Porto Santo Charter

Culture and the Promotion of Democracy: Towards a European Cultural Citizenship

Preamble

a)   The *Porto Santo Conference*, a Portuguese Presidency of the Council of the European Union initiative, proposes this *Porto Santo Charter* as a guiding map of principles and recommendations for applying and developing a working paradigm for cultural democracy in Europe.

b)   The *Porto Santo Charter* is addressed to European policy makers at European institutions, national, regional and local levels; to cultural and educational organisations and institutions; and to European citizens to take responsibility for its common cultural landscape.

c)   In accordance with the *Action Plan for European Democracy* (European Commission, 2020), the aim of the *Porto Santo Charter* is to outline and promote the impact of the cultural sector in strengthening democracy and democratic culture.

d)   The programme of the Portuguese Presidency of the Council of the European Union vowed, in a pandemic context, "to promote recovery, cohesion and European values" (Resilient Europe); "to value and strengthen the European social model" (Social Europe) and "to promote a Europe open to the world" (Global Europe). The cultural sector cannot stay removed from these common objectives; it is a determining part for the fulfilment of these goals, because culture has a transformative power.

e)   The Covid19 pandemic has underscored the importance of culture for the quality of people's lives. Yet it also contributed to raising barriers, including cultural participation. Strengthening democracy in Europe within the cultural sector requires the removal of these barriers to cultural participation and the transformation of culture into an as inclusive platform as possible. The inequalities that the pandemic has exposed, the fragility of the cultural sector and the propensity for social tensions to arise, require that cultural manifestations be valued as part of the sustainable development of the European project.

f)   This Charter is indebted to many authors and previous strategic documents on cultural rights and the social impact of culture[1], starting with Article 27 of the *Declaration of Human Rights* (UN, 1948): "everyone has the right freely to participate in the cultural life of the community (...)".

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[1]   Among these documents, we highlight, already from this century, the Faro Convention (Council of Europe, 2005), the Key Competences for life-long learning (European Commission, 2007), the Seoul Declaration (UNESCO, 2010), the Indicator Framework on Culture and Democracy (Council of Europe, 2016), the New European Agenda for Culture (2018) and the Rome Charter (UCLG, 2020).

g)   This Charter is the result of a process of consultation, discussion and collaboration, with the participation of representatives of the EU Member States, and of European Institutions, Associations and Networks in the cultural and educational sectors[2]. The Charter's content (enhancing cultural democracy) and its process (collaborative thought process) thus constitute a unity.

h)   The Charter is presented in Porto Santo[3], an ultra-peripheral European region transformed here into an irradiating centre for proposals regarding public cultural and educational policy. We see this Charter be a beacon to guide the cultural and educational policies, discourses and practices, contributing for a more plural, inclusive and safe Europe.

[2]   Representatives from the following countries participated in the discussion of the *Porto Santo Charter*: Austria, Belgium – Government of the Flemish Community, Belgium – Government of the French Community, Bulgaria, Croatia, Cyprus, Czech Republic, Finland, Greece, Hungary, Lithuania, Luxembourg, Norway, Romania, Slovakia, Slovenia and Sweden. Representatives from the following organisations also participated: ACEnet, Culture Action Europe, ECCOM – European Centre for Cultural Organisation and Management, EFC – European Foundation Centre, ENCC – European Network of Cultural Centres, ENO – European Network of Observatories in the Field of Arts and Cultural Education, European Cultural Foundation, Europeana, ICOM Europe, ICOM Portugal, ICOMOS Portugal, InSEA – International Society for Education Through Art, Interarts, ITAC – International Teaching Artists Collaborative, Michael Culture, NEMO – The Network of European Museum Organisations, TEH – Trans Europe Halles and WAAE – World Alliance for Arts Education.

[3]   *Porto Santo Conference. From democratization to cultural democracy: rethinking institutions and practices.* 27 and 28 April 2021, Porto Santo, Madeira – Portugal.

1. The Health of Democracy and the Role of Culture

Democracy and the threats against it are the focus on intense debate in our societies once again. It is essential to critically evaluate the models of democracy that we implement and to think of ways with which to intensify and broaden people's participation in order to legitimise institutions and decision-making processes. Democracy must be continuously evaluated based on its consequences. It is a process, a movement, rather than a static and permanent condition.

Democracy is a dynamic social methodology, a process of operating and sharing power. It values the interests and needs of all people; it gives them a voice and a choice; it respects diversity and values dissent. By definition, it relies on the cooperative intelligence of the community.

It is essential for democracy not to be seen as a specialised dimension of the political sector; it must be a concern that cuts across the various social sectors. We can live in a democratic state and yet the different dimensions and institutions of community life remain authoritarian. In this sense, it is necessary to promote a conception of cultural citizenship based on pluralism: on the recognition of the multiplicity of voices and on the valuing of differences. Reductive and single interpretations of cultural identity in essence deny the democratic, inclusive and open vision of cultures.

How can democracy be consolidated in the cultural sphere? What power relations are at play in cultural and educational institutions and practices? How can cultural participation help to empower people? Cultural institutions, their processes and modes of organisation, what they value and propose, impact for the democratic health of a society.

2. Democratisation of Culture and Cultural Democracy

Words matter. They carry a history and embody ideologies, even subconsciously. It is therefore fundamental to analyse the discourse we use, because new contexts demand new questions and new answers. And when new situations do not find the right answer in the dominant paradigm (the matrix of assumptions shared by a given community, which structures and guides thought and action), it must be reformulated.

