

Creative Responses to Sustainability

Cultural Initiatives Engaging
with Social & Environmental Issues

PORTUGAL GUIDE



CÍCLO

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with Social & Environmental Issues**

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CREATIVE RESPONSES TO SUSTAINABILITY

Cultural Initiatives Engaging with Social & Environmental Issues
Portugal Guide 1st edition, June 2019

Published by:

Asia-Europe Foundation (ASEF)
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Singapore 119595
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F: +65 6872 1135
www.ASEF.org

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ISBN: 9789811416064

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ASEF's contribution is with the financial support of the European Union. This document has been produced with the financial assistance of the European Union. The contents of this document are the sole responsibility of the researcher and can under no circumstances be regarded as reflecting the position of the European Union, ASEF or other co-organising institutions.



The Ci.CLO Bienal Fotografia do Porto is a platform to challenge existing cultural, environmental, political and economic contra-

dictions in our contemporary world. Ci.CLO celebrates artistic practice and champions research and experimentation in collaboration with artists. Focusing on photography and its trans-disciplinary and relation with other artistic fields, Ci.CLO provokes and proposes possible future sustainability narratives, both utopian and dystopian, motivated by cultural and environmental change. The majority of works in the Bienal program result from residences and research laboratories carried out within the framework of the Bienal. The Ci.CLO creation and exhibition programmes support innovative approaches to visual representation that contribute to a heightened critical awareness of ecological and social vulnerabilities that confront us.

About the Ci.CLO Bienal'19 "Adaptation and Transition"

How can we contribute to transitioning towards a better adapted and more sustainable society? How can thought and artistic practices creatively expand discourse around these issues and translate thinking into action? Adaptation and Transition, the title of the first Ci.CLO Bienal Fotografia do Porto, suggests a dialogic relationship within the current context marked by social and environmental crisis. Being both a constructive and destructive force, we are drastically shifting the structure of our planet. It is an unavoidable challenge to adapt to a changing and increasingly uncontrollable environment, where all forms of life negotiate their survival. Adapting to transition is already an inevitability. Accepting and embarking on this transition is an opportunity for us to act. It is a matter of urgency to discover other ways of living in and interpreting the world. To continue on this evolutionary journey of adaptation and transition it is critical we reorganize our knowledge and perceptions, and explore new interactions and daily practices, to create symbiotic relationships between humans, other living beings and the earth. That is, establish alternative social, political and economic values that are ecologically sustainable.

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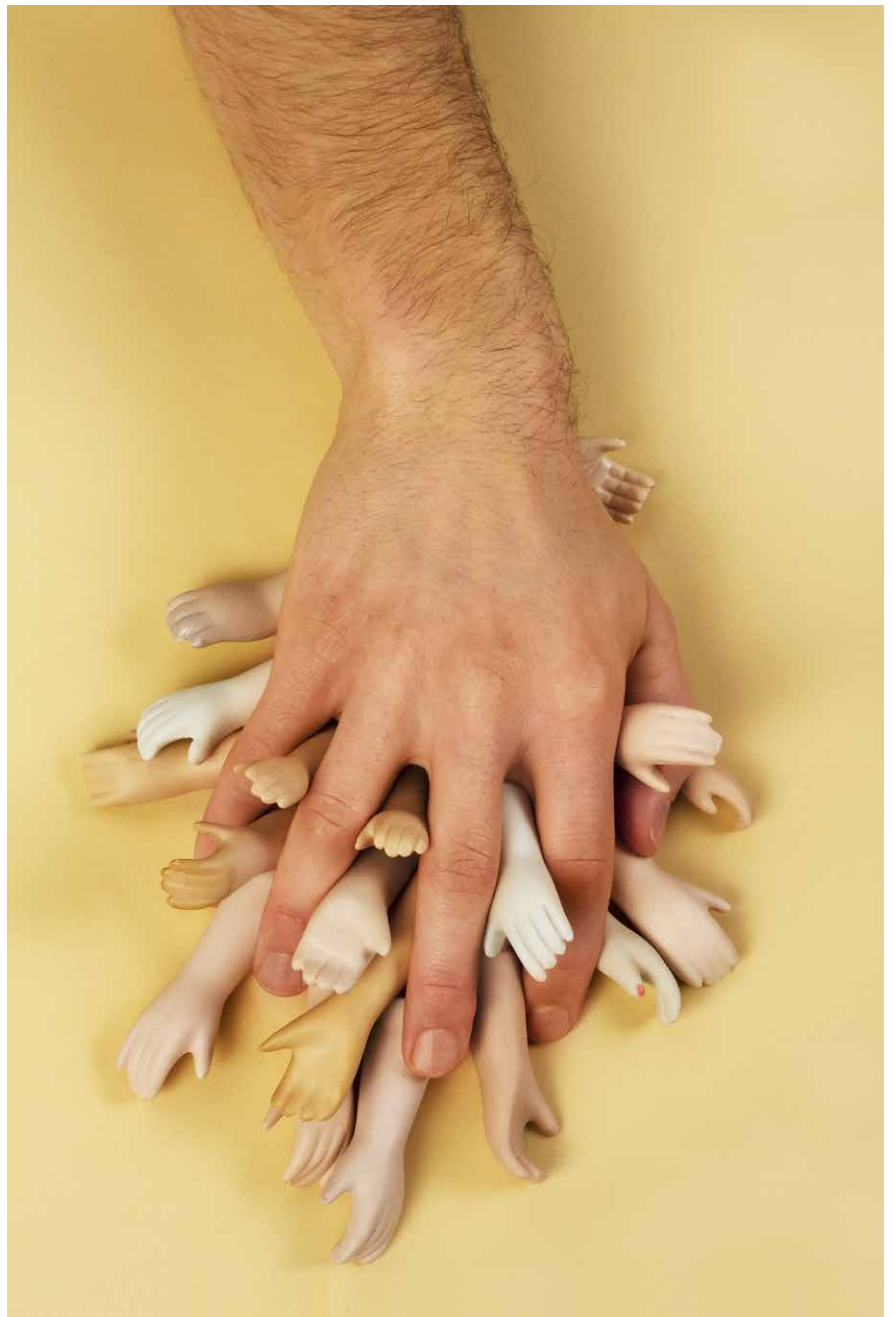
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Preface

The Asia-Europe Foundation (ASEF) is delighted to announce a new Green Guide for Portugal in partnership with Ci.CLO, the 6th in the series Creative Responses to Sustainability.

Since 2015, ASEF has been publishing the series *Creative Responses to Sustainability* through its arts & culture portal, culture360.ASEF.org. This series of country-specific guides looks at arts organisations that have addressed issues of sustainability in their artistic practice in several countries of Asia and Europe. The Guides on Singapore (2015), Korea (2016) Indonesia (2017) and the spin-off in the series on the city of Berlin (2017) were researched by independent author Yasmine Ostendorf. The more recent Green Guide on Australia (2018) was authored by writer and curator Claire Wilson.

For this 6th Guide on Portugal, the first European guide in the series, we have collaborated with Ci.CLO, an independent organisation based in Porto, whose work focuses on photography and its interaction with other artistic, environmental and social platforms. Ci.CLO's expertise and understanding of the local Portuguese context were fundamental in identifying the 16 most pioneering and significant cultural organisations contributing to social and environmental change in the country. In addition to the Directory, the guide also features 2 essays: one on *Regenerating Sustainability Through Community-Led Initiatives* by Gil Penha-Lopes and Tom Henfrey; the other by Nancy Duxbury, *Thoughts on Future Directions: Art and Culture in Transformations Toward Greater Sustainability*, looking at future directions in the area of sustainability and the arts. The essays provide a contextual background to the practical approach of the Directory as they set the framework of where Portugal stands in the global debate on the role of arts and culture in promoting sustainability. Like the previous guide on Australia, this guide also features an interactive map of the country with links to listed organisations so as to facilitate connections with the local operators.



Ci.CLO Bienal de Fotografia do Porto | ©Lisa Hoffmann, 2019

¹ Established in 2013, the Green Art Lab Alliance (GALA) is a network of 35 cultural organisations across Europe and Asia who are committed to understand and reduce their own carbon footprint as well as explore artistic engagement on the topic of environmental sustainability. Through the alliance, the partners stand stronger; they can exchange knowledge, collaborate, support and meet each other, do staff exchanges and residencies, access tailor-made resources and tap into each other's networks. <http://greenartlaballiance.eu/>

² Download the programme portfolio of Connect2Culture (2008-2011) at: <https://culture360.asef.org/resources/special-dossier-outlines-role-culture-tackling-global-issues>

³ Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements - <http://indicators.report/targets/16-10/>

Creative Responses to Sustainability builds on the discussions initiated by the Green Art Lab Alliance (GALA)¹ since 2013 and previously, on ASEF's engagement with the topic of artists and climate change in global dialogues around environmental sustainability through its Connect2Culture programme (2008-2011)². Through this series, culture360.ASEF.org continues to respond to the existing gaps in the information on arts & culture in Asia and Europe. In doing so, it also contributes to the Agenda 2030, particularly SDG 16.1 (access to information)³.

A special thank you to Ci.CLO's Artistic Director Virgilio Ferreira and his team for the inspiring collaboration. We look forward to continuing this series with new exciting initiatives merging arts and environmental sustainability in Asia and Europe.

Valentina RICCARDI
Senior Project Manager, Culture Department, Asia-Europe Foundation
Singapore, June 2019

Introduction



Regenerating Sustainability through Community-led Initiatives

Gil Penha-Lopes & Tom Henfrey

This essay was inspired by, and benefited from, the work done by both authors on the ECOLISE 2019 Status Report, launched on 2 May 2019.

Humanity is reaching a time when our individual and collective visions, strategies and actions will significantly influence future generations. We also might be at one of the major evolutionary leverage points that will influence how life on earth will evolve. What we do in the next decade will support or hinder the presence of the human civilisation on this planet as well as all our sister and brother species that share this “green-blue marble” with us. In the following sections we will navigate through the history of sustainability, the human era on this earth (the Anthropocene), and the role of European and Portuguese community-led initiatives for a sustainable and regenerative future.

This Guide focuses on the role of artistic projects and their communities—it includes a description of their activities, their approach to sustainability and their local impacts. These initiatives, often through sustainable infrastructures and processes, promote participant engagement as a result of their vision and dynamic nature. The artists, local communities and nomad visitors are touched by these initiatives, hoping that the sowed seeds grow in a ready soil, in order to develop sustainability in space and time, and regenerate our socio-ecologic landscapes.

The History of Sustainability

During the 1960s and 1970s, sustainability issues began to enter popular and political consciousness as a critical response to the rise in mass-consumption in industrialised countries. In almost every subsequent decade world leaders and experts met, and key outputs were produced, to guide humanity towards a pathway of necessary sustainable development. Some of the most important dates, events and publications include:

- a. 1972 – The first United Nations Conference on the Human Environment was held at which there was the signing of the Stockholm Declaration, which included 26 principles and 109 recommendations to protect the environment and promote human wellbeing, representing the first recognition in international law of the need for environmental protection.
- b. 1987 – The UN World Commission on Environment and Development (also known as the Brundtland Commission) report *Our Common Future*⁴, which introduced the concept of Sustainable Development, was developed in an attempt to reconcile on-going development with the need for environmental sustainability.
- c. 1992 – The Earth Summit was held at which the Convention on Biological Diversity, the Framework Convention on Climate Change, the Convention to Combat Desertification and Agenda 21 were initiated.
- d. 2000 – The Millennium Declaration was adopted, which included commitments relating to sustainable development within its eight Millennium Development Goals.⁵
- e. 2012 – The UN Conference on Sustainable Development published a non-binding document entitled *The Future We Want*, endorsed by 192 governments.⁶
- f. 2015 – Most countries in the world agreed to the resolution and publication of a UN agenda entitled *Transforming our world: the 2030 Agenda for Sustainable Development* that included 17 Sustainable Development Goals (SDGs) for all governments and citizens to achieve in collaboration.⁷

⁴ Imperatives, S. (1987). Report of the World Commission on Environment and Development: Our Common Future. Accessed Feb 10.

⁵ United Nations. (2000). OHCHR | United Nations Millennium Declaration.

⁶ United Nations. (2012). *The Future We Want - Outcome document of the United Nations Conference on Sustainable Development*. United Nations, p. 72.

⁷ United Nations. (2015). *Transforming Our World: The 2030 Agenda for Sustainable Development (A/RES/70/1)*. doi:10.1891/9780826190123.ap02

The Anthropocene

The Anthropocene is a proposed label for a new geological epoch. Its definition is based on the significant (and measurable) human impact on global biophysical and ecological conditions worldwide.⁸

Some scientists consider the Anthropocene to be conceptually marked by self-differentiation from nature, which, for the first time, makes nature available as a resource for exploitation and commodification. This concept argues that the Anthropocene is a culmination of a 500-year period, which could also be labelled the Capitalocene.⁹ Other scientists stress that the Anthropocene is far more than a geological phenomenon, but is rather a fundamental reconfiguration in understanding of the relationship between the human and natural worlds, requiring new concepts of history, agency, knowledge and governance, including opening the political space for the implementation of various post-carbon technologies.¹⁰ Scientists from many different disciplines are now calling for a shift in the premise of global governance to one of planetary stewardship.¹¹



The Role of Community-led Initiatives for a Sustainable Future

A study conducted within the Future Earth¹² programme identified over one hundred “Seeds of a Good Anthropocene”¹³, which were transformative community-scale projects from all over the world. Located on all continents, and covering a range of activities, they all sought to reconfigure relationships between humans and nature in order to express and enact participants’ desired visions for the future. Recognising that many such visions and associated actions will come into play during the transition to an ecologically viable and socially desirable Anthropocene society, the project sought to understand the diversity of such responses and how they might interact synergistically in order to generate positive change on a large scale.¹⁴

In 2014 several European and global community-led initiatives decided to get together in order to share knowledge and have an active voice at the European, as well as national, policy levels. The resulting European Network of Community-Led Initiatives of Climate Change and Sustainability (ECOLISE) compiles information and builds evidence on the roles, needs, impacts and potential of community-led initiatives to transition each community and territory into a sustainable and regenerative Europe. Every year ECOLISE organises the European Day of Sustainable Communities in Brussels in collaboration with the Committee of the Regions and the European Economic and Social Committee. The intention

⁸ Waters, C. N. et al. (2016). The Anthropocene is functionally and stratigraphically distinct from the Holocene. *Science* 351, 137 & aad2622-1 to aad2622-10.

