



**CULTURA  
2020**



**GOVERNO DE  
PORTUGAL**

**SECRETÁRIO DE ESTADO  
DA CULTURA**

GABINETE DE ESTRATÉGIA,  
PLANEAMENTO E AVALIAÇÃO  
CULTURAIS

# **Culture, education/training and citizenship**

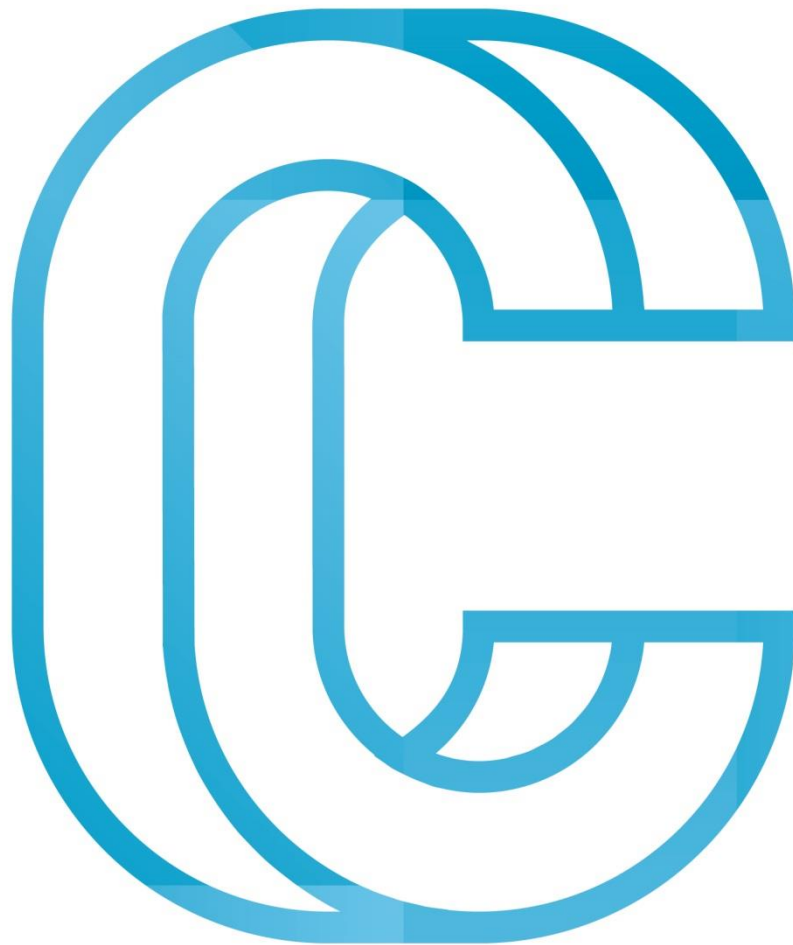
*Executive Summary*

**Centro de Estudos Sociais**  
(Centre for Social Studies)



**Culture,  
education/training and  
citizenship**

*Executive Summary*



# credits

Title

**Culture, education/training and citizenship**

**June | 2014**

Promoter

**Gabinete de Estratégia, Planeamento e Avaliação Culturais**

**Secretaria de Estado da Cultura**

Author

**Centro de Estudos Sociais (CES)**

Coordination

**Carlos Fortuna**

Researchers

**Carlos Fortuna**

**Claudino Ferreira**

**Helena Santos**

**José Manuel Mendes**

**Pedro Quintela**

**Vítor Martelo**

Secretarial and research support

**Marta Correia**

Collaboration

**Ricardo Moreira**

# Executive summary

## Scope and objectives of the study

1. It is now broadly consensual that culture is a resource with very significant impacts in key areas of the development of contemporary societies.

This understanding of the potential of culture and its strategic importance is reflected both in various diagnosis and guidelines that emanate from leading international organisations (such as the European Commission, UNESCO and OECD).

2. It is clear that in Portugal the assessment of how the relationship between culture, training and qualification is working is still woefully inadequate and insecure. There still prevails a lack of knowledge and systematic review of the effects of cultural and artistic activity on the processes of education, learning and the development of skills and qualifications, not only those that are directly convertible to the labour market but those involved in the training and personal development of citizens, too.

