

PORTUGAL

Short cultural policy profile

Prepared by Cristina Farinha¹

DATE: May 2024

1. Fact and figures

- **Political system:** Unitary semi-presidential constitutional republic
- **Official language:** Portuguese (Official minority language: Mirandese)

	<i>Latest available data</i>	<i>Latest available data minus 5 years</i>
Population on January 1st	10 467 366 (2023)	10 291 027 (2018)
GDP in million EUR	265 741,9 (2023) (p)	205 184,1 (2018)
GDP per capita in PPS Index (EU27_2020 = 100)	78,8 (2022)	77,4 (2017)
General government expenditure (in % of GDP)	44,1 (2022) (p)	45,4 (2017)
Public cultural expenditure	1002,0 (2022) (p) (*)	752,1 (2017) (*)
Public cultural expenditure as % of GDP	0,4 (2022) (p) (*)	0,4 (2017) (*)

¹This text makes uses of quantitative data kindly made available by GEPAC the Cultural Strategy, Planning and Assessment Office of the Portuguese Ministry of Culture, whose overall support I would like to acknowledge and thank. This text is of my solely responsibility as independent researcher, all opinions, errors and omissions cannot be attributed to the Ministry of Culture.

Public cultural expenditure per Capita	96,79 EUR (2022) (p) (*)	72,95 EUR (2017) (*)
Share of cultural employment of total employment	4,0 (2022)	3,1 (2017)

(p) Provisional

(b) Break in time series

(*) Government expenditure on cultural, broadcasting and publishing services (National Accounts)

Data extracted on 05/03/2024

Sources:

Population on January 1st

[https://ec.europa.eu/eurostat/databrowser/view/DEMO_PJAN\\$DEFAULTVIEW/default/table](https://ec.europa.eu/eurostat/databrowser/view/DEMO_PJAN$DEFAULTVIEW/default/table)

GDP in million EUR

[https://ec.europa.eu/eurostat/databrowser/view/NAMA_10_GDP\\$DEFAULTVIEW/default/table](https://ec.europa.eu/eurostat/databrowser/view/NAMA_10_GDP$DEFAULTVIEW/default/table)

GDP per capita in PPS index (EU27_2020 = 100)

https://ec.europa.eu/eurostat/databrowser/view/NAMA_10_PC_custom_2674580/default/table

General government expenditure (in % of GDP)

[https://ec.europa.eu/eurostat/databrowser/view/GOV_10A_EXP\\$DEFAULTVIEW/default/table](https://ec.europa.eu/eurostat/databrowser/view/GOV_10A_EXP$DEFAULTVIEW/default/table)

Public cultural expenditure / Public cultural expenditure as % of GDP / Public cultural expenditure per Capita

https://ec.europa.eu/eurostat/databrowser/view/GOV_10A_EXP_custom_2661845/default/table

[https://ec.europa.eu/eurostat/databrowser/view/DEMO_PJAN\\$DEFAULTVIEW/default/table](https://ec.europa.eu/eurostat/databrowser/view/DEMO_PJAN$DEFAULTVIEW/default/table)

Share of cultural employment of total employment (%)

https://ec.europa.eu/eurostat/databrowser/view/CULT_EMP_SEX_custom_10232102/default/table

2. Cultural policy system

2.1 Objectives

In Portugal, despite the large legitimacy and role given to culture by the Constitution (see chapter 6.1), there has not been any general adopted long-term policy for the cultural sector at the national level. There are nevertheless some sectorial strategies and national plans, for example, the National Plan for the Arts (regarding arts education) and the National Plan for Reading. Cultural policy has resulted mostly from an accumulation of various top-down initiatives and programmes, in many cases in response to demands and/or specific events, like the Covid-19 pandemic. The concept and understanding of what culture is, or the role and mission of the State in this field have not been discussed. Moreover, it should be noted

that in the last decade, the cultural sector has been subject to an overall public disinvestment leading to consequent limitations at human and financial resources level of public cultural institutions and their activities.

The XXIV Constitutional Government (2024-2028) refers to culture in its latest programme - April 2024- "A Country with ambition" which is defined such as, among others:

- *"A country that values its history, its **culture**, its language and its identity, but which, in an equally convinced manner, intends to be open to diversity, knowledge, progress and cooperation."* (p.5)
- *"A richer, more innovative and competitive country, which invests in education, science, in technology and **culture**, which stimulates creativity and entrepreneurship, which values the national production fabric and reinforces its export capacity and their integration into global value chains."* (p.6)

Moreover, culture is specifically discussed in chapter 7, entitled "A country of innovation, of culture and of science to innovate". The sub-chapter 7.2 dedicated to "Science, Higher Education and Innovation" refers to culture highlighting its potential impact in regards to societal broader challenges, in the following manner:

*"Investment in human capital, **culture** and science are generators of innovation that generates answers to problems such as climate transition, demography or poverty. It is also the investment in human capital, **culture** and science that allows innovation that generates economic wealth."* (p.111)

Finally, the culture specific sub-chapter (7.3) defines culture in a broad way as "including and meaning our collective assets of greatest value; the cultural goods and practices that humanise us, that complete and value us." (p.119).

In addition, it summarises the sector's main challenges as "deep-rooted underfunding, centralist vision and low participation rates". The programme considers it "necessary to act, reinforcing financing, ensuring representation of culture in the different territories of the country, reducing bureaucracy and making management structures and models more flexible, as well as promoting democratisation of access and internationalisation". (p.119) Subsequently, it proposes a long list of objectives and actions, with the priority to "increase the value attributed to culture in the State Budget by 50%, throughout the next four years". This investment is supposed to go hand in hand with the diversification and reinforcement of sponsorship, making it more attractive, and ensuring a greater support for culture and arts via private funding too.

2.2 Main features

The cultural policy system in Portugal is based on a centralised model. The majority of cultural competences are assigned to the Ministry of Culture, which has responsibility for the formulation and implementation of the overall policy and action in this area. It is assisted by the Secretary of State for Culture. There is also a National Council for Culture which has got an advisory role. The Ministry of Culture's mission includes safeguarding and valuing cultural heritage, ensuring media quality content and accessibility, encouraging artistic creation and cultural dissemination, qualifying the cultural fabric and, in coordination with the Ministry of Foreign Affairs, plays a role in the internationalisation of Portuguese culture and language. The Minister of Culture supervises the following dependent bodies:

- a) General Inspection of Cultural Activities;
- b) Cultural Strategy, Planning and Assessment Office (GEPAC);
- c) Directorate-General for the Arts (DG Arts).