⁹ Moore, J. W. (2017). The Capitalocene, Part I: on the nature and origins of our ecological crisis. *The Journal of Peasant Studies* 44, pp. 594–630.

¹⁰ Delanty, G. & Mota, A. (2017). Governing the Anthropocene: Agency, governance, knowledge. *European Journal of Social Theory* 20, pp. 9–38.

¹¹ Steffen, W. et al. (2011). The Anthropocene: From Global Change to Planetary Stewardship. *AMBIO* 40, pp. 739–761.

¹² http://wiki.ecolise.eu/index.php?title=Future_Earth&action=edit&redlink=1

¹³ http://wiki.ecolise.eu/index.php?title=Seeds_of_a_Good_Anthropocene&action=edit&redlink=1

¹⁴ Bennett, E. M. et al. (2016). Bright spots: seeds of a good Anthropocene. *Frontiers in Ecology and the Environment* 14, pp. 441–448.

of day is to celebrate the existence of all European community-led initiatives (CLIs), as well as their pioneering role in prototyping at the local level the holistic and integral transformations needed.

In Portugal, the Rede Convergir web platform is mapping more than 200 sustainable CLIs, promoting their work and facilitating the networking between them. From 2014 to 2016 an action research project entitled CATALISE (Empowerment for Local Transition and Social Innovation)¹⁵ mapped and studied Portuguese CLIs in order to understand their characteristics, drivers, enablers and potential.¹⁶ It found that many initiatives were created at the peak of the financial crisis in 2011. The majority of projects were focused on education and community building, followed by sustainable agroforestry and farming. Activities covered many different fields: social (involvement of diverse members and capacity building), economic (promoting self sufficiency and the commons), governance (participatory and sociocratic methods), cultural (creativity and art), territorial (local partnerships), management (team work) and environmental (recycling and composting). When measuring the strength of this pioneering network, CATALISE researchers found that nearly a quarter of initiatives had permanent partnerships with similar initiatives while 30 per cent undertook such partnerships regularly and around 35 per cent did so sporadically. In the short term (five years) most CLIs aimed to achieve greater levels of financial sustainability as well as implement a greater numbers of projects with direct benefits to, and involvement from, local communities.

One finding of the CATALISE project showed that essentially only formal initiatives manage to communicate and collaborate with local governments. Local governments acknowledge the importance of community-led initiatives, but there are numerous obstacles to engagement, such as: distance between high level policies and local realities; centralisation and control by local governments, limiting initiatives' capacity to participate in local projects; frequent delays in responding to initiatives' requests (for meetings, documents, and so on); demanding bureaucratic procedures (for example, with proposals, administration and reporting); poor communication between different public offices; and difficulties accessing resources (such as funds, spaces or other resources). Nevertheless, the number of people wanting to know more about these projects and taking courses in these initiatives, as well as the number of initiatives added to the Rede Convergir, is increasing every month.

¹⁵ <http://redeconvergir.net/catalise>

¹⁶ Balsa, C. et al. (2016). CATALISE Relatório Científico - Experimentação socioecológica: Novos caminhos para a participação no desenvolvimento local sustentável e integral. p. 170.

¹⁷ http://wiki.ecolise.eu/index.php?title=Sustainable_Development_Goals

¹⁸ http://wiki.ecolise.eu/index.php?title=Community-led_initiatives



Community-led Initiatives and Sustainable Development Goals

Sustainable Development Goals (SDGs)¹⁷ were adopted by the United Nations in 2015 as the basis for its aspiration to work towards global sustainability by 2030. The apparent overlap between many of the SDGs and the aims and methods of community-led initiatives (CLIs)¹⁸

suggests the potential for the SDGs to link bottom-up local action on the part of communities with governmental and intergovernmental action on sustainability. CLIs provide a potential implementation vehicle for the SDGs, while the SDGs represent a possible opportunity to mainstream and/or upscale on-going action undertaken at community level. The values, perspectives and experiences of CLIs also challenge certain assumptions, weaknesses and contradictions in the SDGs, and hence can contribute to the on-going critical reflection on the goals themselves.

As an example, a series of impact assessments conducted by the Global Ecovillage Network¹⁹ on 29 ecovillages (considered to be “human settlement consciously becoming sustainable”) on five continents demonstrated that the vast majority of them are already contributing in concrete ways to achieving the SDGs. In relation to ecological impacts:

- 97 per cent are actively working to restore degraded ecosystems (SDG15²⁰)
- 90 per cent reuse or recycle over half their waste
- 85 per cent compost all food waste (SDG12²¹)
- 90 per cent sequester carbon in soil and/or biomass (SDG13²²)
- 97 per cent work to restore or replenish water sources and cycles (SDG6²³)²⁴

In terms of social impacts:

- 100 per cent provide education in sustainability related fields (SDG4²⁵)
- Women occupy at least 40 per cent of decision-making roles in 90 per cent of cases (SDG5²⁶)
- All ecovillages support local traditions relevant to sustainable methods of building and food production (SDG11²⁷)
- 80 per cent have established conflict resolution procedures
- 100 per cent provide training in decision-making and mutual empowerment (SDG16²⁸)
- 95 per cent participate in campaigns to protect the rights of humans and nature (SDG17²⁹)³⁰

A key point of divergence between the SDGs and the outlook of many community-led initiatives and movements concerns the role of economic growth. Growth is the stated objective of SDG8³¹ and the UN’s 2030 Agenda for Sustainable Development, in which the SDGs were announced, repeatedly refers to economic growth as both a desired outcome in its own right and as a pre-condition for realising other goals. Reflecting similar concerns, academic debates on Degrowth, which help link local action to wider political and economic issues, arose in part as a critical response to the ideological commitment to growth in the field of sustainable development and the way this ideology limits the scope of politically acceptable debate.³² Degrowth scholars seek to democratise debates on desirable futures by highlighting the alternative, and more promising, pathways towards sustainability and social justice that are available only outside the growth paradigm.³³ In similar vein, a joint report by the Transition Network³⁴ and the Post Carbon Institute³⁵ highlights the need for policy makers to abandon their commitment to economic growth in order to respond to the climate, resource and economic circumstances the world currently faces.³⁶

¹⁹ http://wiki.ecolise.eu/index.php?title=Global_Ecovillage_Network&action=edit&redlink=1

²⁰ <http://wiki.ecolise.eu/index.php?title=SDG15>

²¹ <http://wiki.ecolise.eu/index.php?title=SDG12>

²² <http://wiki.ecolise.eu/index.php?title=SDG13>

²³ <http://wiki.ecolise.eu/index.php?title=SDG6>

²⁴ http://wiki.ecolise.eu/index.php?title=Community-led_initiatives_and_the_Sustainable_Development_Goals

²⁵ <http://wiki.ecolise.eu/index.php?title=SDG4>

²⁶ <http://wiki.ecolise.eu/index.php?title=SDG5>

²⁷ <http://wiki.ecolise.eu/index.php?title=SDG11>

²⁸ <http://wiki.ecolise.eu/index.php?title=SDG16>

²⁹ <http://wiki.ecolise.eu/index.php?title=SDG17>

³⁰ Kovasna, A. & Mattos, T. (2017). GEN Ecovillage Impact Assessment Pilot Study. Initial Results of 29 Showcase Ecovillages. Global Ecovillage Network, p. 40.

³¹ <http://wiki.ecolise.eu/index.php?title=SDG8>

³² Asara, V., Otero, I., Demaria, F. & Corbera, E. (2015). Socially sustainable degrowth as a social-ecological transformation: repoliticizing sustainability. *Sustainability Science* 10, pp. 375–384.

³³ Deriu, M. (2012). Democracies with a future: Degrowth and the democratic tradition. *Futures* 44, pp. 553–561.

³⁴ http://wiki.ecolise.eu/index.php?title=Transition_Network

³⁵ http://wiki.ecolise.eu/index.php?title=Post_Carbon_Institute&action=edit&redlink=1

³⁶ Miller, A. & Hopkins, R. (2013). *Climate After Growth: Why Environmentalists Must Embrace Post-Growth Economics and Community Resilience*. Post Carbon Institute.



Community-led Evidence Based Proposal for a Regenerative Europe

This section sets out seven basic preconditions for a change in the trajectory towards sustainable prosperity in Europe, identified on the basis of the evidence assembled in the 2019 ECOLISE report.

Step 1: Moving Beyond Economic Growth

The research on ecovillages provides empirical evidence to support the case that decoupling quality of life from levels of material consumption is not only possible, but also necessary to reconcile wellbeing with sustainability.

Step 2: Nurturing Commons Ecologies

Commons are diverse institutional mechanisms whereby people self-organise to curate shared resources (either material or immaterial, such as knowledge and information), based on an agreed set of rights and responsibilities. The Common Home of Humanity initiative, supported by the Portuguese government and hosted at the University of Porto, seeks to use the UN processes and other mechanisms to leverage international agreements with regards to managing the global environment as a commons, with the aim of keeping it within the safe operating space that is determined by the planetary boundaries.

Step 3: Eco-Social Regeneration

Growing evidence demonstrates that managing land as commons under the direct control of a local community of residents and users is an effective strategy for climate change mitigation and adaptation. Evidence shows this approach can combine with a number of wider actions for ecological and social regeneration undertaken by community-led initiatives.

Step 4: Solidarity Economics

Social solidarity economy (SSE) consists of enterprises based on cooperative and other inclusive and democratic organisational structures that exist in order to create social, cultural and/or environmental value, in which income generation is a means towards these contributions to the common good rather than an end in itself. With around two million such enterprises employing an estimated 15 million people in Europe in 2015, the SSE is already a major economic and social force. The SSEs are organised through the European chapter of the international RIPESS network and numerous national and regional associations.

Step 5: Inclusive Governance

Several community-led initiatives are modelling inclusive forms of governance that fully empower participants in relation to all decisions affecting their lives. More widely adopted at multiple scales, these can provide the basis for genuinely democratic systems that can operate, co-exist with, and ultimately replace, current political systems. One example is Sociocracy, a system of governance used by Transition Network among others that seeks to create harmonious social environments as well as productive organisations and businesses.

Step 6: Transformative Social Innovation

The creation and establishment of post-growth alternatives are based on the revitalisation of ecologically and socially regenerative commons, their mobilisation as enterprise ecologies and the establishment of multi-level structures for inclusive governance towards these ends. All these elements rely on a process of social innovation by individuals, organisations and networks dedicated to transformative change. The Lisbon Declaration on Social Innovation was released in 2018 as an outcome of the EU-funded Social Innovation Community project and identified three core shared values and five priority strategies underpinning social innovation in Europe.

The three core shared values that form the pillars of the Lisbon Declaration are:



- The purpose of innovation is to help improve quality of life for all and address societal challenges
- All innovation should be based on openness, democracy and inclusivity
- Social innovation to improve public services needs to complement, not replace, their adequate resourcing and delivery by governments

The Lisbon Declaration identifies five priority strategies for Europe to fully incorporate social innovation into its social programme:

1. Resource small-scale experimentation, its expansion and its capacity to increase its impact
2. Enable local initiatives for change based on community-led innovation
3. Enable policy makers and government officials to support and take advantage of social innovation led by citizens and communities
4. Leverage the potential of public procurement to support social innovation
5. Support the establishment of social innovation in places that need it most

Step 7: Enabling Community-led Action

The roles of citizens and community initiatives must be properly recognised and enabled in order to create enabling legislation and supportive provisions. In turn, participation in policy development processes must be facilitated and crucially actively supported.

These Seven steps are proposed as a basic framework within which the creation and implementation of environmental, social and economic policy can take place. Such a framework can ensure alignment of policy and action with the rhetorical commitments of the Sustainable Development Goals, and it is founded on an ethical philosophy of care for people and nature. It also provides a set of basic conditions for an inclusive, equitable and empowering democracy, in which the diversity of human perspectives, capacity and potential becomes a common resource for collective progress towards a society that promotes the flourishing of all – human and non-human – who together form the community of living beings on this planet.



Art is Transformative...and Fundamental for Current Societal Transition

In a world where knowledge creation is getting faster, where fake news and opinions compete with evidence based statements and where the apocalyptic scenario seems to result in denial, inaction or panic, the arts do and can have a significant role in human behaviour. Art is known to raise new and deeper questions, integrate multidisciplinary knowledge, connect the multiple dimensions of human beings, disseminate knowledge and foster action in ways that facts and policies sometimes cannot. Art is known to play a crucial role in shifting cultures as well as making meaning out of scientific findings. It is not by chance that we find ART in the word TRAnsition and TRAnsfOrmation.



Thoughts on Future Directions

Art and Culture in Transformations Toward Greater Sustainability

Nancy Duxbury, PhD
Researcher, Centre for Social Studies of the University of
Coimbra, Portugal

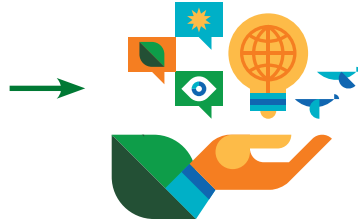
A deep current of concern underlies artistic work addressing sustainability, expressed through searches for alternatives and a growing urgency to envision and practice new ways of living in a more sustainable manner. As artists and other creators investigate and illuminate the entangled issues of sustainability and experiment with solutions, many artistic projects are underpinned by the principles of empowering people and/or communities to act and to facilitate progressive change. Recent research has shown that processes inherent to engagement in the arts foster 'divergent perspectives, creative problem solving and an ability to work with complexity, emergence and uncertainty at an individual and community level' – all important skills when dealing with continuous community adaptation.³⁷ Artistic expressions and processes also generate and embody the symbolic cultural resources that individuals need in order to navigate the world around them and, potentially, to act as agents of broader change.