3. The general goal of this study is to look at how cultural and educational/training activities interact in Portugal, and see how they can play a decisive role for the active involvement of citizens in social, cultural, and economic life and in their empowerment for an informed and critical intervention in the public arena.

The study also sets out by making recommendations for strengthening the cultural component in education/training and learning processes and for enhancing the skills and cultural and artistic resources in place in Portugal. In this regard, the study engages in a dialogue with the thematic objectives proposed by the European Commission under the Europe 2020 Strategy.

4. The study examines three levels, taken together, for considering the contribution that culture can make to the qualification and enabling of individuals and communities:

(i) the link between cultural activity and education and training (formal, non-formal and informal);

(ii) the role that cultural practice and involvement in cultural and artistic activities plays in educating citizens and workers, in lifelong learning and in adapting to change;

(iii) the conditions and critical issues that structure the development of initiatives and cultural and artistic projects most directly geared to engage cultural access and learning and training, qualification and the broader empowerment of citizens and communities.

5. The analysis is structured around five major analytical areas:

***(i) Training, qualification and certification of human resources for the cultural and creative sector***

In vocational training, which is absolutely vital for the needs of the cultural and creative sector, the analysis notes marked gaps in knowledge and regulation. This shortfall is partly associated with the diversity of classification and accreditation criteria for training and qualifications. The various institutional frameworks for training are examined and we try to find criteria for render the various training classification and certification schemes compatible. The training offer in the various areas that converge in the sector is mapped, covering the different types of formal, non-formal and informal vocational training. The analysis is bolstered with the results of inquiries on sector professionals and training providers. Finally, the study considers the conditions governing the operation of vocational training geared towards the sector, assessing its suitability to the cultural circumstances in Portugal and the needs of the market, institutions and professionals.

***(ii) Cultural practice, learning and empowerment of the most vulnerable sectors***

This topic addresses the relationship of the arts and culture sectors with the population segments that are most disadvantaged and vulnerable to processes of social and cultural exclusion. It seeks to probe the conditions, the effects and implications of cultural and artistic activity for training, learning, empowering and improving the quality of life of communities and socially weaker social groups. The analysis focuses to a large extent on structured programmes of action strongly oriented to the promotion of greater cultural inclusion. The main objective is to evaluate the critical issues that emerge under these programmes. We therefore set out to identify relevant model experiences in the national context and analytically manipulate their outlines. Special attention has been given to projects with young people from backgrounds and families in insecure socio-economic circumstances, groups at risk of poverty or social exclusion, prison inmates and communities living in vulnerable and stigmatized neighbourhoods. Furthermore, it assesses the particular status of the elderly and how a participatory relationship with culture can mediate active aging and a more effective participation in social life.

### ***(iii) Amateur cultural practice***

The mapping of amateur cultural practices involves addressing the less formalised involvement of active cultural participation, as a means of empowerment for independent and critical social integration. The analysis was structured on three intersecting levels:

The first was the literature review, predominantly relating to institutional policy, and it resulted in the clear perception that there is a consensus as to the importance of culture and the arts as vehicles for social inclusion and cohesion.

The second level involved the collection of empirical data for Portugal, based on consultations with the cultural associations concerned with the issue and on the empirical approach of particular experiences and contexts. Attention is drawn to the key role of the local state in the "amateur culture", as well as specialized interventions, whether artistic, political or social. The digital culture features prominently on these two levels, as a pivotal dimension for understanding and intervening in contemporary cultural participation.

Finally, on the third level, we have experience and contacts which by their exemplary nature, serve as an illustration/implementation of good practices in context.

