



# **Place of Culture: Promoting Community Cultural Development in Santa Clara**

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## Introduction

A true life does not exist if it is not anchored by Culture.

In moments of emergency such as the Covid-19 pandemic, which shut us in between walls, or in dramatic moments of war, such as the one we are living again in Europe, we remember Culture as the foundation of democracy and citizenship, as the most precious ally for tolerance and inclusion, for the sustainable development of cities and for the quality of life of those who live there.

In the hustle and bustle of daily life in Lisbon, we may forget to give it a name, to value it, to enjoy it fully and, sometimes, in this complex and rich Lisbon, we may find barriers, more or less visible, that make it difficult for all citizens to participate in the artistic and cultural life in an equitable way.

So, we ask ourselves, how to combat this inequality in access to participation? How to ensure that all citizens are integrated in the cultural ecosystem and have similar opportunities for cultural and artistic creation and fruition?

We were able to discuss this with citizens, artists, politicians, and experts from different areas from Amsterdam, Dublin, London, Riga, Sofia, Tallinn and Vilnius. Cities with the same challenges and that, in collaboration with Lisbon, shared experiences and developed ideas to create innovative policies of cultural inclusion.

The plan we present here reflects the tangible part of the work that the European *ACCESS network, Culture for All* had in the city of Lisbon and the ways in which, with the local community, in conversations, cafés, concerts, street visits, family albums, maps of structural roads, social neighbourhoods, vegetable gardens, places of culture, the contribution to look at the city in the richness of its diversity and in respect for the contribution of all was designed.

This document is aimed at those who have the power to make a change. Those who can contribute to reduce the barriers and inequalities in the Culture ecosystem of their cities through strategic decisions and investment of human and financial resources... those who can decide!

At a time when borders impose themselves, when escapes are the alternatives to better life projects, at a time of movements, *Place of Culture: Promoting Community Cultural Development in Santa Clara*, also aims at diminishing the physical and mental barriers that we built, displacing the current certainties and recalling that Santa Clara also has its own way of looking at the world, of inhabiting it and of embodying it in a diverse way.

# 1. Introducing Lisbon

## 1.1 Key facts

### LISBON

Capital of PORTUGAL | European Union more developed regions

Population 544,851 (2021 Census) | 24 administrative areas (Parish Councils)

Characteristic	Key facts	Data source
Ethnic diversity	9.3% of population non-national 9.3% of population are 2nd or 3rd generation migrants	International Intercultural Cities Network
Gender	46% male, 54% female	2021 Census
Age	22% over 65, 62% 15-64 175 elderly people for every 100 young people	www.citypopulation.de
Disability	25.9% disabled (nationally)	EU
Growth trends	Population now growing at 0.22% annually due to positive migratory rates	Statistics Portugal, Regional Statistical Yearbook 2018
Employment (Metropolitan Lisbon Area)	7,4 % unemployment 19,4% youth unemployment (under 25)	2018 PORDATA
Economic Distribution	4,5% benefits of Social Inclusion Income	
Per capita GDP	24,700€	European Commission
Tourism	5.2 million visitors annually	Global Destination Cities Index (GDCI)

## 1.2 Political support for cultural inclusion

Lisbon is a city that thinks, creates, and shares culture as a key factor to sustainable development in all its territory.

The City Council has published a strategy for culture in 2009 and 2017. This last document presents Culture as the fourth pillar for the sustainable development among the social, economic, and environmental dimension, defending a vision for cultural ecosystem as both bottom-up and top-down, which serves to create cohesion and community. It is also recognized that there are risks to culture being instrumentalized by politicians needing to fix the problems of society, and stresses that it's important to balance the uses of culture with the role of the artist and of the imagination.

The cultural strategy has five pillars:

- Promote access to culture and growth of audiences
- Stimulate contemporary cultural creation
- Rehabilitate and safeguard tangible and intangible cultural heritage
- Internationalisation of the city and its cultural agents
- Promote and value the transversal dimension of culture

### 1.3 ACCESS partner: Culture in Lisbon

*“Our strategy is to get closer to people, to hear them and to help them. We have to recognise their practice as culture and value it.”*

**Culture in Lisbon team member**

The public policy and programme for Culture in Lisbon are led by the City Council and delivered by two distinct structures: Municipal Direction of Culture DMC and Company for Cultural Venues EGEAC. These two arms of the municipality’s cultural strategy work side by side.

DMC and EGEAC work in close collaboration, developing, sustaining, and thinking about culture in the city, following the city strategy. They see culture as a living ecosystem and – in line with the principles of the Agenda 21 for Culture - see culture as the fourth pillar of sustainable development.

DMC is responsible for the library network in the city (18 libraries and an inclusion service for blind people), the cultural heritage, the city’s archives, the city’s history studies, the urban art gallery, Lisbon archaeology centre and the design museum - MUDE. It is within the DMC that protocols and financing partnerships are established for various structures and artistic creators working in Lisbon, including programs for artistic residencies and municipal ateliers for artists.

EGEAC is responsible for managing 22 cultural venues, including theatres, monuments, museums, cinemas, and municipal art galleries. It also manages the cultural programs in public spaces through a range of festival programming for small spaces, large squares and gardens, throughout the year.

Culture in Lisbon works to bring together artists, creators, residents, and tourists in the city through arts and culture. They see their role as “opening doors and hosting”. They aim to interrogate “professional” definitions of culture, and to find out what culture it is in which people choose to participate. Their role is then to demonstrate the value of this culture.

### 1.4 Data insight

*“Our challenge and responsibility: how do we listen to Lisboners?”*

**Culture in Lisbon team member**

For the Municipality a better use of data is a priority that allows the right information to be available for the culture teams in order to design new policies: “we can never know enough about what’s going on in the city.” Lisbon, as a city, has a smart city strategy and has invested in a data platform to bring together data from different sectors, and to feed data to city services. The city’s Intelligence team works across all departments and encourages teams to define a question that needs to be answered, helping them to address it. This problem-solving approach is important; it is critical to start with the issue, not with the data. Both DMC and EGEAC were involved in initial consultations but have not yet worked on an issue / project.

Culture in Lisbon is working to switch from data as a reporting tool (i.e. to monitor funding agreements) to using data to generate insight. Currently, open data maps are used to look at the city’s infrastructure and

identify gaps, identifying places they need to prioritise. They would like to develop systems for gathering and using qualitative data in the future, looking to learn what culture is to people, what they want and need and why residents do or don't attend cultural activities.

