Anexo 10. Agenda 21 para a Cultura – Radar 1

Review of Lisbon's Culture 21: Actions Self-Assessment

Background

In the framework of its participation in the Agenda 21 for culture's Pilot Cities Europe programme in 2015-2017, the City of Lisbon conducted a self-assessment exercise of its policies in the areas of culture and sustainable development through a workshop held in March 2016. The exercise is based on Culture 21 Actions, the document adopted by the Committee on Culture of United Cities and Local Governments (UCLG) in March 2015, which provides a common template for cities across the world to examine their strengths and weaknesses in this area. The work also enables cities to compare their assessment with the average ratings provided by a global panel of experts in mid-2015.

The workshop took place in the context of Activity 1 of the Pilot Cities programme in Lisbon with the purpose of informing the design of a work programme which, in 2016 and 2017, will enable the city to build on its perceived strengths and address some of the weaknesses it has identified. As suggested by the Terms of Reference of the Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations. In the course of the workshop, participants examined Lisbon's current status as regards the nine 'Commitments' or thematic areas that make up Culture 21 Actions, and attributed a mark (1 to 9) to each of the 100 Actions described. The ranking was divided into 3 Stages of progression, the Emerging Stage (marks 1-3), the Developing Stage (marks 4-6) and the Advanced Stage (marks 7-9).

The workshop was introduced and concluded by the deputy mayor for Culture of Lisbon, Catarina Vas Pinto and facilitated by a team of local professionals (Alexandra Sabino, Cecilia Folgado, Edite Guimaraes and Rui Catarino), the Coordinator of the UCLG Culture Committee (Jordi Pascual) and the expert for the Lisbon Pilot City programme (Catherine Cullen).

The workshop sessions were preceded by several visits with the expert to different venues, sites and ongoing projects that the City found to be already closely associated to the principles of Agenda 21 Actions.

The present document, known as 'Radar 1', was written by Catherine Cullen, as the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Lisbon throughout the Pilot Cities Europe programme. The report was based on information collected by the Lisbon Culture Department (DMC) and the EGEAC (Empresa de Gestao de Eventos e

com a colaboração de:

Atividades Culturals) in a document called Lisbon Pilot City desk analysis, as well as on a detailed analysis of the workshop results.

The document summarises the assessments and observations made by the participants of the workshops, and compares it with the results of the 2015 global panel. It highlights the strong points and possible weaknesses of the cultural policy with regard to Agenda 21 for Culture and Culture 21 Actions, and suggests areas which may deserve follow-up or new initiatives. The report will in turn nourish the appointed team at work in Lisbon to draft its new programme and 'pilot measures' in the context of Pilot Cities Europe.


General Overview

The results of the self-assessment exercise conducted in Lisbon give an altogether higher rating for Culture 21 Actions than the global panel average of Radar 1, with some Commitments clearly exceeding the figures of the 2015 global average, and no Commitment rated lower than the global average (see Figure 1).

The highest marked ratings were attributed to four Commitments: 'Heritage, Diversity and Creativity', 'Cultural Rights', 'Culture, Equality and Social Inclusion', and 'Culture, Information and Knowledge'. Next in the ranking came 'Culture and Education' and 'Culture and Environment'; and lastly, 'Culture and Economy' and 'Governance of Culture', which nonetheless had a higher rating that the global average.

This is a very positive assessment result for the City of Lisbon, and makes addressing its weaknesses all the more encouraging and achievable. Of course, with the highest ranking at 60/100 and the lowest at 37/100, there is room for progress and much can still be achieved. Throughout the workshop sessions, there was an abundance of observations, comments and discussions among the participants on the present situation of culture and sustainable development in Lisbon, and many suggestions on and where and how to go from there. It is also worth mentioning that some Actions scored high marks but were the subject of lively discussions and observations, in some cases more intensely scrutinized than other Actions that were given a fairly low rating.

