	Exhibitions
1990	9 593	327	6 317	2 037	680	-
1991	8 234	302	6 578	1 769	666	-
1992	7 848	361	6 596	2 120	839	-
1993	7 786	192	7 202	2 098	767	-
1994	7 135	411	8 292	3 507	979	2 781
1995	7 397	339	8 667	4 101	616	2 397
1996	10 446	281	8 395	4 369	655	2 028
1997	13 708	232	8 286	5 885	929	2 462
1998	14 837	229	8 645	6 368	817	3 900
1999	17 026	407	-	9 262	909	3 364
2000	17 915	614	7 368	9 992	2 296	3 787
2001	19 469	970	8 556	12 096	2 865	4 196
2002	19 480	1 267	9 163	11 893	2 997	5 527
2003	18 723	1 281	8 922	12 794	3 356	4 918
2004	18 800	1 706	8 980	-	5 268	4 958
2005	17 165	1 746	9 725	-	7 292	5 022
2006	16 367	1 556	10 315	-	7 248	5 544
2007	16 318	1 762	9 971	-	8 042	6 890
2008	15 979	1 850	11 648	-	9 254	8 049

Source: INE - *Estatísticas da Cultura, Desporto e Recreio*, 1990-2007; INE, *Estatísticas da Cultura*, 2008. (<http://www.ine.pt>).

Note: Survey on libraries suspended by INE since 2004.

Table 6 provides some information on the importance of the educational level for participation in regular leisure and cultural activities of Portuguese people (source: Time Budget Survey, 1999).

Sectoral or local surveys of cultural practices have been conducted, but there is no national survey of this nature. As Table 6 shows, however, all studies remark that those with higher educational attainment levels are over-represented among those who attend cultural events.

Table 6: Regular leisure and cultural activities of Portuguese people by educational level, 1999 (number and percentage)

Educational level	Regular leisure and cultural activities								
	Visiting friends	Museums and exhibitions	Popular music concerts	Libraries	Theatre performances	Dance performances	Amateur activities	Classical music performances	Opera performances
None	17.1	4.1	6.3	1.4	4.3	4.3	3.7	4.0	7.3
Primary education (4th grade)	32.0	20.2	23.6	7.6	15.3	20.0	17.4	15.7	17.7
High school (6th grade)	16.5	15.3	17.6	11.1	11.3	12.7	15.8	8.9	11.4
High school (9th grade)	16.9	26.1	24.5	34.7	27.1	22.5	34.9	22.9	20.9
Secondary education (12th grade)	9.6	17.2	16.5	23.7	19.9	16.6	13.9	18.6	19.0
Third level education	7.9	17.0	11.4	21.6	22.1	23.9	14.3	29.8	23.8
<i>Total</i>	7 551 590	2 523 751	1 909 110	1 247 442	794 898	557 579	431 297	408 007	216 074
<i>% of Portuguese population</i>	91.3	30.5	23.1	15.1	9.6	6.7	5.2	4.9	2.6

Source: AAVV, *Inquérito à Ocupação do Tempo*, Lisbon, INE, 2001 (<http://www.ine.pt>).

8.2.2 Policies and programmes

Participation in the sense of engaging in cultural activities can have two main objectives: expanding the number of social groups that have access to cultural goods and services, and increasing the range of activities and the frequency with which they are enjoyed. There is a clear inter-relationship between the principle of enlargement and two other principles – those of support for creativity and decentralisation.

At present, reaching new audiences is an increasing priority of cultural policy. In Portugal, efforts have been made to encourage participation by increasing the number of touring projects, launching of new programmes for amateur and university theatre, promoting cultural activities addressed to young people, launching of a National Reading Promotion Programme (1997) and a National Reading Plan (2006). Educational services in museums and other cultural institutions have intensified their work with schools and municipalities.

In 2004, the National Institute of Museums (formerly IPM) launched a discount card for visits to National Museums. In 2006, IMC created a specific set of tariffs for national museums and palaces addressed to a period of visit (one day or week), a geographic area or even to a specific cultural circuit (see chapter 1, chapter 2.1 and chapter 7.1 about PRACE restructuring).

For several years, national museums have reduced tariffs for students at all levels, teachers, researchers, museology professionals, adults over 65 years and sponsors. On Sunday mornings, entrances are free for all visitors.

Book loans in Portuguese public libraries have no costs for users (see chapter 5.1.7 and chapter 8.1.3).

