

# WP1 State of the Art report

## SECONDARY & PRIMARY DATA COLLECTION -PORTUGAL-



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## DESK RESEARCH & LITERATURE REVIEW FINDINGS

### 1. The legal framework/policy

Mapping down the cultural policy in Portugal over the last 70 years, a rather slow concretisation of it can be observed as an effect of the turbulent periods it went through. In general, Portugal has gone through wide changes in the governance consequently with different focus every time, and as a result the cultural aspect appeared everchanging in the way it was favored.

Firstly, up until the revolution of 25 April 1974, Portugal was ruled according to an authoritarian regime. This regime, in addition to restricting democratic rights and enforcing censorship, limited both cultural and artistic endeavor and contact with cultural trends and experiments taking place in other countries, particularly those in Europe.

After the democratic revolution of 1974, the “*Constitution of the Portuguese Republic*” was formed, and approved later in 1976, establishing the state's duty to promote the democratisation of culture. In the direct following years, and in response to this Constitution, the rotating governments had been turning their attention to culture more and more, although in a still rather unsystematic fashion, and with culture not being an independent area of ministerial responsibility.

The first records of existence of a dedicated Ministry of Culture date back under the ninth constitutional government (1983–1985). However, the instability in the cultural policy field can be clearly seen, as from 1985 to 1995 under the next Social Democratic party government, the culture ministry was disbanded, only to be re-established much later under the 13th constitutional government (Socialist party).

Together with the reestablishment of the Ministry of Culture in 1995, autonomous departments were assigned to define policies for the sector. There were five main aspects to this Ministry's strategy:

- ❖ books and reading;
- ❖ heritage;
- ❖ creative work in the arts;
- ❖ decentralisation, and
- ❖ internationalisation.

In the general scenery, and after this big step of 1995, the governments had put in line a trend of establishing partnerships between central and local government, with a view to setting up cultural facilities - libraries and cinema-theatres - throughout the country. At the same time, and after a period of more vigorous activity, governments gradually began to disinvest in the field of culture, in terms of both funding allocations and the development and implementation of integrated strategies for the sector.

In 2006, as part of the reforms which took place under PRACE (the Seventeenth Government's Programme to Reform the Central Government Administration), the Ministry of Culture underwent significant reorganisation. This reorganisation was implemented as a rationalisation of resources, and basically involved a reduction in the number of departments through the merging or abolition of some of them - with a resulting loss of independence for sectoral policies. The Nineteenth Government (in office since June 2011) took this trend further, downsizing the administrative structure of the Ministry of Culture to a Secretary of State.

The disappearance of the Ministry of Culture well represents the importance given to cultural policies by the Portuguese government until 2014. In fact, the State Annual Budget for 2011 assigned only 0,4% to culture, value which represented 0,1% of national GDP. As such, it is possible to state that between 2006 and 2014, cultural policies in Portugal were almost non-existent, reflecting a structural tendency in what concerns cultural affairs. In this overall panorama, the sectors of Built Heritage, Museums, Archaeological Sites, Libraries, and Archives were the most affected. As a whole, and in addition to indigent funding, it is the extreme conditioning in the activities of preservation, research, dynamization that was at stake, with an even greater rarefaction and precariousness of qualified, technically and scientifically specialized personnel, is the centralization and bureaucratization of joint management.

In the current days, Portugal is registering a change in the panorama portrayed above. In fact, the Ministry of Culture is now in expanding force and the current Portuguese government assigned it about 12% of the State Annual Budget. Furthermore, cultural policy is one of the main programme points of the current government. Despite a brighter scenario, as to date (2020), culture is the less addressed aspect of the government programme.

## 1.1 Laws on Cultural Heritage in Portugal

Looking onto the existing legislation related to cultural heritage in Portugal, one has to start with the nation's Constitution, which as discussed earlier, came with references for the democratisation of the culture, also mentioning the cultural rights and duties of the Portuguese people. In specific:

Cultural democracy is mentioned under Article 2:

*"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."*

The Portuguese Constitution also has a whole chapter on cultural rights and duties (Article 73-79). Some excerpts:

*"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 (Article 78):

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:
  - a) to encourage and ensure access for all citizens to the means and mechanisms of cultural activity, and to correct present imbalances in this respect;
  - b) 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;
  - c) to promote the protection and increased respect for the cultural heritage, making it a vital element of the common cultural identity;
  - d) to develop cultural relations with all peoples, particularly those that are Portuguese-speaking, and ensure the protection and promotion of Portuguese culture abroad; and
  - e) to co-ordinate the policies for culture with other state policies.

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..."*

The only "cultural duty" mentioned is the duty to preserve cultural heritage - Article 78, section 1: **"Everyone has the right to cultural enjoyment and creation, and the duty to preserve, defend, and increase the cultural heritage."**

The above seem to have been a favorable aspect for the further cultivation of the cultural heritage citizenship in Portugal, and moreover, the mentioned democracy, rights and the duties have been paired with induced legislations that promote and support these ideals. Below is presented a selection of relative laws and regulations:

DATE	DESCRIPTION / AIMS	LINK
27/06/1997	UNESCO General Conference Session Underwater Cultural Heritage	<a href="#">Decreto-Lei nº 164/97, de 27 de junho</a>
15/07/1999	Former Archaeological Works Regulations	<a href="#">Decreto 270/99, de 15 de julho</a>
20/08/1999	Use of Metal Detectors	<a href="#">Lei nº 121/99, de 20 de Agosto</a>
10/11/2000	Amendment to the Archaeological Works Regulation, Decree-Law No. 270/99 of July 15	<a href="#">Decreto-Lei n.º 287/2000, de 10 de novembro</a>
08/09/2001	Basic Law of the Cultural Heritage Protection Policy and Regime	<a href="#">Lei 107/2001, de 8 de setembro</a>
18/07/2006	Decree-Law ratifying the Convention on the Protection of Underwater Cultural Heritage, adopted at the XXXI Session of the Unesco General Conference held in Paris on 2 November 2001	<a href="#">Resolução da Assembleia da República n.º 51/2006 de 18 de julho</a>
15/06/2009	Creation of the Heritage Safeguard Fund	<a href="#">Decreto-Lei 138/2009, de 15 de junho.</a>
15/06/2009	Approves the legal framework for studies, projects, reports, works or interventions on movable and immovable cultural property classified or in the process of classification of national interest, public interest or municipal interest	<a href="#">Decreto-Lei 140/2009 de 15 de junho.</a>
21/08/2009	Creates of Classified Asset Recovery Program (PRPC) - Work Check Program	<a href="#">Resolução do Conselho de Ministros nº 70/2009, de 21 de agosto</a>
23/10/2009	Procedure for the classification of immovable property of cultural interest as well as the legal framework for protection zones and the safeguard detail plan	<a href="#">Decreto-Lei 309/2009, de 23 de outubro.</a>
05/05/2010	Stipulates the initial application model for real estate classification processes	<a href="#">Despacho n.º 7931/2010, de 5 de maio.</a>
17/09/2010	Deadline for the revision of the classification acts corresponding to the categories of site or site, in accordance with Article 77 (1) of Decree-Law 309/2009 of 23 October	<a href="#">Despacho n.º 14523/2010, de 17 de setembro</a>
25/01/2011	Portuguese Language Spelling Agreement	<a href="#">Resolução do Conselho de Ministros n.º 8/2011, de 25 de janeiro</a>
05/12/2011	Amending Decree-Law No. 309/2009	<a href="#">Decreto-Lei n.o 115/2011, de 5 de dezembro</a>
29/12/2011	Organic Law of the Presidency of the Council of Ministers	<a href="#">Decreto-Lei n.º 126-A/2011 de 29 de dezembro</a>
25/05/2012	Organic law of the Regional Directorates of Culture	<a href="#">Decreto-Lei 114/2012 de 25 de maio</a>
25/05/2012	DGPC (General Directorate of Cultural Heritage) Organic law	<a href="#">Decreto-Lei 115/2012 de 25 de maio</a>
24/07/2012	DGPC Nuclear Structure	<a href="#">Portaria 223/2012 de 24 de julho</a>

<b>16/08/2012</b>	DGPC Flexible Units	<a href="#">Despacho 11142/2012</a>
<b>26/09/2012</b>	Ratifies the Convention on the Protection of Underwater Cultural Heritage, adopted at XXXI	<a href="#">Aviso nº 6/2012, de 26 de março</a>
<b>28/12/2012</b>	Amending Decree-Law No. 309/2009 of October 23	<a href="#">Decreto-Lei 265/2012, de 28 de dezembro</a>
<b>03/06/2013</b>	It sets the admission values in the classified properties dependent on the Directorate-General of Cultural Heritage	<a href="#">Despacho n.º 7113/2013. D.R. n.º 106, Série II de 3 de junho.</a>
<b>11/03/2014</b>	DGPC Service Delivery Schedule	<a href="#">Despacho n.º 3706/2014 de 11 de Março</a>
<b>24/03/2014</b>	Environmental Impact Assessment (EIA) legal framework - Decree-Law No. 151-B / 2013 of 31 October, amended by	<a href="#">Decreto-Lei n.º 47/2014 de 24 de março</a>
<b>27/08/2014</b>	Regulations for the Use of Images of Museums, Monuments and Other Real Estate Affected by the Directorate-General for Cultural Heritage	<a href="#">Despacho nº. 10946/2014, de 27 de agosto</a>
<b>04/11/2014</b>	Archaeological Works Regulations, in force since November 11, 2014	<a href="#">Decreto-lei nº 164/2014, de 4 de novembro</a>
<b>04/08/2015</b>	Establishes the Regime for the Classification of Movable Cultural Goods	<a href="#">Decreto-Lei 148/2015, de 4 de agosto</a>
<b>04/08/2015</b>	Establishes the Legal Regime for Safeguarding Intangible Heritage	<a href="#">Decreto-Lei 149/2015, de 4 de agosto</a>
<b>22/03/2018</b>	Amendment of Order No. 11142/2012	<a href="#">Despacho n.º 2952/2018</a>
<b>17/04/2019</b>	Recognition of the historical and cultural importance of itineraries in the Camino de Santiago national territory and the need for safekeeping, enhancement and promotion of them	<a href="#">Decreto-Lei Nº51/2019</a>
<b>05/06/2019</b>	Approves the legal regime governing the autonomy of the management of museums, monuments and palaces	<a href="#">Decreto-Lei n.º 78/2019</a>
<b>26/08/2019</b>	First amendment to Ordinance No. 227/2012 of 3 August, which establishes the nuclear structure of the Regional Directorates of Culture	<a href="#">Portaria n.º 262/2019</a>
<b>26/08/2019</b>	First amendment of Ordinance No. 223/2012, of July 24, approving the nuclear structure of the Directorate-General for Cultural Heritage	<a href="#">Portaria n.º 263/2019</a>
<b>26/08/2019</b>	Approves the minimum content of the draft multiannual management plan for the organic units provided for in the legal regime governing the autonomy of the management of museums, monuments and palaces	<a href="#">Portaria n.º 265/2019</a>



Finally, taking into account the most relevant ouRoute thematics (culture, arts, crafts and audiovisual material), we highlight below some flagship legislations that have specifically been directed to these thematics:

### **Most relevant legislations on visual arts and crafts**

- Rules for the state funding of the arts through the Ministry of Culture (Directorate-General for the Arts):
  - These rules were approved under Decree-Law 225/2006, of 13 November 2006, which defines its objectives as the consolidation and sustainability of a network of technically and professionally qualified independent cultural actors, allocated in a balanced way across the country's various different regions. The legislation defines the ways in which the ministry should intervene, with a view to tying its measures in with other sectoral policies.
  - This Decree-Law was amended by Decree-Law 196/2008 of 6 October, which introduced support for creative activities and cultural programming, or a mixture of both, which seek to compensate for weaknesses in terms of publication, artistic training, internationalisation and facilities.
- Rules governing direct and indirect support for the arts as provided for in Decree-Law 225/2006, of 13 November 2006:
  - Government Order 1204-A/2008, of 17 October 2008, approved the regulations for direct and indirect support to the arts provided for in Decree-Law 225/2006, of 13 November 2006. It was amended by Government Order 1189-A/2010 of 17 November 2010, with the aim of specifying its objectives more precisely and clarifying the underlying concepts.

### **Most relevant legislations on audiovisual and interactive media**

- Film, video and photography
  - In 2004, after a long period of public discussion, the Law on Audiovisual and Cinematographic Art (Law 42/2004 and Law 227/2006) was approved by the parliament. A new law has been the object of public debate, but has not yet been presented.
  - 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. 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. As with the new law project, alterations to the investment fund have been discussed (namely further extending funding sources to digital platform partners), but have not yet come into place.

## **1.2 Recognition of the Intangible Cultural Heritage in legislations**

Regarding the intangible cultural heritage in the Portuguese legislations, the first basal stone has been put with the law-amendment under number 107/2001 of 10th September 2001, where the obligatoriness of ICH preservation by the Portuguese government was reflected in the Convention for the Safeguarding of the Intangible Cultural Heritage. With this amendment, the heritage perception was broadened and the intangible assets also entered the concept. For the first time Portuguese legislation states that ICH is, in fact, cultural heritage and clarifies ICH as part of Portuguese identity and memory. In addition, is



highlighted the importance and duty to enhance preservation and safeguarding measures of such heritage. It also sets the scope and measures for protection of ICH.

The next very important milestone has been the **Portugal ratification of the “UNESCO, the Convention for the Safeguarding of the Intangible Cultural Heritage “on 21 May 2008.**

As known, on 17 October 2003, during the 32nd General Conference of UNESCO, the Convention for the Safeguarding of the Intangible Cultural Heritage was approved and entered into force on 20 April 2006.