Lisbon Radar 1:
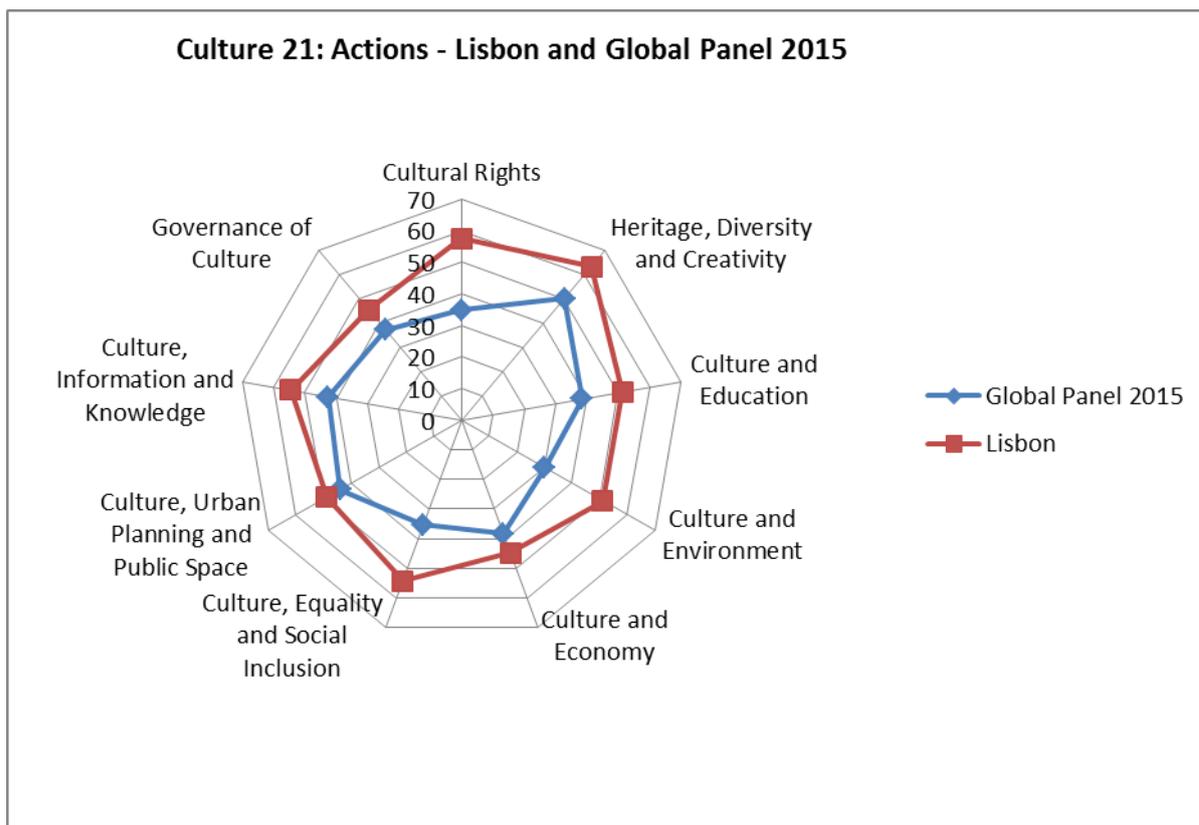
Source: UCLG Committee on Culture, on the basis of results provided by participants in the initial workshop convened by the City of Lisbon (March 2016) and the average obtained from a world panel of 34 experts in 2015.

The 9 Commitments:

In this section, the information provided by the Lisbon self-assessment exercise is summarized for the 9 Commitments, each one containing 10-12 Actions.

1. Cultural Rights

While Lisbon scored significantly higher in cultural rights (60/100) than the average global panel (35/100), it was observed that although there are good practices in that area, there is no official City document explicitly referring to cultural rights.

Most of the appreciations were rated in the Developing Stage, including two high-end 6/9 marks: firstly, for the Action concerning the encouragement of citizen participation and representation of civil society in decision making and evaluation, followed by an observation

that these types of initiatives should be better communicated; and secondly, for the Action enabling people to have access to their own cultural expressions with special attention to vulnerable groups. In this case, the use of the word 'vulnerable' was questioned, as possibly implying a form of inferiority.