## 1.5 Decentralisation

There are three major decentralisation challenges in Lisbon:

- the large concentration of cultural facilities in the city centre namely the most emblematic and historical ones;
- poor connectivity between transport lines and communities in the peripheral areas of the city;
- the difficulty of attracting artists, creators and audiences to less well-known or prejudiced territories or venues.

Lisbon's municipal venues have been successfully altering the schedules for galleries and theatres to make them more accessible to people living in the outskirts. They note that it's hard to influence mobility. A dialogue approach with the transportation companies that operate within the city is also being developed. The public space programming as well as some events such as the Muro (wall) - an urban art festival, Iminente - Vanguard Music and Visual Arts Festival, Todos – Multicultural Contemporary Performing Arts Festival, Memórias – Community research and stories collection, Patrikê – Students programs for Community Tour guides and Descola – Nomad School: arts competence development program of "Classroom against racism" - have been working on the issue of decentralisation in order to reduce prejudices in relation to the city's periphery, both from the point of view of the public but also from the point of view of the artists and creators.



## 1.6 Widening participation

*“We have to always put ourselves in the place of the other person.”*

**Culture in Lisbon team member**

Lisbon is committed to ensure access for all with a special focus on people with disabilities - or, on a diversity perspective - on people with different and diverse abilities.

The disability access programme includes theatre programming with sign language; audio described performances; programmes in braille; relaxed sessions for those uncomfortable in normal theatre environments; and a requirement that festivals using their spaces make some sessions accessible. With the education team, they organise visits to venues for disabled people, finding different ways to reach people, e.g. giving blind people the chance to touch a Fernando Pessoa-style hat and glasses. to demonstrate the value of this culture.

Communication is key to this strategy. Culture in Lisbon aims to send information accessibly, using clear language and including sign language on videos.

The ambition is for accessibility to be central for all the cultural organisations of the city, showing it as a good practice, as a good example and ‘nudging’ the other venues to do the same. With a grant from the National Tourism Agency, Culture in Lisbon has been investing in overcoming their physical, intellectual and social barriers. Critically, it has been found that a key component of this work is educating their teams.

## 2. The pathway towards a Place of Culture



### 2.1 Point of departure

The challenges of this project were identified at a very early stage:

- How can Culture in Lisbon build on and develop successful and sustainable models ensuring that residents feel included through culture?
- How can Culture in Lisbon measure the impact of culture on people's lives?

The Culture in Lisbon team initiated a survey and a characterization of the territories in the city regarding the presence of cultural venues, cultural habits, cultural initiatives, as well as socio-economic needs.

Mapping these territories, the team found a common denominator: a low presence of culture, either programmed activities or absence of municipal cultural facilities. Most of these territories were situated on the outskirts of the city.

This mapping exercise included not only a cultural dimension but other dimensions of sustainable development, like social, economic, urban, and environmental factors. The result was the identification of 5 priority territories for future action in the city, with which Culture in Lisbon expected to work within the scope of ACCESS.

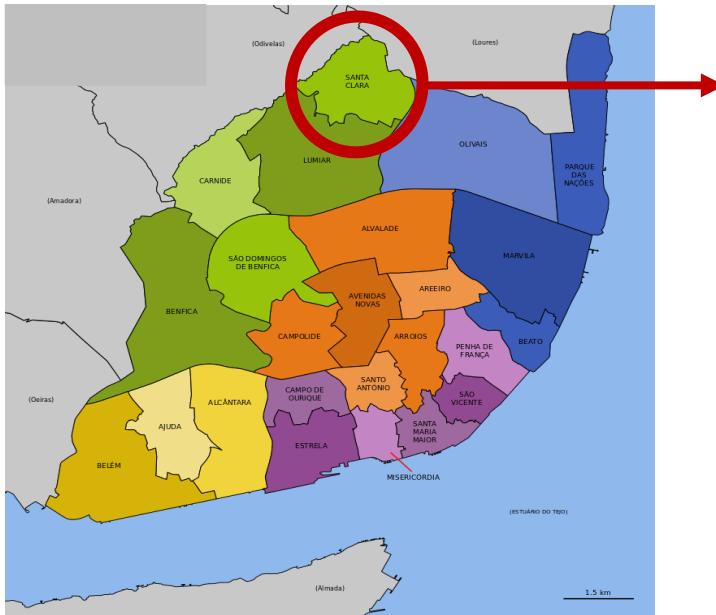
However, due to the pandemic, this initial intention was not feasible and therefore only one territory was selected, the one that presented the greatest needs, not only from a cultural point of view but globally, and that was the territory of **Santa Clara**, in which Culture in Lisbon ambitions for the future were fully justified:

- Promote Culture for All
- Present culture as an important component to boost the social and urban process of post – pandemic regeneration
- Connect local participation dynamics to places and people of reference



## 2.2 Where? Focus on Santa Clara

Culture in Lisbon team focused on Santa Clara, a territorial area of the city which lacks cultural infrastructure, and/or where inhabitants have limited access to cultural activities due to physical, intellectual, or social barriers.