In connection with cultural participation, mention should be made of the *Choices Programme* which promotes the social inclusion of children and young people from disadvantaged social and economic backgrounds. With the support of local institutions (schools, training centres, associations and other social agents) responsible for designing, implementing and evaluating projects, this programme promotes inclusion through school, occupational training, leisure activities, and participating in the life of the community, amongst others. Some of these social action projects involve cultural and artistic activities, and play a key role in the social integration of the communities they target.

This government-sponsored programme is currently run by the ACIDI and funded by the Ministry of Labour and Social Solidarity and the Ministry of Education, Science, Technology and Higher Education. Having started as a crime prevention programme for young people in problem neighbourhoods in Lisbon, Porto and Setúbal (the first-generation Choices Programme which ran from 2001 to 2003), the second-generation *Choices Programme* (2004-2006) sought to "encourage the social inclusion of children and young people from disadvantaged and problem social and economic backgrounds, on a platform of solidarity and social justice". The aim of the third-generation *Choices Programme* (2007-2009) is to promote social inclusion of children and young people (aged 6 to 24 years) from lower socio-economic backgrounds, taking into account the increased risk of social exclusion, particularly of the descendants of immigrants and ethnic minorities. The fourth generation (2010-2012) was recently launched.

8.3 Arts and cultural education

8.3.1 Arts education

Arts education, whether it relates to specialised training or generic education, has not benefited from the necessary political links between the field of culture and the field of education that were supposed to be established under the terms of the 1990 legislation. The various initiatives under this heading are still of a random nature.

Some specific measures have, however, been implemented. An example of these is activities to enhance the school curriculum (beginning with the 2006/2007 school year), by including music and creative arts (visual arts and drama) in the curriculum of nearly all the primary schools in the country (99%, according to a Ministry of Education source).

In connection with the definition of inter-ministerial policies, a conference entitled the *National Art Education Conference* was held in October 2007. This event followed on from the First World Art Education Conference held under UNESCO auspices in Lisbon in March 2006. Among the various policy recommendations emerging from the conference was one encouraging several participating states to start reflection and discussion on art education in the various countries. Following up on this recommendation, the Portuguese government issued an inter-ministerial order launching a national debate on art education (a joint initiative by the ministries of Foreign Affairs, Education and Culture).

A number of specific programmes have promoted art in schools, with a view to making younger children aware of the objects and purposes of art, namely:

- the national competition "My School Adopts a Museum" which encourages contact between schools and museums belonging to the National Museum Network by means of a collaboration agreement between the Ministry of Education (DGIDC) and the Ministry of Culture (former IPM);
- the "Art in Schools" project seeks to encourage direct contact between artists / creators and students at all levels. It provides support for three artists to work in schools. These artists (from several areas including visual arts and literature) are both specialist teachers and project partners;
- the *Cinamateca Júnior* project, launched in 2007 under a joint DGIDC and The Portuguese Film Archive - Film Museum agreement; aims to involve the educational community (teachers and pupils from pre-school to secondary school levels); and
- the National Reading Plan (PNL), launched in 2006, is a government initiative, under the responsibility of the Ministry of Education, jointly with the Ministry of Culture and Minister of Parliamentary Affairs (*Council of Ministries Resolution n 86/2006*). PNL is a response to the concern regarding the literacy levels of the population in general, es-

pecially that of young people, which is significantly lower than the European average. It is implemented through a set of strategies aimed at promoting the development of skills in reading and writing, as well as the broadening and deepening of reading habits, especially among school populations.

As far as art teaching is concerned:

The Ministry of Science, Technology and Higher Education (MCTES) is the government body in charge of art teaching in higher education. Courses available are both public and private, and are mainly in the musical field. There are far fewer courses in theatre, visual arts and dance. If one looks at the supply of continuing higher education, the supply of courses is even more limited.

The Ministry of Education has commissioned a report on the specialised and vocational teaching of art in Portugal. This report argues for a complete and comprehensive reorganisation, especially in the fields of music and dance, at a practical level, in order to increase the number of places available to applicants. It suggests suspending the new curriculum rules for specialist art courses in secondary education, in the fields of dance, music and theatre, due to be implemented for the 2007-2008 school year, in order to provide the means to plug existing gaps; and it also suggest changes in the number of hours dedicated to certain types of content.

There are, in addition, various art training activities (free long-term courses, workshops, short courses, etc.) in the informal education sector, given by institutions of various kinds, such as professional associations, cultural associations, cultural institutions, etc.

In the visual arts, the main courses are in painting, drawing and photography, and in the performing arts sector, dance, music and drama.

Informal art education is quite important in the sector – by way of example, there are more informal than formal dance courses. Detailed information on supply in this area is not available. This limits the extent to which this sector can be properly described.