This Convention, had objectives to safeguard, respect, raise awareness at local, national and international level of the intangible cultural heritage of communities, groups and individuals, as well as international cooperation and assistance, in the context of an increasingly globalised world that threatens to standardise cultures and increase social inequalities

Finally, to uncover the landscape, below we present in the table a selection of the legislations that were specific targeted towards intangible cultural heritage in Portugal:

DATE	DESCRIPTION / AIMS	LINK
November 1989	Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989).	<a href="#">UNESCO Recommendation 1989 (EN) (109 KB)</a>
September 2001	Law No. 107/2001, of 8 September. It establishes the bases for the policy and regime for the protection and enhancement of cultural heritage, including intangible assets.	<a href="#">PT PCI Lei 107_2001 (202.3 KB)</a>
October 2003	Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003).	<a href="#">UNESCO Convention 2003 (EN) (144.8 KB)</a>
October 2004	Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage (2004).	<a href="#">Yamato Declaration 2004 (EN) (89.7 KB)</a>
March 2008	Decree of the President of the Republic no. 28/2008, of 26 March. Ratification of the Convention for the Safeguarding of Intangible Cultural Heritage, adopted at the 32nd Session of the UNESCO General Conference, in Paris, on October 17, 2003, approved, for ratification, by the Assembly of the Republic Resolution 12/2008 , on January 24th.	<a href="#">PT PCI RC DPR 28_2008 (469.6 KB)</a>
April 2010	Ordinance No. 196/2010, of 9 April. Approves the form for requesting the inventory of a manifestation of the Intangible Cultural Heritage and the respective rules for completing the inventory form. Within the framework of this diploma, the conditions to be observed in relation to the process of identification, study and documentation of the PCI are also defined, including the scope of the research methods and techniques to be applied, as well as the academic qualifications that the professionals must be endowed with. responsible for this process.	<a href="#">PT PCI DL Portaria 196_2010 (211.1 KB)</a>
June 2010	UNESCO Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2010).	<a href="#">UNESCO Operational Directives 2010 (PT) (243.9 KB)</a>
July 2011	Regional Legislative Decree No. 21/2011 / A (DR No. 126, Series I of 2011-07-04), of the Legislative Assembly of the Autonomous Region of the Azores. Establishes the legal regime for safeguarding the intangible cultural heritage of the Autonomous Region of the Azores.	<a href="#">PT PCI RAA DLR 21_2011A (194 KB)</a>
May 2012	Decree-Law No. 115/2012, of 25 May. Approves the structure of the Directorate-General for Cultural Heritage.	<a href="#">PT DGPC DL 115_2012 (195.7 KB)</a>
July 2012	Ordinance No. 80/2012, of 13 July (OJ of the Autonomous Region of the Azores, I Series, No. 112). Approves the pre-defined categories of manifestations of the intangible cultural heritage of the Autonomous Region of the Azores.	<a href="#">PT PCI RAA Portaria 80_2012 (128.9 KB)</a>
July 2012	Ordinance No. 223/2012, of 24 July. Approves the nuclear structure of the Directorate-General for Cultural Heritage.	<a href="#">PT DGPC Portaria 226_2012 (207.1 KB)</a>
August 2012	Order No. 11142/2012, of August 7, 2012. Creates the flexible structure of the Directorate-General for Cultural Heritage, defining the powers entrusted to the Division of Immovable, Mobile and Intangible Heritage, which depends on the Department of Cultural Property.	<a href="#">PT DGPC Desp. 11142_2012 (453.1 KB)</a>
August 2015	Decree-Law No. 149/2015, of 4 August. It makes the first amendment to Decree-Law No. 139/2009, of 15 June, which establishes the legal regime for safeguarding intangible cultural heritage.	<a href="#">PT PCI DL 149_2015 (197 KB)</a>
December 2016	Regional Legislative Decree No. 40/2016 / M (DR No. 233, Series I of 2016-12-06), of the Legislative Assembly of the Autonomous Region of Madeira. Establishes the legal regime for safeguarding the intangible cultural heritage in the Autonomous Region of the Azores.	<a href="#">PT PCI RAM DLR 40_2016_M (271.2 KB)</a>

Looking to the current situation, and to tailor the scenery, we should pay attention to the evolution of the digital safeguarding and documentation of the ICH, where we distinguish that the only form of legal protection that is

valid at the national level currently, is the inclusion of an immaterial expression in the National Inventory of Intangible Cultural Heritage, which stems from the legal framework established by the Basic Law for Cultural Heritage developed by Decree-Law no. 149/2015, of 4 August, which institutes the legal framework for safeguarding the PCI. This, combined with the innovative electronic platform [MatrizPCI](#) operating since 2011, where the PCI inventory has been developed and exposed as a public, universal and free online database - a pioneering international information system that supports and promotes the legal protection procedure of the intangible cultural heritage, completely dematerialized, with exclusive use of information technologies.

### 1.3 Cultural heritage and education

The contacts and joint actions between the areas of Education and Culture have existed for many years in Portugal, taking shape, among others, in the organization of school visits accompanied to museums and monuments. On November 18, 2013, the Directorate-General for Education (DGE) and the Directorate-General for Cultural Heritage (DGPC) signed a [Collaboration Protocol](#) in the field of Education for Cultural Heritage, which envisages a series of joint initiatives which aim to contribute so that students have a more in-depth knowledge of heritage realities. Among the set of initiatives, the School Competition “My school adopts a museum, a palace, a monument...”, and the [Intangible Heritage Collection Kit](#) stand out:

#### Competition «My School Adopts a Museum, a Palace, a Monument ...»

*This competition is aimed at students of basic and secondary education and aims to stimulate knowledge of the national museological and heritage reality, through the contact of Schools with Museums, Palaces and National Monuments and, consequently, promote awareness of the conservation, protection and enhancement of cultural heritage.*

#### Intangible Heritage Collection Kit

*In the [MatrizPCI](#) system, we encounter a detailed method-kit for doing the research and registration of ICH cases, which is referring to youth that wants to conduct it: <http://www.matrizpci.dgpc.pt/MatrizPCI.Web/AreaJovens/Kit>. The Intangible Heritage Collection Kit was conceived as an instrument to promote the valorization of PCI by young people, as well as to promote their initiative and / or participation in actions to safeguard the heritage of the respective community. This Kit can be used either in the school context, in particular in the 2nd and 3rd cycles of schooling, or in training and pedagogical activities promoted by other entities, namely the Museums, through the respective Educational Services.*

#### School Curriculum and Cultural Heritage

*“The Portuguese state is entrusted with promoting the democratization of culture and the school system the essential function of contributing to the understanding and preservation of heritage, and heritage education is an important component of Artistic Education in Portugal” - (Nascimento, 2012).*

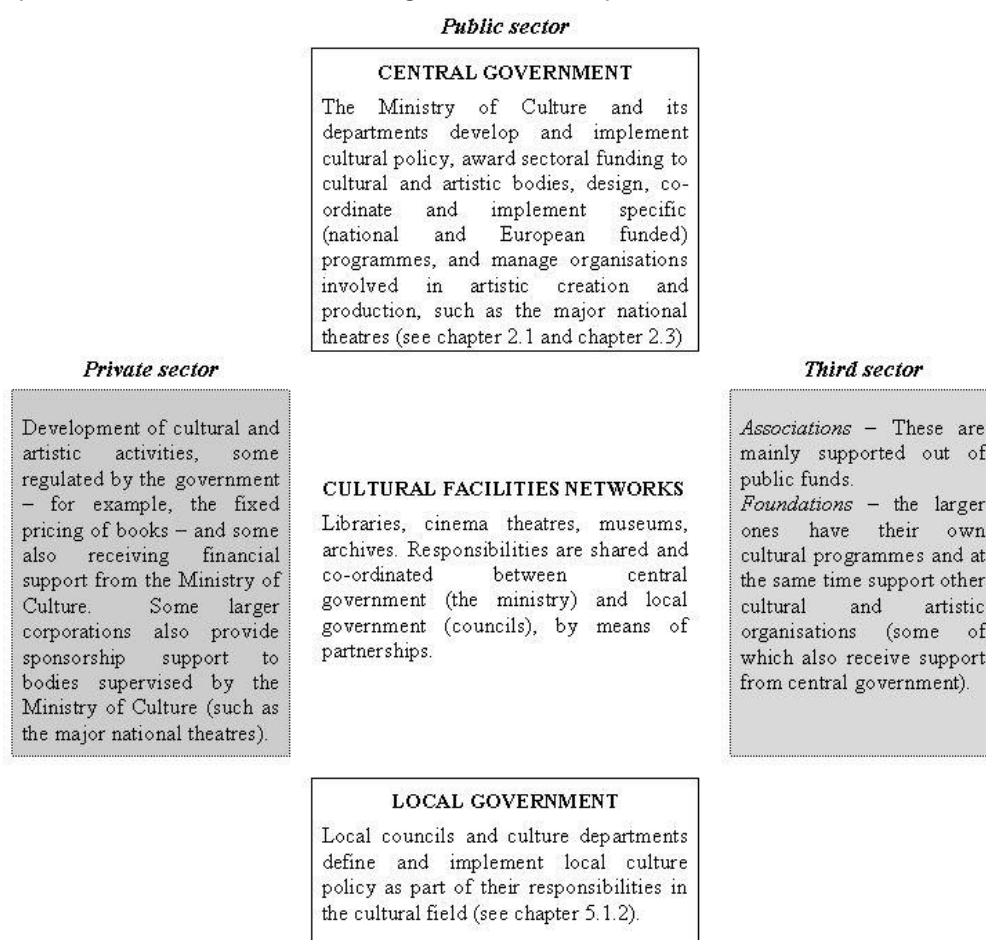
According to this, studying Heritage should be a definite objective of school curriculums, however that is still not a reality in Portuguese. For that, it would be necessary to address the topic earlier and in another way, within school subjects. More than an artistic approach, it would be essential to apply the notions of Art History associated with Heritage. As such, it is possible to identify 3 subjects in which the aspects of arts, culture and history are explored and where new topics, such as cultural heritage can and should be addressed, but currently are not (except in case of teachers own initiatives). These subjects are all taught from 5<sup>th</sup> to 9<sup>th</sup> grade (to students aged 11 to 15).

- **Civic Education:** is a 45 min subject taught weekly, in which schools and teachers have freedom to address several predefined subjects, one of them being cultural heritage. This subject exists from 5<sup>th</sup> to 9<sup>th</sup> grade (to students aged 11 to 15 years old).

- **Visual Education:** Visual education consists in an artistic subject in which students learn essentially how to draw. Thus, there is a tendency to make visual education a discipline focused only on drawing and copying, “which is due clearly to the lack of training of teachers in this area” (*Nascimento, 2012*).
- **History:** in the 3rd cycle of basic education, students come into contact with Art History through a light approach, in the context of History. In the 7th grade, they study the prehistoric artistic manifestations in line with the historical period taught. In the 8th grade, the Renaissance, Baroque and Pombaline architecture are part of the subject under study. In the 9th grade, in a connection between the arts and literature, students approach Modernism and Abstractionism. It is therefore witnessed the study of some bases, although contextualized in the discipline of History. This study obviously lacks the interpretation component of the work of art, essential in the artistic study and could go further by including the topics of cultural heritage.

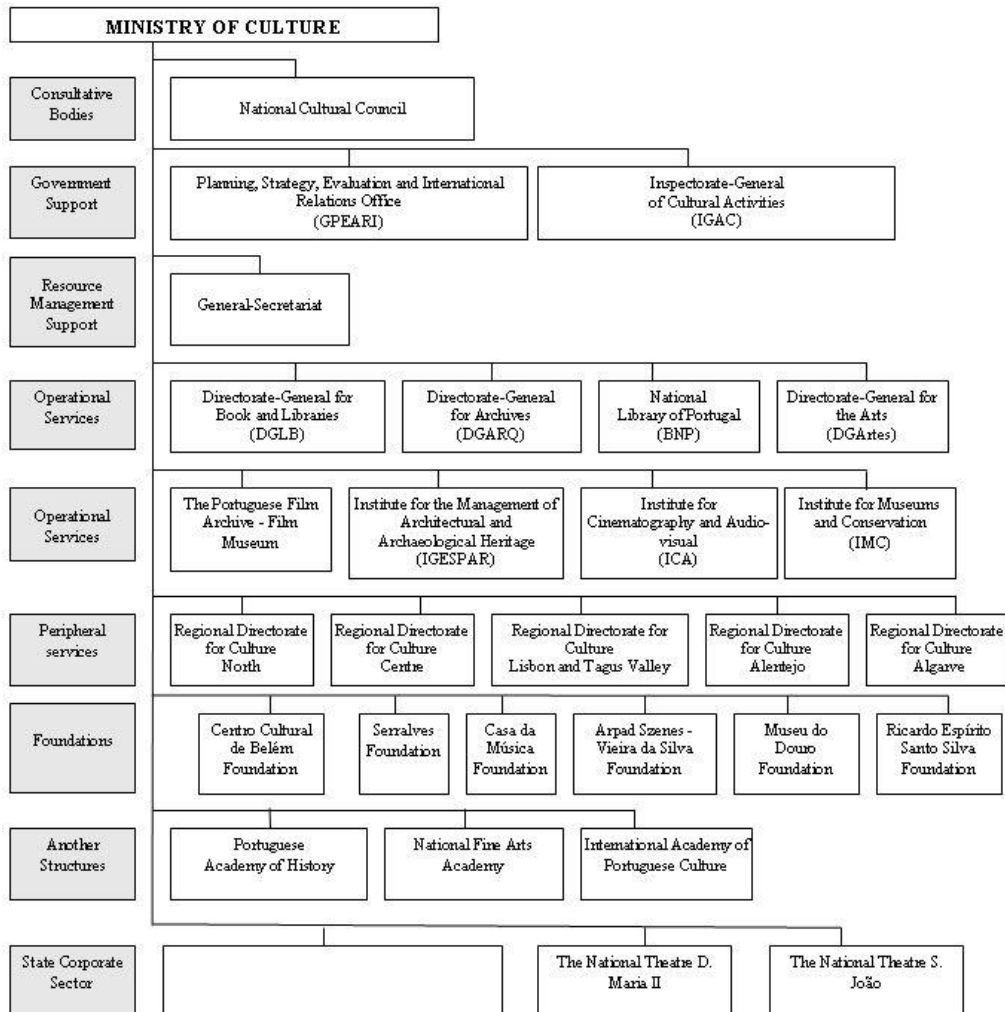
## 2. The ecosystem

The country's cultural policy system, including the objectives of policies, the developments over the years and the relationship between the different levels of government, are presented below:



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. The central government - in this case the Ministry of Culture - is the body which has the highest level of responsibility for defining and implementing cultural policy.