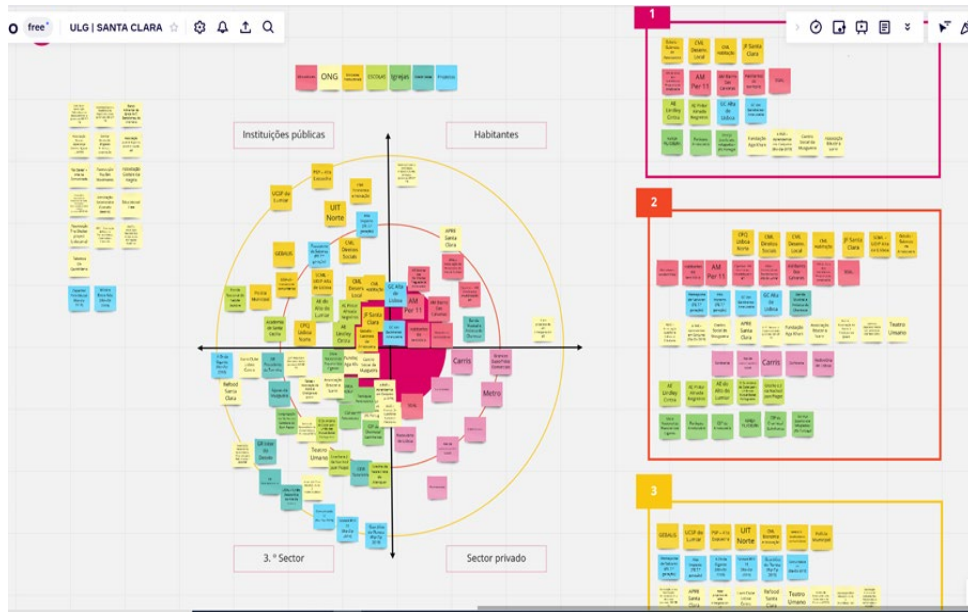
**Santa Clara (2021)**

Area	3,36 km <sup>2</sup>	
Population	Census 2011:22.480 Census 2021:23.673	
Density (inhab/km <sup>2</sup> )	6.691	
Families	8.684	
Average people in a Family	2,6	
Population Age 0-14	18%	
Population >64	12%	
Pop. w/ University degree	20%	
School dropout rate/year	3,5%	
Primary School Children of Foreign and Ethnic group origin	Lisbon	17%
	Sta. Clara	30%

Although this territory had not been object of action in a cultural point of view, the team found that challenges in Santa Clara were guided by three main concerns, like other parts of the city:

- How to implement continued participation dynamics in areas lacking equipment and cultural venues
- How to define, collect and use quantitative and qualitative data as an evidence base and driver of new policies and programmes
- How to create other ways of approaching territories in a bottom-up perspective

Thus, the characterization process of the territory which started along with the other 5 territories was not yet completed. The identification of all active stakeholders in Santa Clara using Urbact methodologies helped to launch the basis for the formation of a Local Group of stakeholders, as shown below. It should be noted that these initial methodologies soon involved residents of Santa Clara working in the municipality and at the end, led to the identification of the Local Group coordinator.



### 2.2.1 Notes about the history of Santa Clara

In order to understand some of the local dynamics of Santa Clara the team needed a contextualised approach to this territory, starting with its history. We present some of the findings at this point. In the early 20th Century there were two civil parishes in the peripheral areas of Lisbon: Ameixoeira, a bourgeois prestigious village and Charneca, a more rural and peasant village. In the 1960's a rural migration movement to the main cities in Portugal started. This process had a great impact in these civil parishes and it is the origin of many of the challenges faced today.



A significant urban growth took place between 1960's to 1990's: in some parts there was a disorderly urban growth (illegal neighbourhoods). The National Rehousing Programme (1990's to 2010) solved the housing needs but the low-quality social housing and isolated neighbourhoods with low social and ethnic diversity created a trend for ghettoization processes.



In 2012, there was an administrative fusion of the 2 Civil Parishes, Ameixoeira and Charneca, which gave place to Santa Clara. Part of Santa Clara is still in an urban development process. Therefore, the place has a lack of territorial cohesion and is marked by a patchwork effect due to structural characteristics: this is a territory crossed by two interregional highways where construction sites and voids make part of the landscape.



## 2.3 How? Challenges and strategies for Santa Clara

Upon arrival at Santa Clara, the Culture in Lisbon team made a contextual assessment having in mind the history, characteristics, trends and as well as the pandemic situation lived at that moment. The following challenges and uncertainties were then identified by consulting various sources: Municipal reports of social and urban studies and diagnosis done about Santa Clara in recent years, local borough of Santa Clara and some local partners.

### Challenges

- Social and ethnic diversity
- Rapid Social Change
- Social Exclusion and Poverty
- Stigmatised Urban Image
- Poor public spaces
- Unfinished Urban Fabric and Voids
- Lack of Urban Centre
- Accessibility issues
- Urban Safety issues

### Uncertainties

- Health Crisis
- Timing and programming
- Use of `face to face` methods of participation
- How to adjust the message of the importance of “Culture for All” in a context with other urgent needs: health, economic, social, etc.
- How to establish a compromise for a cultural project with the various stakeholders of Santa Clara

In cultural terms these features were evident in:

### External factors

- . The lack of cultural continuous offer of city programs, well-adjusted to local needs;
- . Inexistence of facilities for cultural fruition such as libraries, theatres, exhibition rooms or concert halls;
- . Insufficient knowledge and data about local cultures and cultural manifestation present in the neighbourhoods;
- . No recognition of local cultural values and people of reference;

### Internal factors

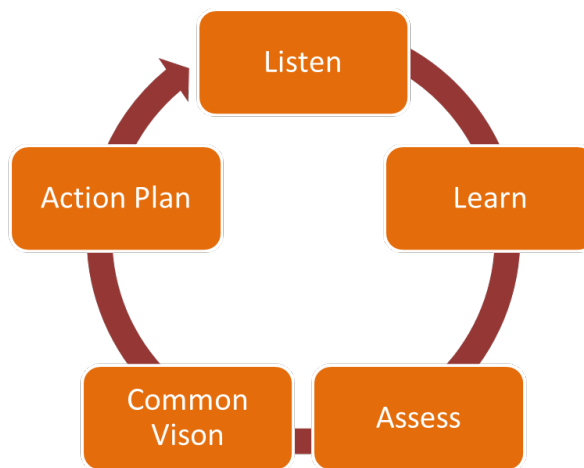
- . The resident’s cultural habits and fruition, when present, happen mainly outside the territory of Santa Clara;
- . Local cultural initiatives do not thrive due to a disengagement process and non-identification of residents with the place where they live;
- . The effort of local organisations to mobilise and motivate residents to participate often has very poor results.

To tackle these issues the team defined a strategic and methodological approach keeping in mind the need to encompass the urban and social diversity, as well as a more local and participatory action.

This was the team's assessment about the situation and the matters identified. In order to obtain the perspective of the partners and residents of Santa Clara about these issues, a zoom-in strategy and a territorial strategy for participation were established:

### Zoom-In strategy

To meet people's needs and expectations and build an inside-out perspective about culture in Santa Clara we identified the main steps as a methodological approach.



### Territorial strategy for participation

The social and urban diversity required a territorial criterion in all the contacts, consultations and participation processes to meet a balanced representativeness of all the neighbourhoods of Santa Clara. In short, we had to make the participation process reflect the local social mix.