Other Developing Stage rankings concerned: local civil human rights organisations including cultural rights; the existence of policies and programmes to increase the number of civil society organisations devoted to culture; incentives to increase opportunities for women to participate in cultural life; and local civil society working in human rights explicitly including cultural rights.

Only one mark was given in the Emerging Stage, relating to the existence of feedback on obstacles to citizens' access to participation in cultural life. Attached to it was an observation mentioning a lack of information on those who do not attend cultural events or venues, as well as the mention of 'good practices' for monitoring feedback on attendance and participation on the part of the Lisbon museums and libraries.

With 3 Actions noted in the Advanced Stage relating to minimum service standards for basic cultural activities, to the existence of policies and programmes for citizens' more active involvement in culture, as well as to policies and programmes aimed a citizens' broader involvement in cultural practice, the Cultural Rights Commitment was attributed one of the highest ratings by the session participants.

Other observations made by the participants pointed out that the debate on citizen participation is often too sectorial and in the hands of specialists. Also, the possibility of a Culture Council was discussed, as was the need to distinguish between participation as opposed to consumerism in matters of culture, as well as the lack of an adequate policy in favour of the participation of women, and the need for stronger support for NGOs and associations. The question of democratic culture versus the democratization of culture was also discussed in this context.

2. Heritage, Diversity and Creativity

As mentioned above, this Commitment received the highest score from the participants: 65/100 for Lisbon while the global average is 50/100.

7 out of 12 Actions were positioned in the Developing Stage: the city has an adequate budget dedicated to culture including research, development and innovation; the city develops work spaces dedicated to cultural activity and creativity; the existence of policies supporting

excellence in contact with citizens and their initiatives; the encouragement of the diversity of cultural expressions and intercultural projects; the existence of policies regarding the protection of cultural heritage; and the support of policies and programmes dedicated to scientific culture. An observation concerning linguistic diversity pointed out that that perhaps this was not a priority in Lisbon and was attributed a 6 in the Developing Stage.

The 5 Actions ranked in the Advanced Stage were all attributed a 7/9: the support of cultural events encouraging artistic creation and contact between different social groups; the existence of policies promoting the different disciplines of the arts; the existence of policies regarding the protection of cultural heritage; an equilibrium concerning the city's local cultural productions; and international cultural cooperation programmes highlighting cultural diversity.

Other observations put forward a certain lack of transversality within the city's different cultural departments, an insufficient transparency in the communication of certain budgets and a weakness in the promotion of intercultural activities. It was also observed that the City tended to give priority to the protection of the tangible aspects of culture to the detriment of some of its intangible aspects. Examples of good practices in international cooperation included Fado and its accession to UNESCO's list of Intangible Heritage of Humanity, Architecture, Animation movies, and the outstanding success of the Sardinha competition project.

3. Culture and Education

Commitment 3 was attributed a score of 50/100 in comparison with the global panel average of 38/100.

Only 1 Action out of 10 was positioned in the Emerging stage, relating to artistic education at all levels and for all ages. This was given a 3/9 mark with an accompanying observation that a consensus had been hard to reach because the Action was already included in school curricula but could be improved at a local level.

All other 9 Actions were ranked in the Developing Stage, and fairly evenly spread out across the 4-6 range of marks. They concerned: education and training strategies using local cultural resources; a city strategy linking education and cultural policies; the existence of a local platform for public, civic and private actors on the subject of culture and education; the question of publicly supported cultural institutions dedicating a specific budget to education; the dissemination of information on access to cultural activities through on-line portals; support in school programmes for the acquisition of cultural skills, intercultural dialogue and the value of diversity; the existence of artists' residencies, creativity training in schools and educations centres, associations and businesses; the provision of artistic education to all

children in local schools; the promotion of local training in cultural management and cultural policies; and the existence of education programmes covering cultural rights and human rights.