### Internal organisation of the Ministry of Culture



Apart from the departments of the Ministry of Culture and local councils, some foundations play a significant role in cultural policy, by reason of the support they give to culture and the arts, the events they organize, and the cultural initiative agreements they make with the Ministry of Culture.

It should be mentioned, however, that culture has become increasingly important in the management of local public affairs - although not all councils are equally invested in the cultural field. Looking at culture as a proportion of the local councils' overall budgets, it can be observed that not only has there been an absolute increase in expenditure on culture since the end of the 1980s, but that culture also accounted for an increasing portion of total expenditure. Also notable are the number of partnerships, and the resulting sharing of responsibilities, between central government and local councils. These partnerships were set up to establish and develop networks of cultural facilities, like the National Public Libraries Network (*Rede Nacional de Bibliotecas Públicas* - RNPB) in 1987, the first network launched by the Ministry of Culture, and the Portuguese Museums Network (*Rede Portuguesa de Museus* - RPM), in 2000.

The Ministry of Culture has entered into various agreements with other ministries, in order that inter-ministerial co-operation may be of real benefit to the government's policy action in the cultural field. The main examples are:

- The National Reading Plan (*Plano Nacional de Leitura* - PNL), launched in 2007 with the aim of increasing Portuguese literacy levels, is a government initiative, under the auspices of the Ministry of Education, in



co-operation with the Ministry of Culture and the Office of the Minister for Parliamentary Affairs. In the first phase of this Plan (2007-2011) the Education and Culture ministries have carried out joint action and training programmes.

- The Directorate-General for the Arts, supervised by the Ministry of Culture, and the Camões Institute (*Instituto Camões*), jointly supervised by the ministers of Foreign Affairs and Culture, adopted a memorandum of Understanding in 2008, the aims of which were to ensure funding for Portuguese artists and foreign artists resident in Portugal to take part in events taking place outside Portugal, as well as to provide support to foreign organisations established in the international art world which might wish to invite Portuguese artists or bodies to take part in international events.
- In November 2010, the Foreign Affairs and Culture ministries signed an agreement aimed at strengthening institutional co-operation between the Camões Institute and the Ministry of Culture's Office of Planning, Strategy, Assessment and International Relations (GPEARI). The aim of this partnership is to co-ordinate the actions of the two organisations.

Collaboration between the ministries of Culture and Education has taken the form of joint project and working groups to develop linkages between cultural and educational policies - particularly in respect of measures to encourage participation in cultural life. The results of these attempts at coordinated action have been disappointing.

### **Main features of the current cultural policy model**

Cultural policy in Portugal is the remit of the Ministry of Culture and has mainly been based on a centralised model. Among the "peripheral services administered directly by the State", there are five Regional Culture Directorates (North, Centre, Lisbon and Tagus Valley, Alentejo and Algarve) whose aim is to distribute the Ministry's responsibilities more widely and whose missions, in conjunction with the Ministry's main departments, are to: "ensure public access to cultural resources, to monitor the activities of cultural producers funded by the Ministry of Culture, and to monitor heritage conservation measures" (*Regulatory Decree 34/2007* dated 29 March 2007). Regional Culture Directorates are administratively autonomous.

This is a cultural policy model which tends to be interventionist, with differing degrees of intervention according to the field of cultural and artistic endeavour concerned. Thus in the culture industries (cinema, audiovisual, book publishing), the Ministry of Culture's role is essentially that of a regulator. In the case of performing arts, the traditionally more interventionist role of the Ministry has been in retreat, with progressively less investment in Ministry-supervised production and artistic facilities. There has also been a retreat in the heritage sector, in which the Ministry of Culture has traditionally intervened most extensively, reflected in the merging of institutes in this domain.

It should be noted that the government's retreat from supervision of the cultural sector is also evident in other ways - first of all in the form of budgetary restrictions and the gradually reducing organisational structure of the Ministry of Culture as factors which contributed to its relative decline as a cultural actor. Thus the greater investment by local authorities in the domain of culture turned them into key players in terms of cultural policies (see chapter 1.2.2). In turn the main cultural entities in the third sector continue to intervene in the cultural field. The cultural activities of other ministries should also be taken into account, such as the Ministry of Education (in book publishing and reading), the Ministry of Economics (in the creative industries, including tourism), the Ministry of Foreign Affairs (in language, see chapter 1.4) and the Ministry of Public Works (in the heritage field).

### **Cultural policy objectives**

The main manifesto commitments of the Eighteenth Government (October 2009 - June 2011) were:

- to increase the culture budget during the life of the present legislature, so as to fund adequately the full development of public policies for the sector;
- to ensure coordination of cultural policies across all ministries and departments involved in sectoral policies relevant to culture; and
- to strengthen and improve the key contribution of modern creative art to the country's development, encouraging the formation of networks and partnerships and the increased diversity of cultural practices, by means of clear policies in support of artists, educating audiences and achieving greater interaction between culture, science and education. Three areas are emphasised in particular: Language, Heritage and the Arts and the Creative and Cultural Industries.

As far as endowing the country with cultural facilities and networks is concerned, it should be noted that this objective of cultural policy was initially implemented by means of investment in the creation and restoration of cultural infrastructures. More recently, greater emphasis has been placed on extending public access to cultural events and facilities.

### 3. Regional/local intangible cultural heritage & local arts and crafts

#### 3.1 National

Portugal has 7 properties inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.

- [Fado, urban popular song of Portugal](#) (2011)

Fado is a performance genre incorporating music and poetry widely practised by various communities in Lisbon. It represents a Portuguese multicultural synthesis of Afro-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century. Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra* – a pear-shaped cittern with twelve wire strings, unique to Portugal, which also has an extensive solo repertoire. The past few decades have witnessed this instrumental accompaniment expanded to two Portuguese guitars, a guitar and a bass guitar. Fado is performed professionally on the concert circuit and in small ‘Fado houses’, and by amateurs in numerous grass-root associations located throughout older neighbourhoods of Lisbon. Informal tuition by older, respected exponents takes place in traditional performance spaces and often over successive generations within the same families. The dissemination of Fado through emigration and the world music circuit has reinforced its image as a symbol of Portuguese identity, leading to a process of cross-cultural exchange involving other musical traditions.

- [Mediterranean diet](#) (2013)

The Mediterranean diet involves a set of skills, knowledge, rituals, symbols and traditions concerning crops, harvesting, fishing, animal husbandry, conservation, processing, cooking, and particularly the sharing and consumption of food. Eating together is the foundation of the cultural identity and continuity of communities throughout the Mediterranean basin. It is a moment of social exchange and communication, an affirmation and renewal of family, group or community identity. The Mediterranean diet emphasizes values of hospitality, neighbourliness, intercultural dialogue and creativity, and a way of life guided by respect for diversity. It plays a vital role in cultural spaces, festivals and celebrations, bringing together people of all ages, conditions and social classes. It includes the craftsmanship and production of traditional receptacles for the transport, preservation and consumption of food, including ceramic plates and glasses. Women play an important role in transmitting knowledge of the Mediterranean diet: they safeguard its techniques, respect seasonal rhythms and festive events, and transmit the values of the element to new generations. Markets also play a key role as spaces for cultivating and transmitting the Mediterranean diet during the daily practice of exchange, agreement and mutual respect.

- [Cante Alentejano, polyphonic singing from Alentejo, southern Portugal](#) (2014)

Cante Alentejano is a genre of traditional two-part singing performed by amateur choral groups in southern Portugal, characterized by distinctive melodies, lyrics and vocal styles, and performed without instrumentation. Groups consist of up to thirty singers divided into groups. The ponto, in the lower range, starts the singing, followed by the alto, in the higher range, which duplicates the melody a third or a tenth above, often adding ornaments. The entire choral group then takes over, singing the remaining stanzas in parallel thirds. The alto is the guiding voice heard above the group throughout the song. A vast repertoire of traditional poetry is set to existing or newly created melodies. Lyrics explore both traditional themes such as rural life, nature, love, motherhood and religion, and changes in the cultural and social context. Cante is a fundamental aspect of social life throughout Alentejano communities, permeating social gatherings in both public and private spaces.



Transmission occurs principally at choral group rehearsals between older and younger members. For its practitioners and aficionados, cante embodies a strong sense of identity and belonging. It also reinforces dialogue between different generations, genders and individuals from different backgrounds, thereby contributing to social cohesion.

- [Manufacture of cowbells](#) (2015)

The Portuguese cowbell is an idiophone percussion instrument with a single internal clapper, usually hung on a leather strap around an animal's neck. It is traditionally used by shepherds to locate and control their livestock, and creates an unmistakable soundscape in rural areas. The cowbells are handmade from iron, which is cold-hammered and folded on an anvil until it is cup-shaped. Small pieces of copper or tin are set around the iron and enveloped in a mixture of clay and straw. The piece is fired, then plunged into cold water for rapid cooling. Finally, the burnt clay is removed, the copper- or tin-covered iron is polished and the tone of the bell is fine-tuned. The technical expertise involved is transmitted within the family from fathers to sons. Alcáçovas in Portugal is the main centre for manufacture of cowbells and its inhabitants take great pride in this heritage. However, this practice is increasingly becoming unsustainable due to recent socioeconomic changes. New grazing methods have largely obviated the need for shepherds and cowbells are increasingly made using cheaper industrial techniques. At present, there are only 11 surviving workshops and 13 cowbell makers, 9 of whom are over 70 years old.

- [Falconry, a living human heritage](#) (2016)

Originally a method of obtaining food, the practice of falconry has evolved over time to be more associated with nature conservation, cultural heritage and social engagement within and amongst communities. Following their own set of traditions and ethical principles, falconers train, fly and breed birds of prey (which includes besides falcons, birds such as eagles and hawks) developing a bond with them and becoming their main source of protection. The practice, present in many countries around the world, may vary regarding certain aspects, for example the type of equipment used but the methods remain similar. Falconers regard themselves as a group and may travel weeks at a time engaging in the practice, while in the evenings recounting stories of the day together. They consider falconry as providing a connection to the past, particularly for communities for which the practice is one of their few remaining links with their natural environment and traditional culture. Knowledge and skills are transmitted in an intergenerational manner within families by formal mentoring, apprenticeship or training in clubs and schools. In some countries, a national examination must be passed in order to become a falconer. Field meets and festivals provide opportunities for communities to share knowledge, raise awareness and promote diversity.

- [Bisalhães black pottery manufacturing process](#) (2016)

Bisalhães in Portugal is known as 'the land of pot and pan producers' or more specifically, where black pottery is made. Designed for decorative and cooking purposes, the traditional practice that features on the village's coat of arms has been an important part of the community's identity, with old methods still used today to create pieces resembling those of the past. Several steps are involved in making black pottery. First, the clay is crushed with a wooden hammer in a stone tank before it is sifted, water added to it, then kneaded, formed, defined using various laths, smoothed by pebbles, decorated using a stick and finally fired in a kiln. The division of work has evolved over time with the labour-intensive clay preparation now assigned to men, while women still mainly decorate the pots. Furthermore, clay used in the process is now sourced from local tile factories instead of being extracted from pits. Transmitted almost exclusively through kinship ties, the future of the practice appears in jeopardy due to a diminishing number of bearers, waning interest from younger generations to continue the tradition and popular demand for industrially-made alternatives.

- [Craftmanship of Estremoz clay figures](#) (2017)

The Craftsmanship of Estremoz Clay Figures involves a production process lasting several days: the elements of the figures are assembled before being fired in an electric oven and then painted by the artisan and covered with a colourless varnish. The clay figures are dressed in the regional attires of Alentejo or the clothing of religious Christian iconography, and follow specific themes. The production of clay figures in Estremoz dates back to the seventeenth century, and the very characteristic aesthetic features of the figures make them immediately identifiable. The craft is strongly attached to the Alentejo region, since the vast majority of the figures depict natural elements, local trades and events, popular traditions and devotions. The viability and recognition of the craft are ensured through non-formal education workshops and pedagogical initiatives by the artisans, as well as by the Centre for the Appreciation and Safeguarding of the Estremoz Clay Figure. Fairs are organized at the local, national and international levels. Knowledge and skills are transmitted both in family workshops and professional contexts, and artisans teach the basics of their craft through non-formal training initiatives. Artisans are actively involved in awareness-raising activities organized in schools, museums, fairs and other events.