³⁷ Ortiz, Jude. (2017). *Culture, Creativity and the Arts: Building Resilience in Northern Ontario*. PhD thesis, University of the West of England, p. 1. <http://eprints.uwe.ac.uk/28296>

The historic absence, or at the least very weak position, of art and culture in 'mainstream' sustainable development discourse and policy documents has propelled numerous initiatives to investigate and articulate the roles of culture in sustainability. Over the last two decades, growing interest and activity has been observed internationally: within a wide

diversity of artistic practice directly interrogating and addressing issues of sustainability; embedded in activist (combining art and activism) and other grassroots experiments; across a range of disciplines in academic research and writings; and in policy and planning contexts from local to international scales. While artistic engagement with environmental issues has a long tradition, the rise of diverse policy, planning, and research initiatives aiming to examine, articulate, and advance the issue of integrating culture within a holistic vision of sustainability is relatively new.

Within these contexts, there are important discussions on the roles of art in the transition towards greater sustainability. For example, it has been demonstrated that artistic activities and interventions can:



Provide new ways of perceiving and inquiring about the world, provoking and fostering changes in thinking, acting, and living together;



Activate public engagement, catalysing social relations and evolving new ways of working and living; and



Physically and symbolically change the spaces in which we live and relate, fostering greater connections with our natural and built environments.³⁸

In a public setting, art works and processes can take on the role of instigator and challenge our assumptions and habits; act as a point of inspiration for different ways of thinking and knowing; connect dispersed realities and help us understand complex interdependencies; demonstrate and teach us new manners of acting; and guide us forward, individually and collectively, into renewed ways of living. The organisations that commission, curate, and otherwise bring such sustainability focused art works to specific spaces and situations play an important role, actively fostering the connection between art production and collaborative appropriation, discussion, and (potentially) transformation in our communities and societies.

With this as context, thinking about connections between art, culture, and sustainability has two possible beginning points: on the one hand, how sustainability is addressed in the context of art and culture and, on the other hand, how culture is addressed in the context of sustainability. Linking these two perspectives is a core question: *How can art and culture advance our society's transformation into more sustainable modes of living?*

³⁸ Duxbury, Nancy. (2013). *Animation of Public Space through the Arts: Toward More Sustainable Communities*. Coimbra: Almedina



Sustainability in the Context of Art and Culture

The Portuguese organisations profiled in this report define and address sustainability in a myriad of ways, altogether generating holistic, multi-faceted, and locally embedded understandings of sustainability. The art works and practices focused on sustainability frequently link together multi-dimensional issues, combining ecology, social, cultural, political, and economic aspects. These works investigate and make visible relationships and interdependencies, and shape new ways of seeing and understanding the complexities of our contemporary situation. Such artistic practices can play a fundamental role in transformation processes, informing and reforming our ways of knowing and providing us with tools to act. They enable us ‘to experiment with, and feel the experience of alternatives’.³⁹

Among the initiatives profiled, a number of themes interlink the projects and their intentions, jointly contributing to some key dimensions of artistic approaches to sustainability practiced in Portugal:

- *Use art to reengage connections with nature.* The projects reinforce connections to the land by locating programmes within nature, coupled with offering immersive experiences and narratives that ‘thrill, provoke, disturb and instigate’ in order to raise awareness and inspire reflections on how natural areas are being impacted by human actions, as well as other fundamental issues concerning the future of humanity. The natural environment is the support and inspiration for these activities, yet a more-than-nature holistic view of sustainability is also put forward.
- *Emphasise sustainability as a collective process.* Sustainability is promoted as a participatory process and an on-going shared endeavour. The projects emphasise processes of imagining and forging solutions together, co-creating future visions that help to implement more sustainable solutions. To support these processes, the projects critically interrogate the current paradigms of ‘progress’ and ‘development’, explore new ways of acting, and support alternative narratives of resilience.
- *Valorise the local and attend to local realities.* Many projects focus on affirming local cultures, identity, and other specificities of place. They attend to locally grounded, incremental processes of development, including attending to cultural vitality and the use of cultural activity and expression in order to engage the public in important issues of place. By decentralising cultural actions to local, often rural, settings they are creating artistic hubs engaged in the territory and involving local residents to develop cultural programmes that are intrinsically rooted in their locale. In the process, these projects are instilling living memories, heritage, and local identity with agency as building blocks for the future, and promoting integrated local and sustainable development.

³⁹ Kagan (2012), p. 18.

- *Be a catalyst for change.* Acting on the conviction that ‘in the arts lies a potential for transformation and positive impact on society’, artistic events are used to catalyse and deepen public learning and engagement in sustainability issues. The organisations act as intermediaries in society bridging different groups and sectors. They also act as important demonstration sites, focusing on and advancing green operational practices. While some projects focus on local impacts and the added value of their activities, reinforced through local and regional networks of support, others focus on local to global connectivity, aiming to transform and enable participants to become global citizens.

These approaches align well with a broader movement among artists and scholars calling for a renewed perspective on sustainability that recognises social relations, practices, and cultural meanings as entangled with the environment. This widened perspective opens up our thinking about sustainability to interrogate the ideas and practices through which nature is experienced, used, and understood. It also underlines a growing realisation that holistic perspectives on sustainability are needed; approaches that explicitly incorporate social and cultural dimensions in discussions on sustainability issues and in taking action.

The projects demonstrate that sustainability includes (and needs) art and culture—as a change agent, as a repository of knowledge, as a means of inquiry into solutions, and for the aspirational and inspirational potential of culture-based and artistic actions, agents, and projects. The organisations presented in this report demonstrate how this potential can be catalysed, turned into action, and realised. They also show how the vitality, imagination, and knowledges embodied in art works and processes are integral to provoking and guiding collective approaches to envisioning, learning, experimenting, and shaping more sustainable futures.



Culture in the Context of Sustainability

Looking back, in the late 1990s, a three-pillar model of sustainability prevailed, containing only environmental, economic, and social dimensions. While the social pillar sometimes included cultural aspects, more often the model was silent on culture. This situation served to inspire and propel various initiatives to differentiate ‘culture’ from ‘social’, which occurred in different contexts beginning around 2000 to 2002. These efforts largely focused on integrating cultural dimensions in local public policy and decision-making processes, highlighting culture-relevant issues in developments, and suggesting avenues for change. By about 2004 to 2006, a small wave of national initiatives appeared internationally, aiming to initiate policy frameworks that might better institutionalise the integration of culture in local development. Attention to the topic of

culture and sustainability continued to grow, and by 2008 a new wave of efforts emerged to advance the place of culture within sustainability, especially at national and international levels. A growing critical mass of individuals and organisations became engaged in these discussions. The widening and diversifying trajectory reflected a growing concern with the state of the planet and the urgent need to rethink our ways of living in order to take action locally and globally. It also linked to discourses pointing to the knowledges inherent in our cultural diversity as essential resources to better understand our environment and inform the redesign of our interactions with nature and each other.

This rising interest and level of activity concerning culture and sustainability was propelled by international meetings and negotiations that were part of the development of the Sustainable Development Goals (2015), the New Urban Agenda (2016), and the UN Climate Change Summits. Throughout these processes, proponents pointed to the exclusion of culture in the sustainability discourses and argued for its inclusion. An array of arguments were put forward for the important role of culture in sustainability and sustainable development, and advocates advanced evidence that demonstrated the ways in which culture could contribute to the transformation required to live more sustainably. Today, art and culture are gradually coming within the framework of mainstream sustainability discussions, but it is still an on-going effort.

“Imagining transformation entails a deeper understanding of ways by which a person transforms views about the world and shapes new modes of engagement with change...transformative change entails both personal and social transformation.”

-KEI OTSUKI (2015)⁴⁰

A key issue is that both culture and sustainability have a variety of meanings and are discussed in very different settings. The proliferation of activities and initiatives has resulted in a wide array of perspectives and ideas, which has caused some confusion. Sustainability is a pluralistic concept centred on processes of negotiation and dialogue in order to reach collective decisions on future paths and objectives and to catalyse progressive actions, circumscribed by environmental limits. Culture also has a profusion of definitions. Three prevalent discourses linking culture and sustainability tend to be prominent: *culture as a fourth dimension of sustainability*, alongside and interacting with environmental, economic, and social dimensions; *culture as a central aspect or world-view mediating any decisions or trade-offs* in interactions among the three other dimensions; and *culture as a new set of values and understandings* forming the dynamic new foundation for a true sustainable development.⁴¹ These three approaches, while somewhat overlapping in practice, assist in clarifying the nature of the definition of ‘culture’ used in various reports and policies. They also provide a basic structure for thinking through the roles of culture in sustainability and therefore in designing initiatives that transfer these ideas into practices.

Revisiting the question, *How can art and culture advance our society’s transformation into more sustainable modes of living?*, it is clear that diverse approaches and experiments can inform these pathways, and that locally situated, on-going collective engagement is needed. Artistic

⁴⁰ Otsuki, Kei. (2015). *Transformative Sustainable Development: Participation, Reflection and Change*. London; New York: Routledge, p. 3.

⁴¹ These models were articulated as an output of a COST Action research network on ‘Investigating Cultural Sustainability’ (2011-2015): <http://www.culturalsustainability.eu>. For further details, see the final report: Dessein, Joost, Katriina Soini, Graham Fairclough, and Lummina G. Horlings (Eds.). (2015). *Culture in, for and as Sustainable Development: Conclusions from the COST Action IS1007 Investigating Cultural Sustainability*. Jyväskylä: University of Jyväskylä. <http://www.culturalsustainability.eu/conclusions.pdf>

and culture-based activity can influence, demonstrate, and enable individual and collective transformations in thinking as well as acting. Looking forward, I propose four dimensions that deserve further attention in order to build on the impressive work that is being conducted:

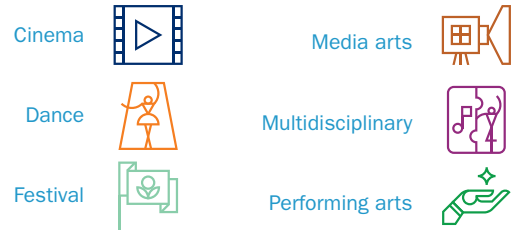
1. *Increasing public engagement.* The agency of art works on sustainability issues gains force in their reception. How can arts organisations more effectively engage with the larger public and with specific publics (for example youth, families, public decision-makers)? How might arts organisations collaborate with diverse media outlets in these efforts to ensure their initiatives become part of the ‘public record’ and reach broader (or specialised) audiences? How can exhibits, events, and presentations become catalysts for longer-term, multi-way public conversations and practices?
2. *Going beyond awareness-raising and questioning.* An important role for art is to question the way we live and the values we take for granted, and to engage in challenging conversations. Beyond these crucial and foundational roles, art projects can also be used as sites of experimentation and to provoke wider community actions, as can be seen in the projects profiled in this report.⁴² How can arts organisations play a greater part in inventing strategies for continuous adaptation to our changing world, providing a mediating and learning platform, and suggesting pathways forward? How can these processes gain more support and influence in wider society?
3. *Advancing sustainable practices in the cultural sector.* Greening the operations of arts organisations and the work they produce is crucial to ensure coherency between messages and actions. In addition, this process would enable organisations to more completely become learning, experimentation, and demonstration sites of practice. The networks and resources to achieve this are readily available. Collaborations with researchers and supportive policy frameworks could accelerate solutions to environmental challenges. A holistic view of sustainability would also entail an expanded responsibility to incorporate and advance ethical practices that consider the social, cultural, economic, and environmental dimensions of sustainability.
4. *Engaging with public decision-making processes and policy.* Global attention to advancing culture within sustainable development policy and programme frameworks, while still a work-in-progress, has been progressing from local to international scales. It is important to continue to advance the overall momentum to include art and culture as an integral dimension of sustainability frameworks in order to ensure our collective future is formulated and actualised. Greater engagement and involvement by cultural agents and organisations in these discussions could provide creative and pragmatic contributions to addressing the many pressing issues of sustainability.

⁴² See, for example, Julia Bentz’s ‘Art for Adaptation’ research project at the Centre for Ecology, Evolution and Environmental Changes (CE3C), University of Lisbon: <https://artforadaptation.com>.

⁴³ Kagan, Sacha. (2012). *Toward Global (Environ) Mental Change: Transformative Art and Cultures of Sustainability*. Berlin: Heinrich Böll Stiftung, p. 31.

“Art understood as a verb, rather than as a noun, is about interactions, experiences and processes in their vitality, rather than about fixed end products, objects and achievements in their excellence and glorious intemporality.”

-SACHA KAGAN (2012)⁴³



Directory

Mapping Methodology

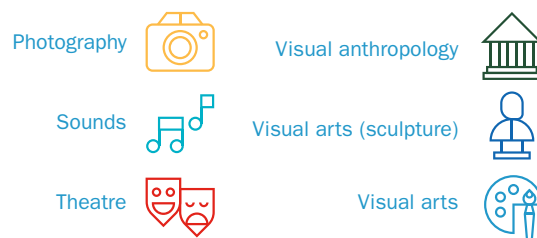
Ana Carvalho

This study maps organisations and initiatives in Portugal that develop artistic projects engaged with sustainability. This brief introduction provides some insight into the methodology applied to this research with regards to the process of selecting and collecting of information about these arts initiatives.

A selection criteria was used to select the artistic initiatives and took into consideration:

- **How each project and initiative focused on one or several sustainability themes**
- **The artistic quality of the initiative or activities**
- **The impact on the community it proposed to work with**
- **The longevity or frequency of each project**
- **The national and/or international recognition of the initiative or activities**

When selecting the initiatives the most attention was given to the first criteria, namely the ways in which each artistic initiative engaged with themes of sustainability. Sustainability was the central pillar of each organisation or initiative, explicit in the discourse of the activities and projects they implemented. Serious consideration was also given to the durability or frequency of each initiative to ensure that these were not just once-off projects.



There were 16 initiatives selected to be included in the mapping, which best depict interventions within the framework of sustainability in Portugal. Where possible interviews were conducted with the organisations (the full answers of six organisations are included in a separate annex) and these interviews were complimented with research on each of the organisations or initiatives.

The results here illustrate a cross section of artistic activity and geographical diversity of organisations and initiatives that operate in Portugal under the aegis of sustainability. The mapping also illustrates the richness and variety of approaches that tackle the challenges of fighting for a more sustainable world.