Moreover, the Ministry manages the National Library of Portugal and the Directorate General for Books, Archives and Libraries, in coordination with the Minister of Education, Science and Innovation in matters of digital repositories.

It also exercises oversight and supervision of the following public institutes:

- a) Cinema and Audiovisual Institute;
- b) Portuguese Cinema House – Cinema Museum;
- c) Cultural Heritage Institute (created at the end of 2023 to replace the former Directorate-General of Cultural Heritage, jointly with the new public company Museums and Monuments of Portugal).

Finally, the Minister also exercises the designated powers over entities in the State's business sector in the areas of culture and media, namely:

- a) Artistic Production Organisation (which manages, notably, the National Dance Company, the National Theatre São Carlos and the Studios Victor Cordon);
- b) National Theatre of São João;
- c) National Theatre D. Maria II;
- d) Museums and Monuments of Portugal (created at the end of 2023 to substitute the former Directorate-General of Cultural Heritage, jointly with the Cultural Heritage Institute);

Finally, among the Ministry's attributions, it exercises the powers provided for in the respective statutes over academies and foundations in the area of culture, for

example: National Academy of Fine-Arts; Foundation of Serralves (contemporary art, Porto); Foundation House of Music (Porto); and the Museum of Contemporary Art Cultural Centre of Belém (which was created at the end of 2023). The executive commission of the Mission Structure for the Celebrations of the Fiftieth Anniversary of the Revolution of April 25, 1974, created in 2021, is also under the responsibility of the Minister of Culture.

The Ministry of Culture is also part of various agreements with other ministries to allow inter-ministerial cooperation in favour of the cultural field. The main examples are the initiatives: National Reading Plan – jointly with ministries of Education, Science and Innovation, and Territorial Cohesion); the National Plan for the Arts (together with Education, Science and Innovation); and the cooperation with the Ministry of Foreign Affairs as well as Education, Science and Innovation in the frame of Camões – Institute for Cooperation and Language, spanning, among others, the promotion of the Portuguese language abroad.

Moreover, among the "peripheral services administered directly by the State", the former Regional Directorates for Culture were replaced in 2024 by Culture operational units integrated into the public institutes namely Regional Coordination and Development Commissions: Alentejo, Algarve, Centre, Lisbon and the Tagus Valley and North, which act as regional managing authorities for the EU structural funds among other functions, in absence of a regional political and administrative level in Portugal. The mission of these new Culture Units spans the safeguarding of cultural heritage, studies, projects and works, cultural programming and encouragement of reading and access to information (where procedures fit within the scope of State incentives for local regional media). It includes tasks such as: to raise funding, most notably sponsorship, contribute to the inventory of intangible cultural heritage and the maintenance of documentary archives and the database of architectural and archaeological heritage, as well as supervising various types of work.

A decentralisation process started some years ago, allowing the transfer of competencies for the management, enhancement and conservation of several cultural infra-structures. This process is based on the principle of subsidiarity and on a relationship of institutional trust and dialogue between the Government and the local authorities. Moreover, in the field of programming, creation and dissemination, there is also a joint shared responsibility in the management of national networks such as: "Public Libraries" (created in 1987); "Museums" (2000); "Theatres and Cinema-Theatres" (2019); and "Contemporary Art" (2021).

It should also be well noted that local cultural policies are gradually emerging throughout the territory, with more relevant cultural expenditures, in some cases, and municipalities starting to assume bigger roles and ambitions in this field. The former State budget for culture included support to the circulation throughout the country of cultural institutions based in Lisbon. This is the case with the National Theatre D. Maria II, currently under renovation, which circulated throughout 90 municipalities in 2023 with a diverse programme entitled “National Odyssey” and continues throughout 2024. Moreover, as a consequence of a dynamic and very competitive national competition that ended up nominating Évora as the European Capital of Culture 2027 – 12 cities applied in the 1st phase, the Ministry has designated the other 3 finalists as National Capitals of Culture contributing support of 2 million Euros, respectively, Aveiro 2024, Braga 2025 and Ponta Delgada 2026.