Adding to the above, the national landscape of intangible cultural heritage is complemented by the detailed [MatrizPCI](http://www.matrizpci.dgpc.pt/MatrizPCI.Web/pt-PT/InventarioNacional/PesquisaOrientada) database where one can scroll through a list of 55 national registers and acquire thorough information. The link is here: <http://www.matrizpci.dgpc.pt/MatrizPCI.Web/pt-PT/InventarioNacional/PesquisaOrientada>

## 3.2 Local

Portugal has a deep tradition and a plethora of intangible cultural heritage. In the previous presented database that someone can search, using the locality of Braga which will be the operational center of the ouRoute national partners, we encounter the following three registers:

### Lent and Solemnities of Holy Week in Braga

Lent and Solemnities of Holy Week in Braga are a cyclical manifestation that is, at present, the most important event in the annual calendar of the municipality of Braga, taking place between Ash Wednesday and Easter Sunday. A tourist phenomenon since the middle of the 20th century, this event involves the community in a very particular environment and experience, appealing to the Christian roots that have accompanied the history of the city itself. It appears today with a unified program and with an organizing committee that tries to mobilize civil and religious entities around common objectives, however, in the past, it was integrated into the dynamics of the organizational fabric of the city's religious institutions. Currently, the celebrations start on the Saturday before Palm Sunday, with the procession of translating the andor of Senhor dos Passos from the church of Santa Cruz to that of S. Paulo. On Sunday, the morning is spent with the Blessing of the Ramos, followed by a procession towards the Cathedral, where the Palm Sunday Mass is solemnly celebrated. In the middle of the afternoon, the magnificent Procession of the Passes leaves the Church of S. Paulo, with the Lord of the Passes traveling through a series of stations or "calvaries". In the middle of the journey there is the moving encounter of Jesus with his Mother, illustrated by the Sermon of the Encounter. On Monday and Tuesday, the last two major concerts of sacred music, symphonic choir, in a series of six, take place in the evening. Religious activities are resumed on Holy Wednesday, with the biblical procession "You will be My people", popularly known as "Procession of Nossa Senhora da Burrinha". On Thursday morning, there is the solemn celebration of the Chrism Mass and, in the afternoon, the Mass of the Lord's Supper. Both take place in the Cathedral. At night, the grand Procession of Senhor "Ecce Homo" or Fogaréus goes out into the street. On Good Friday, the Lauds' office is sung in the Cathedral, followed by a confession service. At 3:00 pm sharp, the moving celebration of the Death of the Lord begins. Inside, there is one of the exclusive actions of the liturgical custom of Braga, the Theophoric Procession, by the naves of the Cathedral. It is one of the most exciting moments of the entire Holy Week. At night, it is the turn of the most solemn of all the processions through the streets of the City, the Procession of the Burial of the Lord. Approximately 100,000 spectators watch this procession parade, as well

as the day before. Saturday is busy in the morning similar to Friday. At night the solemn Easter Vigil takes place, which closes with the triumphal Procession of the Resurrection. The following Sunday the Archbishop presides, in the Cathedral, at the solemn Easter Sunday Mass. Throughout the day, through the streets of the City, the joyful Pascal Visit and the blessing of the houses are carried out. The elements that make the Lent and Solemnities of Holy Week in Braga the manifestation of this most relevant nature in national territory, refer essentially to the general context of the city at this time and to the traditions that people from Braga are keen to maintain. The so-called "Procession of the Burrinha", recovered in 1998, and the liturgical celebrations that preserve the secular bracarense rite, are unique examples of these solemnities,

### **Pilgrimage of S. Bartolomeu do Mar and Bath Santo**

The Pilgrimage of São Bartolomeu do Mar is a religious festival, with its main ritual day on August 24th which, together with the religious celebrations of a Christian festival, usual in the Minho region, with masses, procession with flowered and orated figures religious, and performing leisure and art events, fairs, live concerts, of different musical expressions, and it is characterized by two rituals that are very specific: the promise of the black rooster and the holy bath. To live the pilgrimage of São Bartolomeu do Mar is to insert yourself in the exceptional time of the party and to be part of one of the most traditional festivities in the region. Going to the Pilgrimage of São Bartolomeu do Mar presents itself as an experience repeated annually, thus marking the annual festive cycle of pilgrims, where the rituals celebrated there stand out, where the beach and the sea occupy a place of differentiation. The celebration and pilgrimage are thus added to a particular search for renewal and healing, expressed in the fulfillment of the promise of the black rooster and the 'Holy Bath'. But the repeated trip to the pilgrimage, each year, works as a renewal of the promise and the certainty that the world remains in the exceptionality of these rituals, which are practiced and witnessed, being very different from those performed in other shrines and festivities, so abundant in the region. The promises are, for the most part, aimed at protecting and curing children, referring to the diseases of 'gout' (epilepsy), fear, speechlessness and stuttering, as the most recurrent. The senses of promise and commensality prevailing in the pilgrimage, experienced as a family; the protection of children and their future; the deep connection to nature; evidence and the relationship of the body to water as the source of life. In addition, joining the religious pilgrimage, the rituals of the fulfilled promise and the 'Holy Bath', to the experience of a day at the beach, is an opportunity to celebrate a deep cut with everyday life, marked by the spatial and social distance of these experiences. The place of the body, so marked by taboos in this traditional culture, takes on a particular place here, whether due to the exhibition in Largo and Avenida da Praia of the 'monstrous' body, marked by disease, as linked to washing and purification rituals, in the desire normal and healthy body and in the pursuit of ritual purity. The emergence of bathing culture has partially altered these meanings, as well as changes in the beach space, with coastal erosion and risk of loss of sand. The festivities of the Pilgrimage of St. Bartolomeu do Mar takes place between the 19th and 24th of August. - The pilgrimage begins with a preparatory novena, from the 15th to the 23rd of August. - On the 21st of August there is a 'collection of andores' through the streets of the parish. - On the 22nd there is the 'Feira do Linho' (Linen Fair), which in the past went on for several days, up to the 24th. Nowadays there is a fair on the 22nd, but the party grounds keep several stalls for sale, mainly from bread and fruit, in the churchyard, and other varied products, on the paths that lead to Mar beach. - The main day of the pilgrimage is August 24th. During the morning the 'Holy Bath' is made and the promise to St. Bartholomew is fulfilled, with the pilgrimage around the church, the offerings of the so-called 'black rooster' and the passage under the apostle's walk. The Solemn Mass is celebrated in honor of St. Bartholomew at 11 am in the Parish Church. The 'Majestic Procession' starts at 3 pm, between the parish church and Praia de Mar, with a sermon and blessing of the sea. At the end of the procession, the Chicken Auction is held.

### **Pilgrimage of S. Bento da Porta Aberta**

The pilgrimage of S. Bento da Porta Aberta had, until recent dates, three key moments, March 21st, July 11th and August 10th to 15th. But for some years there has been an unfolding of these dates, and it can even be said that in the summer months you can see a greater frequency of pilgrims than on the days stipulated for the

festival, whether they are pilgrims who come on foot, or others that come from motorized transport, buses and automobiles. All have in common the respect and adoration for the figure of the patriarch S. Bento, regardless of whether they make their way to the sanctuary on foot or by motorized transport. Ceremonies and acts are essentially religious, they are masses, processions, blessings. Playful parties, such as music concerts by philharmonic bands, are also part of the party; or the firework shows, now stuck fire. The manifestations of an eminently popular character are reduced to a moment on the biggest day of the August party, from 12 to 13. Invited through social networks or on their own initiative, more than a thousand people join to play concertinas and to dance.

### 3.3 Cultural routes

There are several certified cultural routes of the council of Europe in which Portugal takes part of, namely:

- Santiago de Compostela Pilgrim Routes
- Routes of El legado andalusí
- European Route of Jewish Heritage
- Routes of the Olive Tree
- TRANSROMANICA
- Iter Vitis Route
- European Route of Cistercian Abbeys
- European Cemeteries Route
- Prehistoric Rock Art Trails
- European Route of Historic Thermal Towns
- European Route of Megalithic Culture
- Réseau Art Nouveau Network
- European Routes of Emperor Charles V
- Destination Napoleon
- European Route of Industrial Heritage

Braga region integrates 3 cultural routes. Its connections to the routes is explained below.

**Santiago de Compostela Pilgrim Routes:** The legend holds that St. James's remains were carried by boat from Jerusalem to northern Spain, where he was buried on what is now the city of Santiago de Compostela. Since the discovery of the supposed tomb of the saint in the 9th century, the Way of St. James became one of the most important Christian pilgrimages during the Middle Ages, as its completion guaranteed earning a plenary indulgence. As a result of this pilgrimage, a rich heritage was formed. Tangible heritage such as places of worship, hospitals, accommodation facilities, bridges, as well as non-tangible heritage in the form of myths, legends and songs are present along the Santiago Routes and can be enjoyed by the traveller. In Portugal, there are those that travel along the coast route, but there is also a path that runs through the interior of the northern region of Portugal. One of the routes on the Road to Santiago passes through Guimarães, **Braga**, Barcelos and Ponte de Lima, starting in the city of Porto and ending in Valença, the point of departure from Portugal.

**European Route of Cistercian Abbeys:** Nine centuries ago, Robert de Molesme founded the "New Monastery" of Cîteaux, following the principles of the Rule of Saint Benedict: pray far from the world and live off the work of one's hands. From its origins in Burgundy in 1098, the Cistercian Order grew rapidly throughout the European continent, bringing together some 750 abbeys and 1,000 monasteries, with communities of both monks and nuns. The Cistercian Order represents a rich legacy that is still present today at the heart of the Roman Church

and European states. The "white monks" were and still are exemplary constructors, participating in the development of rural areas by controlling the most advanced hydraulic and agricultural techniques - through their barns, cellars, mills and foundries - and have contributed to the development of art, knowledge and understanding in Europe since the Middle Ages. **Braga** is part of this route with its church of Tebosa.

European Route of Industrial Heritage: Starting around the middle of the 18<sup>th</sup> Century with the advent of the Industrial Revolution, new technology spread rapidly across Europe. Manufacturers built factories, thousands of workers migrated to the emerging urban industrial areas and throughout Europe trade unions fought for social progress. Today, industrialisation plants open to visitors and modern technology museums tell the exciting story of European industrialisation and its cultural, social and economics legacies. With over 1,800 locations in all European countries, the European Route of Industrial Heritage invites visitors to explore the milestones of European industrial history. As places of a common European memory, they bear witness to scientific discoveries, technological innovation and workers' life histories. A total of 14 Theme Routes highlight the European context of industrialisation. Portugal, and in particular **Braga district** and "BACIA DO AVE TEXTILE INDUSTRY MUSEUM". The town of Vila Nova de Famalicao stands in the Vale de Ave (the valley of the Ave river), a heavily industrialised region 30 km north of Oporto, where cotton manufacture was important from the mid-nineteenth century. The museum, established in 1989, is located in a nineteenth-century textile warehouse, tells the story of the cotton industry in the valley, with particular emphasis on the experiences of the workpeople. The collection of historic machinery from the late nineteenth and twentieth centuries includes examples from England, France, Spain and the United States. The museum also organises visits to local textile enterprises that are still operating.

## 4. Core initiatives (educational resources and initiatives) inside and around schools

Most existing resources and initiatives that promote cultural heritage in schools are addressed to primary education students. Those existing initiatives are usually promoted by the school in itself, and not as part of an integrated local initiative. Thus, there is a lack of information about such materials for 2<sup>nd</sup> and 3<sup>rd</sup> cycle studies. The most relevant initiatives are, indeed, the ones mentioned on chapter 1.3: the School Competition "My school adopts a museum, a palace, a monument...", and the Intangible Heritage Collection Kit.

## 5. Conclusions

Portugal constitutes an ideal test bed for innovative projects that boost the cultural heritage appreciation and safeguarding, and this is because the participation of the people in these aspects needs to be strengthened. As the disinvestment in the Cultural policy was promoting a decentralisation of it and the gravity was put in organisations and municipalities locally, there was a lack in a general strong strategy for the promoting of cultural heritage that would unite the actions in national level. For that, we can see that the school education is not strengthened with a lot with projects and the curricula needs to embrace opportunities for engagement in initiatives that connect the students with their culture.

The strong aspects are the good practises that have been described, from which the digital safeguarding is very well established and provides the opportunity for young people to uptake action and register their intangible cultural heritage. This is aligned with the goals of ouRoute and provides a very well established theoretic background for the activity related to intangible cultural heritage.



We believe that the project's innovation with the videoethnographic expedition will not only safeguard the intangible heritage but also incentivise the engagement of youth with interactive formats and allow them to navigate their roots and learn about their cultural history that is more than a record in paper.

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## MAIN RESULTS OF THE SURVEYS DEPLOYED INSIDE SCHOOLS (PORTUGAL)

### 7. School manager's survey

#### 7.1 Introduction-about you

The questionnaire was answered by 4 people. Of these, all were women. The age of the participants is a range of 57 years old and above (3) and 47-56 years old (1). Two teachers have more than 21 years in managing functions, one teacher has between 16-20 years and one between 5-10 years. Regarding the location, the school is in a small city in an urban area offering basic and some services for citizens and youngsters.

#### 1.2. Connecting culture and education

All school managers consider that the cultural heritage represents our common history and identity and it can be associated with arts, historical monuments and buildings but also with shared values and traditions. They seem to clearly understand that cultural heritage is material and immaterial.

They think that young people can act as a bridge between different cultures, connecting past and modern traditions as well as connecting people coming from different social, cultural and religious backgrounds, and that the school plays an important role in strengthening the culture(s).

On the one hand, all school managers responded that the culture is not taken for granted, beyond the consciousness of both teachers and students, so teachers need to include it in the school learning modules. On the other hand, the majority said that culture is not included in the school learning modules and the choice of contents is not influenced by the prevailing culture of the school institution.

More than that, the school context seems to value the culture and openly discuss about it, focusing on shared values as well as on multiculturalism and diversity.

All participants said that students learn to appreciate the value of their cultural-heritage environment combining both the study of books and the fieldwork experiences. The majority of school managers (3) responded that students learn to appreciate the value of their cultural-heritage environment from the study of books and during school lessons. A major agreement finds also the introduction of fieldwork experiences that seems teachers believe enhances the previous notion.