There is much that needs to change in order to create a more sustainable world, namely it is necessary to: halt the destruction of the planet; protect terrestrial ecosystems and stop biodiversity loss; promote gender equality; reduce inequalities and pay attention to the needs of disadvantaged and marginalised territories and populations; promote quality education; instigate responsible production and consumption; and make inclusive local and global partnerships that place people and the planet at the centre. All these changes require a fundamental transformation in the way we live, think, and act. The organisations and initiatives listed in this Directory are all grounded in aspects of these fundamental societal changes. Although their actions are created in the context of arts and culture, they equally explore fundamental questions of ethics, governance, and policies.

This mapping provides evidence that sustainability is an inspiring field for the arts. Furthermore, the arts offer an experimental and reflexive ground in which transformation occurs. We hope this mapping can contribute to a better understanding of what cultural initiatives are being undertaken in Portugal, as well as foster new approaches and partnerships for a more sustainable future worldwide.

FOUNDED:

2015

SECTOR:

PHOTOGRAPHY
FESTIVAL

WHERE:

PORTO

MORE INFO:

CICLO-BIENAL.ORG



Ci.CLO Bienal de Fotografia do Porto | Installation Maria Oliveira, 2019

Ci.CLO BIENAL FOTOGRAFIA DO PORTO

Ci.CLO is dedicated to research, training, and experimentation in photography and supports interaction and collaboration with other artistic, social, and environmental platforms. The Ci.CLO team consists of artists, researchers and specialists with different skills that complement each other in order to design and implement each project.

The Ci.CLO Bienal Fotografia do Porto is a platform to create, debate and reflect on cultural, environmental, political, and economic contradictions in the contemporary world. The Ci.CLO Bienal programme offers residencies and research laboratories for artists to develop new projects, as well as developing site-specific installations in the gardens of Palácio de Cristal and other exhibition spaces in the city of Porto. The Bienal programme includes solo and satellite exhibitions around the city, a symposium, multiple workshops and educational projects.



Ci.CLO Bienal de Fotografia do Porto | Installation Rita Castro Neves e Daniela Moreira, 2019

Ci.CLO celebrates artistic practice and advances research and experimentation in collaboration with artists and curators. Focusing on photography and its trans-disciplinary relationship with other artistic fields, Ci.CLO provokes and proposes possible narratives, both utopian and dystopian, motivated by cultural and environmental change. As they observe in an interview during this research, ‘we do not seek to offer technical solutions; we support alternative narratives of resilience that consider aesthetics and politics in relation to the environment and social justice.’

The primary focus of the Ci.CLO Bienal is to support innovative forms of visual representation that raise awareness of the impact of human behaviour within their social and environmental context. As Ci.CLO explains, ‘One important task is to interrogate the foundations of the current paradigms of “progress” and “development”’. The notion of development

needs to be reinvented in terms of well being, rather than reliance on economic growth at all costs. The transition towards a more sustainable world is only possible if there is diversity and more equality.’

The Ci.CLO Bienal agenda responds by offering a constructive platform to promote cultural directions that advocate for the sustainability of global resources. Curators and artists are invited to develop projects that negotiate alternative ways for humans to interact with the environment with the aim of creating a sustainable future.

Team & Partners

Ci.CLO Artistic Direction: Virgílio Ferreira; Management: Ana Carvalho; Production: Ana Cidade Guimarães, Daniela Ferreira; Consultation: Krzysztof Candrowicz, Jayne Dyer, Maria do Carmo Serén, Tiago Porteiro and Manuela Ferreira; Graphic Design: Nuno Brito e Cunha; Web Programming: Ricardo Mendes; Communication:

Guilherme Pinto dos Santos; Printing: Marco Rocha. We benefit from collaboration with artists, curators and researchers who contribute knowledge and experience across a broad field. Special mention to Álvaro Domingues, Eduarda Neves, Paulo Catrica, Pedro Leão Neto, José Maia, Rita Castro Neves, Tim Clark, Susana Lourenço Marques, João Lima, Christian Barbe, David Antunes, Gil Penha-Lopes and Pedro Sena Nunes.

Ci.CLO is principally financed by the Minister of Culture and the City Hall of Oporto, with support from national and internationally partners, including the Triennial of Photography Hamburg, the Asia-Europe Foundation, Photofestival Lodz in Poland, Arte Institute in New York and other institutions. All Ci.CLO projects are developed in cooperation with public and private centers and institutions that include museums, academic research groups, publishing houses, universities, art schools and other independent associations in Portugal and abroad.



FOUNDED:

1995

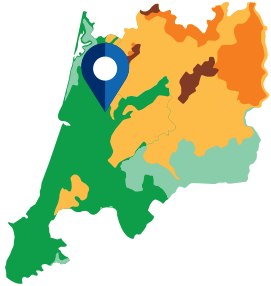
SECTOR:

**MEDIA ARTS
CINEMA**

WHERE:

**CASA MUNICIPAL DA
CULTURA DE SEIA, SEIA,
COVILHÃ**

MORE INFO:

CINEECO.PT

CINEECO

CineEco, held in Seia and organised by the Município de Seia, is the only environment film festival in Portugal and is one of the oldest in the world. The programme, in addition to special sessions and parallel activities, includes a Feature Film International Competition, a Short Film International Competition and a TV Series and the Competition of Lusophony. In a total, each year there are 100 films presented from 40 countries, selected from 600 submissions.

CineEco aims to stimulate debates and raise awareness of the importance of behavioural changes in governments, companies, and individuals for the preservation of life on the planet. The festival screens national and international productions on environmental issues and carries out a series of additional events throughout the year in several cities in Portugal with the aim of attracting new audiences by combining aesthetic cinematographic components with current environmental themes.

As CineEco explains in an interview, they have a number of ways to engage with diverse audiences. 'Environmental film sessions for children are held in schools and workshops, with the aim of environmental education. Thirty ambassadors are invited each year to promote feature films, with the purpose of involving the community and attracting more audiences. CineEco programs concerts, street animation, window-shopping, hiking, exhibitions, conferences and other innovative activities with the objective of involving various segments of the community and simultaneously attracting people from other locations.'

CineEco is one of the founders of the international Green Film Network⁴⁴, which brings together 40 international environmental film festivals. Moving beyond film, CineEco has had a large impact on its local community by supporting or encouraging the creation of a number of initiatives. Some of these include: the Serra da Estrela Interpretation Center (CISE), an important environmental education structure in the city; the Network of Mountain Villages, which values local cultures and sustainability actions; partnerships with Seia's School of Tourism and Hospitality; and waste sorting stemming from increased environmental awareness in the community.

Team & Partners

Director: Mário Branquinho; Programmer: José Vieira Mendes.

CineEco has the High Sponsorship of the President of the Republic and the institutional support of the Department of Environment of the UN. CineEco also has the following partners: the APA – Portuguese Environment Agency, Tourism of the Center of Portugal, Institute of Nature and Forestry Conservation, Portuguese Association of Environmental Education, National Institute for Cinema and Audiovisual, RTP – Portuguese National Television, Intermunicipal Community of Beiras and Serra da Estrela, LIPOR and Águas de Portugal.

⁴⁴ <http://greenfilmnet.org/>

CineEco aims to stimulate debates and raise awareness of the importance of behavioural changes in



CineEco | Eduardo Amaro_CineEco Copyright ©

governments, companies, and individuals for the preservation of life on the planet. The festival screens national and international productions on environmental issues and

carries out a series of additional events throughout the year in several cities in Portugal

FOUNDED:
2003SECTOR:
THEATRE

WHERE:

(HEADQUARTERS)**PAREDES DE COURA****(PLACES OF PRESENTATION)****MELGAÇO****MONÇÃO****VALENÇA****VILA NOVA DE CERVEIRA****PAREDES DE COURA**

MORE INFO:

COMEDIASDOMINHO.COM

COMÉDIAS DO MINHO – ASSOCIAÇÃO PARA A PROMOÇÃO DE ACTIVIDADES CULTURAIS DO VALE DO MINHO

Comédias do Minho was set up in 2003 through the collaboration of and investment from five municipalities of the Minho Valley (Melgaço, Monção, Paredes de Coura, Valença, Vila Nova de Cerveira). In 2004 professional theatrical activity commenced and by 2006 three axes of intervention were defined: the Theater Company, the Pedagogical Project and the Community Project. The objective of Comédias do Minho is to endow the Minho Valley with its own cultural project, adapted to its socio-economic reality. An integral part of this objective is the involvement of the citizens of the region, and all the interventions are designed with the participation and values of these communities in mind.

Comédias do Minho explains the importance of outreach and education in their programmes. 'In the period 2018-21 we are focused on activities that promote just and ethical action to support quality education. Comédias do Minho aims to achieve this through education and training for teachers, and access to performances and workshops for all children and young people in the five municipalities. We also invite external creators with the aim of reducing inequalities and regional asymmetries. The creations/performances that tour in the five municipalities and beyond help to strengthen community self-esteem.'

The main sustainable development objectives of this project are: quality education; decent work and economic growth; reduced inequalities; peace, justice, and strong institutions; and expanded partnerships. Gender equality as well as sustainable cities and communities are also objectives included within the project framework. As Comédias do Minho emphasises, 'quality education, the reduction of inequalities, partnerships for development and decent work, in short, justice and peace, are the greatest challenges and those that continually guide us'.

Team & Partners

Board: President: Vítor Paulo Pereira; Vice-President: Maria Joana Rodrigues; Secretary: José Rodrigues; Artistic Direction: Magda Henriques; Management and Executive Production: Pedro Morgado; Communication: Carolina Lapa; Pedagogical Project: Alice Silva; Pedagogical Project – Assistant: Tânia Almeida; Production/Technical Support: Vasco Ferreira; Production and Administrative Support: Luís Carlos Silva; Actors and Creators: Joana Magalhães, Luís Filipe Silva, Rui Mendonça; Graphic design: studiodobra.com; Content Development and Video: André Martins/Fio Condutor.

The Associated promoters are the five municipalities of Vale do Minho (Melgaço, Monção, Valença, Vila Nova de Cerveira and Paredes de Coura) and Caixa de Crédito Agrícola do Noroeste. The Association is financed by the Ministry of Culture/General-Directorate for the Art and has as sponsor Ventominho. The network of the Bursary Isabel Alves Costa comprises Comedies of Minho, FIMP (International Festival of Puppets of Porto) and the Municipal Theater of Porto.

In the period 2018-21 we are focused on activities that promote just and ethical action to support quality education. Comédias do Minho aims to achieve this through



Comédias do Minho | ©Carolina Lapa

education and training for teachers, and access to performances and workshops for all children and young people in the five municipalities.



SECTOR:

MULTIDISCIPLINARY FESTIVAL

WHERE:

FARO, LOULÉ, LAGOS

MORE INFO:

ENCONTROSDODEVIR.COM


ENCONTROS DO DEVIR

Encontros do Devir, run by Comédias do Minho (Associação para a Promoção de Actividades Culturais do Vale do Minho), reconsiders and explores its territory. The festival combines the social with the cultural, the ecological, scientific and political with the artistic. It builds bridges with geographically distant realities in order to create a sense of neighbourhood. The programme is based on the work of researchers and scientists, artists and creators, and the commissioned work of visual and performing artists. Holding its 6th edition in 2019, the festival has explored many themes, including: Human desertification of the Serra do Caldeirão; Where do we come from? Where are we going?; Decharacterisation of the cities of the Algarve coast; Segregation; De(a)nunciar |(de(a)nounce; and RESCUE.

The festival is led by a political manifesto that calls on everyone's responsibility to question the present and create a future that can be imagined and shaped. This approach is embedded in the local territory. As Encontros do Devir explains, 'Sustainability is achieved through colloquiums and exhibitions and by assigning and presenting performances that approach themes directly related to the territory. Only a balanced territorial development, that is aware of the reality, weaknesses, and potentialities, will allow us to not mortgage what we still have and what we are. In this way we support ourselves and what is ours, and guarantee a quality of life that will last and nourish us.'

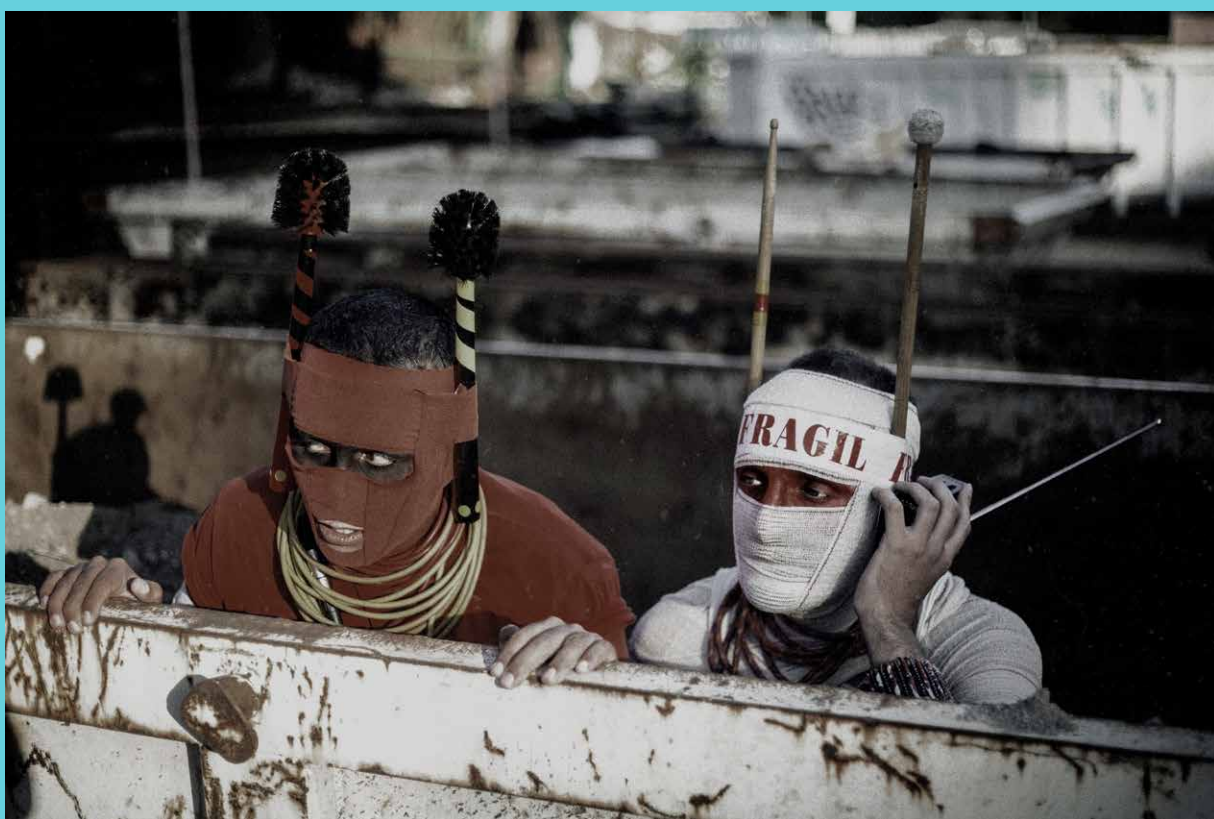
The festival is not interested in reflecting on dead ends; instead it seeks to foster encounters where, with realism and wisdom, falsehoods are dismantled. The premise of Encontros do Devir is not about giving answers, but rather about raising questions.