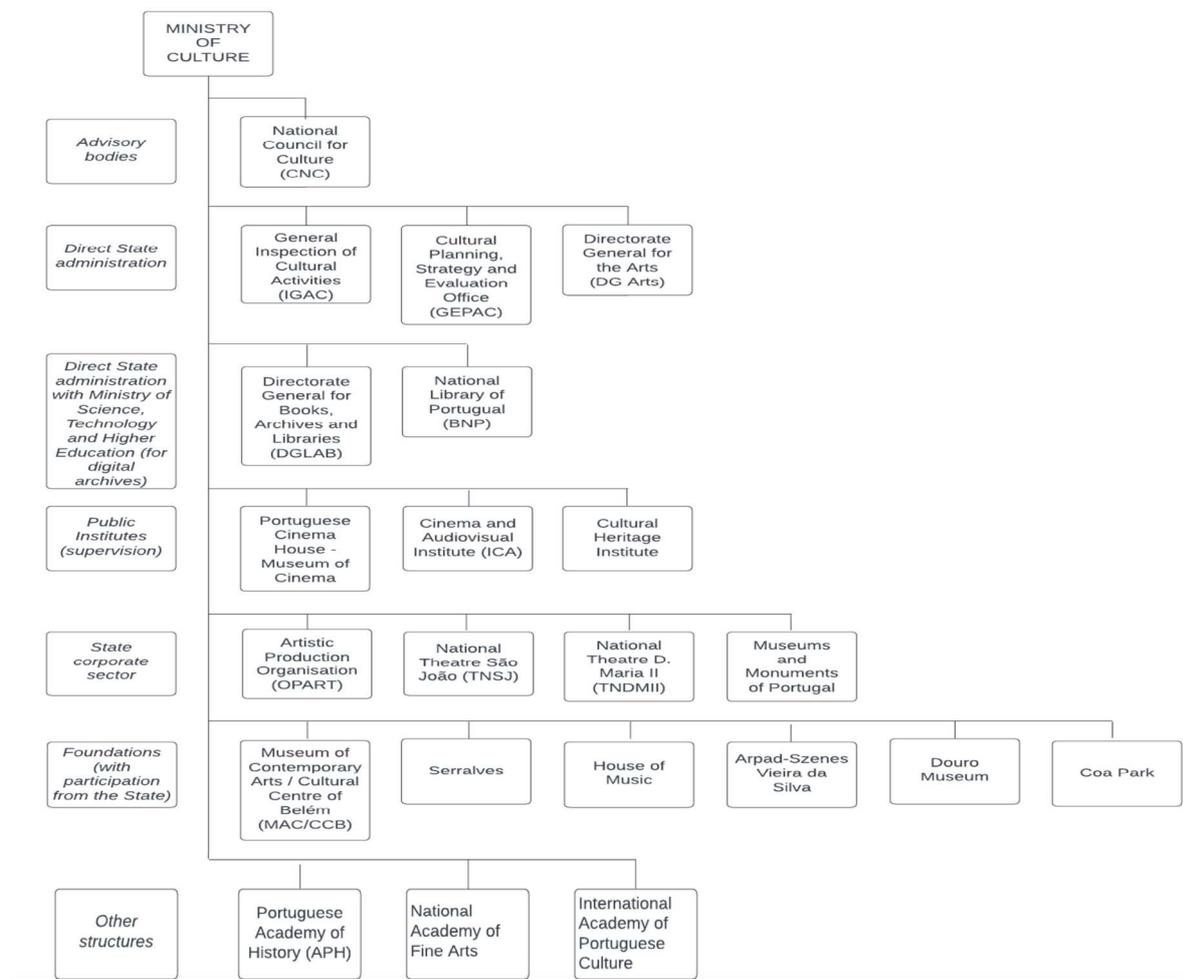
Lastly, but not least, it is worth mentioning here the emerging attention given to culture by several Intermunicipal communities (CIM) throughout the country; as well as by the existing two metropolitan areas of Lisboa (AML) and Porto (AMP). In 2023, both published manifestos that represent first attempts to create strategic plans for culture at the metropolitan level, the Charter of Intentions for Culture (AML)² and the Metropolitan Charter for Culture (AMP)³. Finally, the longstanding vitality and achievements of Artemrede⁴ should be highlighted - a cultural cooperation network whose mission is to promote the qualification and development of the territories where it operates, valuing the central role of theatres and other cultural spaces as centres that stimulate and promote the arts and citizenship. Created in 2003 it has now 18 members (17 are municipalities) and it represents best practice of intermunicipal cooperation in the field of culture.

² <https://www.aml.pt/iniciativas/carta-de-intencoes-para-a-cultura/>

³ <https://www.amp.pt/amp-instituicao/cultura-andamp-patrimonio-or-carta-metropolitana-para-a-cultura/>

⁴ <https://www.artemrede.pt/>

2.3 Governance system: Organisational Organigram



2.4 Background

There has been quite a few changes in the Portuguese political system in the past 70 years which were reflected in how culture was perceived and managed.

Until the revolution of 25 April 1974, Portugal had a dictatorial regime which restricted democratic rights, imposed censorship, limited freedom of expression and international contacts. Culture was considered a feature of the regime's propaganda and managed from within the National Secretariat of Information, Popular Culture and Tourism (created in 1933). With the implementation of a democratic regime in 1974, the Constitution of the Portuguese Republic (dating from 1976) enshrined (in chapter III, Article 73) the State's duty to promote the democratisation of culture. When the first Constitutional Government came into force,

the autonomous State Secretariat for Culture (SEC) was created, which was directly dependent on the Presidency of the Council of Ministers. Until 1983, the State Secretary of Culture's supervision alternated between the Presidency of the Council of Ministers and the Ministry of Education.

The XIII Constitutional Government established the Ministry of Culture in 1995, with autonomous departments assigned to defining structural policies for the sector. There were five main aspects to this inception strategy: books and reading; cultural heritage; artistic work; decentralisation, and internationalisation. Since then, beyond investment in the modernisation and re-organisation of the national cultural institutions and bodies, a structured support to the independent cultural sector was initiated and efforts have been directed at increasing collaboration between central and local government, with a view to setting up the missing cultural facilities throughout the country, most notably libraries and theatres which later on led to the creation of national networks. From 1995 to today, several governments and diverse representatives for the cultural field have taken office (14 ministers were nominated). Actually between 2011-2015, the XIX Constitutional Government extinguished the Ministry, reassigning culture to the responsibility of a Secretary of State directly dependent on the Prime Minister. In 2015 the Ministry of Culture was re-installed. According to the state of the economy and to the prevailing political agenda, there were alternate periods of higher investment and activity to disinvestment in the field of culture, in terms of the recognition of its potential value, budget allocations and the development of integrated strategies for the sector.

3. Current cultural affairs

3.1 Key developments

The former legislatures focused on the support and recovery of the cultural sector after the strong impacts caused by the COVID-19 pandemic. In this respect, a complete set of social and economic temporary measures were developed and applied in response to the crisis, spanning emergency income support for businesses, SMEs and self-employed, in view of the sudden and drastic reduction of their economic activity, as well as temporary suspensions and/or postponement of tax payments. Therefore, during and after the pandemic, the Government

made special efforts to combat precarious employment and reinforce social protection for professionals in the cultural sector. This was a long-standing issue in the cultural sector agenda which only found political space to evolve during the pandemic.

As a consequence of all said above, intentions to improve conditions for professional creators have been integrated into official discourse and objectives and the main outcome was the creation of the “Status of Cultural Professionals”⁵ published in November 2021. This status are meant to guarantee social protection and good working conditions for workers in the cultural field, establishing general standards and their social protection and contributory obligations. In 2022 the original document was amended⁶ for simplification and adjustment regarding the communication of service provision contracts, the social inclusion benefit regime, as well as the contributory modality for independent workers. Many professionals and various of their representative structures have expressed their concerns with the complexity of this legislative document and the excessive red tape of the procedures, which actually took more than 1 year to fully come into force. The present Government, in this respect, states that It intends to “revise the Status in view of its improvement and dignification”, without yet advancing more details of what this entails.