#### 1.3. Dealing with culture in your school institution

All school managers said that the school offers a full offer of the identified activities related to culture:

- ✓ Visits to museums and archaeological sites
- ✓ Recreation, leisure and sport activities inside and outside school

- ✓ Participation in art workshops or craft workshops
- ✓ Participation in local activities run by youth associations and youth groups
- ✓ Civic engagement and community service projects in my city
- ✓ Civic engagement and community service projects abroad
- ✓ Training programmes and school exchanges (in my country and abroad)
- ✓ Actions to protect and promote cultural heritage
- ✓ Intergenerational activities with local craftspeople and artists

With only one manager not being sure if “Participation in art workshops or craft workshops” is offered.

All survey respondents consider that school can combat discrimination and poverty through cultural activities.

School managers said that the following professionals collaborate in the promotion of culture:

- ✓ Teachers and professionals from the education
- ✓ Public institutions, regional or national authorities, local municipalities etc.
- ✓ Key actors from cultural and creative sectors

Though, for one of the examined categories “Youth associations and other stakeholders from youth sector” it seems that only two of the 4 managers identify a collaboration (the other two are stating that “No”, and “I do not know”)

3 respondents said that local institutions do let students participate in their activities such as organising art exhibitions in the neighbourhood, working in museum workshops, doing an internship in their institution (museum, theatre, archaeological site etc.).

For the school managers, the only barriers in the implementation of cultural activities in their school is the lack of resources (time, money, technical resources, teachers and school staff, etc.).

However, the following aspects are not considered barriers in the implementation of cultural activities in school:

- The lack of interest from students
- The lack of interest from the families
- The geographical area in which my school is located
- The socio-cultural context in which my school is located

The strongest institutional support is provided from “Public local authorities and municipalities” and “Private institutions from cultural and creative sectors”. Then, the support from the “Private companies from cultural and creative sectors” is very evident as 3 respondents recognised, and the weakest point seems to be the “Voluntary associations, foundations and NGO from cultural and creative sectors” since only one teacher responded that it is existent.

3 out of 4 school managers think that they are sufficiently informed about the local/national strategies in the field of cultural heritage, and one is not sure.

Lastly, all but one said that they are interested in testing the project resources. The same manager had responded that he was not sure if the school is letting students participate in activities (such as organising art exhibitions in the neighbourhood, working in museum workshops, doing an internship in their institution museum, theatre, archaeological site etc.).

## 8. Teachers' survey

### 2.1. Introduction – about you

The questionnaire was answered by 13 people. Of these, 69% were women. The age of the participants is a range of 36-46 years old (15%), 47-56 years old (38%) and more of 57 years old (38%). 85% have more than 21 years of experience as teachers and 15% has between 16-20 years.

The subjects that they teach are: Math and Science with a 31%; History and Geography (23%); Languages (15%); and Other (31%).

Regarding the location, the vast majority (77%) think that the school is in a “Big city in an urban area offering basic and various services for citizens and youngsters”, but 23% “Small city in an urban area offering basic and some services for citizens and youngsters”.

### 2.2. The cultural heritage

All teachers consider that the cultural heritage represents our common history and identity and it can be associated with arts, historical monuments and buildings but also with shared values and traditions. Moreover, they indicate that culture is the characteristics and knowledge of a group of people, encompassing its language, religion, customs and social habits as well as its artistic productions, historic buildings, music and arts.

All respondents think that young people can act as a bridge between different cultures, connecting past and modern traditions as well as connecting people coming from different social, cultural and religious backgrounds.

Then, 92% of the teachers think that citizenship education transmitting heritage values to young people favours peace and all agree that intercultural understanding and promoting active citizenship for young people is very important to get a sense of belonging to a community. 77% indicate that active learning is consistent with school learning goals and, 92% think that global citizenship education have implication for curriculum goals.

### 2.3. Dealing with culture in your everyday work

Figure 1, below, shows the themes that are addressed during the lesson hours. Preservation of the local cultural heritage and environmental conservation and social science and civic education are the most used.

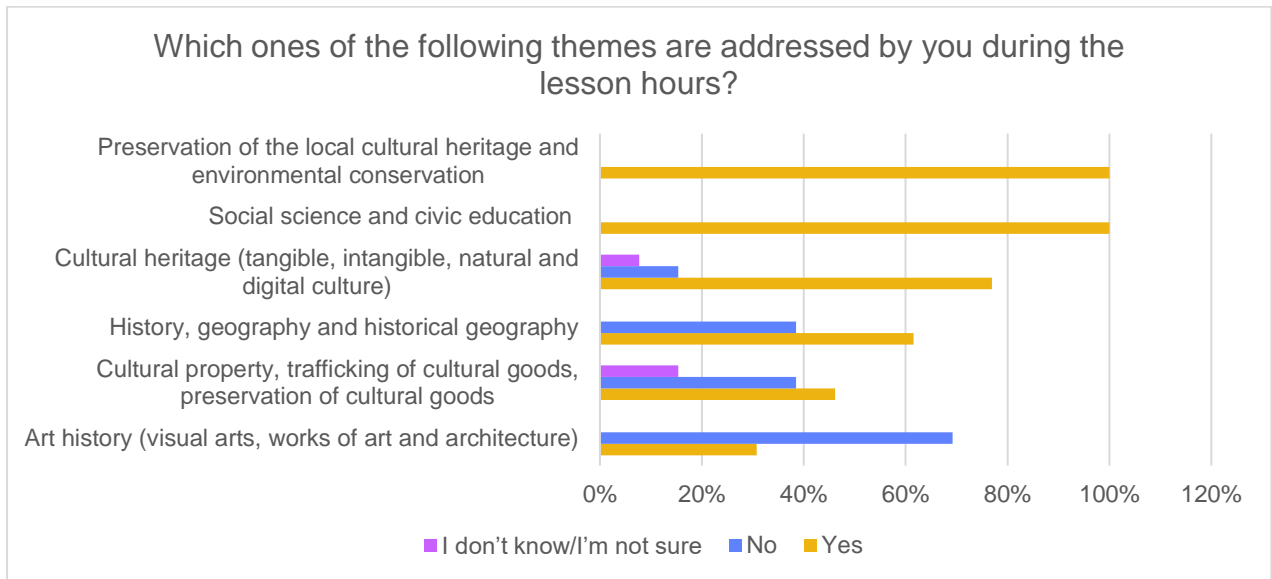


Figure 1: Dealing with culture in your school

Teachers were asked about how they encourage students to be active citizens. They presented very variable answers, and the activities that had more positive votes than negative ones (thus considered to be the most popular) are the following:

- ✓ (85% voted) Actions to protect and promote cultural heritage
- ✓ (69% voted) Recreation, leisure and sport activities inside and outside school
- ✓ (54% voted) Visits to museums and archaeological sites
- ✓ (54% voted) Civic engagement and community service projects in my city

Below the Figure 2 presents the responds:

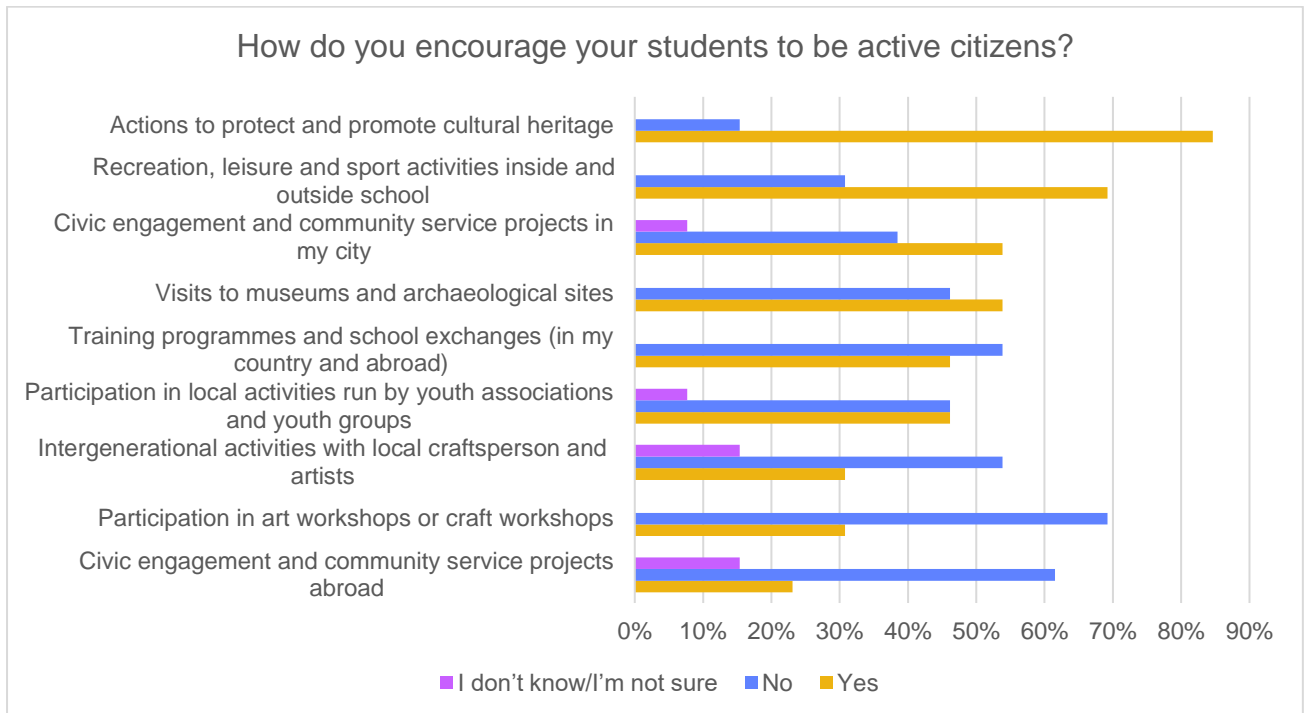


Figure 2: How do you encourage your students to be active citizens?

Regarding European citizenship and common values, teachers consider that: European values are human dignity; freedom; democracy; equality; the rule of law and the respect for human rights, including the rights of persons belonging to minorities (100% said yes);

Arbitrary decisions can be taken by the UEU member, they can agree or not with these core values (15% said yes). This reveals that the majority of the teachers recognize the EU as a safeguarding mechanism of values.

Breaching the UE's founding principles can lead to the suspension of a member state's rights as a punitive measure (46% said yes).

Regarding the support of Europe's cultural and creative sector, we notice that the majority of teachers are unaware of the initiatives and mechanisms in place, with a 60% replying that "I don't know/I'm not sure" about the following ones:

- The "Culture Route of the Council of Europe"
- The "World Heritage Education Programme"
- The "World Heritage in Young Hands"

## 2.4. Dealing with culture in your institution

We surprisingly notice that only a 38% was informed about the "European Year of Cultural Heritage 2018"

Then regarding the offered activities connected to cultural heritage we conclude the following ranking (according to the most positive answers)

- ✓ (100%) Visits to museums and archaeological sites
- ✓ (100%) Recreation, leisure and sport activities inside and outside school
- ✓ (92%) Training programmes and school exchanges (in my country and abroad)
- ✓ (92%) Actions to protect and promote cultural heritage
- ✓ (85%) Participation in local activities run by youth associations and youth groups
- ✓ (85%) Civic engagement and community service projects in my city
- ✓ (69%) Civic engagement and community service projects abroad
- ✓ (54%) Participation in art workshops or craft workshops

Figure 3 below, shows the professionals that collaborates school for the promotion of culture.

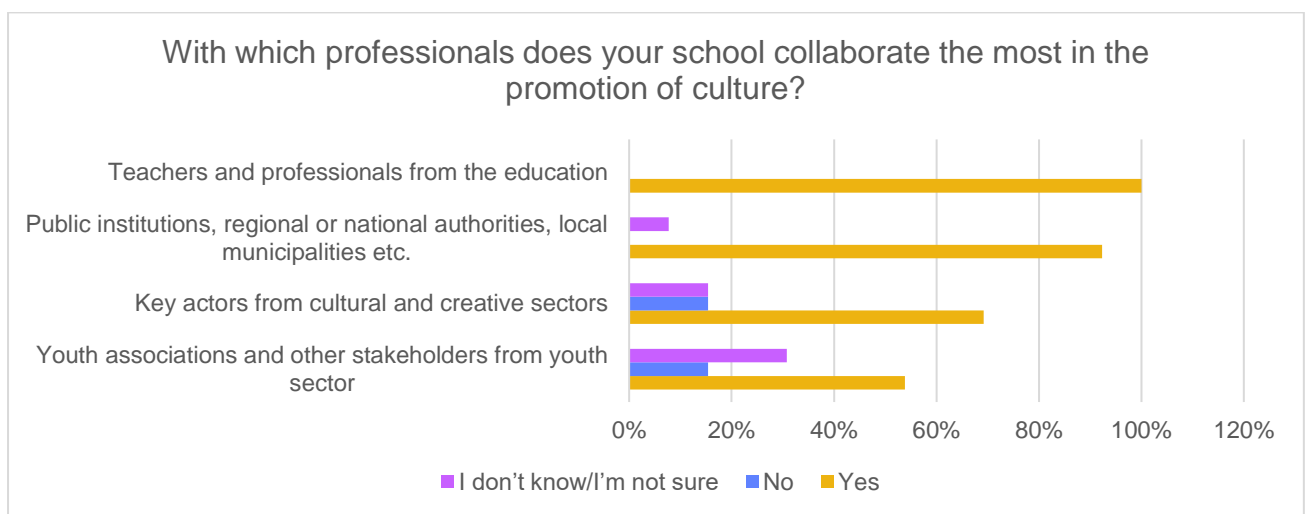


Figure 3: Professionals collaborating with the school in culture

Lastly, 69% indicate that are interested in testing the project resources, 23% said “No” and 8% said “I do not know/I am not sure”.