Team & Partners

Artistic Direction: José Laginha; Executive Production Direction: Ana Rodrigues; Executive Production: Carolina Santos.

The festival is supported by the Ministry of Culture – General-Directorate of the Arts. It is co-produced by Local Authorities of the region and relies on the co-financing of the Cultural Program 365 Algarve. At the same time, specific partnerships are developed for each edition, according to the nature of the work and the theme of each edition. Our partnership also encompasses the Portuguese Society of Authors, Universities and the Environmental Portuguese Agency. From the set of networks in which DeVIR has been integrated since its beginning, we highlight the REDE – Associação de Estruturas para a Dança Contemporânea and the EDN – European Dancehouse Network.

Only a balanced territorial development, that is aware of the reality, weaknesses, and potentialities, will allow us to not mortgage what we still



Encontros do Devir | ©Fotografia Catarina Limão; Direcção Artística Pedro Coquenão

have and what we are. In this way we support ourselves and what is ours, and guarantee a quality of life that will last and nourish us.

SECTOR:

**MULTIDISCIPLINARY
FESTIVAL**

WHERE:

VILA NOVA DE GAIA

MORE INFO:

GTM.CM-GAIA.PT

Fórum Internacional Gaia Todo um Mundo | ©Lauren Maganete

FÓRUM INTERNACIONAL GAIA TODO UM MUNDO

Fórum Internacional Gaia Todo um Mundo, organised by the Municipality of Vila Nova de Gaia, is a yearly event that embodies Gaia as a universal idea. Every year a location in the city is selected to bring together creative minds from diverse nationalities and backgrounds to debate fundamental issues concerning the future of humanity. Over four days, the festival celebrates the participation of everyone as a global citizen. In addition to formal and informal reflection and debate, the event also includes a comprehensive cultural programme with music, cinema, street happenings and performances, community participation, public art, and storytellers.

Sustainable development is a constant meta-theme of the Fórum Internacional Gaia Todo um Mundo, addressed each year in a different sub-theme. The Fórum is based on the concept that the city of Gaia



Fórum Internacional Gaia Todo um Mundo | ©Lauren Maganete

offers the conditions and potential to be a global meeting point, with international involvement and the unique ability to attract an extensive audience. Focused on the idea that everyone is responsible for this common space in which they live, the public is invited to participate and openly debate the enormous challenge of finding strategies for sustainability. As the 2018 programmer of performance Mariana Amorim notes, 'In order to be able to think about Sustainable Development it is necessary to think about community. It will be through the idea of unity, connection and global consequence that we may be able to come up with solutions for our future. And this common future is built on identity and memory of the place.'

The intention of the Fórum is to involve everyone in sharing responsibility for the planet, in which the environment and even people's existence is called into question. The Fórum highlights that 'The

participation of citizens in the planning, discussion, definition and creation of their future and their capacity for action is fundamental to promoting the development we desire, one that is intelligent and sustainable, especially in an increasingly globalised and interdependent world. The main challenge is involving everyone in sharing responsibility for the planet and in creating a more equitable and fairer world.'

The ultimate aim of the initiative is to encourage the development of a more active civil society, which is aware of its responsibility in creating a more equitable and fairer world.

Team & Partners

Municipality workers from different areas, including cultural programming, logistics, architecture and planning; an external fixed team that programmes and coordinates the executive production. Symposium Programmer: Nuno Cobanco; Artistic Direc-

tor: Ana Carvalho; Production and Technical Director: Ricardo Alves; Press Officer: Nuno Cobanco, Sofia Figueiras.

The main development partners are the National Council of Sustainable Development and the Goldman Environmental Prize. Each year there are specific partners related to the theme, such as the enterprises Sogrape and Águas de Gaia, and the inhabitants and cultural entities of the places it intervenes, namely from Gaia's historical centre, in 2017 and 2018: Armazém 22, 3+arte, Cais De Gaia, Casa-Museu Teixeira Lopes, Centro Interpretativo do Património da Afurada, Clube Fluvial Portuense, Sport Club do Porto, Coral Infanto Juvenil do Orfeão de Valadares Encantus Corus, Grupo Folclórico Tradições do Baixo Douro, Junta de Freguesia de Santa Marinha e São Pedro da Afurada, Mercearia do Bernardino, Novotel Porto Gaia, Tuna Musical de Santa Marinha.



SECTOR:

**MULTIDISCIPLINARY
PERFORMING ARTS**

WHERE:

**ALJEZUR AND MONCHIQUE
THE ALGARVE REGION**

MORE INFO:

LAVRAROMAR.PT/EN

Lavrar o Mar | ©João Mariano, 2018

LAVRAR O MAR - AS ARTES NO ALTO DA SERRA E NA COSTA VICENTINA

Lavrar o Mar – As Artes no Alto da Serra e na Costa Vicentina is a non-profit cultural project that exists in the intersection of both the arts and tourism sectors. Held every year from October to June in the two small municipalities of Aljezur and Monchique, the project combines dance, theatre, music, contemporary circus, visual arts and site-specific work with nature, land-art and gastronomy. It merges local culture with a contemporary twist, presenting international works in informal and unusual places. The local and international artistic programming counteracts the high influx of visitors during the tourism season and offers artistic, cultural and touristic alternatives at other times of the year.



Lavrar o Mar | ©João Mariano, 2017

From the beginning Lavrar o Mar was driven by an engagement with the local context. ‘In order to agitate – and inhabit – the territory, we aimed, from the first moment, to sketch various dimensions of local life and to recognise the existing resources,’ they explain. As a result they have partnered with a number of organisations, including the Municipal Councils, distilleries, Folkloric Ranch headquarters, Costa Vicentina Natural Park, an international choir, senior academies, theater groups, municipal swimming pools, schools and local producers of vegetables, bread or wine, to name a few.

Lavrar o Mar aims to offer experiences that last longer in people’s memories, while also bringing awareness to topics that are both universal and specific to this region closer to people’s realities. They explain the pivotal role of art in provoking change in a society: ‘We nurture the conviction and militancy that in the arts there is a potential for transformation and positive impact on

society. We want to continue to include the community and the exuberant nature of this place in our proposals, directly or indirectly. We want to continue to thrill, to provoke, to disturb our audiences. We want to measure the pulse of the present; to reflect on issues that are to us all, nowadays, unavoidable, through the immersion in unique experiences, that may be disconcerting and, hopefully, significant.’

Lavrar o Mar takes the natural landscapes of the area as the stage in order to foster authentic connections to the land and to offer thought provoking experiences through which to reflect on how this land is being impacted.

Team & Partners

Artistic Direction and Programming: Giacomo Scalisi and Madalena Victorino; Technical Direction: Joaquim Madañ; Financial Consultant: Sandra Correia; Communication: Telma Antunes; Administrative

Manager: Raquel Oliveira;
Executive Production:
Catarina Sobral, Remi Gallet;
Production Assistant: Vasco Almeida; English Advisor:
Keeley Cheston; Photography:
João Mariano; Vídeo: Tiago Leão; Design: 1000 Olhos.

Part of the program 365 Algarve, funded by the Portuguese Republic/State Secretary of Culture and Tourism/Tourism of Portugal/Algarve Tourism Region; Co-funded by European Union through the program Portugal 2020/Cresce Algarve 2020; Also funded by the Portuguese Ministry of Culture/Direcção Geral das Artes and the Municipalities of Aljezur and Monchique.

SECTOR:

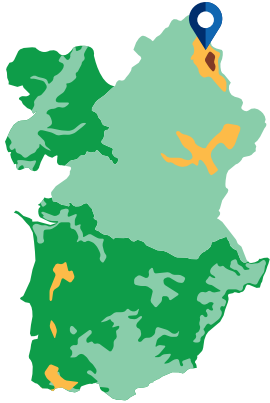
**FESTIVAL
DANCE
MULTIDISCIPLINARY**

WHERE:

**CONCELHO DE CASTELO
DE VIDE**

MORE INFO:

ANDANCAS.NET



ANDANÇAS

The Andanças programme includes proposals that integrate cooperative and sustainable values, show innovative forms of expression, provoke and surprise the audience and as well as keeping a creative eye on the arts, tradition, identity, society and contemporaneity. The programme aims to stimulate meetings between elements that are different, combining traditional and new approaches. They invite a wide range of participants in order to provoke a mutually enriching dialogue, in turn creating a place of well being for all.

'World dances' is the central axis of Andanças, offering room for innovation in urban and contemporary dance. Music is also a central element, essential for the movement of bodies, providing a setting for encounters and learning in a dance, which moves not only bodies but also ideas. Between dances, there are places of rest, get-togethers, meetings, or contemplation. Andanças also provides a place for provocative and spontaneous artistic interactions, with a mix of musical styles, languages, and artistic expressions. From these interactions new projects emerge, which continue to enrich the festival.

Andanças promotes a holistic vision and considers the whole life cycle of products and services, from production processes to consumption. With the idealised objective of 'zero waste', the organisation tries to contribute to more sustainable consumption habits and lifestyles.

PédeXumbo (the Association for the Promotion of Music and Dance)⁴⁵ is aware that large-scale events have considerable environmental, social, and economic impacts. As a result, Andanças is striving to be aware of, and reduce, possible negative impacts. The organisation adopts and applies best practices in a continuous and progressive way. The objectives are: 1) to reduce negative local and global impacts, so that the festival touches the planet with the smallest and lightest footprint possible; 2) to create local and regional changes towards sustainability, by introducing best practices which will take root and bear fruit; and 3) to spread principles and practices that participants take home with them, like seeds ready to sprout and flourish in their day-to-day life.

Team

Artistic Coordination and Pé de Xumbo Project Manager: Marta Guerreiro; Andanças Festival Coordination: Hugo Barros; Programming of Andanças Festival: Alexandre Matias; Production: Leonor Carpinteiro; Communication: Joana Oliveira; Administrative Coordination: Vitória Valverde.

⁴⁵ <http://pedexumbo.com/>

Andanças promotes a holistic vision and considers the whole life cycle of products and services, from production processes to consumption. With the idealised objective



by José Manuel Costa

Andanças | ©José Manuel Costa

of ‘zero waste’, the organisation tries to contribute to more sustainable consumption habits and lifestyles.

SECTOR:

**FESTIVAL
MULTIDISCIPLINARY**

WHERE:

**MOINHOS PARK AND
BEACH
PARISH: PORTO FORMOSO
MUNICIPALITY: RIBEIRA
GRANDE
ISLAND: SÃO MIGUEL,
REGIÃO AUTÓNOMA DOS
AÇORES**

MORE INFO:

**AZORESBURNINGSUMMER.
COM**



AZORES BURNING SUMMER FESTIVAL

The Azores Burning Summer is an Eco Musical Festival run by ARTAC (the Regional Association for the Promotion and Development of Tourism, Environment, Culture and Health of Açores) that takes place at the end of August, in the Moinhos Park and beach, Porto Formoso, on the island of São Miguel. The festival is a high quality musical programme that crosses world music with reggae, samba, funk, soul, jazz and other warm and tropical sounds. It is the only ecological festival in the Azores, pioneering several measures to reduce environmental impact and raise awareness of a sustainable way of life. The parallel activities include an annual exhibition of electric vehicles, Eco Talks debates on sustainability in areas of interest to the Azores, a handicraft fair, use of natural products and eco design and LAPA, a Land Art project that integrates the fire installation 'Trinity' to close the festival. The Azores Burning Summer Festival takes place in an important natural environment. The festival is recognised for the good vibe it provides, for the fun and cosmopolitan audience it attracts, and for the healthy environment it provides to all who participate in the event.

In terms of economic and social sustainability, the festival seeks to integrate local collaborators, especially young people, so that they can experience the ecological philosophy of the event. The organisation favours partnerships with public entities, local food and beverage providers, transportation contractors and accommodation suppliers. More than 80 per cent of investment in the Festival is aimed at companies based in the region, evidence that investment in cultural action and tourism has a positive and direct effect on the local economy.

To be environmentally sustainable, the festival focuses heavily on building awareness and reducing impact. It has several strategies for waste management reduction, with goals to reduce the production of plastic waste by 90 per cent. The Festival recommends sharing transport to reduce the ecological footprint and it provides a free park and shuttle service to prevent traffic and pollution in the area where the event takes place.

In addition, since its first edition the Festival, ARTAC, together with the Ribeira Grande City Council, the Regional Government of the Azores and other partners, has promoted a set of actions aimed at environmental conservation of the beach and Moinhos Park in Porto Formoso.

Team & Partners

Festival Director/ARTAC President: Filipe Tavares; ARTAC Vice-President: Sara Ponte; Music Director: Adrian Sherwood; Communication: Carla Isidoro

Regional Government of Azores; Municipality of Ribeira Grande, Parish of Porto Formoso, Bensaude Group, NOS Azores, Company of Liqueurs Eduardo Ferreira & Filhos Lda, and local accommodation As Casas da Ribeira Grande.

To be environmentally sustainable, the festival focuses heavily on building awareness and reducing impact. It has several



Azores Burning Summer Festival | ©contratempo.com

strategies for waste management reduction, with goals to reduce the production of plastic waste by 90 per cent.