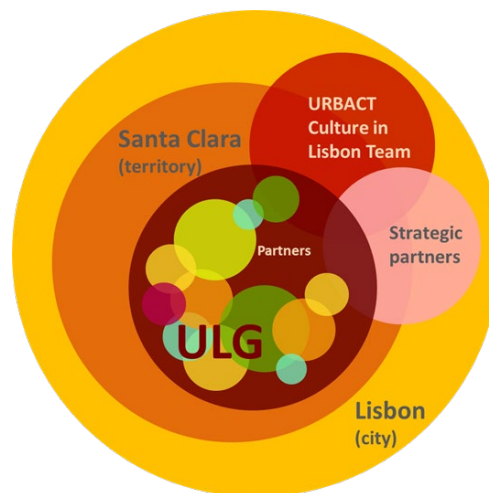
## 2.4 With whom? With the people in Santa Clara

Culture in Lisbon team is a multiple level team in decision making processes, with a core group of 6 members: Rute Mendes, Core Team coordinator and advisor for the Deputy Mayor for Culture; Cecília Folgado, Communication Officer and EGEAC representative working in Public Space Cultural programs; Álvaro Fernandes, Local Group coordinator and adviser for Urban Planning; Edite Guimarães, advisor for the Cultural Municipal Director and Head of the City Libraries Network; Filipa Ribeiro Ferreira, cultural mediator and Hugo Cardoso, coordinator of Urban Art Galleries.

**Santa Clara's Local Group of stakeholders** was organised as a wider local network that involves several partners reflecting the diversity and characteristics of Santa Clara territory: citizens, local partners, strategic partners, public sector and private sector (**see ANNEX I Core Urbact Local Group participants**).

The participants of the local network were not necessarily involved in all the process; some were called in only for specific purposes; others were involved in all the phases of the development of this Plan.

Additional stakeholders were also invited to discuss specific artistic practices or needs of the territory, as well as the workstream priorities, with the group as the work in the territory developed. In general, the Local Group of stakeholders is integrated and well connected with the local dynamics of existing community groups of Ameixoeira/Galinheiras and Charneca/Alta de Lisboa. The following summarises the **organisational strategy of the Local Group**.



## 2.5 Where to? Objectives

### Main objectives

The operationalization of the mentioned strategies was guided by these main objectives:

- Develop in Santa Clara the bases of a sustainable model to access and promote cultural creation and fruition for every in one in a participated way
- Promote a decentralisation process of culture to Santa Clara

### Local group objectives

- Create a space to meet and dialogue with the community (physical and/or digital) to assure sustainable models for the future
- Gather a deep knowledge of the territory, its population and cultural practices

- c) Identify barriers preventing cultural participation: establish trustworthy relationships, create local **critical mass** and scale
- d) Identify anchor-spaces and assure the rooting of cultural practices, through lasting mechanisms of cultural creation and fruition

**Plan’s objectives**

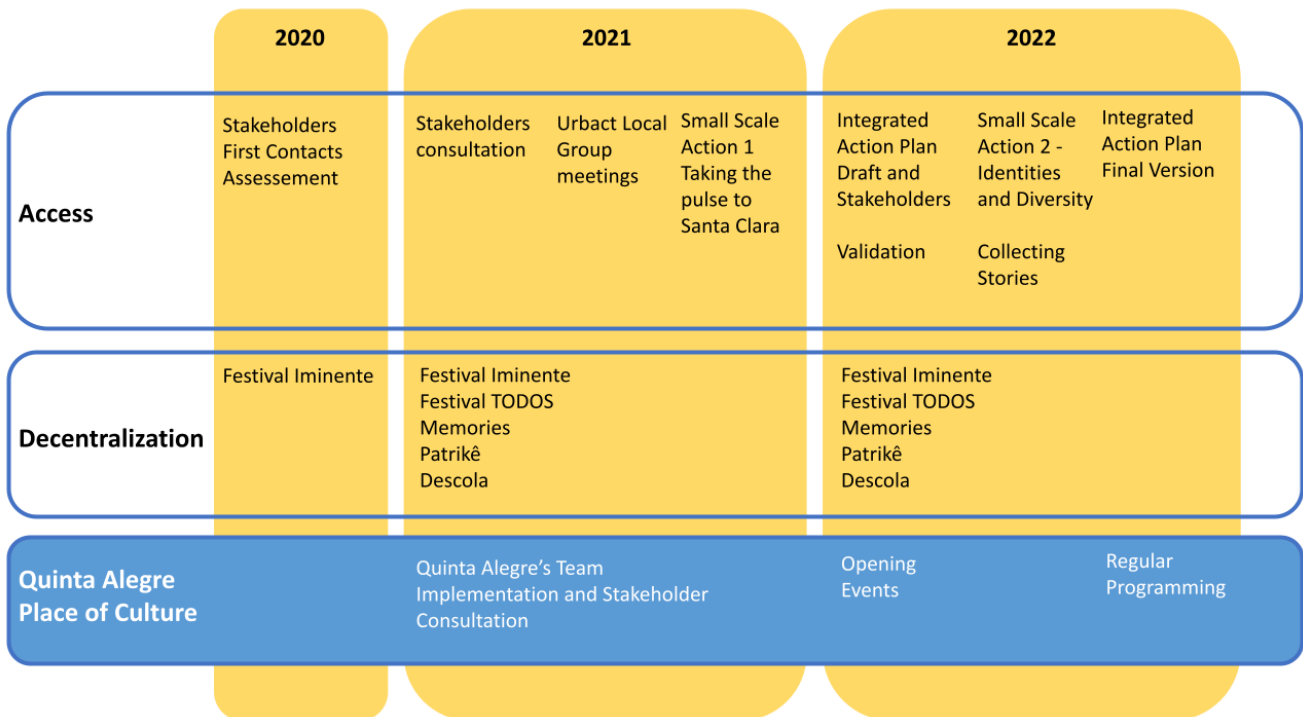
- a) Create a network of cultural spots
- b) Promote Training in Cultural Mediation
- c) Create a Local Culture Council

**2.6 Santa Clara 2020-2022: main steps towards a place of culture**

These three levels of objectives and the actions that materialise them were eventually crossed and took place simultaneously as expressed below. The decentralisation process began by locating in Santa Clara different long-term projects of territorial and participatory matrix usually developed in central areas of Lisbon. This was the case of Festival Todos (Multicultural Contemporary Performing Arts Festival) or Iminente (Vanguard Music and Visual Arts Festival), the Descola Program (which offers creative activities in municipal cultural venues for schools) and the Memories of Lisbon Program.

The process of finding and gradually opening to the public the first municipal local cultural facility in Santa Clara (Quinta Alegre - Place of Culture) also took place in this period of time.