Within the context of the pandemic and the serious impacts on the whole of the economy and society, the EU created “Next Generation EU”, a temporary recovery instrument, from which the Recovery and Resilience Mechanism was developed, which includes the national Recovery and Resilience Plan (PRR). This programme, with an execution period 2021-2026 and total amount of resources of 16,6 billion Euros for Portugal, intends to implement a set of reforms and investments aimed at restoring sustained economic growth, after the pandemic, reinforcing the convergence objective with Europe over the next decade. Portugal inscribed this programme into its Strategy 2030 agenda to which the main pillars are: Resilience, Climate Change and Digital Transition. Within the Resilience pillar, Culture has been integrated into the PRR with planning investments in two axes:

- Promotion of the digital transition of cultural networks through their technological modernisation and the digitisation of arts, literature and heritage, amounting to €103 million;

⁵ <http://www.estatutocultura.pt>

⁶ Decreto-Lei n.º 64/2022 de 27 de setembro

- Valorisation, safeguarding and dynamization of cultural heritage, spanning material, intangible and natural cultural heritage, in an amount of €216 million.

Data from a monitoring report of December 2023 show that projects amounting to €225 million have already been approved even though a great deal remains to be executed – only 35 million have been effectively paid so far. The list of projects approved includes the rehabilitation of several museums, monuments and public palaces as well as the national theatres; the digitisation of the national networks of public theatres, libraries and contemporary art centres; as well as of the collections of the National Library and the National House of Cinema – Museum of Cinema, among others.

Another development of the last decades concerns the growing attention given to cultural participation, including to the demand side of the value chain - mediation and audience development, beyond the concern with strengthening the offer. Indeed, the investment in infrastructures, in establishing networks and in supporting public institutions as well as contemporary creation has been the main focus of State action in this field. There is now a firm intention to support and facilitate wide and diverse cultural participation, ensuring access to cultural creation and fruition as it is contemplated in the Constitution. In this respect, for some time, the support to creation funds promoted by the Ministry of Culture - DG Arts include requirements regarding the development of audiences and communication.

Within this agenda, there is a recent concern to generate interest in art and culture among children and youth, notably through the National Plan for the Arts⁷, created in 2019, as an initiative from both culture and education governmental areas. It aims to strengthen the arts in schools as a tool for various subjects, proposing pedagogical resources that take advantage of artistic expressions to work on citizenship and development contents. As a matter of fact, the present Government also dedicates a series of its objectives to promoting cultural participation, notably proposing to ensure free access to museums and national monuments for young people up to the age of 25; encouraging children and young people to visit cultural spaces and promoting interaction between artists and schools; as well as expanding the provision of arts education, in different disciplinary areas and forms of expression to the first years of education, in order to stimulate the

⁷ <https://www.pna.gov.pt>
https://www.dge.mec.pt/sites/default/files/Projetos/PNA/Documentos/estrategia_do_plano_nacional_das_artes_2019-2024.pdf

interest and significantly expand the audiences for culture and art, particularly among younger people. Finally, as part of the National Plan for the Arts, within the Portuguese Presidency of the EU in 2021, an international conference took place in April in Porto Santo Island, under the title of “From Democratization to Cultural Democracy: Rethinking Institutions and Practices”. It mobilized the collaboration of major European cultural networks and non-governmental organisations and had a strong online presence, involving 490 participants from 37 countries worldwide. Diverse thematic working groups were constituted resulting in a joint Charter – the Porto Santo Charter⁸, the aim of which is to outline and promote the impact of the cultural sector in strengthening democracy and democratic culture. The Porto Santo Charter presents principles and recommendations for applying and developing a working paradigm for cultural democracy in Europe.

3.2 Key themes

The example of the Culture component of the PRR programme quoted above, reflects the fact that culture has been gradually considered a means for economic recovery, employment creation, territorial cohesion and social inclusion. This way, cultural objectives and programmes have often been linked to larger societal and territorial agendas.

The link between arts and culture and social and territorial cohesion, for instance, has been subject to several recent relevant investments and trends worth signalling. This larger objective is inscribed onto the theme of cultural democracy, understood as pluralism, participation, and equity in cultural life and cultural policy, as also defined in the above quoted National Plan for the Arts.

The Calouste Gulbenkian Foundation states that it values the role of the arts as a privileged means of promoting change and social transformation. It launched the PARTIS programme in 2013 to support projects that put artistic practices at the service of social inclusion. Over three editions now, 48 projects were financed, with a total of €3 million. It involved 13,500 participants, more than 700 partner organisations and resulted in more than 1000 public presentations (shows, installations, exhibitions) touching 230 thousand spectators. In 2020, this programme

⁸ <https://portosantocharter.eu/the-charter/>

was reinforced with the launch of the PARTIS & Art for Change initiative⁹, in partnership with the “la Caixa” Foundation, enhancing the work that both foundations have been carrying out in this area for several years.

The DG Arts (Ministry of Culture) in 2023 launched the support programme “Art and Territorial Cohesion” as a partnership with ISCTE Lisbon University Institute / OPAC Portuguese Observatory of Cultural Activities, in the amount of 1 million euros, with the aim of promoting territorial cohesion by correcting regional asymmetries in access to cultural creation and offer in the country. It covers all artistic disciplines, including creation, programme curation and mediation activities that take place in municipalities identified with lower density of artistic professional activity. 34 projects were supported and networking has been promoted among the beneficiaries to foster synergies and collaborative practices. Moreover, in the frame of the celebrations of the 50th anniversary of the Portuguese Revolution (25 April 1974), DG Arts has launched a specific support programme “Art for Democracy” also in 2023 that will continue with two more calls in 2024-2025 focusing on artistic projects that contribute to reflection on the relevance of the Carnation revolution in the construction of democracy. The first edition had a budget allocation of 1 million Euros and a total of 45 projects were selected, covering the entire country.