Among the observations, the participants commended some good practices such as Lisbon City Education Card, the Orquestra Geração project, the portal for cultural practices, the importance of the city of Lisbon's Education Charter, and the energy efficiency project for school buildings. Observations about possible areas of improvement included the need for artistic education strategies to be extended to embrace a wider public, the tendency for artistic education to be dispensed only in certain areas, and the need to improve information on what is available throughout the city. One observation concerned the cultural agenda, which although it was seen as a positive initiative, should be made more accessible for a wider public, while another observation focused on an insufficiency, at the university level, of education in the management of culture, especially at graduate and post graduate levels. And lastly, the workshop participants engaged in a discussion on the difference between culture as a right and cultural rights in the specific context of culture and education.

4. Culture and Environment

Culture and Environment was given a general rating of 50/100, a much higher score when compared to the global panel rating of 30/100.

There were only two Actions in the Emerging Stage, one concerning public support for the evaluation of the environmental impact of cultural organisations, and the other relating to the existence of private and public platforms working together in the field of culture and environment (both were rated 3/9 at the high-end of the Emerging Stage).

6 out of 9 Actions were placed in the Developing Stage, with a majority in the middle 5/9 range: local cultural policies explicitly recognize a strong link between culture and the environment; the existence of a working group linking the departments of cultural and environmental issues; and the inclusion of history and culture in the promotion of local products. Two Actions were listed at the top end of the Developing Stage: the inclusion of cultural aspects in environmental sustainability strategies, and the cultural importance of natural spaces.

Two Actions were marked in the Advanced Stage: gastronomy is recognized as a basic element of local culture, and the city facilitates citizen initiatives, especially those proposing socioecological innovation for the sustainable use of public spaces.

Observations concerned the recognition that in Lisbon there is a significant awareness of the importance of the intersection between culture and sustainable development, both in terms of local governance and in the conceptualization and implementation of projects. It was noted

that there are legal rules that require cultural events in the city to obey certain general sustainable development rules.   However, this awareness was seen as a fairly new development and not yet widespread enough in city policies or practices. Other observations concerned: the need for improvement in the means of mobility for those attending cultural events or festivals that would minimize the environmental impact; the introduction of a cultural component in Lisbon's biodiversity; and the creation of a common platform between culture and environment to discuss relevant topics. There was also a discussion on the need to work on the impact of tourism in Lisbon and its potentially negative effects on the ecological balance in the historic centre as well as in certain neighbourhoods.

5. Culture and economy

Culture and Economy was rated the second lowest out of the nine Commitments but still higher than the global panel: it was given by the participants a 45/100 while the global panel is rated 38/100.

Three Actions were rated in the Emerging Stage. The regular monitoring of the public, civic and private cultural sectors contributing to the local economy, and the city promoting public or mixed economic programmes that increase voluntary funding or time-giving to cultural projects were attributed a 3/9 mark, while the Action concerning the existence of employability programmes covering cultural skills was given a 1, the lowest mark. An observation noted there was no known programme in that area.

The majority of the Actions (7 out of 12) were rated in the Developing stage, such as the city's development strategy taking into account the cultural economy; the existence of information and training programmes on author's rights, shared production models, and new distribution systems; the existence of micro-credit, venture capital and sponsorship programmes; partnerships in the cultural and business sectors around residencies, information and knowledge transfer; the value of maintaining traditional local crafts; the sustainability of the local tourism model; and the existence of corporate social responsibility programmes explicitly including cultural projects.

Two Actions were rated in the Advanced stage, concerning appropriate pay conditions and recognition of authors' rights in the cultural sector, and the existence of cultural policies in local business organizations such as the chamber of commerce (both were given 7 out of 9).

Several observations made by the participants for this Commitment included   insufficient coordination between the public and private sectors, a lack of structured and accessible information on the impact of the cultural sector in wealth and employment, as well as the need for a methodology that does not depend on major national initiatives to collect

information, such as Satellite Culture Account of the National Statistics Institute. Another observation noted that although there are laws and legislative update on the working conditions in the cultural sector, their implementation still leave much to be desired. It was observed that the practice of volunteering in the cultural sector is not sufficiently developed, and there could be more programmes to support the initiatives. Again, as in Commitment 4 on Culture and Environment, the rapid development of tourism and its impact on the city was debated. As for authors' rights, it was observed that the information was unevenly accessible or not known by the wider public. Lastly, there was a discussion on the distinction between lucrative and non-lucrative cultural projects.