**(see ANNEX II Examples of ongoing cultural projects in Santa Clara)**



1. Festival Iminente - Vanguard Music and Visual Arts Festival
2. Festival TODOS - Multicultural Contemporary Performing Arts Festival
3. Memories - Community Research and Stories Collection
4. Patrikê - Students Program for Community Tour Guides
5. Descola - Municipal Arts in School Programa; Nomad School: Arts Competence Development Program of “Classroom Against Racism

## Festival Iminente - Bairros



## Festival TODOS - Multicultural Contemporary Performing Arts Festival

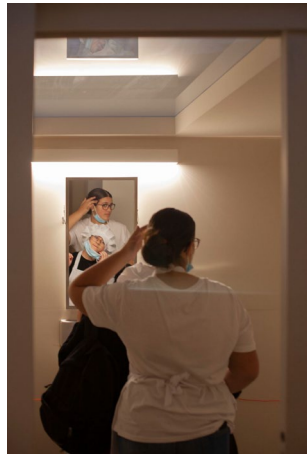




## Memories - Community Research and Stories Collection



## Patrikê - Students Program for Community Tour Guides



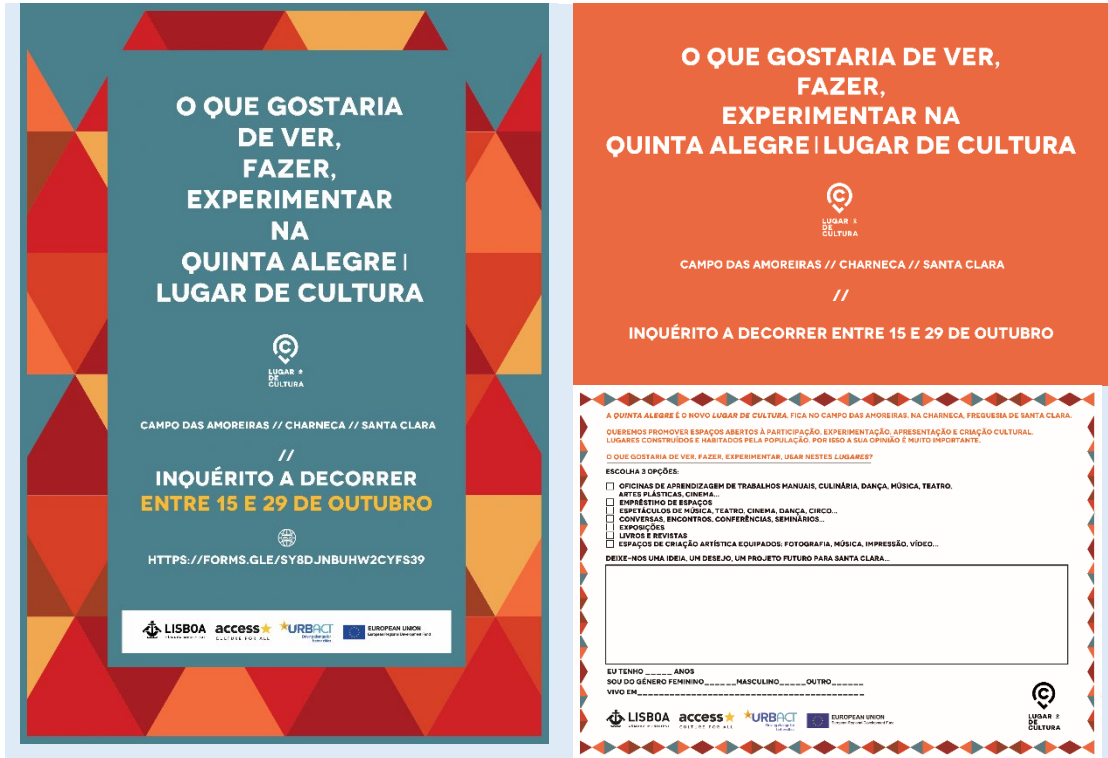
## Quinta Alegre - Place of Culture



### 3. Modelling the future

#### 3.1 Taking the pulse to Santa Clara

A Questionnaire survey about the priorities and cultural offer in Quinta Alegre – Place of Culture in Santa Clara was applied between October 15th and November 5th 2021.



This survey wasn't a conventional experience of collecting data from the residents, leaders or professionals of the local organisations. First, its main aim was to motivate the participation of local organisation members, from the design phase to the choice of the most relevant places to locate the voting spots for residents to vote in what they thought would be the most relevant areas of activity to be developed by the new Place of Culture – Quinta Alegre over the next years. Fifty boxes were distributed in various places, from local sports clubs and stores to restaurants or schools and the civil parish's facilities. An online questionnaire (google forms) was also available. This process resulted in 2500 questionnaires distributed, 710 valid answers in paper and 120 online.



Voting Spots maps in Santa Clara.

This experience gave both Culture in Lisbon and Quinta Alegre - Place of Culture teams a better perception of the priorities, expectations, tastes and forms of organisation for the cultural activities for Quinta Alegre and Santa Clara. Some of these results confirmed what was already known. But others were a wonderful surprise about the ways people wished to participate in the development of culture in Santa Clara. In general, the main conclusions were:

- Very high feminine participation in all age groups, 61 % in total
- The most representative group on the answers on-line was the group 15-24 years old;
- The designations of the place of residence are still an issue for a big percentage of residents, only 16% identified the civil parish territory (Santa Clara) as place of residence;
- Surprisingly, there were three main areas of activity chosen in a constant way along age groups and places of residence, they were: 1<sup>st</sup> Workshops – (learning activities); 2<sup>nd</sup> Shows (entertainment); 3<sup>rd</sup> Spaces adapted to creation (participations and experimentation)

These last conclusions gave a very interesting result about the possible engagement levels: with the collaborations of local organisations, it was possible to locate 50 voting spots and the answers given correspond to almost 40% of questionnaires distributed; the 822 answered questionnaires corresponded to a sample of 3,6% of the total population of Santa Clara. Although the dimensions and choice of the sample wasn't conceived in a representative manner we can say, with a high degree of certainty, that there is an urgent need for the residents to participate and create at the cultural level.



To close this process of survey, participation and consultation, a Local Group of stakeholders meeting took place at Quinta Alegre on November 16th, with the presence of key stakeholders of the territory. The survey results were presented and analysed with the group. The participants had the opportunity to choose individually and collectively the priorities for a cultural program based in Quinta Alegre and Santa Clara.