FOUNDED:

2004

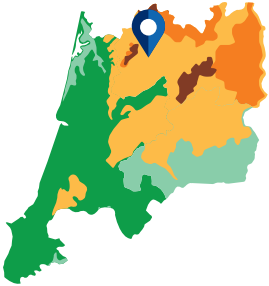
SECTOR:

SOUND**MEDIA ART AND
VISUAL ANTHROPOLOGY**

WHERE:

**VEISEU DÃO LAFÕES
REGION**

MORE INFO:

BINAURALMEDIA.ORG

BINAURAL/NODAR

Binaural/Nodar is a cultural organisation founded in 2004 in Viseu Dão Lafões that focuses on sound art, multimedia, heritage, audiovisual documentation, sound education (especially in the area of soundscapes), sound creation for radio and publications (such as books, online resources, CDs and DVDs). Through its Lafões Cult Lab platform, Binaural/Nodar positions itself as an intermediary between rural communities, artists, social sciences researchers, curators, press and others. The organisation seeks to build strong relationships with international entities and individuals related to these complementary activities. For example, more than 150 international artists and researchers have been hosted through its residency programme in sound and media arts, and over the years it has developed partnerships with more than 20 organisations in countries including Spain, France, Italy, Germany, UK, Estonia, USA, Uruguay, and Brazil.

Since March 2006, the Lafões Cult Lab has invited both local and international artists who work in the areas of sound, video, and media arts to address issues such: as collective memory, identity, gender, age, life, death, geography, topography, music, sound heritage, landscape, vegetation, consumption and leisure dynamics, myths, traditions, crafts, agriculture, and shepherding. During their stay, resident artists give public presentations to the community and are encouraged to establish interactions with the region and its inhabitants, geographic spaces, and the community's social memory. The decision to initiate an artist residency programme in a peripheral and mountainous area in rural Portugal was motivated by the desire to deepen the investigation of artistic and social practices in close interaction with a specific geographic context in order to meaningfully engage in the region's cultural and social development possibilities.

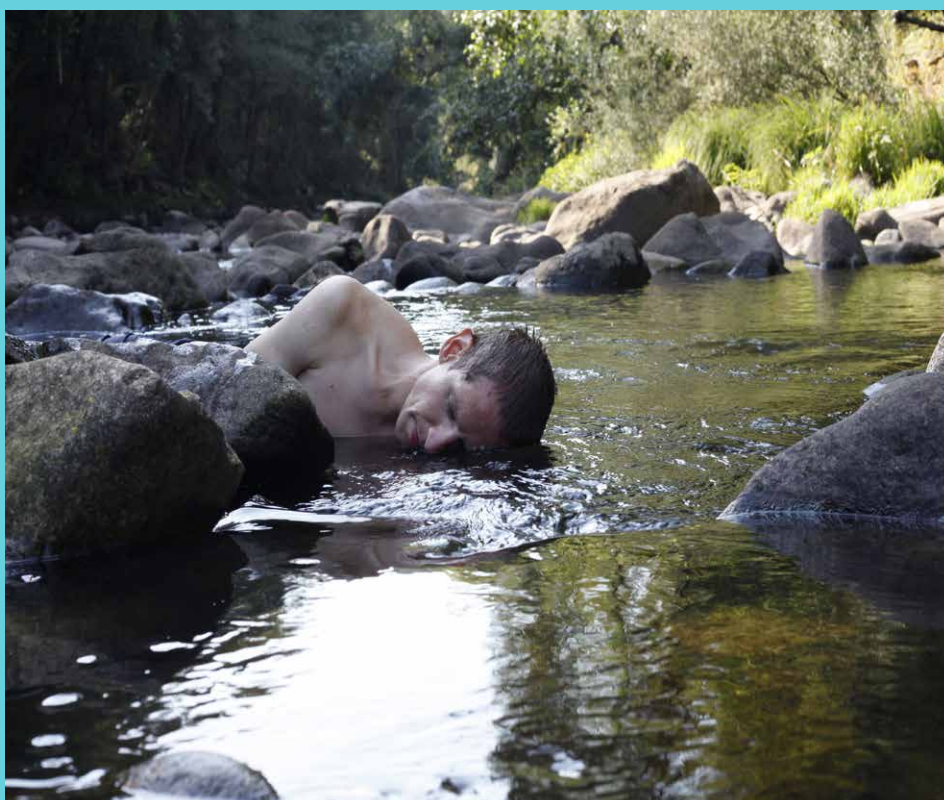
Team & Partners

Coordinator and Co-Artistic director: Luís Costa; Co-Artistic Director: Manuela Barile; Research Director: Rui Costa; Communication and Design: Liliana Silva; Production and Financial Control: Diana Silva.

At a national level: Municipality of São Pedro do Sul; Municipality of Vouzela, Municipality of Oliveira de Frades; Municipality of Viseu; Santa Casa da Misericórdia de Castro Daire; Santa Casa da Misericórdia de São Pedro do Sul; Municipality of Castro Daire; Ministry of Culture - General Directorate for the Arts; University of Aveiro; ISCTE – IUL

At an international level: Audiolab (Spain); Eth Ostau Comengés (France); Numériculture Gascogne (France); Nosauts de Bigòrra (France); Associazione Bambu (Italy); Associazione LEM Italia (Italy); Associazione La Leggera (Italy); Akademia Profil (Poland); Fundatió Alt Art (Romania); LaFundició (Spain); Sound Map of Uruguay (Uruguay).

Since March 2006, the Lafões Cult Lab has invited both local and international artists who work in the areas of sound, video, and media arts to address issues such: as collective memory,



Binaural | Foto de Manuela Barile © Binaural - Associação Cultural de Nodar

identity, gender, age, life, death, geography, topography, music, sound heritage, landscape, vegetation,

consumption and leisure dynamics, myths, traditions, crafts, agriculture, and shepherding.

SECTOR:

**VISUAL ARTS
PHOTOGRAPHY
MULTIDISCIPLINARY**

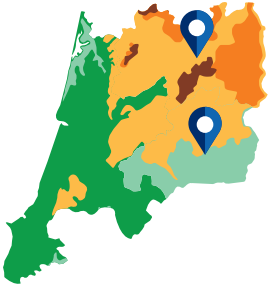
WHERE:

**(IN PORTUGAL)
BEIRA BAIXA AND
BEIRA ALTA**

**(IN SPAIN)
THE REGIONS OF
EXTREMADURA AND
CASTILE AND LEON**

MORE INFO:

**PROJETOENTRESERRAS.
WORDPRESS.COM**



PROJETO ENTRE SERRAS

The Projecto Entre Serras – Contemporary Art, Agriculture and Biodiversity (PES) aims to create a psycho-cartographic digital platform, which materialises as a contemporary art route between Portugal and Spain (provinces of Beira Baixa and Beira Alta, regions of Extremadura and Castile and Leon). At this stage PES has no formal supporting organization and it is expected that it will establish an alternative transnational route for contemporary art. The project invites artists to carry out experimental and documentary actions in mountainous, rural and urban spaces, exploring stories and customs in cooperation with local communities. PES' first edition started with the Pirilampos (Fireflies) installations by the artist Erik Samakh on the mountains of Serras da Estrela, Malcata, and Açor. PES' second edition was the result of a partnership with MUSLAN (Museum of Wool at the University of Beira Interior, Covilhã). Micaela Vivero was invited for an artistic residency at MUSLAN and the New Hand Lab (a coworking space for artists in Covilhã). As an extension of this action, the Brazilian artist Rodrigo Braga was invited to investigate the biology and orography of Fundão County during an artistic residency in the summer of 2019. How the city interacts with the countryside, and how agriculture relates to biodiversity, are at the core of the Entre Serras Project. PES puts importance on the fact that it is the countryside that feeds cities with products and imagination.

PES was built on the belief that humans are part of nature and it is the ideological duality of man versus nature that hampers the path to sustainability. Art is seemingly the best tool to reconnect humans with the environment and therefore PES invests in artists who are willing to immerse themselves with local populations in order to interpret together the territory they inhabit. PES' territories typically have high aesthetic and biodiversity values and low population density – the ultimate goal for nature tourism. From this starting point, PES has already begun to map the state of art in landscape and culture in protected areas of central Portugal.

Team & Partners

Coordinator: Carlos Casteleira and Manuela Pires da Fonseca

ADIRAM; ADXTUR; Municipality of Fundão; Municipality of Sabugal; Association Gestora Caminheiros da Gardunha.



Projeto entre serras | ©Carlos Casteleira, New Hand Lab, Covilhã

PES was built on the belief that humans are part of nature and it is the ideological duality of

man versus nature that hampers the path to sustainability. Art is seemingly the best tool to reconnect humans with the environment and therefore PES invests in artists who are willing to immerse themselves with local populations in order to interpret together the territory they inhabit.



Projeto entre serras | ©Rodrigo Braga, Sentinela do rio

FOUNDED:

2015

SECTOR:

VISUAL ARTS

DANCE

CINEMA

LITERATURE

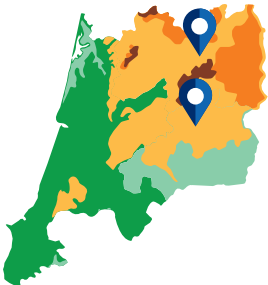
MUSIC

WHERE:

FUNDÃO AND ARTISTIC
VILLAGE OF FEITAL

MORE INFO:

PONTES.LUZLINAR.ORG



PROJECTO PONTES - LUZLINAR

Run by the Luzlinar Association, Projecto Pontes promotes contemporary creative practice, encouraging research and artistic creation in the visual arts. A core element of the work is to encourage practitioners to collaborate with the community, schools, and universities, thus establishing an emotive association between art, education, science and culture.

The project calls for dialogue between the contexts of the city and nature through two main action focus points:

1. Laboratories – These laboratories are located in the City of Fundão and in the artistic village of Feital, as well as the localities in between. The project also collaborates with the city of Lisbon, Vila of Belmonte and other locations in Spain, Germany, and Norway.
2. Multidisciplinary labs Comuna and Campus – These labs promote the encounters between people, with a focus on artistic emergence. They are committed to thinking, doing, and acting, integrating diverse areas of knowledge and experience.

Established in 2015, Projecto Pontes has expanded mainly through the Fundão/Trancoso region. This area is part of the remote interior, a predominantly rural space in a process of depopulation, which has unfavourable development indicators. Projecto Pontes aims to contribute to the region through the production of artistic projects that explore different areas of knowledge, cross languages and contribute to the research and dissemination of the material and immaterial heritage of these territories. In this context, specific projects are also being developed in Jardim das Pedras (Stone garden)⁴⁶. One such example is the 'Bosque' project⁴⁷, which establishes a forestry space for the promotion of soil and water conservation, the improvement of the microclimate, the storage of carbon, the promotion of biodiversity, the improvement of the landscape and the recovery of the ecosystem.

⁴⁶ <http://luzlinar.org/pontes/jardim-das-pedras-2/>

⁴⁷ <http://www.projectobosques.luzlinar.org/>

Team & Partners

Project Coordination: Carlos Fernandes; Artistic Direction: João Castro Silva; Executive Direction: Pedro Januário; Executive Production: Flávio Delgado; Communication/Design: Ana Rodrigues; Production Team: Ana Rodrigues, Nuno M. Pereira, Pedro Januário, Flávio Delgado, Carlos Fernandes; Scientific Coordination/“Comuna”: Pedro Salvado (Salamanca University); Scientific Coordination/“Campus”: João Paulo Fidalgo Carvalho (UTAD); Project Consultants – Anthropology/ Archeology: Pedro Salvado (US); Agronomy/Ecology: João Paulo Fidalgo Carvalho (UTAD); Visual Arts: Maria Lino (Luzlinar), Marta Traquino (UL); Pottery: Elsa Gonçalves, Mariana Fernandes (EAAA); Dance: Vera Mantero (Rumo do Fumo); Design: José Simão (ESART Castelo Branco); Educational Projects (Trancoso): Ana Paula Camilo, Florinda Elias, Luís Osório; Educational Projects (Fundão): José Luís Oliveira, Rosalina Gomes, Nuno Garcia; Photography: José Luís Neto, Daniel Antunes Pinheiro (FBAUL).



PROJECTO PONTES - Luzlinar | ©LUZLINAR 2012

Municipality of Fundão; Municipality of Belmonte; Parish of V. Franca Naves and Feital; Museu de Lanifícios of the University of Beira Interior (UBI), Covilhã; Museu Arqueológico Municipal José Alves Monteiro, Fundão; Artistic School of António Arroio, Lisboa; the Group of Schools of Fundão; the Group of Schools of Trancoso; the Group of Schools of Pinhel; University of Beira Interior (UBI), Covilhã; University of Trás-os-Montes e Alto Douro, Vila Real; Faculty of Visual Arts of the University of Lisboa; School of Applied Arts of Castelo Branco; Associação Goela - Colectivo de Artistas, Lisboa; Associação Rumo do Fumo, Lisboa; ADF - Associação de Desenvolvimento do Feital; Trema – Galeria de Arte, Lisboa; Hotel Turismo de Trancoso; Cooperativa Agrícola Beira Serra, V. Franca Naves; Ayuntamiento de Morille – Spain; DTK, Oslo – Norway.



SECTOR:

**VISUAL ARTS
(SCULPTURE)**

WHERE:

**CENTRO DE INTERPRE-
TAÇÃO DO CARVALHO
DE CALVOS
FREGUESIA DE CALVOS
MUNICÍPIO DA PÓVOA DE
LANHOSO**

MORE INFO:

POVOADELANHOSO.PT



RESIDÊNCIA ARTÍSTICA DE ECOARTE

The Residência Artística de EcoArte is a project of the Município da Póvoa de Lanhoso – Centro de Interpretação do Carvalho de Calvos. The Carvalho de Calvos (Carvalha Grossa or Carvalha da Fondoua) is an alvarinho oak, which in 1997 was classified as a Tree of Public Interest. It is the oldest tree in Iberian Peninsula and the second oldest in Europe, with age of about 500 years.

Located in Oak's Park of Calvos, the objective of the Interpretation Centre and Observatory of the Oak of Calvos is the promotion of environmental education and awareness to audiences of all ages. The EcoArte Artist in Residence programme fits within the Centre's objective to value, preserve and promote environmental awareness.