## 9. Students' survey

### 3.1. Introduction – about you

The questionnaire was answered by 73 students. Of these, 52% were male, 47% Female and 1% Other. Figure 4 shows the age of the participants. Regarding the location, the vast majority 77% think that the school is in a “Big city in an urban area offering basic and various services for citizens and youngsters”, but 21% indicate that school is in a “Small city in an urban area offering basic and some services for citizens and youngsters” and at the same time a 3% indicates that the school is in a “Small city in a rural area, very isolated one, that doesn't offer many services for citizens and youngsters”.



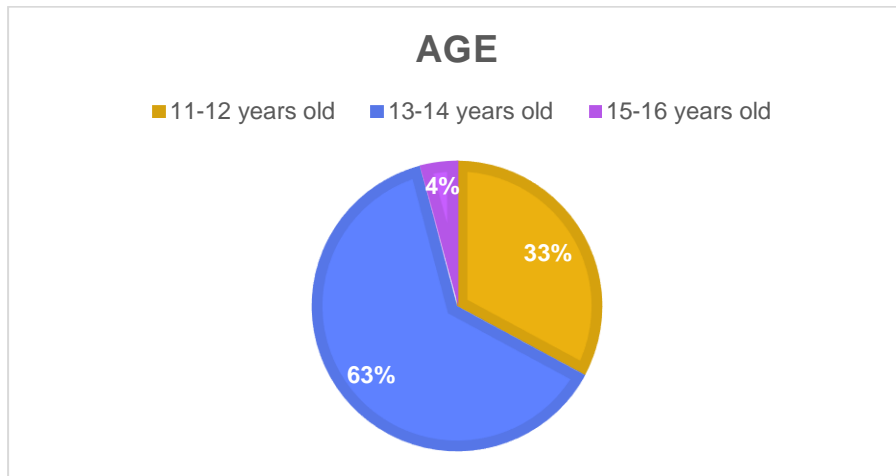


Figure 4: Age of the respondents

### 3.2. The cultural heritage

On the one hand, 96% indicate that the culture is related to the knowledge of a group of people, including language, religion, customs and social habits such as artistic productions, historic buildings, music and art. On the other hand, 3% think that the culture is related to artistic productions, such as paintings; and 1% consider that the culture includes historic buildings and works of art that belong to the past.

Figure 5 shows responses about the concept “Cultural Heritage”.

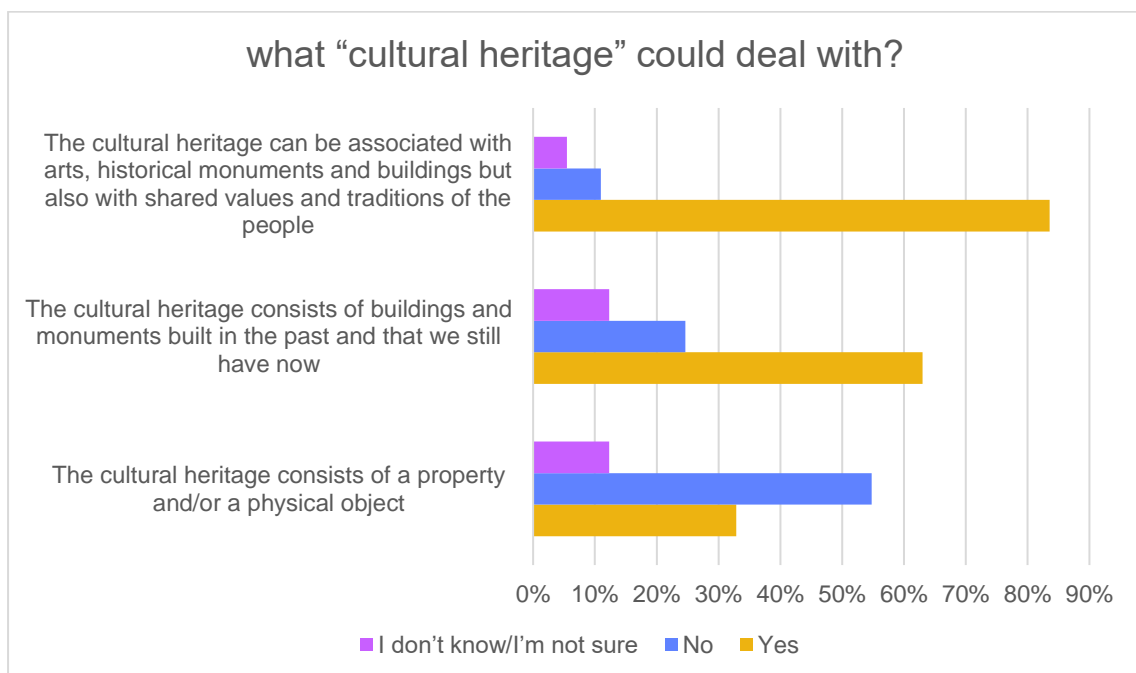


Figure 5: In your opinion, what “cultural heritage” could deal with?

79% of students indicate that the European cultural heritage is a set of buildings, monuments, historic cities, artworks (tangible cultura) as well as the knowledge, share values and traditions of the European citizens (intangible culture).

96% indicate agreement with the following sentence: Cultural heritage is a shared resource and a common good for future generations...It is therefore a common responsibility to look after it. The rest of students said “I don’t know/I’m not sure”.

### 3.3. Dealing with culture in your daily life

Regarding culture and youth development, students were agreed with the following sentences:

- Transmitting heritage values and culture to young people favours intercultural understanding and respect for cultural diversity (79% said “Yes”).
- Investing in local cultural resources and promoting cultural expressions such as art, music, theatre open opportunities to youth and help strengthen their social inclusion (82% said “Yes”).

However, students agreed (82%) with the sentence: Young people don’t play a relevant role in promoting peace and intercultural understanding.

The majority of students (58%) were not involved in any kind of activity. 21% are involved in activities promoted by cultural, recreational, artistic and / or voluntary associations, 18% in civic engagement and volunteering associations, 15% on cultural and/or recreative associations and 14% are involved with artistic associations.

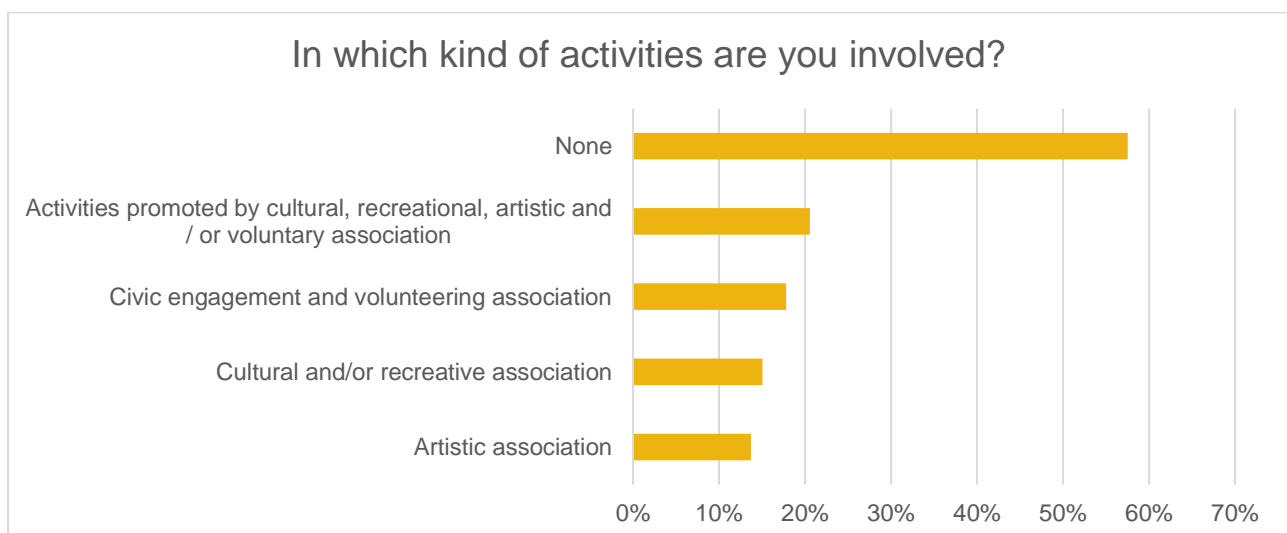


Figure 6: Involvement of students in activities related to culture

### 3.4. Dealing with culture in your school

The activities in which students participate most are: Cultural and recreative activities (14%) and Volunteering (7%). However, 81% does not participate in any activities.

Additionally, 55% indicate that school give importance and opportunities to all students, caring about youth's active participation in cultural, social and economic life. However, 25% said "I do not know/I am not sure" and 21% marked option "No".

Continuing, we asked the students to assess how are the themes related to cultural heritage addressed by their teachers. The results reveal that the main themes related to culture that are addressed are "History, geography and historical geography", "Social science and civic education" and "Art history (visual arts, works of art and architecture)". We observe clearly the weakness in addressing important issues and dimensions, as seen in the following graph:

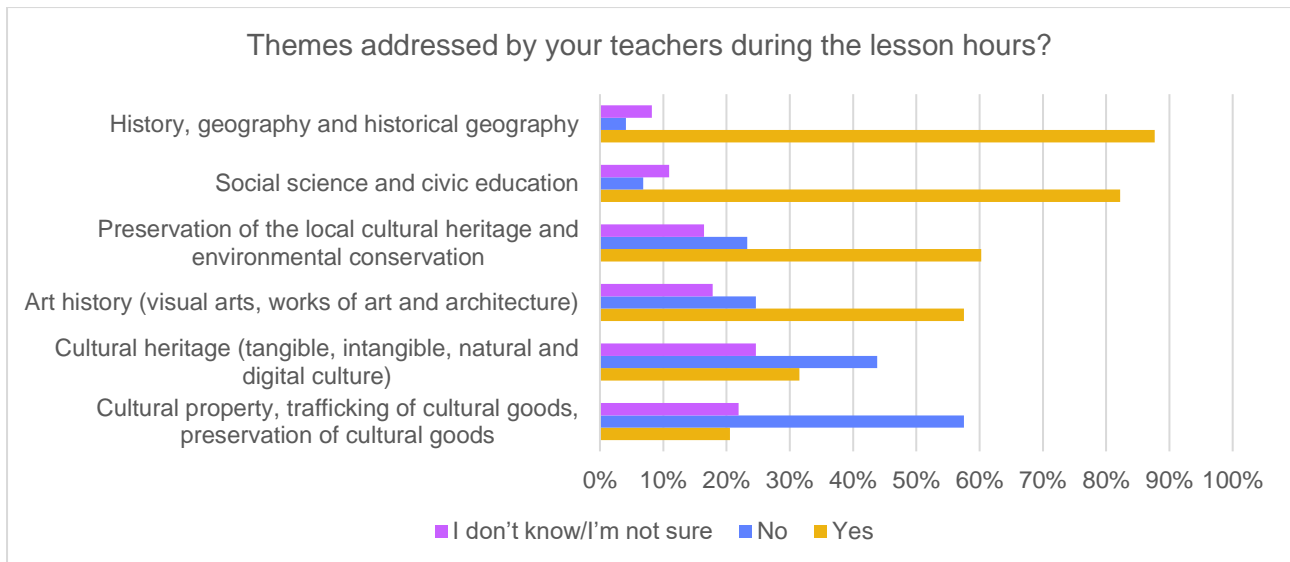


Figure 7: Themes related to culture that are taught in school

Then regarding the activities that the students would like to take part in and be involved, we made a ranking to reveal the most preferable options. Thus we notice that the highest ranking activities are what is usually being offered in the schools, where in the final place we notice the resistance of students to embrace new dimensions (such as intergenerational workshops with craftsmans).