### ***(iv) Culture, education and combating early school leaving***

The analysis of this matter immediately comes up against the difficulty of clearly determining the specific contribution of arts and culture to combating early school leaving (ESL). An approach focused on the identification of curricular and pedagogical, components related to the cultural and artistic sphere, is found to be limiting because they interact with other factors that are all too often beyond the control of the school. Moreover, the breadth of autonomy schools and teachers enjoy for introducing measures and adjustments over ESL hinders a conclusive view. Given these limitations, the study assumes that the understanding of the role of arts and culture in combating ESL should fit within a broad analytical framework. This, along with the pedagogical and curricular practices that unfold in school, also consider extracurricular aspects related to the sociocultural and economic variables of students and their families. Taking this into account, and in parallel with a general characterization of the phenomenon in Portugal, the analysis explored a number of experiences exemplifying some relationships of arts and culture to ESL. It sets out to classify the main lines of intervention, the target audiences, the strategies adopted, the results achieved and the insertion into networks of cooperation and partnership.

### ***(v) Culture and risk management***

This study reflects on how cultural activity interrelates and interferes with new understandings of global citizenship, and effective in practice and areas which are not

confined to the sphere of conventional nation state. Just as citizenship is globalized so, risk has become global and from a distance it threatens the existence and action of vulnerable individuals and communities. However, one or the other - citizenship and global risk - manifest themselves locally. Thus, the study proposes, first, a reflection on culture and risk management in line with the inculcation of new civic epistemologies that promote unified recognition and the preservation of heritage and communities at risk (from UNESCO action to a "acts of piety") and, second, an appraisal of the extent to which Portuguese Network of Museums pay attention to risk management.

## **Methodology and analysis strategy**

6. The study was based on the assumption that a survey of the value and potential of cultural and artistic sector for the purposes of training, qualifying and empowering various social segments of the population, requires a special sensitivity to the practical dimension of reality and to the dynamics on the ground. This implies paying very special heed to experiences on the ground, looking not only to map them, but also to sound out the conditions in which they occur, the strategies they indicate how to deal with the issues analysed here, the constraints that intersperse them and the critical aspects that emerge from them.

7. An effort was made to compensate for the huge gaps in the data which persist for us in some of the areas covered by the study and, at the same time, to produce assessments of a more qualitative nature that are closer to practice, capturing analytical dimensions that are beyond the broader and more prescriptive approaches. It allowed an assessment that pays particular heed to the complexity we found on the ground and, above all, to the enormous wealth that the Portuguese cultural fabric contains, from the point of view of both the skills and quality of work being done and the potential to respond to the country's artistic, cultural, social and civic needs.

8. Consistent with the methodological guidance set out, the study used the instruments of consultation, information gathering and analysis summarised below.

### ***(i) Survey and analysis of documentary sources and statistics***

This work involved the mobilisation of a comprehensive set of Portuguese and European sources on the topics under study and the respective political, regulatory and programme and legislative frameworks.



### ***(ii) Consultation Panel***

Inspired by the Delphi method of collection, the Consultation Panel included a group of 30 people with a sound background and relevant experience in the cultural and artistic and/or educational field. The objective was to benefit from expert support when considering the core issues of the study. Consultation was done electronically and by telephone, in three successive stages: first, finding the general view about the role of arts and culture in education/training and the professional, civic and cultural qualification of the Portuguese; second, obtaining assessments of the contribution of arts and culture in relation to the marked ageing of the population and early school leaving (ESL); third, collecting views on the contribution of amateur cultural practices for the socio-territorial cohesion and intergenerational dialogue.

### ***(iii) Online questionnaires***

Three inquiries were conducted with individuals and institutions defined in terms of the thematic objectives of the study.

The *Inquérito aos Profissionais do Setor Cultural e Criativo* (Inquiry on professionals from the Cultural and Creative Sector), which received 841 validated responses, sought to evaluate the academic or vocational training of professionals in the sector and the perception of respondents about the training offer in the cultural and creative areas.

The *Inquérito ao Mapeamento da Oferta Formativa no Setor Cultural e Criativo* (Inquiry on the Mapping of the Training Offer in the Cultural and Creative Sector) received 219 validated responses of other training providers. They were asked about their training offer in cultural and creative fields, selected based on the National Classification of Education and Training Areas.

The *Questionário Museums e Gestão do Risco* (Museums and Risk Management Questionnaire) was sent out to 137 museums in the Portuguese Museum Network and 59 valid responses were received. Aimed at a general assessment of the panorama of Portuguese museums regarding culture and risk management.