The results pointed to: the need for a multicultural approach; adequate continuous funding programs; the returns of Lisbon's popular traditional events and festivities to Santa Clara. In general, common to all priorities, the big concern was the need to promote continuous participation.

### 3.2 Identities and diversity: collecting stories

In order to give texture and breadth to the Culture in Lisbon work and the territory, a new project was designed, starting from the collection of individual stories and their value to the enhancement of the residents' self-esteem and sense of belonging, as well as to the destruction - or at least lessening - of prejudices.

The publication of this work in City of Lisbon's main communication media also allows the territory to approach the centre and the centre to approach the territory, stimulating the mobility flows of the city and a more vibrant perception of the territory.

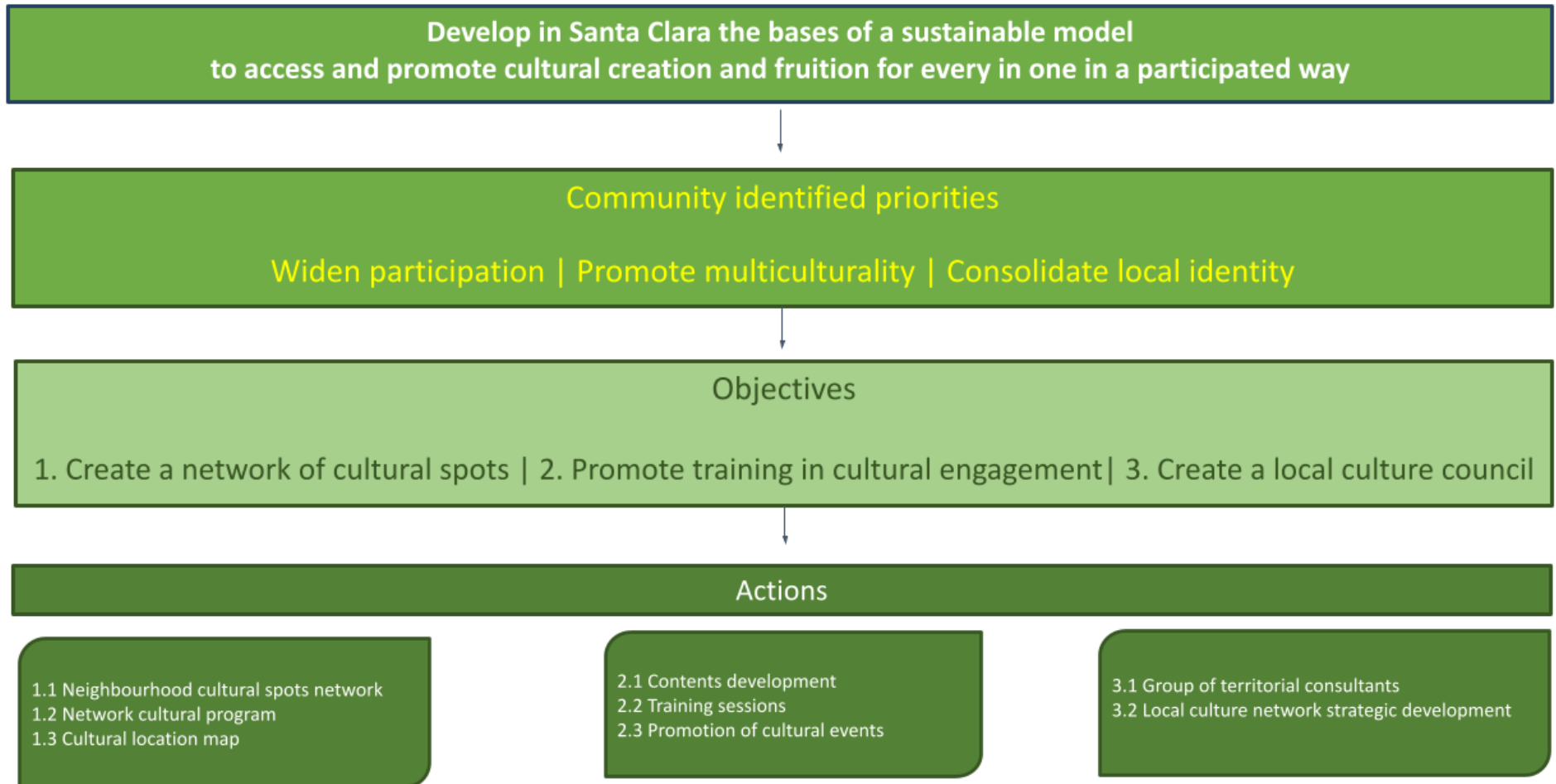
Based on a set of interviews, conducted by Sandy Gageiro, a professional radio journalist, the project presents different perspectives (text, audio, video and photography) that can be widely shared.

Sandy is known for listening and telling human stories from different backgrounds.

Having visited the territory a few times, Sandy and the Culture in Lisbon team short-listed 6 people for further interviewing – 6 people who represent the diversity of the territory. For a few days, Sandy listened to their stories. These stories were then transformed into text and podcast. Hopefully they will reach its main aim: to inspire. To inspire those who live and work in Santa Clara, and to inspire those who have no idea of the richness that we may find in this territory.



#### 4. A model for promoting cultural development in Santa Clara





## Objective 1 : Create a network of cultural spots

<b>Outcomes:</b> Quinta Alegre Lugar de Cultura as a local cultural anchor with an active role in the development of a network of cultural spots throughout the territory promoting regular cultural programming		
<b>Key notes:</b> At Urbact network level the following projects were inspiring: <b>The Story of Kalamaja Museum</b> (Tallinn); <b>Creative Enterprise zones</b> (London); Multicultural and local approach - <b>Better Together</b> (London); <b>Tea and Chat</b> (Dublin). The previous experience in working with community groups and Social Parish Commission in the development of the SSA helped to assess the viabilities and risks and identify the requirements for the negotiation and compromise at local level		
<b>How will we know if this works?</b> Growing number of cultural spots Growing number of cultural activities (involving different associations and groups)		
<b>Responsible:</b>	<b>Lead:</b> Culture in Lisbon Team, Quinta Alegre Team, Todos Festival Team	<b>Support:</b> Local partners, mediators, local civil parish,
<b>Stakeholders:</b> Local Group (larger group)		
<b>Resources:</b>	<b>Secured:</b> Available resources of promoter and local partners	<b>To Find:</b> Funds for specific cultural programming with EGEAC and Todos Festival
<b>Risks / assumptions</b>	<b>Risk 1</b> Lack of political commitment and at the municipal level to act at the parish level	<b>Mitigation</b> The consensus reached at the local level (civil parish) must be formalised in a written agreement to develop a local cultural network and to be presented to municipal political authorities (city level)
	<b>Risk 2</b> Have a formal agreement that will not correspond to an effective action	<b>Mitigation</b> Develop a gradual approach: experimental programming first with 2 or 3 volunteer partners, assess process, share results with all partners and then expand experience
<b>Timetable</b>	<b>Medium</b> (Culture in Lisbon Team) <b>Long Term</b> (Quinta Alegre Team)	<b>Dependencies:</b> Culture in Lisbon Team as trigger until September 2022
<b>Questions:</b> How to keep engagement alive in different types of neighbourhoods?	<b>Thoughts:</b> Proximity isn't always a matter of being nearby it depends largely on the approach: type of communication, language codes, tastes and grupal affinities, neighbourhoods identities and history.	