The programme is focused principally on sculptural works and the material used by the artists needs to be organic. The artistic material can include items such as branches, foliage, pruning remains, small trunks, as well as the tools necessary for the execution of the work.

EcoArt's objectives are to 1) increase community knowledge about nature and environmental issues; 2) support the creative use of natural materials and processes; 3) introduce new ways of coexisting with the environment; and 4) contribute to positive change in society's behaviour.

Team & Partners

The Municipality of Póvoa de Lanhoso

Laboratório da Paisagem in Guimarães.

The programme is focused principally on sculptural works and the material used by the artists needs to be organic. The



Residência Artística de EcoArte | ©2ª edição Residência Artística de EcoArte, 2018

artistic material can include items such as branches, foliage, pruning remains, small trunks, as well as the tools necessary for the execution of the work.

SECTOR:

**FESTIVAL
MULTIDISCIPLINARY**

WHERE:

**SAFIRA/
MONTEMOR O NOVO**

MORE INFO:

SAFIRAFESTIVAL.COM

SAFIRA | FESTIVAL DE ARTES DE PAISAGEM

SAFIRA | Festival de Artes na Paisagem is an artistic event designed in close connection with the natural environment that is its support and inspiration. Held on the first Saturday in July, the primary aim of SAFIRA is to find alternative forms of expression of the scenic and environmental potential of the fragile “montado”⁴⁸ ecosystem in Alentejo. The landscape and the elements that define it (vegetation, light, shadow, water and more) constitute the essence of the event and are the base from which performances and other activities unfold. The Alentejo landscape is the pretext and motto of the festival, providing the resources and the background that inspire the works, the shows, and the moments of leisure.

One of the objectives of the festival is to offer something different from usual programming. It presents proposals that are not part of mainstream culture and are therefore unknown to many of the people who participate in the event. The focus is to support the development of site-specific proposals through the context of artistic residencies. In addition, SAFIRA is not only an event of music, dance, or performing arts, but rather a space of intersection and sharing among various artistic disciplines.

As well as the main stage, where nocturnal performances take place, several other spaces are designed – depending on the specificities of the ecosystem and the local landscape – to welcome events at different times of the day. The morning is dedicated to the forest, while the arena and the valley are explored in the late afternoon. In this context, along with a diverse set of performances, SAFIRA explores elements of land art.

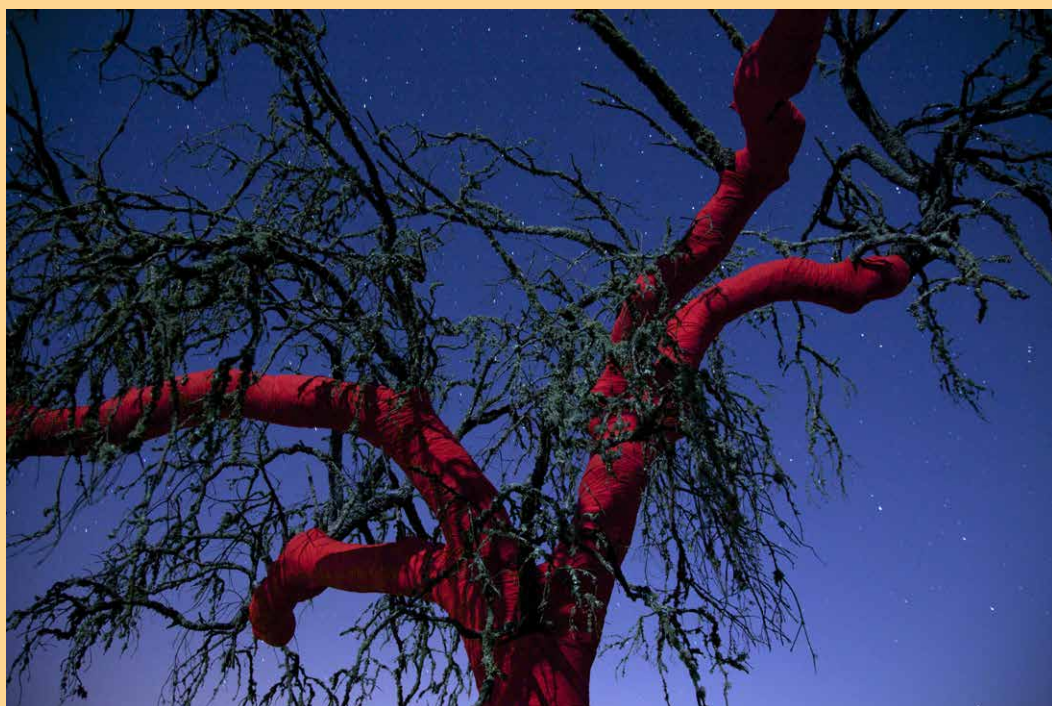
Team & Partners

Concept: Miguel Carrelo; Artistic Direction: Miguel Carrelo, Luís Marrafa (Dança); Technical Direction: Tiago Coelho; Executive Production: Miguel Carrelo, Joana Coelho, Susana Picanço; Production Assistant: José Carriço; Design: Sérgio Rebelo, Miguel Navas; Video: Hugo Cardoso; Photography: José Vicente, Miguel Carrelo; Web Support: Paulo Sales; Sound Design: Carlos Brito de Sá.

O Espaço do Tempo; Herdade do Freixo do Meio; Amoreira da Torre | Organic Winemakers; União das Freguesias de Nossa Senhora da Vila, Nossa Senhora do Bispo e Silveiras.

⁴⁸ Montado is an ecosystem of fragile equilibrium made up of cork, oak, and chestnut forests that survive only in some areas of the Mediterranean.

One of the objectives of the festival is to offer something different from usual programming. It presents proposals that are not part of mainstream culture and are therefore unknown



SAFIRA| Festival de Artes de Paisagem | ©João Abecassis

to many of the people who participate in the event. The focus is to support the development of site-specific proposals through the context of artistic residencies.

SECTOR:

**FESTIVAL
MULTIDISCIPLINARY**

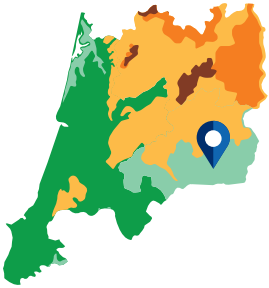
WHERE:

**ALDEIAS DO BARBAÍDO
CHÃO-DA-VÃ
FREIXIAL DO CAMPO E
JUNCAL DO CAMPO
(CONCELHO DE CASTELO
BRANCO)**

MORE INFO:

**TERCEIRAPESSOA.PT/
ARTE-E-COMUNIDADE/
HA-FESTA-NO-CAMPO-AL-
DEIAS-ARTISTICAS**

Terceira Pessoa - Há Festa no Campo | ©Nuno Leão 2016



TERCEIRA PESSOA - HÁ FESTA NO CAMPO

Terceira Pessoa – Há Festa no Campo aims to be a meeting point of different social and cultural realities, including geographically isolated communities. Run by Terceira Pessoa (Associação e Associação Eco-Germinar), the project responds to the problem of desertification and the depopulation of villages. By creating encounters between initially distant and asymmetric territories (urban and rural, centre and periphery) a new model of local development is explored. Achieved through artistic fusion with urban and rural communities, the project integrates creators from various artistic disciplines who are located in residences in the villages. The works produced are born from this direct contact between artists and local communities, creating a unique opportunity for engagement, exchange, and recognition of the region's identity, its economic activity, natural capital stock, and the quality of its infrastructure.

The festival involves local populations during the development of the project through Community Assemblies. These meetings, conversations, and reflections are essential moments for participation and involvement, but they also raise awareness of the importance of citizenship and cooperation. Artists received in the villages work directly with the population to share ideas and creative processes. The Artistic Villages festival includes lectures, workshops, concerts and cinema events in public spaces, artist exhibitions, artistic residences, and the development of a circuit of public art through the villages.

The project aims to revitalise the local economy through the creation and strengthening of local development processes. It promotes: productive aging through the involvement of the population in activities of artistic expression stimulated by young artists; the creation of initiatives and experiences of social and cultural tourism in the village; the development

of local products and public spaces as forms of dynamic revitalisation of the social and local economy; and supports sustainable dynamics based on community processes and civic participation. Há Festa no Campo also aims to promote the territorial cohesion of territories with low population density, creating dynamics of exchange and networking between the populations of these territories.

The rehabilitation through art of public spaces that were previously closed or abandoned has been a catalyst for bringing people back to the villages, as well as generating new socio-cultural resources and economic dynamics. One of the priority areas for socioeconomic development is the peasant markets managed by the population, where everyone can sell agricultural surplus, handicrafts, and new products.

Team & Partners

Artistic Direction and Programming: Ana Gil, Nuno Leão; Management and Community Action: Marco Domingues; Video and Photography: Tiago Moura, Pedro Pires; Design and Communication: Cátia Santos.

Fundação Calouste Gulbenkian/Programa PARTIS – Práticas Artísticas para a Inclusão Social, Fundação EDP; University of Beira Interior, College of Applied Arts; Lata 65; ETEPA – Escola Tecnológica e Profissional Albicastrense; Parish of Freixial and Juncal do Campo; Associação Animar; Municipality of Castelo Branco.



SECTOR:

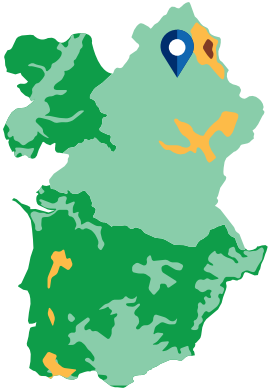
MUSIC
ART INSTALLATIONS
PERFORMANCE ART
THEATRE
DANCE
HAPPENINGS
IMMERSIVE ART
ARTS
MUSIC FESTIVAL

WHERE:

CRATO
PORTALEGRE
ALENTEJO

MORE INFO:

WAKINGLIFE.PT



WAKING LIFE

Established by the Walking Life Association, Walking Life is a four-year project with on-going activities throughout the year. The festival puts great emphasis on its visual manifestation – avant-garde installations, immersive performances, land art, theatre, video mappings, and analogue and digital manifestations create a scene that re-ignites curiosity. However, the visual setting is more than a highly aesthetic experience. Many of the installations and performances have educational aspects and inspire reflection on ways of living.

Participation is actively promoted as one of the core principles of the project. Visitors are actively encouraged to take part in the event and are given information about fundraising and crowd funding to support their own projects. Each visitor is invited to do something to make Waking Life a nicer place to be, be it a creating pop-up performance, building an art installation, opening a raffle tattoo shop or hosting a karaoke bar.

Festivals are temporary local communities and to guarantee their continuation, a sustainable transition is required in order to respond to the current social and environmental realities in which they intervene. Each year the Waking Life Festival makes an environmental and social impact assessment and prepares a strategic plan for the following year. In 2017 and 2018 the festival introduced the first environmental measures implemented by the eco team. These included: a garbage deposit system; installation of solar panels to run backstage and production areas on solar energy; experiments with water purification systems for the kitchen and showers; and working with local suppliers.

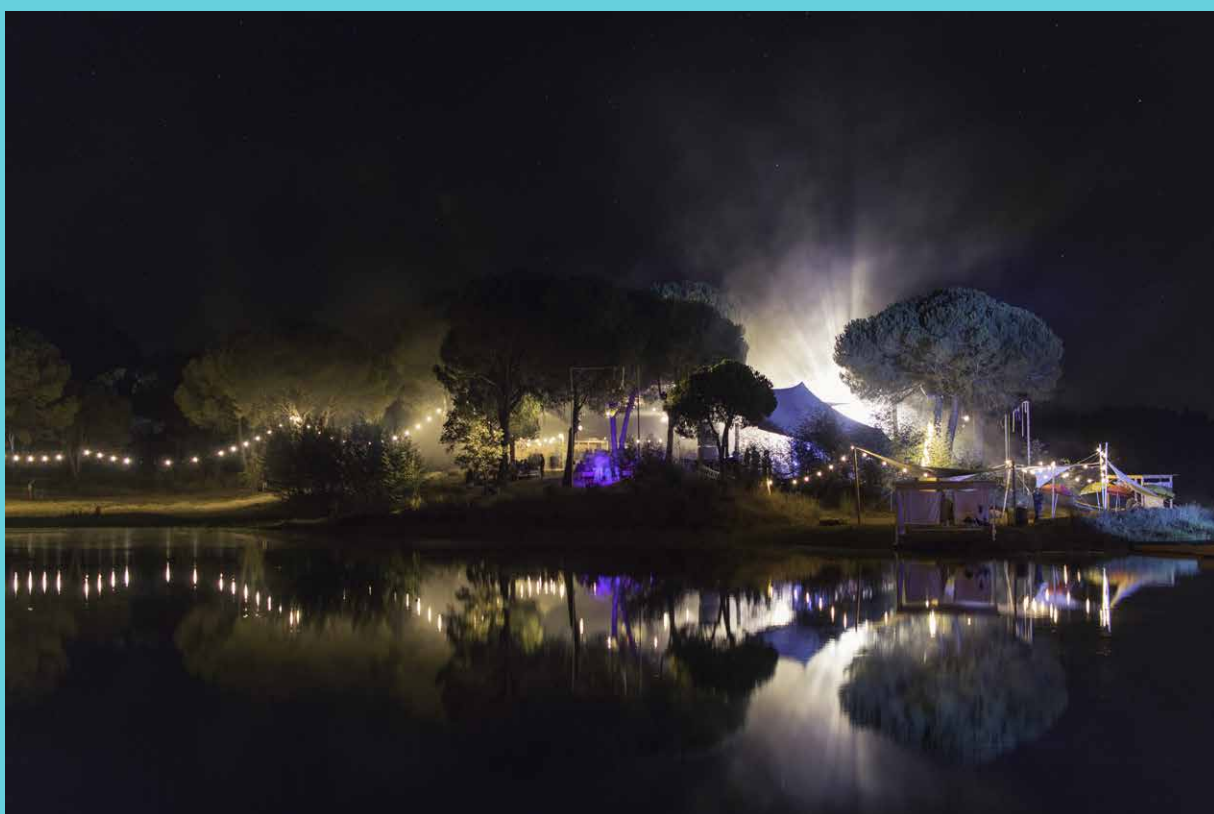
Another guiding pillar of the project is its social engagement. The festival values fair and democratic practices, which can be seen in the subsidised ticket policy, the horizontally driven organisational structure and the interactive relationship they have with the attendees. The festival also supports several social initiatives, such as the collaboration with Family of Refugees.