### ***(iv) Interviews and case studies***

Forty interviews were conducted using different types of agents, carefully selected according to the research objectives:

a) officials of *public administration authorities*, to gather information and obtain institutional views about the materials under study;

b) *cultural structures and projects*, selected and referenced for the relevance, consistency and exemplary nature of their activity (in conjunction with schools), their efforts to promote the culture and empowerment of vulnerable groups and communities, and involvement and participation of community and intergenerational dialogue. The organisations and projects were selected according to their regional diversity, artistic expressions and working methods. While not disregarding others, the organisations and teams interviewed were involved in continuing work whose merit is validated by the results achieved, and largely acknowledged in the Portuguese cultural sphere. All interviews supplemented brief case studies on the structures and selected projects. This work also involved the participation in *Derivas Artísticas* ('Artistic Drift') meetings sponsored by the Associação Circular, in Vila do Conde, and the presentation of/public lecture on the 10x10 project, hosted by Oficina, in Guimarães.

### **(v) Focus Groups**

Two focus groups were set up with elderly individuals, involving a collective discussion concerning their experiences and perceptions so as to explore key issues related to lifelong learning, active ageing and intergenerational dialogue.

9. The research process is confronted with a number of constraints, particularly regarding access to official information in the various areas being studied. There is a dearth of quantitative, systematic, organised information suited to the analysis of the sector in all areas analysed. In general, in relation to a given number of aspects – such as the voluntary association sector and amateur cultural activity, measures to combat school dropout, to cultural practices, particularly digital culture, training activities – the information available on their regulatory and statistical framework is rather poor and does not allow conclusive analysis.

## **Conclusions and recommendations**

10. The *European Agenda for Culture* gives special emphasis to the arts and culture as a vital resource for people's qualification and empowerment. This study is not concerned with standardising procedures and practices, but with the assessment of the national and local *translation* of the Europe 2020 Strategy. The financial crisis has allowed the endorsement of public disinvestment in culture, in favour of utilitarian immediacy of results. In countries such as Portugal, whose structures in the cultural and artistic field are still fragile, this can be a particularly pernicious bias in the strategy for funding the arts and culture.

11. This study underlines the positive outcome of the demand for models that take into account the diversity and the changes taking place, given their positive effects upon social and civic empowerment.

It should be mentioned a certain number of aspects and recommendations that cross-cut the various areas of study:

(i) the call for greater political interaction between the two state departments in question: Culture and Education;

(ii) an effort should be made to fine-tune the criteria for the measurement and production of accurate data together with the qualitative criteria of measurement of these processes;

(iii) it is essential to create conditions to extend the durability of projects that all too often halted even before they can be evaluated or generate relevant effects;

(iv) the need to assess the degree of national adaptation of EU policies in the fields we are dealing with;

(v) finally, the potential of inter-institutional cooperation networks at local level, with emphasis on the involvement of schools, cultural agents, the voluntary sector and municipalities, whose role can be crucial for the good acceptance of future challenges of the Europe 2020 Strategy.

### ***Training, qualification and certification of human resources for the cultural and creative sector***

12. In this section of the study we concentrate on the *diversity* of the institutional frameworks of education and vocational training, as well as the *variability* of the relevant classification systems. The overall result is the overlapping of competences, which should be avoided. Greater adaptation of education/training systems to the reality of the cultural and creative sector (CCS) systems, is urgently needed. It is therefore considered important to update the National Classification of Education and Training Areas (CNAEF), in close coordination with the *Satellite Account for Culture*, with the possible inclusion of a new group (with the possible inclusion of a one-digit new group) devoted to "Culture and the Cultural and Creative Industries". With the same intention of updating, the revision of the National Qualifications Catalogue (CNQ) can also be opened up to the participation of professionals and organisations in the CCS. A *mechanism for recognising short-term training units* (UFCDs) could further be recommended, with its eventual incorporation in the exclusively vocational training offer of the CNQ.

13. There is a need to supersede the existing *deficit of strategic guidance and regulatory framework*, in order to strength the certification system as a whole. In this regard, the advantages of a possible centralised certification process under a single public body must be assessed. The same holds for the creation of a monitoring mechanism that enables the annual collection of information on the education/training.