## Objective 1 Create a network of cultural spots

Actions	Intended Outputs	Responsible	Resources and Predictive Budget	Timescales
<b>1.1 Network of neighbourhood Cultural Spots</b>	Activate a network of cultural spots	Shared Cultural Spots (Partners), Quinta Alegre, Culture in Lisbon Team.	Existing resources of partners and network. Budget: 30,000€	September 2022 to December 2024
<b>1.2 Network cultural program</b>	Mapping; Communication/ Diffusion of a Regular network programming	Shared Cultural Spots (Partners), Quinta Alegre, Culture in Lisbon Team.	Existing resources of partners and network. Budget: 10,000€	September 2022 to December 2024
<b>1.3 Cultural Location Map</b>	Culture on the street	Shared Cultural Spots (Partners), Quinta Alegre, Culture in Lisbon Team, Todos Festival	Existing resources of partners and network. Budget: 10,000€	September 2022 to December 2024





## Objective 2: Promote Cultural Engagement Training

<b>Outcomes:</b> to enable those who act in the territory developing various roles (teacher, students, local leaders, elderly residents, etc.) with tools that allow them to act within cultures and weaving intercultural relationships.		
<b>Key notes:</b> V&A Young People Program - <a href="https://www.vam.ac.uk/info/young-people">https://www.vam.ac.uk/info/young-people</a> Tea and Chat (Dublin) These programs are based in dialogue and learning about the expectations, culture and values of others that are different from us. And that is what we are aiming at. The previous experience in working with community groups and Social Parish Commission in the development of the SSA helped to assess the viabilities and risks and identify the requirements for the negotiation and compromise at local level.		
<b>How will we know if this works?</b> Number of local leaders taking part in the programs (Memories; Patri Kê; Descola; Festival Todos) Number of activities developed in dialogue (involving different associations and groups)		
<b>Responsible:</b>	<b>Lead:</b> Lisbon Team, Quinta Alegre Team	<b>Support:</b> Todos Festival; Descola; Memories Team; Local partners; mediators; civil parish
<b>Stakeholders:</b> Local Group (larger group)		
<b>Resources:</b>	<b>Secured:</b> Available resources of promoter and local partners	<b>To Find:</b> Funds for specific cultural programming with EGEAC and Todos Festival
<b>Risks / assumptions</b>	<b>Risk 1</b> Lack of political commitment and at the municipal level to act at the parish level	<b>Mitigation</b> The consensus reached at the local level (civil parish) must be formalised in a written agreement to develop a local cultural network and to be presented to municipal political authorities (city level)
	<b>Risk 2</b> Lack of interest in taking part	<b>Mitigation</b> Develop a one-to-one presentation; to talk to each association and group individually.
	<b>Risk 3</b> Increased tension between groups	<b>Mitigation</b> To bring the groups gradually to our activities and to establish connections
<b>Timetable</b>	<b>Medium</b> (Culture in Lisbon Team) <b>Long Term</b> (Quinta Alegre Team)	<b>Dependencies:</b> Culture in Lisbon Team as trigger until September 2022
<b>Questions:</b> How to potencialize interpersonal relationships in local engagement processes	<b>Thoughts:</b> Anybody has the potential to be a local mediator based on the interpersonal relations she/he maintains locally. Maybe if we provide training we can multiply the effect of interpersonal relations in a cultural placemaking process.	

## Objective 2 Promote Cultural Engagement Training

Specific learning programs to create a network of local mediators to engage in cultural program developed locally

Actions	Intended Outputs	Responsible	Resources and Predictive Budget	Timescales
<b>2.1 Contents development</b>	Specific learning programs developed with local mediators and leaders	Shared Cultural Spots (Partners), Quinta Alegre, Descola Team, Memories Team, Todos Festival Team.	Existing resources of partners and network. Budget: 15,000€	September 2022 to December 2024
<b>2.2 Training sessions</b>	Training sessions in cultural mediation and artistic practices	Shared Cultural Spots (Partners), Artemrede, Quinta Alegre, Descola Team, Memories Team, Todos Festival Team.	Existing resources of partners and network. Budget: 15,000€	September 2022 to December 2024
<b>2.3 Promotion of Cultural events</b>	Regular promotion and communication of cultural events developed locally	Shared Cultural Spots (Partners), Quinta Alegre, Descola Team, Memories Team, Todos Festival Team	Existing resources of partners and network. Budget: 10,000€	September 2022 to December 2024



### Objective 3: Create a Local Culture Council

**Outcomes:** An ongoing local group of representatives of the cultural and neighbourhood dynamics

**Key Notes:** **Tea & Chats** – Dublin City Council Culture Company, model of regular community consulting method, where they listen, explore and learn about what’s important to the people of Dublin. **Thamesmead, Culture, Arts and Heritage**, where culture isn’t an optional extra. It creates jobs, allows people to come together as a community, and enhances the sense of civic pride and belonging.