6. Culture, Equity and Social Inclusion

This Commitment was given a score of 55/100 by the participants of the workshop compared to the 35/100 by the global panel. Out of a total of 12 Actions, 2 were attributed to the Emerging Stage, 6 to the Developing stage and 4 to the Advanced Stage.

In the Emerging stage, the Action concerning the inclusion of culture in areas such as health, employment, welfare and social inclusion was given a 3 rating at the top-end, as was the Action concerning the regular analysis of an active relationship between welfare, health and a diversity of cultural practices.

In the Developing stage, 2 Actions were given a low-end rating of 4/9 relating to the existence of programmes for social service professionals' training to identify cultural factors, and the city's engagement to promote the participation of women in cultural activities. Two Actions were attributed a middling 5/9: the existence of a policy to ensure that cultural facilities and spaces are accessible to all, and the existence of programmes to ensure intergenerational cooperation.

Two other Actions were given a top-end rating of 6/9 in the Developing Stage: local conflict resolution strategies take the potential of culture into account, and there is a local platform of stakeholders that implement activities relating culture, equality and social inclusion.

Observations in the Developing Stage focused on accessibility with positive feedback on general regulations for people with disabilities and the existence of different platforms addressing issues on the relationship between culture, equality and social inclusion, with an accompanying remark on the lack of any known evaluation.

Four Actions were positioned at the Advanced stage: the regular analysis of the cultural vulnerability of certain individual or groups; the granting of public support to cultural institutions to ensure disadvantaged groups have access to cultural programmes including in poor neighbourhoods; the existence of cultural innovation programmes to promote social

inclusion of young people; and awareness-raising campaigns by local civil society in the different cultural fields are supported by public institutions.

More generally, observations included a debate over the notion of inclusion versus integration, a lack of recognition on the part of social policies of the importance of the cultural dimension in the areas of employment and social security; and the need for employees of the institutions and social organizations to identify cultural factors that hinder people's access to their services. With regard to disabilities, it was observed that common regulation is being implemented little by little. Lastly, an observation pointed to a weakness in addressing the participation of young people in issues concerning innovation, creativity and gender equality.

7. Culture, urban planning and public space

This Commitment was given by the workshop participants a rating of 50/100, just above the global panel one of 44/100. Out of 12 Actions, 9 were rated in the Developing Stage, 2 in the Emerging Stage and 1 in the Advanced Stage.

In the Emerging Stage (1-3), the existence of a 'cultural impact assessment' was given a top-end mark of 3/9, while the Action on existing policies on urban transport and mobility taking into account all citizens' access to cultural life was attributed the lowest rating of 1/9.

The one Action rated in the Advanced Stage concerned the existence of architectural guidelines for renovation, building plans and use of traditional construction techniques, followed by an observation that though there is an extensive legislative framework as well as planning tools, they often lack efficiency in their application.

In the Developing Stage, the 7 rated Actions concerned: local urban planning explicitly recognizing the importance of cultural issues; the existence of an inventory on the city's natural and cultural heritage and the ensuing preservation mechanisms; the adoption by the city of measures to promote the role of culture in the renovation of historic centres and in neighbourhoods; new cultural infrastructures are planned as part of a broader cultural ecosystem; the city recognizes the notion of 'landscape' in it policies; public spaces are considered as a key resource for cultural interaction and participation; the recognition of a range of highly symbolic public spaces as public goods; the existence of programmes to promote the development of public art; and the city encourages the participation of citizens in urban planning and regional development.

Among the observations, there was again a discussion about tourism, a sensitive issue in Lisbon right now, as well as about the under-valorisation of the development of the Tagus estuary. A lack of strategic vision was suggested. Another subject of debate was around the notion of landscape, integrating both the natural and cultural aspects of development, and a

lack of legislation on cultural landscapes. Another observation suggested that more effort was put into the preservation of tangible heritage than intangible heritage.