### ***Cultural practice, learning and empowerment of the most vulnerable sectors***

14. It is recommended the establishment of a tripartite platform of responsibilities for the areas of culture, education and social action. Such an institutional arrangement should promote measures to support, guide and monitor cultural initiatives aimed at the qualification and cultural participation of those more disadvantaged groups and communities. There are good reasons to think about the advantage of setting up a platform at national level, similar to those that gave rise to the Working Groups operating under the Open Method of Coordination (OMC).

15. This coordinated action could have significant effects on the *definition of strategies for using EU funds* – notably under the NSRF, despite its very little room for arts and culture – that afford opportunities to strength social and territorial cohesion, urban regeneration, to combat poverty and exclusion and to encourage active ageing.

16. Active ageing and all forms *lifelong-learning for adults and the elderly* also need improved engagement on the part of the educational and cultural sectors. There are national and international of meritorious examples that can inspire specific measures to combat isolation and cultural alienation of the elderly and the *most vulnerable, fragile or culturally excluded communities*. Normally they highlight the potential of working in proximity and of institutionally and locally committed cooperation. It is highly recommended the *promotion of structural support to enable the development of projects* of cultural institutions working with elderly people.

### ***Amateur cultural practice***

17. The main recommendations in this area relate to the urgency to produce *regular, systematic and reliable information* on the cultural agents and particularly on associative participation. Therefore it is recommended that the production of knowledge on local and regional experiences *takes in consideration qualitative aspects rather than quantitative*, for the effects at issue are medium-long-term and multidimensional in nature.

18. Another line of action relates to the need to fine-tune international comparisons, particularly within the EU. Portugal, far from being an example of backwardness, in fact has the agents and resilience which can serve as an example to the more developed countries. It is important to disseminate these experiences, in line with EU recommendations.

19. Backtracking on the institutional status of culture as well as the financial disinvestment in artistic creation poses serious risks to the structuring of the sector. Without a fundamental change, amateur culture as civic participation will necessarily be hostage to the hegemony of popular media culture, and will suffer serious delegitimisation.

20. It is necessary to improve knowledge about digital practices and literacy as an amateur cultural expression. Despite the fast cultural transformation we must grasp the younger generations' digital abilities to make use of new technologies, although it is, in itself, a very unequal realm.

### ***Culture, education and combating early school leaving***

21. The relationship of cultural and artistic activities with formal school learning should not dilute the responsibilities of either sector. Schools today have accountability when it comes to solving many social problems, such as the issue of ESL, which cannot be defined strictly within their specific mission. Such accountability results in large part from the breakdown of family, social and community relationships that have been eroded if not disappeared with the transition to a post-industrial urban economy. However, we cannot discard the interaction of school and other areas, notably cultural and artistic.

22. The ambitious targets set for ESL in Portugal stipulated by the Europe 2020 strategy require an ambitious action plan to result in a reduction from 19.2% (2013) to 10% (2020). A first technical issue of this goal relates to the measurement of the phenomenon, in its relationship with the education/cultural and artistic activity combination.

23. The need to give greater consistency to a variety of "pilot projects" is a topic of particular recommendation. The approach suggested aims at financially supporting schools in launching/strengthening *pilot projects* and preparing partnerships. It is essential to disclose information on financial sources that can support these measures, including *public sessions in schools*.

24. Another main requirement is the increasing of *training-action opportunities targeting teachers* in the realms of artistic and cultural creation. At the same time, similar training opportunities should be promoted for *artists and culture professionals* to adapt their interventions to the school context, increasing their skills in fields related to education.

25. We must also strengthen the presence of the arts and culture in schools through *regular contact of students and teachers with diverse contemporary aesthetic and artistic languages*, for example by encouraging regular performers' residencies and cultural structures in schools. Furthermore, regular visits to different institutions and artistic and cultural facilities around the country should be encouraged.

26. In terms of school dropout, the research endorses the strengthening *amateur practices in schools*. This goal can be achieved by creating *mixed teams* composed of performer(s)/teacher(s) that can support/monitor the above mentioned amateur practices. Moreover, it is also important to create opportunities for *public display of the work* carried out, which is both a process of work's value recognition and a personal incentive for participants. It could be advantageous for schools to promote durable partnerships/consortia with local institutions, lasting for at least three years.