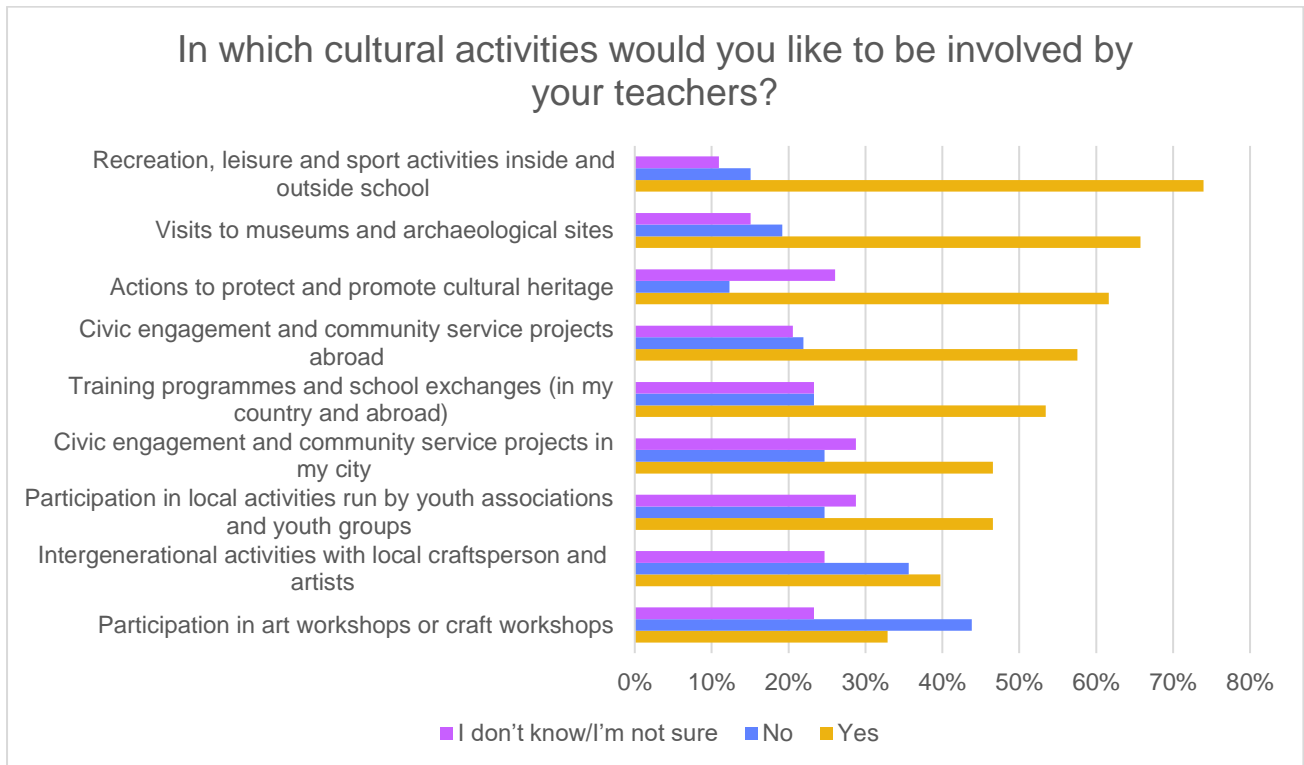


Figure 8: Activities that appeal to students and they want to be involved

There is diversity of responses when we asked students about the possibility of having a more active role in the promotion of their local intangible heritage through the development of videos showing how to see their local arts & crafts:

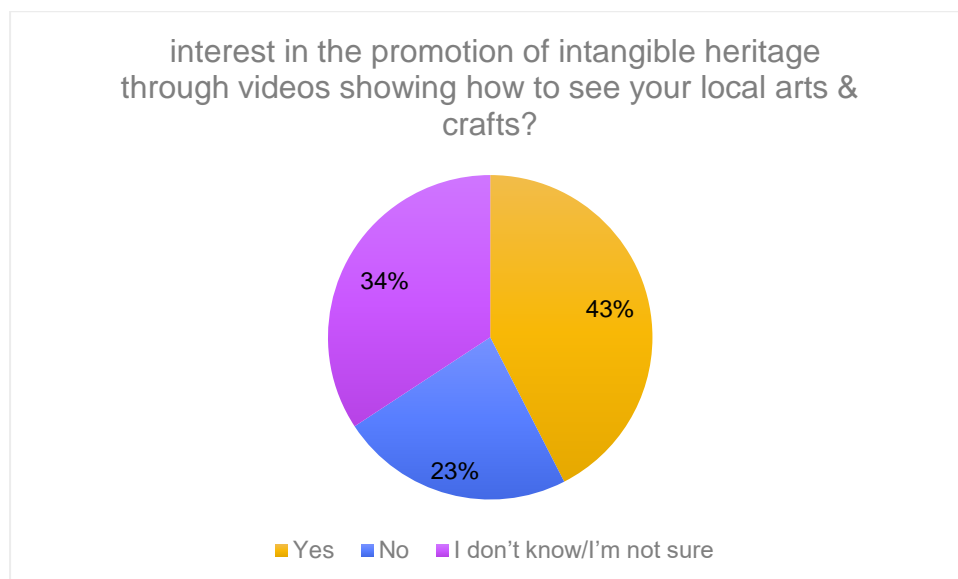


Figure 9: Interest of students in the ouRoute video creation methodology for the promotion of intangible heritage

## 10. Summary-discussion

School managers and teachers clearly understand the notions of cultural heritage, material and immaterial, and think that young peoples' participation can strengthen the expression and conservation of these. They admit to be well informed on these aspects and also they agree that youth can act as a generational and transnational bridge and this is why the schools even though are missing the cultural aspects in the modules still try to promote them in open discussion and activities. The fieldwork is also a missing element that they would embrace, to enhance the already existing activities and collaborations (Regarding the collaborations that are in place, both reveal a weaker engagement of the "Youth associations and other stakeholders from youth sector")

As managers reveal, the only barriers in the implementation (from their perspective) of cultural activities in their school is the lack of resources (time, money, technical resources, teachers and school staff, etc.).

In the educational reality, the teachers are not currently addressing all of the dimensions of the cultural heritage in their teaching, and their main effort to engage students in these aspects is with the activities that are offered by the school. In these activities we observe that the interactive intergenerational element is not expressed and thus there is a lack of an active bridge with heritage.

The crucial observation is that not all of the teachers are interested in the testing of the projects resources, which when connected to the observation that many of them are not very aware of European initiatives in place, reveals that they lack an internationalized thinking and awareness, as well as the idea of the benefits this can give them.

Students as well seem to understand the notion of culture but still they lack to see the strength that their teachers believe in them as a leveraging strength. A great part of them are not active in cultural related activities and seem to not agree with their teacher's mentions about the expression of some culture dimensions during the lessons. In the agenda of activities there is a big lack of interest for the intergenerational interaction, and a big percentage is not very motivated with the project's idea.

## 11. Conclusions

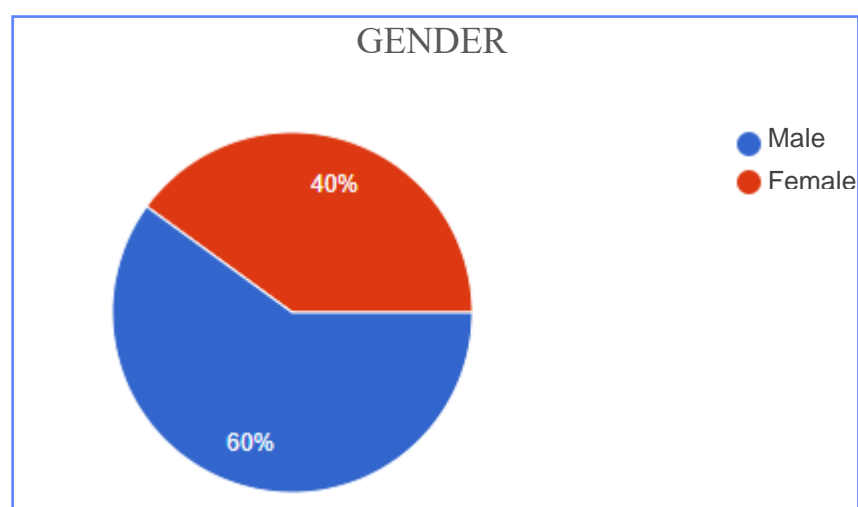
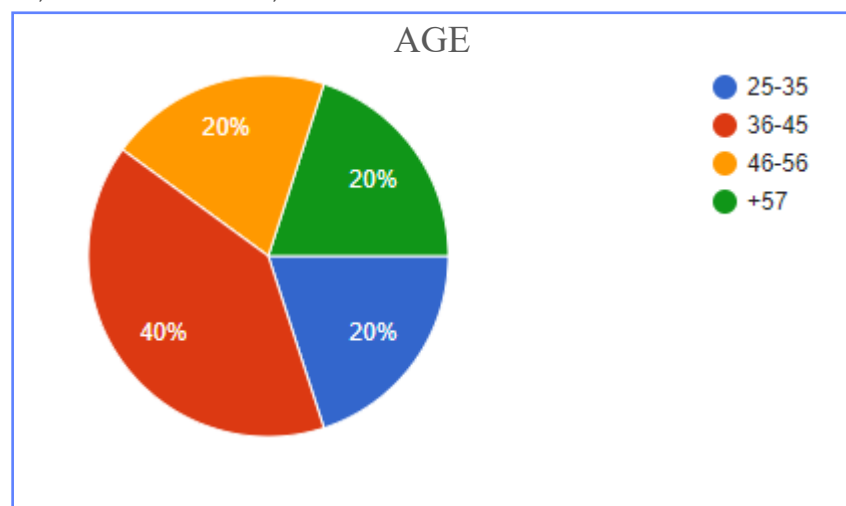
The ouRoute initiative comes as a highly important intervention, to adjust the school activities and resources to address the missing elements, in a way that the youth can become a leveraging internationalized strength. For this it is important that the teachers will be supported with thorough training in the project implementation and be linked with the European scenery in the Cultural Heritage (Policies, Initiatives, Actions in place) also to realize the importance of updating the school's activities agenda. The interactive connection with the cultural heritage that the project is introducing seems to be the right answer to the lack of interest in intergenerational activities which constitute a highly important factor for introduction to the intangible culture.

A thorough effort must be paid in the clear explanation of the project's goals, so that the new elements that are introduced (students relive and express through their views their local heritage) can be seen as interactive as they are planned to be. We foresee that this will be the match point that will bring onboard all the parties in a successful international implementation.

Finally, the support from the local municipalities is needed in order to strengthen the so far not so expressed intergenerational activities, by linking the school with the relative bodies-stakeholders, and also to help students realize that they are in the center of this transformation and their voices can be heard/influence the local policies.

## MAIN RESULTS OF THE INTERVIEWS AND FOCUS GROUP BY THE MUNICIPALITY (PORTUGAL)

The interviews and the focus group questions have been administered online to: Paulo Oliveira, Daniel Pereira Cristo, Varico Pereira, Manuela Machado, Isabel Silva.



NAME	PROFESSION	ORGANISATION	YEARS OF EXPERIENCE
Isabel Silva	Public Employee / Museums	Public / Cultural Sector	40
Paulo Oliveira	Superior Technician Historian DRCN	Cultural	30



<b>Varico Pereira</b>	Administrator	Brotherhood of Bom Jesus do Monte	15
<b>Daniel Pereira Cristo</b>	Musician and Consultant	Ark of Sounds - Cultural Association	30
<b>Manuela Machado</b>	Senior Administrative Technician (CIMMB Coordinator)	Braga Misericórdia Interpretive Center	5

## 12.1 Answers to the interview questions

### In your opinion, what aspects can be included in the “cultural heritage”?

(IS) Historical legacy and intangible and material heritage.

(PO) Monuments (churches, palaces, monasteries), Festivals and traditions (Semana Santa, S. João) ... In addition to the built heritage, we must also associate the intangible heritage that shapes the culture of a people or a region.

(VP) Cultural heritage can have multiple aspects, it can be everything we create, value and want to preserve, in the material and immaterial dimension.

(DPC) Cultural heritage must be as vast as the uses and customs of a people ... from its buildings to its crafts, from gastronomy to its artistic manifestations in its music and instruments in its dances and festivities.

(MM) Cultural Heritage encompasses multiple domains of heritage (architectural, urban, archaeological, mobile and immaterial), being inseparable from the socio-economic reality, which implies its knowledge, protection, valuation and study.

### Please provide an overview of the main routes and cultural sites in your region and / or city.

-(IS) Prehistoric, Roman and Baroque sites.

-(PO) A route should be created for churches, monasteries and sanctuaries; Also Baroque and Rococo, given that they are high quality artistic areas in the region and that should be maximized in culture and tourism

-(VP) Camino de Santiago, Rota Mariana, Rota do Baroco, Rota dos Vinhos Verdes, etc.

-(DPC) Churches, Braga Romana, Violeiros (instrument builders), ethnographic groups, artists who work with the root culture, Gastronomy

-(MM) As far as our Institution is concerned, the "Caminhos da Misericórdia" script should be highlighted, which included a journey through its immovable heritage (Palácio do Raio, Igreja da Misericórdia, Igreja de S. Marcos, Capela de S. Bento) route that integrates in the scope of religious tourism and the Baroque route of the city of Braga.

### Please provide an overview of the “intangible” cultural heritage of your region and / or city.

-(IS) Religious heritage, popular music.

-(PO) Semana Santa and São João de Braga are examples to enhance in this area, as well as the local traditions that are rapidly being lost, namely those linked to musical culture, such as bells or folklore, and which are long forgotten.

-(VP) In the city of Braga there are festivals, pilgrimages, religious celebrations and folklore that stand out in intangible heritage.

-(DPC) "I often say that Braga could be a pole of identity culture ... as an added value for those looking for cultural tourism ... with political will, it would be essential to create a school, a teaching center, with a museum / concert / collection space / valuing our ethnomusicological heritage ...

The diversity of instruments, music, dances, costumes, costumes, popular parties is incredible - you just have to look at all of this in concert and do what has to be done. "

-(MM) The intangible heritage of Misericórdia de Braga is inseparable from the city of Braga, namely through the Holy Week ceremonies, which include secular processions, such as the Holy Thursday Procession, of the Lord "Ecce Homo" (also known as " da Cana Verde "or" Endoenças ") organized by Misericórdia de Braga, which incorporates the traditional figures of the farricocos, which evoke the old public penitents and the 14 Works of Misericórdia, which reflect the essence of the activities of these brotherhoods.

**Are you aware of the main policies implemented by the government and / or local authorities, aimed at protecting the tangible and intangible cultural heritage?**

-(IS) Yes.

-(PO) All of them too deficient, given the scarcity of resources allocated to culture or Heritage. There is some effort in the protection and dissemination of the Heritage, but insufficient for the needs.

-(VP) Yes

-(DPC) Not

-(MM) "Rehabilitation of immovable assets with the support of community funds (eg Palácio do Raio).

Rehabilitation of pipe organs, within the scope of the Braga Organ Festival (of which Misericórdia is part of the organization).

Promotion of the city's heritage through events such as Braga Barroca and Braga Romana, promoted by the Municipality of Braga and which aggregate a set of entities of the city "

**In recent years, what do you consider to be the main challenges for promoting culture, language and identity?**

-(IS) Preservation, enhancement and mediation of heritage.

-(PO) Globalization disturbs the solidification of local and regional cultures. It is essential to invest in Education, using cultural and artistic contents that promote and consolidate the national language, arts and culture. Only then can we think about a valid promotion for our cultural identity.