Examples of good practices mentioned by the participants included the Lisbon Architecture Triennial, the BIP/ZIP and GAU projects on urban art, the socially aware Intendente project, with a comment that more could be done through a global strategy. As for new cultural infrastructures, some examples included the Carris Museum, the Belem Cultural Centre, the new Electricity Museum and the artistic work space Gaivotas. As for the notion of cultural landscape, it raised questions about a lack of its definition in the legislation and the possibility of a more participative approach to the issues concerned. There was also an observation on a lack of reflection on some of Lisbon's public spaces such as Ribeira das Naus and Cais do Sodré. Lastly, an observation on the Action concerning symbolic spaces considered as a public good pointed out that though there are good examples of this, the city lacks a global vision or strategy.

8. Culture, Information and Knowledge

This Commitment was marked by the Lisbon workshop participants with a rating of 55/100 while the global panel rating is 43/100. With 9 Actions in the Developing Stage, two in the Advanced Stage and none in the Emerging Stage, the general rating of the 11 Actions was high, and 'Culture, Information and Knowledge' amongst the highest rated of the Commitments.

In the Developing stage, 3 Actions were rated 4/9, at the lower end of the Developing stage: regular analysis of the obstacles to accessing information and communication technologies for cultural purposes; the existence of assessments on the relationship between grassroots cultural processes and social innovation; and the existence of programmes focused on creation, production and digital distribution for citizens and the promotion of cultural democracy. 3 Actions were given a middle mark of 5/9: the existence of public and civil society mechanisms monitoring freedom of expression, of opinion and of information; policies guaranteeing the access to free and pluralistic information and citizens' right to participate in cultural life; and active links between universities, local government and civil society monitoring research on culture in sustainable development. Still in the Developing Stage, two high-end marks of 6/9 were given to the Action mentioning awareness-raising for cultural professionals on emerging digital forms such as copyright, copyleft and open source, as well as the Action concerning plurality of opinions, equality of voice to women, and local and international diversity.

Lastly, two Actions were rated at the Advanced Stage: the existence of legislation on freedom of expréssion, of artistic expression, of opinion of information and respect for cultural diversity

and privacy; and cultural institutions receiving public support participate in debates on information and knowledge and value culture as a common good.

Observations during this session ranged from the mention of a lack of recognition of culture as a common good on the part of other areas of governance, as well as a lack of indicators – monitoring and evaluation – of policies and cultural practices in Lisbon, and an insufficiency of information campaigns in the different digital media formats on Culture. Other observations were related to the need for a better coordination between culture and universities, applied research, and tourism management practices in the city. The culture of the immigrant population was seen as not sufficiently communicated, leading to a final observation on the need for an Observatory of Cultural Activities

9. Governance of Culture

The governance of culture was given a 45/100 rating for the city of Lisbon. Although this was the lowest rated Commitment of the workshop, it was attributed a significantly higher rate than the Global Panel with its 37/100 rating.

The great the majority of the marks (9 out of 11) were given to the Developing stage, 2 marks to the Emerging Stage, and none to the Advanced Stage.

Of the Actions that were attributed to Emerging Stage, two high-end 3/9 marks were attributed to the Action on the existence of permanent forums for consultation, negotiation and regulation of goals and methods involving all parties, followed by an observation on the importance of differentiating between actions initiated by the local or the central powers.

In the Developing stage, 4 Actions were given a low-end 4/9 rating: the local policy has an active Agenda 21 for Culture bringing together public, civic and private initiatives for joint projects; programmes receiving public money develop and practice gender equality; there are training programmes in culture to strengthen cultural NGOs and other civil society groups; and the authorities foster collaboration on cultural policies between local, regional and national governments. This last Action was followed by an observation on the lack of a clear definition of responsibilities and competencies at the regional level.