Finally, a more recently call was issued by DG Arts (2024), targeting artistic projects in urban peripheries. In partnership with AIMA Agency for Integration, Migration and Asylum with a budget of 500 000 Euros. It is a pilot programme aiming to promote access to cultural creation and value the interconnection between cultural dynamics of the peripheries and the “centres”, fostering cohesion. Beyond the themes of citizenship and social and territorial cohesion, this programme reflects the growing concern and discussion taking place in Portugal in regards the recognition and support to cultural diversity, being a recent country of immigration, notably from people coming from other countries than the former Portuguese colonies, which mostly concentrates in major urban areas. Accessibility to culture as well as visibility and support to culture produced by these communities, and all those that live in the peripheries, is considered problematic and only very slowly starting to get into political, media and cultural agendas. Moreover, a consequent debate on heritage restitution, most notably to the former Portuguese

⁹ <https://gulbenkian.pt/partisartforchange/>

colonies, in the frame of the current global movement of decolonisation and reparation for peoples and nations subject to slavery and colonialism, by the then European empires is still absent.

Finally, the theme of sustainability is also very gradually gaining attention in the arts and culture field. The DG Arts has been committed to promoting research and discussion on this issue, notably having launched in 2021 a Call with a financial allocation of €350,000 to support the implementation of projects that promote environmental sustainability, contributing, through the arts, to a fair and equitable climate transition.

3.2 International Cultural Cooperation

The Portuguese foreign policy is based on three strategic pillars: European integration, Transatlantic relations and the Lusophone space. This uniqueness gives Portugal a potential added value that is supposed to be realised through integrated external action in the political, economic and cultural spheres.

At the Governmental level, the Ministry of Culture operates all major instruments used in international cultural relations in most cases coordinated by the Ministry of Culture's Office for Cultural Strategy, Planning and Evaluation (GEPAC). It spans worldwide bilateral agreements and programmes - cultural agreements, cooperation programmes, protocols and memorandums of understanding, as well as sector-specific agreements. At the multi-lateral cooperation level it concerns cultural activities developed within the scope of relations with various international organisations with competencies in the area of culture. Portugal is a founding member of CPLP Community of Portuguese Speaking Countries, created in 1996, alongside Angola, Brazil, Cape Verde, Guinea-Bissau, Equatorial Guinea, Mozambique, São Tomé and Príncipe and East Timor. Portugal is also especially active in two specific regions: the Euro-Mediterranean cooperation – Dialogue 5+5, Union for the Mediterranean; and the Iberian-American cooperation – OEI Organization of Ibero-American States for Education, Science and Culture. Besides, being also a long-time standing member of the Council of Europe and UNESCO, it can be said that the Portuguese participation in some of the cultural programmes is increasing thanks as well to the initiative of local authorities and civil society. Portugal integrates 18 Cultural Routes of the Council of Europe; 17 UNESCO World Heritage

Sites; 10 elements inscribed in the Intangible Cultural Heritage List; and 9 cities in the Creative Cities Network.

The so called “Portuguese external cultural action” (latest official documentation dating from 2023¹⁰) is promoted by the Ministries of Foreign Affairs and Culture, through the Portugal national cultural institute, Camões, and GEPAC, in articulation with AICEP Portugal Global, the Portuguese Trade & Investment Agency and the Tourism Portugal agency. The Camões and GEPAC coordinate the annual activity plans, particularly with regard to international cooperation initiatives, the internationalisation of cultural agents and cultural heritage, the external promotion of Portuguese culture and, also, in the field of culture and development. In 2022, 2567 initiatives were carried out in 89 countries, mostly within the performing arts and cinema and the audiovisual field. In 2023, initiatives of note are the Centenary of the Birth of José Saramago (180 actions in 48 countries); the Season Portugal-France (spanning 410 labelled projects); and the Celebrations of the Bicentenary of Brazilian Independence. In 2024-2025 for instance, the joint initiative Portugal-Spain, 50 years of culture and democracy¹¹ is also taking place. The programme includes a set of events, exhibitions, performances and projects that intend to highlight the importance of culture in promoting human rights, freedom, citizenship, gender equality and the elimination of all forms of negative discrimination. Several support action lines targeting internationalisation of Portuguese culture are launched annually. DG Arts promotes two lines (in 2023 with a budget of 1.8 M Euros): the complementary support to Creative Europe beneficiaries; as well as its support programme to arts internationalisation. Other internationalisation funding opportunities target, among others: books; cinema; illustration and comics by Portuguese authors publishing in Brazil; and associations of Portuguese communities abroad.

Founded in 1924, the Camões Institute of Cooperation and Language, supports, amongst others, Portuguese language and culture dissemination activities carried out by its Portuguese Cultural Centres (there are 16 worldwide), Portuguese Language and Culture Chairs, Portuguese Language Centres, Portuguese Readerships and Coordination for Portuguese teaching abroad. It is an active member of

¹⁰ <https://www.culturaportugal.gov.pt/media/11651/apresentacao-acao-cultural-externa-2023.pdf>

¹¹ <https://www.gepac.gov.pt/ptes50anos>

EUNIC – the network of EU national institutes for culture. Within its cultural cooperation for development portfolio, Camões Institute has been recently also leading and/or implementing partnerships in two large EU projects in Africa. It is the case of Go Blue Kenya¹², a partnership between the EU and the Government of Kenya to advance the Blue Economy Agenda through Coastal Development, that took place in 2021-2024. Camões was responsible for the implementation of the Component Tourism and Culture Heritage, most notably for managing a call for project proposals aiming at creating sustainable employment in these sectors in the coastal region of Kenya. Finally, Camões has also been leading and co-funding the EU project PROCULTURA¹³ (2019-2024) which is supporting the cultural and creative economy in the Portuguese Official Language African Countries (PALOP) and in East Timor. It aims to contribute to job creation in income generating activities in the cultural and creative economy in these countries. With a budget of 19 Million Euros, it focus in the sectors of music, performing arts and children’s and youth literature. It is co-funded also by the Calouste Gulbenkian Foundation.

Another relevant cultural institution in this domain is the Camões Award, a literary prize, joint initiative between the Brazilian and Portuguese governments (currently amounting to 100,000 Euros). Created in 1988, it aims to strengthen cultural ties between the various Portuguese-speaking countries and enrich the literary and cultural heritage of the Portuguese language. The jury is constituted by members from Brazil, Portugal and the PALOPs, Portuguese speaking countries in Africa and East Timor.