### ***Culture and risk management***

27. It should be to highlight here the need to adopt procedures against the risk of watering down the identifying heritage of communities. Modern citizenship rights, as well as risks, are now global and no longer confined to the nation-state level. The state can however share transnational responsibilities, promoting heritage preservation policies on the one hand, on the other hand, preemptive measures against global risks. Thus, as it is well known, UNESCO recognises but does not subsidise such actions of heritage preservation. The difficult financial situation of many municipalities responsible for world heritage assets, raises fears about their ability to protect those assets. It seems desirable, then, to secure *a dedicated funding line* under Europe 2020 to help preserve world heritage sites.

28. Moreover, the state should increase its share of local responsibilities by supporting the creation of *observatories of local culture and memories* with this or some other designation, in cities having the basic technical, scientific and artistic means. They are seen as structures for the dynamic preservation of tradition and memory and their devolution to society through their translation into contemporary meanings, relying on the expertise of local institutions such as universities and schools and also calling for community participation.

Together with local museums and cultural centres, where they exist, these observatories can encourage the spirit of placeness and local pride that counteract the disappearance of the cultural memories and communities.

29. In accordance with international recommendations on risk prevention and management of museums, a questionnaire was sent out to 137 museums. The following issues are worthy of reflection: *Low perception of risk* that could affect museums (25.6% for natural risks); 57.9% of the museums *have no emergency or safety plans*; only 15.8% say they *carry out simulacra*; 40% *do not have their collections inventoried*, and 73.5% *have no priority list of works to be saved* in the event of a disaster. Taking into account that 2015 is the 260<sup>th</sup> anniversary of the Lisbon earthquake, it would be important for the Portuguese Museums Network, inspired by the experience of the tragic event, to undertake a number of specific initiatives, that would change this security outlook and improve overall risk awareness.

## General diagnosis and SWOT analysis

30. The study turns to the SWOT analysis by virtue of its schematic and synthetic *Strengths - Weaknesses – Opportunities - Threats* format.

### Strengths

1. Relationships and dynamics of inter-institutional cooperation already established, involving agents of the administration and local government, cultural organisations, schools and other civil actors (especially the voluntary sector);
2. The existence of high artistic quality projects and initiatives, some of which are already or would be of international standard;
3. Experience of portuguese artistic and cultural agents and organisations who implement highly diversified artistic-educational and training projects;
4. Capacity for initiative, endurance, and even renewal, anchored in volunteering work, local support and informal self-taught experience.

### Weaknesses

1. Low degree of intersectoral coordination and cooperation between government agencies and public bodies working in the areas of convergence of artistic, educational/training and social spheres;
2. Scarcity and unreliability of data on the cultural and creative sector, on cultural actions and initiatives, and on contact between culture and other areas of public supervision/support;

3. Difficulty of sharing experiences and knowledge together with the lack of access to funding, make it difficult to raise the overall quality of projects;
4. Insufficient funding makes it difficult to provide the necessary resources to assemble multidisciplinary working teams and conduct medium/long term continuous work.

### **Opportunities**

1. Existence within the framework of European programmes and structural funds, of funding opportunities for projects with an educational, training and social vocation (i.e.) lifelong learning, active ageing, combat social exclusion, creative skills training;
2. Cultural projects ability to get close to the social fabric and local identities, can help reduce the formal distance relative to the human and interpersonal context;
3. Hopeful development of specialised skills within projects and actions that intersect culture, education/training and social action;
4. Growing recognition by European of training and the expanding audiences in the field of arts and culture at large, may lead to the development of projects devoted to community education and training.

### **Threats**

1. Risk of instrumentalising the arts and culture and distorting artistic missions of cultural institutions as a consequence of their bold compliance to the European funding rhetoric and targets;
2. Some good practices may turn into less good or bad practices, as a result of their need to be justified in terms of social outcomes;
3. Maintenance of current financial constraints may cause further difficulties in implementing medium/long term intervention projects.