Team & Partners

Project coordinator: Jens Van Ruyskensvelde; Artistic direction: Music: Ellen De Nys, Art installations: Louis Vanden Boogaerde, Lucas Standaert, Performance arts: Michelle Vosters, Elise De Vos; Social impact: Teresa Machado, Aga Poznanska; Sustainability: Impact0, EcoPiratas; Production: Arne Van Asbroeck; Crew: Victor Luyckx, Tess Vlaeminck; Media and communication: Jens Van Ruyskensvelde; Design: Alicia Martin Lopez; Photography: Jens Van Ruyskensvelde; Video: Jens Van Ruyskensvelde.

Each visitor becomes a development partner of the project.

Participation is actively promoted as one of the core principles of the project. Visitors are actively encouraged to take



Waking Life | ©Alexandru Ponoran

part in the event and are given information about fundraising and crowd funding to support their own projects.



WALK&TALK

The Walk&Talk project, established by Anda&Fala – Associação Cultural, runs throughout the year through its Knowledge Programme, which holds open classes, workshops and art residencies. However, most of the programming is focused on two weeks of July, when the Walk&Talk Festival takes place.

Walk&Talk is the annual Arts Festival of the Azores and coincides with the launch of the annual program of art residencies that are held throughout the year. Experimental and participative, Walk&Talk encourages the creation of new art objects in dialogue with the territory and the socio-cultural specificities of the Azorean region. The project focuses on the involvement of local communities, migrants and visitors and incorporates a number of artistic disciplines, including dance, performance, theatre, architecture, design, cinema, and music.

Since 2011 Walk&Talk has taken place on São Miguel Island and in 2016 the festival expanded to Terceira Island. During its nine editions the project has hosted more than three hundred artists from multiple geographic locations and backgrounds. The festival Art Circuit consists of more than 70 ephemeral interventions in urban and rural public spaces on the two islands of the archipelago. The festival programme also has an Exhibition Circuit of projects developed by artists in residence, as well as dance and theatre events, music concerts, performances, talks, and parallel activities in various cultural venues.

With the growth and consolidation of the project, the awareness of the importance of its sustainability at ecological, economic, and social levels has arisen. As a result there has been a focus on the environmental sustainability of the project. This has led to the use of reusable cups, support of renewable resources such as cryptomeria wood, consideration of the architectural and design elements of the project and the use of graphic materials using non-polluting paints.

Walk&Talk also evaluates its spill over effects. For example, rather than focus on audience numbers as a way of evaluating projects it assesses

the impacts of the project in the communities where it operates. Walk&Talk actively supports social development through its programming, with examples such as: the knowledge creation and the notion of community and group; the creation of a sense of belonging and self-esteem; the creation of visibility and attention to certain subjects and themes (such as gender, racial, sexual and social); the enhancement of local resources and techniques; and the promotion of horizontal organisational logistics that encourages social participation.

Team & Partners

Artistic Direction: Jesse James, Sofia Carolina Botelho; Production Directors: Bruno Sousa, Joana Cardoso, João Rebelo Costa, Luís Brum; Executive Production: Daniel Borges, Fábio Jorge Paiva, João Sousa, Leonor Peixoto, Marta Espiridião; Knowledge Program: Sofia Carolina Botelho, Catarina Dias da Rosa; Welcoming and Volunteers: Mafalda Brasão, Rodrigo de Sá; Communication Director: Sílvia Escórcio CUCO - Curating Communication; Communication Assistant: Tânia Moniz; Image Direction: Sara Pinheiro; Photography: Álvaro Miranda, Mariana Lopes; Video: Coletivo Berru, Bernardo Ferreira, Cláudio Oliveira, Rui Nó; Communication Design: Vivó Eusébio; Web Design: Pedro Rodrigues; Legal Advisor: Lina Tavares Raposo; Financial Consultant: Paulo Veríssimo.

Regional Government of Azores, Ministry of Culture – General-Directorate of the Arts, Municipality of Ponta Delgada, Municipality of Angra do Heroísmo, United States Embassy, Luso-Americana Foundation, Calouste Gulbenkian Foundation.



Conclusion



Jayne Dyer

To write a conclusion is dangerous.

The Portugal Green Guide is the antithesis of an end point as it offers a generative evolving map towards a future sustainable world.

In 2019, with a population of 10.3 million and small landmass, Portugal is third in the EU's renewable energy ranking. Renewable energy accounts for more than 50 per cent of consumption. In 2018, during the month of March, Portugal received worldwide coverage for producing all its energy from renewable sources.

But in what way can cultural activity be a catalyst for sustainability in the complex eco-socio-political matrix that drives global resource use?

The Portuguese cultural sector is poorly funded. In a country with a pay scale that is generally below the EU minimum wage, cultural producers are not prioritised, particularly if their practice is imbedded in ethical practice and social justice.

The directory of cultural organisations in this edition of the Guide is representative of an increasing number of Portuguese creative practitioners committed to act. The Guide highlights sixteen platforms for alternative types of cultural engagement that affect the ways we can sustainably coexist on this planet.

Ci.CLO Bienal Fotografia do Porto and Fórum Internacional Gaia Todo um Mundo are based in sister cities of Porto and Vila Nova de Gaia, in the north of Portugal; the Azores Burning Summer Festival and Walk&Talk operate in the Azores; the remaining twelve organisations are rural.

Essentially non-profit, all listed organisations work as agents to instigate change, addressing what is under-represented or absent in the mainstream cultural sector – an ecologically driven focus marked by a strong social community and educational emphasis. The directory presents the big picture as well as local concerns; from global warming, land use, isolated marginal communities, consumption, ageing populations, species survival and our carbon footprint, to community identity and personal responsibility towards a sustainable future.

In saying this, it is imperative to note that the projects described do not result in didactic outcomes. Initiatives and activities, such as local and national festivals, events, exhibitions, residencies and forums, create spaces for meaningful exchange, activate discussion, offer alternative ideology and action pathways, question existing frameworks, ask difficult questions, challenge audiences, posit options for revised behaviour and inspire communities to act. Primarily, organisations offer holistic, immersive participant and/or audience experiences that encourage knowledge exchange.

- **The Walk&Talk annual festival and exhibition circuit occurs ‘in urban and rural public spaces, are often ephemeral, mapped with projects developed by artists’ in residency, dance and theatre events, music concerts, performances, talks, and parallel activities in various cultural and outdoor venues.’**
- **Lavrar o Mar – As Artes no Alto da Serra e na Costa Vicentina describe their festivals as ‘cross-disciplinary, focused on the performing arts: dance, theatre, music, contemporary circus, visual arts, often site-specific and blended with nature, land-art and gastronomy.’**
- **Projecto Pontes contributes to the region ‘through the production of artistic projects, covering different areas of knowledge, crossing languages and contributing to the research and dissemination of the material and immaterial heritage of these territories.’**

All organisations listed in the directory negotiate ways to penetrate urban and rural communities and present alternative models in which to live, work and create. For example, the Ci.CLO Bienal’19 agenda ‘offers a constructive platform to promote cultural directions that advocate

global resource sustainability’ and encourages ‘the development of experimental projects with a goal to enrich the social and eco-aesthetics debate, by addressing global problems and propose more just, sustainable forms of life.’

- **To Terceira Pessoa - Há Festa no Campo** ‘[t]he rehabilitation through art of public spaces that were previously closed or abandoned has been a catalyst to bring people back to the villages, generating new socio-cultural and economic dynamics.’
- **Binaural, Lafões Cult Lab** urges resident artists to ‘establish interactions with the region and its inhabitants, geographic spaces, and the community’s social memory.’



Where possible, organisations actively network to secure partnerships with government agencies. This can act to leverage change in municipal and national government policy and planning. To **Fórum Internacional Gaia Todo um Mundo** ‘The Municipality values the role of arts and cultural participation as conducive to foster civic dialogue and engagement, and to reinforce the ability to think and act as global citizens.’

CineEco annual festival selects films that are ‘recent national and international productions on environmental issues to stimulate debates and contribute to knowledge and awareness of the importance of behavioural changes in governments, companies and individuals.’

“The potential for intervention materializes at different levels, both concrete and measurable and invisible and unpredictable.”

–COMÉDIAS DO MINHO - ASSOCIAÇÃO PARA A PROMOÇÃO DE ACTIVIDADES CULTURAIS DO VALE DO MINHO

There is a contagious, future-thinking energy represented in this Guide. Organisations are innovative, resourceful, and persevering, with active public and private networks providing knowledge, funding, and in-kind support. The inevitable question is, where to next? In general, the initiatives are localised and specific to regional needs. Secure infrastructures and on-going funding are keys to future planning and growth. The global corporate and government sector have recognised the need to adjust priorities. In Portugal, for creative platforms to continue to expand the range and scope of their work, it is important that government initiatives: reflect the urgent need to embed sustainable practice in policy and planning; ensure that committed corporate and private sponsorship is available; and guarantee that networking opportunities are secured in order to extend the reach of projects in Portugal, support international exchange programmes and promote global action.

Attitudes are changing, however it is urgent that creative initiatives, like the ones listed in this Guide, are recognised as mainstream. As **Waking Life** observes, '[e]ach visitor becomes a development partner of the project.'

Ci.CLO Bienal de Fotografia do Porto | ©Rita Castro Neves e Daniel Moreira, 2019



Comédias do Minho – Associação para a Promoção de
Actividades Culturais do Vale do Minho

Residência Artística de EcoArte



Ci.CLO Bienal Fotograa do Porto

Fórum Internacional Gaia Todo um Mundo

Binaural/Nodar

CineEco



SAFIRA | Festival de Artes de Paisagem

Walk&Talk

Azores Burning Summer Festival

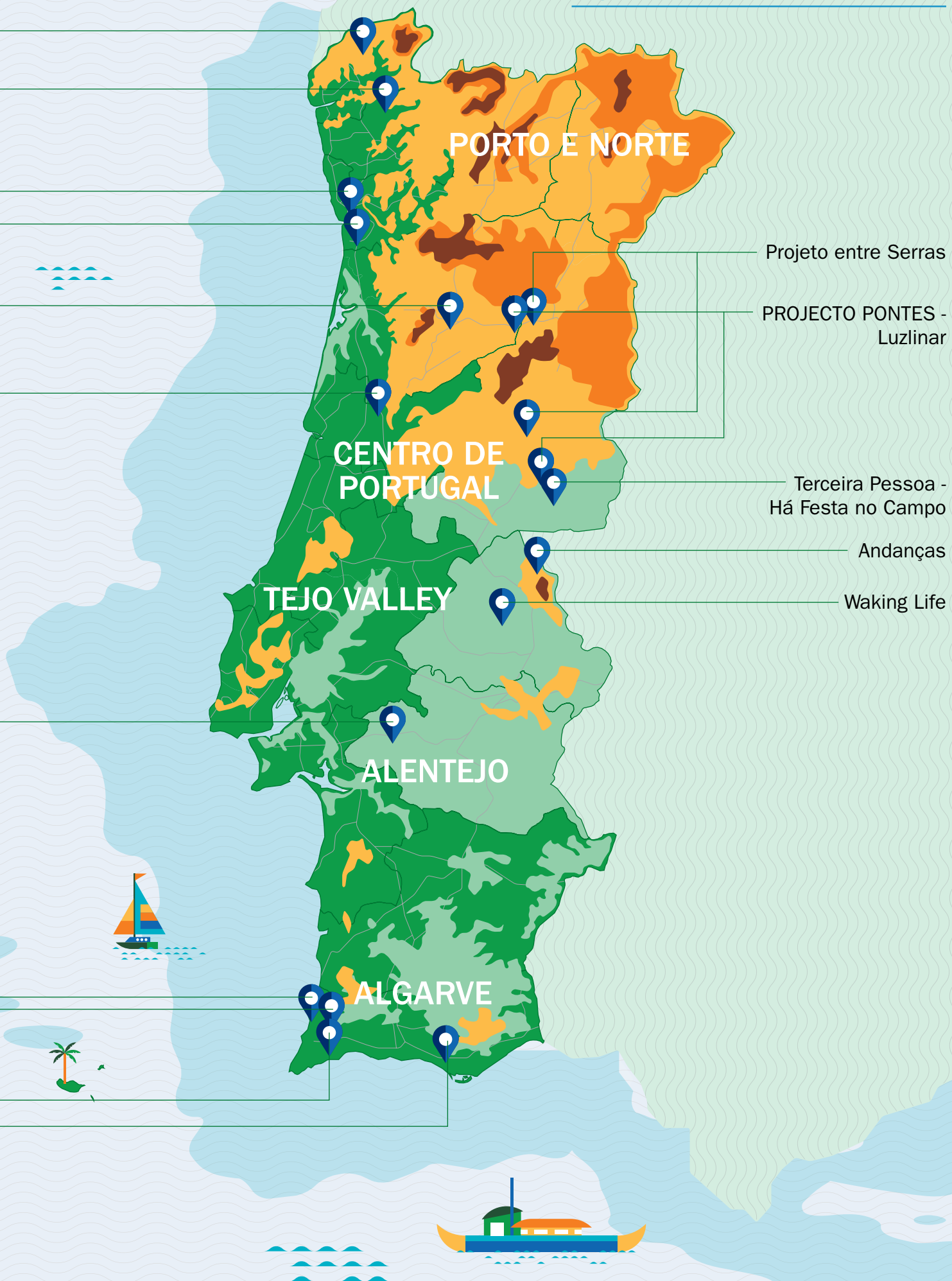
Lavrar o Mar - As Artes no Alto
da Serra e na Costa Vicentina



Encontros do Devir



PORTUGAL GREEN GUIDE



PORTO E NORTE

Projeto entre Serras

PROJECTO PONTES -
Luzlilar

CENTRO DE
PORTUGAL

Terceira Pessoa -
Há Festa no Campo

Andanças

TEJO VALLEY

Waking Life

ALENTEJO

ALGARVE

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