Finally, being an EU Member-State, Portugal participates in the Creative Europe programme since its inception (2014), as it had been also part of the previous Culture 2007-2013 and Culture 2000. This EU programme has been an incentive and learning experience for Portuguese professionals and organisations to engage in international cultural cooperation and mobility throughout the years. With regards to the current Creative Europe, the national participation in 2023 demonstrated once again the growing interest of the sector in this Programme, as the number of applications and supported projects have been increasing consistently since 2014. Considering the data¹⁴ so far published by the European Commission,

¹² <https://www.goblue.co.ke>

¹³ <https://www.instituto-camoes.pt/activity/o-que-fazemos/cooperacao/cooperacao-na-pratica/projetos-com-ae/procultura-promocao-do-emprego-nas-atividades-geradoras-de-rendimento-no-setor-cultural-nos-palop-e-timor-leste>

¹⁴ Data kindly made available by the Portuguese Creative Europe Desk: <https://www.europacriativa.eu>

135 Portuguese entities received support from Creative Europe in 2023, within the framework of the MEDIA, Culture and Trans-sectoral Strands (see more details Chapter 5.1).

4. Cultural Institutions

4.1 Overview

Cultural institutions in Portugal are mostly public, founded and maintained mainly by the State and municipalities (see Chapter 2). The status and number of public institutions has remained stable throughout the years despite some restructuring in recent years. The cultural heritage field, for instance, has been subject to some institutional changes. At the end of 2023 there was a structural change in the management of the cultural heritage field, with the beginning of the activity of the company Museums and Monuments of Portugal, and the public institute Cultural Heritage; as well as the creation of the Museum of Contemporary Art / Cultural Centre of Belém.

Of note also is the recent creation and consolidation of the support given to establishing and developing networks among existing cultural institutions at national and municipal level of a public and private nature. The overall purpose is to promote decentralisation, based on a relationship between central and local governments and jointly invest and develop economies of scale in regards to creation, production, programming, mediation, capacity building and cooperation. It is the case of the Network of Theatres and Cinema Houses (created in 2019) and the Network of Contemporary Art (from 2021), to add on to the longer-term established National Network of Public Libraries (1987) and the Portuguese Network of Museums (2000).

In the last decade, following EU trends, a more entrepreneurial cultural policy discourse has been emerging, integrating the creative industries, into an ever larger concept of culture; and putting more emphasis on the need for cultural institutions and organisations to look for additional funding through a project-based approach, assuming EU funding as an important source, as well as promoting the need to develop entrepreneurial skills among the sector professionals. In this re-

spect the preset Government includes in its programme the above quoted intention to review the current legislation, creating a specific, attractive legal regime for cultural sponsorship and investing in the permanent training and qualification of cultural professionals, valuing their skills, especially digital.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Subdomain	Latest available data	Latest available data minus 5 years
Cultural Heritage	<i>Classified cultural properties</i>	4 714 (2022)	4 521 (2017)
Museums	<i>Museums</i>	424 (2022)	430 (2017)
Archives	<i>Archives institutions</i>	48 (2024) (*)	
Visual arts	<i>Art galleries and other temporary exhibition spaces</i>	977 (2022)	1 024 (2017)
Performing arts	<i>Theatres</i>	94 (2024) (**)	
Libraries	<i>Libraries</i>	498 (2024) (***)	
Audiovisual	<i>Cinemas</i>	190 (2022)	173 (2017)
	<i>Radio stations</i>	784 (2022)	768 (2017)
	<i>Television operators</i>	25 (Feb 2024)	

Sources:

(*) Archives affiliated to the Portuguese Archives Network

(**) Accredited entities within the scope of the Portuguese Theatres Network

(***) Public libraries affiliated to the National Network of Public Libraries, including itinerant libraries

Classified cultural properties

[https://www.ine.pt/xpor-](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0010326&contexto=bd&selTab=tab2)

[tal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0010326&contexto=bd&selTab=tab2](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0010326&contexto=bd&selTab=tab2)

Museums

[https://www.ine.pt/xpor-](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0008565&contexto=bd&selTab=tab2)

[tal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0008565&contexto=bd&selTab=tab2](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0008565&contexto=bd&selTab=tab2)

Archives institutions

<https://portal.arquivos.pt/directory>

Art galleries and other temporary exhibition spaces

https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0008239&contexto=bd&selTab=tab2

Theatres

Theatres

<https://www.rtcp.pt/pt/>

Libraries

<http://bibliotecas.dglab.gov.pt/pt/Bibliotecas/Paginas/default.aspx>

Cinemas

https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0005365&contexto=bd&selTab=tab2

Radio stations

Radio stations

https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_publicacoes&PUBLICACOESpub_boui=18212178&PUBLICACOESmodo=2

(Licenced stations, according to the emission type, per region (NUTS II))

Television operators

<https://www.erc.pt/pt/registo-de-ocs/listagem-de-registos->

5. Cultural Funding

5.1 Overview

In Portugal, culture is funded mostly from public sources at the level of the state and municipalities. Firstly, the Ministry of Culture runs itself and funds a great deal of existing cultural institutions as well as distributes funding to contemporary artistic and cultural creation and numerous initiatives. At the municipal level, varying, however, case by case, cities also run public cultural institutions and often provide funding for the cultural sector organisations, professionals and amateurs. The following Table n.2 demonstrates that overall public cultural expenditure is on the increase, respectively from 752,2 Million Euros in 2017 to 1001,7 Million Euros in 2022; while the share of State and municipal investment remain similar, with the State contributing slightly higher than municipalities.

The latest culture State budget for 2024 comprises a total consolidated expenditure allocation of 781.7 million Euros, which exceeds the 2023 estimate by 8.7%. When excluding the amount dedicated to the national company Radio and Television de Portugal, the total consolidated culture expenditure forecast for 2024 amounts to 509.4 million Euros. When looking at the past years, there has been a growth trend, namely with the increases of 14.2% and 7.7% recorded in 2022 and 2021, respectively. But, looking at the State's overall budget, the area of culture

continues to represent just 0.43% of the total consolidated expenditure of the central administration (a year ago it did not reach 0.3%), far from the mythical target of 1% which is being pursued for a long time.

It should be added that there is considerable funding for culture coming from the EU level, via structural funds administered nationally in addition to programmes managed centrally in Brussels, such as the Creative Europe and Erasmus+ grants, most notably. There is no recent data published regarding the overall position and investment in culture via structural funds regarding the current Multiannual Financial Framework 2021-2027 (see existing data analysis for the Recovery and Resilience Plan above). Nevertheless, to have some concrete figures¹⁵, the latest data available showed that by the end of 2013, 1598 projects within the scope of culture were approved which amount to an approved investment of 881.5 million Euros within the implementation of the 2007-2013 National Strategic Reference Framework (namely QREN). It corresponded more precisely to 1216 projects to be funded by the European Regional Development Fund and 382 by the European Social Fund.