The aim of the Education Technology Plan is to modernise primary and secondary education in technological terms. The aims of this plan are to have information and communication technologies universally adopted in the teaching and learning process, and in school management.

8.3.2 Intercultural education

Intercultural education programmes have been promoted in Portugal to make students aware of the importance of other cultures and of the dialogue with them.

Some examples:

The Mus-e Project: this is a multi-cultural educational project, international in scope, developed in a disadvantaged social environment, by the Portugal Menuhin Association (supported by the Ministry of Education). Its objectives are artistic, educational and social. It was first implemented in Portugal in the 1996-1997 school years and covers a very small number of state primary schools.

The European "All Different, All the Same" campaign was promoted by the Ministry of Education in 2006 and 2007. Its focus was on school sports activities, on increasing awareness in the school environment by means of the Living Human Rights project, publishing and distributing books and leaflets, and activities related to human rights, participation and diversity – exhibitions, meetings, debates, theatrical shows, music, dance, etc. Meetings with teachers and others were arranged on Children's Day to identify good practice in con-

nection with integrating pupils from the gypsy community - the "Build Bridges, Talk About Us" project.

In connection with the European Year of Equal Opportunities for All, in 2007 a competition was held under the banner "My School Against Discrimination".

The Ministry of Education provides specialist language learning support to those whose mother-tongue is not Portuguese (with the possibility of providing tutors and involvement in specific projects).

8.4 Amateur arts, cultural associations and community centres

8.4.1 Amateur arts

Local authorities play a key role in supporting cultural associations and local cultural activities. Volunteer associations make a significant contribution to local cultural life and they play a major role promoting theatrical performances, book fairs, film shows and folklore.

The Regional Directorates for Culture (Ministry of Culture) provide support to local non professional agents and projects in the traditional cultural domain (*Regulatory decree n. 34/2007*). Through the *Operational Programme for Culture* (POC, 2000/2006), several projects regarding the promotion of popular culture and amateur activities were supported in the fields of music, theatre and exhibitions.

The work of the INATEL Foundation should also be mentioned here. The new legal framework for this private foundation of public utility was established by the PRACE restructuring (see chapters 1, chapter 2.1 and chapter 7.1).

Presently, under the guidance of the Ministry of Labour and Social Solidarity, INATEL Foundation aims to offer social services, in the areas of social and senior tourism, and social and senior spas. The foundation also provides technical and financial assistance to collective associates in the fields of ethnography, folklore, music, theatre and cinema and promotes cultural events such as festivals, conferences and performing arts productions.

The work of INATEL Foundation involves around 250 000 individual associates and 3 500 collective associates as well as a network of social hotels and a permanent structure of social and senior tourism and other facilities (a theatre and sport facilities).

Several competitions in artistic creativity are carried out annually covering areas such as video, visual arts, choral, philharmonic and orchestral music, new drama, story-telling and ethnography.

Recently, special attention has been given to training of associative managers and artistic performers. A specific programme was launched aimed to promote several workshops and brief courses all over the country regarding artistic and ethnographic issues. Technical visits to collective associates (e.g. philharmonics; folklore groups and amateur theatre groups) are also promoted in order to i) understand the main issues they face today and ii) guide their activity and performances in technical terms.

National Support Plans, which are organised for the areas of ethnography, music, and amateur theatre, include financial support as well as provision of equipment (such as musical instruments, light and sound equipment, footwear and traditional costumes) to collective associations with the objective of encouraging and developing their artistic activity.

8.4.2 Cultural houses and community cultural clubs

These entities of the third sector are usually supported by the Local Administrations, but partnerships with the public sector as well as with the private one are increasing in number.

Recently, "collective houses" for young people are emerging as a new initiative in Portuguese society.

In 2006 the Portuguese Youth Institute (*IPJ*) established four support programmes for youth associations:

- Juvenile Support Programme (*PAJ*), to develop youth association activities and informal youth groups;
- Infrastructure Support Programme (*PAI*), for investments in infrastructure and facilities for youth association activities and premises;
- Student Support Programme (*PAE*), to provide financial support for the activities of student associations; and
- Training Programme, to train association leaders for association activities

Those seeking support under these programmes must be registered with the National Register of Youth Associations (*RNAJ*). These associations also qualify for some tax exemptions and reductions.