**How will we know if this works?**

Regular meetings – number of meetings

Evaluation of cultural and artistic dynamics/ programs – annual reporting on participation and satisfaction of cultural activities

Community presence in cultural and artistic dynamics/ programs - % of participants present in cultural and artistic dynamics/ programs from the territory and from the different neighbourhoods and social groups

**Responsible:** Quinta Alegre, Cultural and Community Team (anchor cultural venue)

**Lead:** Quinta Alegre Team

**Support:** Culture in Lisbon Team

**Stakeholders:** Local Group

**Resources:**

Physical: space for meetings

Human: local and strategic organisations

**Secured:**

Physical: Quinta Alegre and stakeholders spaces

Human: Quinta Alegre Team and stakeholders

**To Find:**

Insure local and strategic representation

Technical partner that manages to deeply understand the issues of interculturality and its impact on Culture

**Risks / assumptions**

**Risk 1**

Lack of local and strategic representation – age, social, territorial and economic groups

**Mitigation**

Insure local and strategic representation

**Risk 2**

Lack of answer to expectations and needs

**Mitigation**

Insure that expectations are adjustable to the capability of Quinta Alegre

**Risk 3**

Lack of political commitment

**Mitigation**

Political commitment

**Timetable**

**Medium** (Culture in Lisbon Team) **Long Term** (Quinta Alegre Team)

**Dependencies:**

**Questions:** How to create local dialogue platforms between cultural policies and politics?

**Thoughts:** Cultural place making requires local consensus at various levels and with actors. The perspectives and point of views must have a place and a moment of debate, dialogue, and decision-making (at local level).



### Objective 3 Create a Local Culture Council

Actions	Intended Outputs	Responsible	Resources and Predictive Budget	Timescales
<b>3.1. Group of Territorial Consultants</b>	Create a group of Territorial Consultants for Culture with regular evaluation of cultural and artistic programs.	Quinta Alegre Team	Existing resources of partners and network. Budget to be confirmed.	October 2022 to December 2024
<b>3.2 Local culture network strategic development</b>	Implement a flexible and territorial rotative (in between stakeholders) of regular meetings. Discuss and diffuse strategic communication of regular network programming.	Quinta Alegre Team	Existing resources of partners and network. Budget to be confirmed.	September 2022 to December 2024

## 5. Road to success: making sure it will work

The implementation of this Plan is the responsibility of the Lisbon Municipality, which, in conjunction with the different areas of governance of the municipality, will try to allocate physical (infrastructure), financial, technical, and human resources, so that there is not only a real increase in municipal cultural supply, but also an effective decentralisation to this territory of projects and / or cultural programs promoted, financed and/or supported by the municipality.

It will also be up to Culture in Lisbon, in partnership with the different local partners to strengthen and facilitate the role for the visibility of cultural projects of the territory itself, as well as for the identification and consolidation of a network of spaces of participatory culture that regularly listens to the Citizens of this territory.

This model, which applies here to Santa Clara, was developed so that it can be replicated in other territories of the city thus creating a Network of Places of Culture.

The monitoring of this Plan will be carried out every six months, so that deviations in the defined targets as well as the necessary adjustment of the ongoing strategies to achieve the defined objectives can be identified.

Main Objectives	Monitoring Indicator	Monitoring Methodology
Develop in Santa Clara the bases of a sustainable model to access and promote cultural creation and fruition for every in one in a participated way	Growth of Cultural municipal equipments/services installed in Santa Clara	Mapping
	Growth of Cultural events/projects developed in Santa Clara (with or without municipal funding)	Monitoring form
Integrated Action Plan Objectives	Monitoring Indicator	
Create a network of cultural spots	Growth of cultural spots	Mapping
	Growth of cultural activities (involving different associations and groups)	Monitoring form
Promote Training in Cultural Mediation	Number of local leaders taking part in the programs (Memories; Patri Kê; Descola; Festival Todos)	Monitoring form
	Number of activities developed in dialogue (involving different associations and groups)	Monitoring form
Create a Local Culture Council	Number of regular meetings	Monitoring form
	% of participants present in cultural and artistic dynamics/ programs from the territory and from the different neighbourhoods and social groups	Monitoring form

# Final Notes

*As we come to the end of this action plan aimed at Promoting Community Cultural Development in Santa Clara, it is time to objectively ask: why is this a good plan?*

Because this plan was designed with the involvement of residents and citizens committed to this territory.

Because, in most cases, the territories already possess the necessary resources. The territory is fertile in emerging artists, improvised performance spaces, memories that seek a place to share, the inhabitants' will to be truly listened to.

Because this working methodology reaches consensus that allows decision-makers to share responsibilities in co-creation and to guarantee that the options taken correspond to what the inhabitants and other participating citizens want for their territory.

Because the proposed actions are interconnected and cross-breeding, they allow the improvement of different areas of action within the same territory. Culture is truly cross-sectoral, and the benefits are visible in the health, sporting activity, education, housing and social well-being of the inhabitants.

*So, is it possible to bet on this work methodology for the development of the territory of Santa Clara and other territories of the city of Lisbon?*

As the result of a discussion between European specialists in the design of public policies for the Culture sector, this plan presents a method of collaborative work between citizens, institutions and local power that allows us to indicate success when replicated in other territories of the city of Lisbon.

The peripheral territories and those with less cultural facilities are the potential territories to develop and implement this plan.

It is necessary to give visibility to the Culture of the territories and to value these practices in order to reduce barriers and to truly include all people in an open, diverse and contemporary city.

# ANNEX 1

## Core URBACT Local Group participants

Santa Clara Civil Parish; University of Lisbon; Intercultural mediators of Lisbon Charity; Maria da Luz de Deus Ramos primary school coordinator; chief of DRAUGI (Division for the Rehabilitation of Illegal Urban Areas), urbanist architect; member of AGEDI and resident (Association for the promotion of inclusion and integration of disabled people); resident, president of proprietors association AUGI Quinta da Torrinha (Illegal Urban Area); Residents Association Ameixoeira-Galinheiras neighbourhoods); local historian; director, Charneca Community Development Centre; Lisbon Charity; architect, cultural sector Santa Clara Civil Parish; resident, president of PER 11 Residents Association; director, Santa Cecília Music Academy (private school); maestro, director, Charneca Musical and Artistic Band; priest, S. Bartolomeu Charneca Parish; sociologist, launched Community Police Program; director of Ameixoeira Community Development Centre - Lisbon Charity; Aga Khan Foundation Local Mediator; Social Generation ONG for development and international cooperation; Prosaudesc Health promotion association; Mediator of Charneca Community Development Centre; Lisbon Charity; Mediator ALCC Lusofonia Association; Coordinator of Festival Todos; Quinta Alegre Team; ARAL Alta de Lisboa Residents Association; Galinheiras Primary School coordinator; Day-Care Centre coordinator Portuguese Mutualist Union; Elder People's Association of Charneca; Maestro and Music Teacher of Charneca Philharmonic Band; Architect, Municipality of Lisbon, Local Intervention Department – public space northern areas; coordinator of Municipal Housing Management Company.