-(VP) In the case of Portugal, we have not had a well-defined strategy to promote the language or regional dialects. It would be interesting to improve the promotion of the Portuguese language at the international level and at the national level to seek to promote regional dialects to reinforce local identity.

-(DPC) In a "globally equal" world where the appeal of the mainstream to the public and the audiences to whom it programs, it is very difficult for artists / cultural agents like me to make a job and militancy and passion work ... sustainability is difficult ... we have to like our heritage very much and to insist very much to continue this work.

-(MM) The sustainability of the sector, taking into account the massification of tourism in certain places and the preservation of the specific identities of each region.

**How can schools promote citizenship and common values, based on sharing knowledge of local culture, as well as European history and culture?**

-(IS) Knowing the Portuguese and European legacy.

-(PO) The knowledge of the "other", with its virtues and defects, helps us to understand and accept difference as something natural, but also to consolidate respect for the values and traditions of each culture. This will be the key to promoting citizenship and the "common good".

-(VP) It will be important to reinforce the investigation of local culture, so that schools can later include in the curriculum of some thematic subjects related to local culture. On the other hand, it will be important to take students to the local community to get to know the spaces and the actors of the local culture and, why not, take those same local actors to the school.

-(DPC) Militantly (without remuneration) I visit schools and kindergartens to show the richness of our music and instruments from scratch ... and it is rare for the kid to know a ukulele or a viola braguesa ... I usually say - know who we are, for the better we know where we are going and we want to go - so it is essential for schools to show this richness and pride of their own (it is essential to create better and better music and artistic products in order to conquer "ours" in the first place, and then show them to others).

-(MM) "Promotion and dissemination of the heritage of the community in which they operate, through guided visits and the development of parallel activities aimed at enhancing the identity and culture of each people.

Promote debate and reflection on cultural heritage in general and the specificities of each region in particular, contributing to the critical transmission of civic values. "

**During the past 12 months, which local authorities and / or European entities have you worked on the most?**

-(IS) Municipality and other cultural and educational entities.

-(PO) With the local Town Hall and Parish Council, always within the scope of Culture and Education.

-(VP) European Union (European Regional Development Fund).

-(MM) Braga City Council; Minho's university; Chair of Sephardic Studies "Alberto Benveniste" (University of Lisbon); Mercies

**Have you ever been part of a European project related to cultural topics?**

-(IS) Yes.

-(PO) Not

-(VP) Yes

-(DPC) Not

"Participation in Europalia in Brussels (2000), through the transfer of an image from the Institution's collection (S. João de Deus);

-(MM) Participation in Expo 98, in Lisbon, through the provision of several pieces (mainly sculpture and painting and jewelry), within the scope of the history of the Misericórdias;

Participation in the Virtual Museum Discovering Baroque Art, an initiative by a group of eight European countries, including Portugal, implemented by the Museu Sem Fronteiras.

Participation in the II Forum of the European Network, within the scope of the Solemnities Commission of the Semana Santa de Braga, of which Misericórdia is a member. "

**How proactively would you like to involve young people in your local community? What are the socio-cultural or contextual obstacles you may encounter?**

-(IS) Communication difficulties.

-(PO) Youth participation in culture must appeal to love for Heritage and Culture. To do this, we must attract them with the motivation and break barriers that culture and heritage are for elites or that do not meet youthful aspirations and aspirations.

-(VP) We have already involved several visits to the heritage (Bom Jesus), visits aimed at young students. Heritage can only be promoted if the locals value it, they are the first promoters of that heritage. I found no obstacles.

-(DPC) This is the fundamental beginning of everything, creating a taste and respect for this source and making our culture identify something "cool" with which they feel an affinity (this is the basis of everything I do in my music career) you have to believe in the path and have / create the right opportunities.

-(MM) The Interpretive Center develops an Educational Service, which is intended to be more and more inclusive, through the promotion of activities that promote the history of our museum space and our history, developing communication, creativity and team work.

## 12.2 Answers to the focus group questions

**"Cultural heritage must be considered a shared resource and a common good entrusted to future generations ... Thus, it is a common responsibility to take care of it". How does your daily work combine and be associated with the protection and promotion of tangible and intangible cultural heritage?**

-(IS) Permanent mission of the Museums.

-(PO) The approach to the School and the development of partnerships with associations are ways of raising awareness of the transmission of responsibility for safeguarding property. With attractive dynamization actions, we try to make young people feel connected and committed to their conservation.

-(VP) The inscription of the Sanctuary of Bom Jesus do Monte, in Braga, on the UNESCO World Heritage list happened, because UNESCO recognized that we preserve the identity and authenticity of this universal value, our job is this daily.

-(DPC) "Everything I do, create or organize, is focused on my passion for our instruments and ancient culture - my dream is to show them to the world, in the international world music festival chain ... that's what I work hard for, improving and exploring my work with cavaquinho and braguesa to the fullest, placing them on stages and unusual productions for this genre.

- my first album in my own name "Cavaquinho Cantado", received the Carlos Paredes 2018 award - which is one of the most important of Portuguese music (I am now working on the second), I was a resident artist in the program 7 Maravilhas à Mesa on RTP1 during more than 2 months in "prime time", I played in a Terreiro do Paço for more than 200 thousand people on New Year's Eve 18/19 and I have been putting our ukulele and root music to big stages and festivals ...

At the same time, with our association Arca de Sons, we have organized community shows around our original culture and produced major events and festivals (such as the openings of the Capital of Culture of the Atlantic, the Portimão European City of Sport and the Northwest festivals or Terreiro dos Sons).

This crisis scares me a lot because I have to stop a whole process that, in addition to making me immensely happy, makes me feel very fulfilled because I feel that I am truly making a difference to the current and factual valorization of our music, instruments and identity culture. "

-(MM) "Requalification of the immovable heritage of Misericórdia (Palácio do Raio, Church of S. Marcos and Church of Misericórdia, chapel of S. Bento).

Dissemination of the institution's history and collection, promoting guided and thematic visits.

Organization of temporary exhibitions, which show the history of the Institution and the dissemination of works by local authors and others.

Launch and presentation of publications related to local heritage and culture.

Commemoration of important dates related to heritage and its valorization (International Day for Monuments and Sites and Museum Day).

Exchange with the Union of Misericordies (UMP), contributing to the preservation and conservation of heritage at national level, integrating for several years the UMP Heritage Office "

**What is the impact of the cultural and creative sectors at regional and national level, considering the different dimensions such as economic, social, educational ...?**

-(IS) Very important for the economy and social integration.

-(PO) Culture is a profitable activity, with remarkable economic results. Just remember events like Semana Santa de Braga to realize that development is transversal to different sectors of economic activity. This is in addition to the social or educational context, which are also important and often overlooked in the criteria of assessments that are made to a cultural event.

-(VP) At the economic level it employs thousands of people, so it promotes regional development, at the social level it promotes local identity and at the educational level it promotes formative enrichment.

-(DPC) In economic terms, it is a non-mainstream area that needs to be supported by institutions, socially it can be a way of uniting people in a common identity that cannot be let go, educational because it is the foundation of everything and everything makes sense and has a future there has to be a deep and concerted strategy

-(MM) "Economic development of the regions, through the opening of museums and the promotion of tourist routes, with an impact on the hotel and restaurant sector, developing a set of parallel economic activities, such as travel agencies, groups of guides, etc.

On the other hand, the organization of cultural events (eg in Braga da Braga Barroca and Braga Romana), which attract thousands of people, at the same time that they make known and value the city's heritage, in its multiple dimensions. "

**What is the potential of these sectors to create employment opportunities for young people? What are the current factors and barriers to realizing this potential?**

-(IS) Lack of knowledge and employability.

-(PO) Cultural dynamism in the context of the arts and culture in a broad sense can create job opportunities, particularly in sectors related to tourism. To this end, there must be a strategic focus on promoting culture, which can support economic activities linked to it, thus guaranteeing the creation and maintenance of employment.

-(VP) The potential is enormous (were it not for this covid pandemic19), heritage is the main resource for the promotion of tourist activity. In this sense, there is a huge range of employment opportunities directly linked to heritage or indirectly.

-(DPC) "Teachers, tour guides, producers, musicians ...

Investment in this area will always be a fantastic bet, because it will always pay off under immense points of view. "

-(MM) "We have witnessed the proliferation of teaching courses, both higher and professional, linked to the tourism sector, in its multiple aspects, in various educational institutions. The reception of professional internships in museums, public bodies, catering and hotel sectors, it is essential to train, with a view to enabling young people to acquire professional experiences and share knowledge within the scope of the dynamics of these entities.

The obstacles, in the current pandemic context, go through the period of crisis that these sectors are going through and will go through and that involves thinking about long-term strategies that allow their sustainability. "

**How can young students be motivated to embark on careers linked to the cultural and creative sectors?  
Which areas could be more attractive and why?**

-(IS) Cultural mediation.

-(PO) The areas of music, theater and animation, cinema and audio-visual, media arts, are the areas that I find most attractive for young people to develop their future activity.

-(VP) Through qualified training, integration in creative projects and equal pay. Tourism, event organization, promotion and marketing and heritage conservation and restoration.

-(DPC) Craftsmen, violeros, musicians, etc. - everything will depend on a continuous work of valorization of our identity culture (which, like Ireland, Galicia, India, Bulgaria, etc., may have a very high price around the world

-(MM) "Letting them know the potential of the economic sectors linked to Tourism and Heritage.

Promoting a proactive, critical and civic attitude in the educational institutions regarding the valorization of our history and our heritage. "

**How can educational trajectories and activities contribute to raising awareness of the importance of protecting and promoting cultural heritage?**

-(IS) Knowledge is essential for the preservation of heritage.

-(PO) The context of "transversal education", in which global educational activities are dynamized, may contextualize an education in which the citizen is fully formed and not confine him to very specific sectors, which "funnel" the civic conscience. Link Mathematics to Art; Language to Culture, investing in the global education of citizens, may lead to greater awareness of the defense and promotion of Heritage, which belongs to all.

-(VP) Taking students to know the heritage, with study visits or development of individual or group work at school.

-(DPC) As I already mentioned, it is the beginning of everything, it is the foundation and mainstay of this whole strategy ... nobody appreciates or likes what they don't know ...

-(MM) "It is important to develop Educational Services throughout the school year, fostering activities in partnership with schools and other teaching units, as well as activity centers, deepening the educational mission of the institutions and fostering contact with students and teachers.

Development of educational activities aimed at deepening specific themes, in order to foster creativity, autonomy, and interaction, allowing stakeholders to broaden their horizons, deepen transversal knowledge, valuing experimentation, developing autonomy and stimulating creativity. "

**How can students become more actively involved in protecting and promoting the local cultural heritage?**

-(IS) Knowing.

-(PO) By carrying out activities and summer internships in cultural areas, they help immensely in heritage awareness. Their involvement in environmental, civic and other associations, gives them the civic skills and capabilities for this purpose.

-(VP) Creating programs and projects that enhance the establishment of protocols between schools and heritage management entities, so that they develop activities together.

-(DPC) Simple knowledge, feeling of belonging and pride, are already incredibly important

-(MM) Through participation in activities and projects developed by cultural entities, involving schools and allowing us to know, think and reflect the heritage. It is important that certain themes go beyond the context of the classrooms and promote outside knowledge and experimentation, putting students in contact with other cultural realities.



**Does your organization collaborate or could it collaborate with schools? If so, how?**

-(IS) Collaborates permanently. Essential mission of Museums.

-(PO) Our Organization works a lot with the Schools. About 60% of our audience is connected to the School. We work a lot in articulation and collaboration with the School

-(VP) Yes, he has collaborated for several years and in different aspects of heritage, whether natural or cultural and with young Portuguese and foreigners.

-(DPC) I collaborate spontaneously and I really enjoy doing it and I think it is very important that these actions of conversation and music are carried out ... (on a regular basis - the kids really like it)

-(MM) "Misericórdia, through CIMMB develops an Educational Service throughout the school year, promoting activities in partnership with schools and other teaching units, as well as activity centers, deepening its educational mission and fostering contact with students and teachers. Aimed at this target audience (children and young people), Guided Visits to the permanent exhibition are promoted, as well as Visits-Atelier, and Ateliers, the latter during school vacation periods (Christmas, Easter and major holidays).

At certain periods of the year and on specific days, workshops will be promoted, aimed at deepening specific themes, in order to foster creativity, autonomy, and interaction. These workshops allow its participants to broaden their horizons, deepen transversal knowledge, valuing experimentation, developing autonomy and stimulating creativity. They take place in specific places, in the garden, or on the exhibition itself.

It also collaborates with universities and professional and secondary schools, by hosting internships linked to its activity, with a view to enabling young people to acquire professional experiences and share knowledge within the scope of the CIMMB's dynamics and the Institution's assets.

Throughout the year, CIMMB supports and participates in studies and investigations requested either by students, by teachers or by curious people, considering the added value for both parties to promote knowledge and evaluate results. "

**Would you like to add any comments to the topics discussed in this questionnaire?**

-(IS) No.

-(VP) No.

-(DPC) Just always show my willingness to make it happen, because I really believe in how much we have as wealth and how much we have to do in terms of valuation and rigor that we have to instill in our culture from scratch (with rigorous, professional and paid work - that's the only way you can demand and change something ... things for carolice don't go there anymore!

-(MM) "The Institution's Mission involves Culture and the appreciation, knowledge and dissemination of the cultural heritage that has been left to us, a secular heritage that goes back to the origin of the Misericórdias, assuming as a vocation to protect and contribute to a comprehensive and integrated reading of the cultural heritage of the its area of intervention, ensuring, at present, the right to culture and cultural enjoyment and safeguarding it for future generations.

In this context, Misericórdia de Braga is always available and open to collaborate with public and private entities, educational entities in the development of projects and in the promotion of activities that promote culture and heritage. "



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