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9.2 Key organisations and portals

Cultural policy making bodies

Governo de Portugal

<http://www.portugal.gov.pt>

Ministry of Culture

<http://www.portaldacultura.pt/>

Direcção Regional de Cultura do Alentejo

<http://www.cultura-alentejo.pt/>

Direcção Regional de Cultura do Algarve

<http://www.culturalg.pt/>

Direcção Regional de Cultura de Lisboa e Vale do Tejo

<http://www.cultura-lvt.pt/>

Direcção Regional de Cultura do Centro

<http://www.culturacentro.pt/>

Direcção Regional de Cultura do Norte

<http://www.culturanorte.pt/>

Instituto para a Gestão do Património Arquitectónico e Arqueológico – IGESPAR, I.P.

<http://www.igespar.pt/>

Cinemateca Portuguesa - Museu do Cinema

<http://www.cinemateca.pt/>

Direcção-Geral de Arquivos - DGARQ

<http://www.dgarq.gov.pt/>

Direcção-Geral das Artes – DGARTES

<http://www.dgartes.pt/>

Gabinete de Planeamento, Estratégia, Avaliação e Relações Internacionais – GPEARI

<http://www.gpeari.pt/>

Inspecção-Geral das Actividades Culturais

<http://www.igac.ml.pt/>

Biblioteca Nacional de Portugal

<http://www.bn.pt/>

Instituto do Cinema e do Audiovisual – ICA

<http://www.ica-ip.pt/>

Instituto dos Museus e da Conservação

<http://www.ipmuseus.pt>

OPART – Organismo de Produção Artística, EPE

<http://www.opart.pt>

Teatro Nacional D. Maria II

<http://www.teatro-dmaria.pt>

Teatro Nacional S. João

<http://www.tnsj.pt/>

Professional associations

Associação Nacional de Designers

<http://www.and.org.pt>

Associação Nacional de Teatro de Amadores – ANTA

<http://www.anta.pt/>

Associação Portuguesa de Bibliotecários, Arquivistas e Documentalistas – BAD

<http://www.apbad.pt/>

Associação Portuguesa de Editores e Livreiros – APEL

<http://www.apel.pt/>

Associação Portuguesa de Historiadores da Arte – APHA

<http://www.apha.pt/>

Associação Portuguesa dos Antiquários – APA

<http://www.apa.pt/>

Associação Profissional de Arqueólogos – APA

<http://www.aparqueologos.org>

Associação Profissional de Conservadores Restauradores de Portugal – ARP

<http://www.arp.org.pt>

GDA: Gestão dos Direitos dos Artistas

<http://www.gdaie.pt>

Sindicato dos Músicos

<http://www.sindicatodosmusicosdeportugal.com/>

Sociedade Portuguesa de Autores

<http://www.spautores.pt/>

Grant-giving bodies

Centro Nacional de Cultura

<http://www.cnc.pt/>

Direcção Geral do Livro e das Bibliotecas – DGLB

<http://www.dglb.pt/>

Fundação Calouste Gulbenkian

<http://www.gulbenkian.pt/>

Fundação Eugénio d'Almeida

<http://www.fundacaoeugeniodealmeida.pt>

Fundação Luso-Americana para o Desenvolvimento – FLAD

<http://www.flad.pt/>

Fundação Oriente

<http://www.foriente.pt>

Instituto Camões

<http://www.instituto-camoes.pt/>

Instituto Português de Apoio ao Desenvolvimento (IPAD)

<http://www.ipad.mne.gov.pt>

Fundação INATEL

<http://www.inatel.pt>

Cultural research and statistics

Observatório das Actividades Culturais

<http://www.oac.pt/>

CIES - Centro de Investigação e Estudos de Sociologia

<http://www.cies.iscte.pt>

CES – Centro de Estudos Sociais

<http://www.ces.fe.uc.pt/>

ICS – Instituto de Ciências Sociais

<http://www.ics.ul.pt/>

Instituto Nacional de Estatística

<http://www.ine.pt/>

Observatório da Comunicação – OberCom

<http://www.obercom.pt/>

Culture / arts portals

Anamnese – [digital platform about Portuguese Contemporary Art between 1993-2003]

<http://www.anamnese.pt>

ArtAfrica

<http://www.artafrica.gulbenkian.pt/>

Cultura on-line

<http://www.culturaonline.pt>

e-cultura

<http://www.e-cultura.pt>

Instituto Camões

<http://www.instituto-camoes.pt/>

INOV-Art

<http://inov-art.dgartes.pt>

Matriznet – Coleções do IMC

<http://matriznet.ipmuseus.pt/>

Miso Music Portugal

<http://www.misomusic.com>

Monumentos.pt

<http://www.monumentos.pt/>

Prorestauro – Portal de Conservação e Restauro

<http://www.prorestauro.com>

Rede de Conhecimento das Bibliotecas Públicas

<http://rcbp.dglb.pt>