One Action, concerning the existence of an independent civil society platform on cultural issues was given a middling 5/9 rating. Lastly, 4 Actions were attributed a mark of 6/9, at the top-end of the Developing Stage: the promotion by the city of cultural planning at the local and district level; the existence of local cultural forums that include private, public and civil society participation; the existence of programmes supporting the participation of citizens in the

management of cultural institutions and events; and the city supporting management practices representative of local culture and activities concerned with common goods.

Other observations related to the promotion of cultural planning at the neighbourhood and parish levels, where two weak points were identified: first, the practice is neither systematic nor sustained, and secondly, it is one-way and leaves little room for grassroot participation.

Conclusions

The most visible strengths in Lisbon's approach to culture and local sustainable development were singled out by the workshop participants in the areas of 'Cultural Rights', 'Heritage, Diversity and Creativity', 'Culture, Equality and Social Inclusion', and 'Culture, Information and Knowledge'.

A careful analysis of the results suggests that areas such as the relation between 'Culture and Economy', 'Culture and Education' and 'Culture, Urban Planning and Public Space' may deserve further attention. Interestingly, 'Culture and Environment' and 'Governance of Culture', attributed the lowest overall scores, were discussed and commented by the participants in a way that describes these two Commitments as in a positive development phase.

One measure, among others, that could be taken up in the field of 'Culture and Economy' would be to work on a strategic vision integrating the public and private sectors on the basis of some examples of good practices mentioned by the session participants. A first step could be to assess the impact of culture on Lisbon's economy - wealth, employment and the many indirect benefits culture can bring to a city and its inhabitants, in partnership with a university. Tourism being a major source of economic revenue, the relationship between tourism, local economic development and a sustainable culture should be further examined by a body of experts and stakeholders in the relevant fields.

In the area of Culture and Education, where there is no city-wide policy for the integration of culture in formal or informal education (but some iconic projects such as the Orquestra Geração), it could be useful to initiate a high visibility project for the city's children and youth, which would at the same time use local artistic resources and even voluntary citizen participation (pointed out in the observations as insufficiently developed). To begin with, the city could implement a series of "pilot programmes" in specific schools through a variety of artistic disciplines such as music, digital visual arts, heritage, theatre, and dance. Monitoring these experimentations would of course be of the utmost importance for future developments.

Although it was observed that there was a 'significant awareness' of intersections between Culture and Environment, the participants also remarked on possible improvements. In some

cases, the city simply needs to communicate better on what it already does: first through an explicit engagement on the existence of environmental issues in many of the Culture 21 Actions, and secondly by developing a specific policy involving all the actors – public, private and civil society - in the eco-organisation of cultural activities – both within the infrastructures and the many festivals – making them visibly "ecofriendly". Also, the growing awareness and engagement of today's artists around ecological issues nourishes new, sensitive artistic projects on sustainable thinking and should be brought forward. The importance of Culture as the 4th pillar of sustainable development can also be highlighted and implemented through practical experimentations.

Although the City's very real engagement in Culture and Social Inclusion was well recognized by the participants and given a high rating, it was generally felt that more could be achieved. Of course a new policy on Art in Education, as mentioned above, would partake in the social inclusion of the city's school-going children and youth. A complementary policy could entail engaging and developing the participation of ordinary citizens in cultural projects. Building on existing good practices such as the work of Companhia Limitada, A avó vem trabalhar, or the TODOS festival, the city could perhaps focus on some emblematic projects around local intercultural exchanges, more participative workshops and work spaces, as well as the relationship between culture and health issues, and the self-empowerment of women through culture. Finally, a set of cross-cutting elements emerging from the analysis also deserve attention. These include the need to strengthen the cooperation and between the different municipal departments, to engage in a stronger communication on the positive benefits of diversity and creativity, and to address social and neighbourhood issues in a more inclusive way.

Last but not least, as was observed on several occasions, there is a need to specifically address young people, often disconnected from public forms of culture, by recognizing and engaging their creativity and energy in unexpected ways, mainly through digital innovation – perhaps by calling for and rewarding pluridisciplinary, trans-generational, gender-sensitive and ecossensitive individual or collective projects.