In what comes to the funding received via the Creative Europe Programme, as analysed in Chapter 3.2, there is growing participation by Portugal. The current value,¹⁶ published by the European Commission, attributed to Portuguese organisations in 2023 amounts to approximately €6,039,094.00. Regarding the Media Strand, the amount of funding allocated to Portuguese entities in 2023 amounts to €2,449,506.00. It corresponds to 55 selected proposals (as leaders and/or partners) within a total of 85 applications with an overall success of 64.7%. An amount substantially higher than the average was seen between 2014 and 2020, of 1.7 million euros. With regard to the Culture Strand, 44 national organisations were supported in 2023 amounting to €2,827,167.00. In this year it was recorded the highest participation ever in the funding line for Cooperation projects, with 282 entities competing as project leaders and partners (compared to 241 applications in 2022 and 128 in 2021). To be specially highlighted, the Culture Moves Europe action - the new EU support format for individual mobility - has had a strong response from the sector's professionals which once more testifies to the significant interest in international cooperation but also the big need for funding in this area.

¹⁵ In "Criação de Instrumentos Financeiros para Financiamento de Investimento na Cultura, Património e Indústrias Culturais e Criativas", We Consultants, GEPAC/Secretaria de Estado da Cultura, 2014, p.75.

¹⁶ This data does not consider yet the amounts obtained from pilot actions and the support via cascading grants, which have not yet been published by the European Commission yet.
Data kindly made available by the Portuguese Creative Europe Desk: <https://www.europacriativa.eu>

Portugal leads the number of approved applications. In a total of 40 participating countries, Portugal is positioned 9th in action 1 (Individual Mobility) and 2nd in action 2 (Support for Artistic Residencies).

Finally, at the private level, the nature of this financing and the specificities of the institutions that promote it make its measurement and analysis complex, thus the few quantitative data available in this domain. Nevertheless, there are investments in art and culture made possible by private resources, directly or through foundations, in projects, initiatives, as well as via financial support for artists or cultural and artistic activities carried out by third parties (subsidies, prizes, scholarships and patronage). Among foundations, the funding of Calouste Gulbenkian¹⁷, created in 1956, for the cultural field remains among the most significant. It regularly supports by means of diverse grants, awards and other support programmes in the arts and culture community education, training, research, creation based in Portugal and in Portuguese speaking countries in Africa, as well as the Armenian communities. Other institutions of note include the foundations La Caixa¹⁸, EDP¹⁹, Altice Portugal²⁰, Eugénio de Almeida²¹, Cupertino de Miranda²² and Francisco Manuel dos Santos²³, among others. Most recently, the Portuguese Centre of Foundations²⁴ has launched an Award of 50,000 EUR in the areas of citizenship and solidarity and art and science. Finally worth mentioning is the work and support given by two collecting societies to artists and cultural professionals: the Portuguese Author's Society (SPA)²⁵ and the Foundation GDA²⁶ and notably in the form of awards, information, advice, training and grants to creation, production and internationalisation.

¹⁷ <https://gulbenkian.pt>

¹⁸ <https://fundacaolacaixa.pt/pt/cultura-ciencia>

¹⁹ <https://www.fundacaoedp.pt/pt>

²⁰ <https://fundacao.altice.pt>

²¹ <https://www.fea.pt>

²² <https://www.cupertino.pt/fundacao-cupertino-de-miranda/>

²³ <https://ffms.pt/pt-pt/cultura>

²⁴ <https://cpf.org.pt>

²⁵ <https://www.spautores.pt>

²⁶ <https://www.fundacaogda.pt/>

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency (EUR), YEAR

Level of government	Public cultural expenditure (*) - Latest available data		Public cultural expenditure (*) - Latest available data minus 5 years	
	Total in million EUR	% of total	Total in million EUR	% of total
Central	541,3 (2022) (p)	54.0	396,9 (2017)	52.8
Local	460,4 (2022) (p)	46.0	355,3 (2017)	47.2
Total	1001,7 (2022) (p)	100.0	752,2 (2017)	100.0

Source:

(p) Provisional

(*) Government expenditure on cultural, broadcasting and publishing services (National Accounts)

Data extracted on 05/03/2024

5.3. Public cultural expenditure per sector

Table 3: Public cultural expenditure*: by sector, in national currency (EUR), YEAR

Field/Domain	Expenditures of municipalities on cultural and creative activities - Latest available data		Expenditures of municipalities on cultural and creative activities - Latest available data minus 5 years	
	Total in million EUR	% of total	Total in million EUR	% of total
Cultural heritage	129.5 (2022)	22.3	94.2 (2017)	20.9
Libraries and archives	81.5 (2022)	14.0	70.6 (2017)	15.7
Visual arts	14.0 (2022)	2.4	10.4 (2017)	2.3

Performing arts	155.5 (2022)	26.7	114.9 (2017)	25.5
Audiovisual and multimedia	11.8 (2022)	2.0	8.1 (2017)	1.8
Interdisciplinary activities	157.8 (2022)	27.1	125.0 (2017)	27.8
Others	32.0 (2022)	5.5	26.9 (2017)	6.0
Total	582.0 (2022)	100.0	450.1 (2017)	100.0

Source:

Statistics Portugal, Financing of cultural, recreative and sports activities survey. Data included in the publication «Culture statistics – 2022» (Summary of expenses from Municipalities, according to expenses type, and domain of cultural and creative activities)

[https://www.ine.pt/xpor-](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_publicacoes&PUBLICACOESpub_boui=535340275&PUBLICACOES_tema=5414305&PUBLICACOESmodo=2)

[tal/xmain?xpid=INE&xpgid=ine_publicacoes&PUBLICACOESpub_boui=535340275&PUBLICACOES_tema=5414305&PUBLICACOESmodo=2](https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_publicacoes&PUBLICACOESpub_boui=535340275&PUBLICACOES_tema=5414305&PUBLICACOESmodo=2)

6. Legislation on Culture

6.1 Overview national cultural legislation

In Portugal there is no unified law on culture. The culture sector is covered by a set of diverse legal instruments. A few selected fundamental as well as most recent pieces of legislation are listed here, grouped in view of their focus and/or artistic discipline or sub-sector.

A more complete list of the national legal instruments implemented by Portugal in the cultural field is available in the Portugal 2011 Compendium profile available at the following link: <https://www.culturalpolicies.net/database/search-by-country/country-profile/category/?id=31&g1=4>

Fundamental Law – The Portuguese Constitution of 1976

The main fundamental Law is the **Portuguese Constitution** dating back to 1976. Article 9 states the fundamental tasks of the State, inter alia, in relation to culture :

- *To guarantee national independence and to create the political, economic, social and cultural conditions necessary to promote it (...);*

- *To promote the well-being and quality of life of the people (...), as well as the realisation of economic, social, cultural and environmental rights (...);*
- *To protect and enhance the cultural heritage of the Portuguese people, defend nature and the environment, preserve natural resources (...);*
- *To ensure the teaching and permanent enhancement, to defend the use and promote the international dissemination of the Portuguese language;*
- *Intellectual, artistic, and scientific creation shall be free. This freedom shall include the right to invent, produce and divulge scientific literary or artistic work, including the legal protection of copyrights.*
- *The Portuguese State shall also promote the democratisation of culture, encouraging and ensuring access for all citizens to the enjoyment and the creation of culture, in collaboration with the media, cultural associations and foundations, cultural and leisure collectives, associations for the defence of cultural heritage, residents' organisations and other cultural agents.*

The Organic Law of the Ministry of Culture

The Ministry of Culture was created in 1995 (see Chapter 2.24) and the **Decree-Law No.215/2006 of October 27**, substituting the original Decree-Law No.42/96 of May 6, approves the actual Organic Law of the Ministry of Culture.

Labour Law – Culture Professionals

As described before (see Chapter 3.1) the Covid-19 pandemic accelerated the development and approval of specific legislation defining a specific framework for professionals working in the cultural area.

Ordinance No. 29-B/2022, of January 11

Regulates the registration of professionals in the field of culture.

Decree-Law No. 105/2021, of November 29

Approves the Status of Professionals in the Cultural Area.

Museums and Cultural Heritage

In this area it should be highlighted the recent legislation creating two new entities (see Chapter 4.1): the Cultural Heritage Institute and the Museums and Monuments of Portugal, an important step towards a more efficient managing system

of museums, monuments, and cultural heritage policies and related needs. Moreover, a few selected new pieces of legislation for the cultural heritage sector are also presented, notably the investment programme of the Government in this area.

Decree-Law No. 78/2023 of September 4

Proceeds with the creation of Cultural Heritage, I. P., and approves its organisation.

Decree-Law No. 79/2023, of September 4

Proceeds with the creation of Museus e Monumentos de Portugal, E. P. E.

Resolution of the Council of Ministers 49/2021 of May 11

Approves the Investment Programme for Cultural Heritage.

Arts funding

Here are some more recent pieces of legislation on arts funding.

Decree-Law no. 103/2017, of 24 August

Approves the system for granting financial support from the state, through DG Arts, to entities that carry out professional activities in the areas of visual arts (architecture, fine arts, design, photography and new media), performing arts (contemporary circus and street arts, dance, music and theatre) and disciplinary cross-overs.

Decree-Law no. 47/2021, of 11 June -Amends Decree-Law no. 103/2017, of 24 August

Regime for granting state financial support to the visual and performing arts.

Ordinance 146/2021, of July 13

Approves the regulations for arts support programmes.

Decree-Law No. 23/2015 of February 6

Approves the new State incentive regime for social communication.

Networks

Beyond the long-standing National Network for Public Libraries, initiated by the Decree-Law No.90/97, of April 19 and the Law No. 47/2004, of August 19 which approves the Framework Law for Portuguese Museums making reference to the Portuguese Network of Museums, more recently two new networks have been established as follows (see Chapter 4.1):

Law 81/2019, of September 2

Network of Portuguese Theatres and Cine-Theatres

Resolution of the Council of Ministers no. 50/2021 of May 11

Creates the Portuguese Contemporary Art Network and Curator of the State Contemporary Art Collection.

Intellectual Property Rights

Hereby the most recent legislation approved:

Law No. 26/2015, of April 14

Regulates collective management entities of copyright and related rights.

Decree-Law No. 143/2014, of September 26

Approves the regulations for the registration of literary and artistic works.

6.2 Overview international cultural legislation

The Portuguese state's external action recognises the great importance of international law as an impartial mediator in relations between sovereign states and a vehicle for transformation towards a fairer international order and greater well-being for all. In addition, international law allows external action to be characterised by ethics and the promotion of values such as freedom, democracy, justice and peace. This is what Portugal has successfully pursued in organisations such as the United Nations, the European Union, the Council of Europe and other co-operation platforms.

Portugal has signed, adopted, acceded and/or ratified all the major international legal instruments related to culture. Hereby just a brief selection of most significative and some more recent documents. The list of the full major adopted and in force international legislation is to be found in the website of the GEPAC Cultural Strategy, Planning and Assessment Office: <https://www.gepac.gov.pt/sobre-nos/legislacao/componente-cultural>

As far as UNESCO conventions are concerned, highlights are the Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005, ratified in 2007; and the Convention for the Safeguarding of the Intangible Cultural Heritage 2003 ratified in 2008. Most recently, Portugal acceded in 2018 to the Second Protocol to the Convention (The Hague, March 1999), in regards to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (Hague Convention – 1954), ratified in 2000.

In the frame of the Council of Europe, of note are the Convention (of Faro) Framework on the value of cultural heritage for society (2005), ratified by Portugal in August 2009, that takes the name of the Portuguese city (Faro). More recently, the Convention (of Nicosia) on combating illicit trafficking and destruction of cultural property (2017), signed by Portugal in May 2017 is in the process of ratification). The Convention on Cinematographic Co-Production (revised) (2017) was ratified by Portugal on August 31, 2023.

Finally, in the frame of the WIPO - World Intellectual Property Organisation, the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired, or Otherwise Print Disabled (2013), Portugal did not sign this Treaty but it has been ratified by the EU in October 2018 and entered into force in 2019.