Culture

The definition of the culture, in this Charter, eschews too broad a definition, where anything is culture, and a too narrow definition, where only erudite manifestations are considered as such. Culture is, therefore, defined as a set of symbolic systems in which people live and which help give meaning to the personal and collective experience, and apply a human form to the world, determining the horizon of possibilities in which we move. Cultures materialise in the symbolic, artistic and heritage manifestations of communities, involving inherited tradition and contemporary creation. Cultures are a continuous collective creative process, in which all groups of a given society are involved. Cultures are an infinite task that we receive as a legacy and on which we work on (conserving and innovating) in order to transmit it to the following generations (who will continue this process).

When thinking about culture, questions about who makes it, how it is made, and for whom it is made are essential in order to understand what, as a society, we recognise and value as cultural. Public policy support, cultural programming and cultural mediation rest, to a large extent, on this understanding.

Democratisation of Culture

The "Democratisation of Culture" paradigm, structured at the end of the 1950s[4], proposes to make the masterpieces of humanity, especially within the national context, accessible to as many people as possible; to bring cultural heritage closer to the public and to encourage the creation of works of art to enrich it. "Democratisation of Culture" is thus anchored on top-down, albeit well-intentioned vision that there is only one monolithic Culture. This vision hierarchizes culture into erudite, mass and popular culture, assuming that it is the erudite which deserves to be "democratized", disseminated "for all", because it is that which has "quality". This paradigm, however, does not recognise the arbitrariness and apparent homogeneity of the notion of culture, quality and excellence, ignoring that such criteria are subjective and variable conventions framed in epochal and group dynamics.

In this paradigm, cultural hierarchization devalues not only cultural practices, but people themselves, who are treated as consumers, treated as non-equal, excluded from the role of cultural agents. It is fundamental to understand, in the development of cultural policies, that hierarchizing cultural values always implies forms of power and authority — of which one must be very aware.

Top-down cultural diffusion has not had the expected results. The obstacles to accessing cultural creation, fruition and protection are not only financial, physical, or intellectual. They are symbolic and related to the sense of belonging. Social hierarchies have crystallized in the access to cultural goods. It is necessary to think differently, to design another paradigm.

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4   This paradigm is usually associated with the creation of the French Ministry of Cultural Affairs in 1959 and the action of André Malraux, who inspired and gave rise to a first wave of cultural policies in many other countries.

Cultural Democracy

"Cultural Democracy" is a cultural model which, having its roots in the 1960s, gained preponderance in the 1980s. It advocates for the creation of conditions for a more active cultural participation, and the recognition of the cultural practices of different social groups. "Cultural Democracy" implies a new relational model between institutions and communities: culture becomes a platform where each person can participate and be responsible. This paradigm implies a change in attitude and a shift from the model of cultural consumption to a model of cultural commitment. It values what each one knows, their traditions, their voice. It does not "bring culture" into a territory, because culture already exists in every territory: it values local culture and complements it with other cultural expressions, opening up local experience to the universal, and stimulating this dialogue.

This will to preserve cultural diversity and to protect cultural rights, asserts itself as an alternative to economic and cultural globalization. It implies the valuing of distinct cultures and publics and recognises the right for emancipation and empowerment of people as active cultural subjects who participate in and decide the cultural life of their communities. To this end, access to the means of cultural creation, fruition and protection and the democratization of decision-making processes are required. Plurality must be guaranteed in the production and dissemination, and not only in the access to cultural creation. Cultural democracy thus favours pluralisation, the territorialisation of decisions and the sharing of power.

3. Difference and Complementarity Between the two Cultural Models: Towards full Cultural Citizenship

These two paradigms give rise to distinct cultural policies and different manners in which cultural institutions can operate. They promote different levels of social awareness and different representations of what is culture and who is enabled to produce it. It is nevertheless possible to articulate the two paradigms in complementarity. Indeed, knowledge and access to the great works of humanity, past or contemporary, should not be presented in opposition to participation in the creative act or to the emergence of different traditions and new narratives. But it is essential to reflect on process in which one model rests on an inequality that the one wants to surpass, a deficit, and the other is operating from a stance of equality, that is full recognised and verified. This equality requires rights and duties, means and resources in order to be achieved. "Cultural citizenship" is the exercise of these cultural rights and duties.

The starting point of Cultural Democracy is the verification of equality between those who hold institutional power and the citizens. To assume, from the outset, that this equality will only be achieved at the end of the process, is to maintain the alleged original inequality. It is fundamental to become aware of the power that is exercised when institutions are created, programming is carried out, funding is distributed, exhibitions and access to them is organised. It is a priority to guarantee accessibility integrated into cultural institutions, both in the relationship with communities and in their internal organisation. It is necessary to deny all uses of culture for practices of social distinction, to refuse stigmatizing hierarchies, which work as symbolic violence of a social group with power over others, who feel displaced, excluded and unrepresented.

Cultural democracy requires a multidimensional attention to audience development, and the abandonment of the notion of the public in the singular form. A fundamental step for the democratisation of institutions is knowledge of audiences — those that exist and those that may exist. Otherwise, illusory ideas and images are formed which exist only as representations of those in charge of the institutions. Cultural organisations will not represent the communities they are meant to serve if they do not know them, just as they cannot invite them to participate without knowing and valuing what they already are, what they know and live. We must transform the "in-stitutions" into "ex-titutions", places of openness and relationships, coming out of their shells; and the audiences into protagonists with a voice.

However, one cannot fall into the error of, when defending cultural democracy, dismissing humanity's past cultural manifestations, or relativizing everything, without criteria. It is a complex exercise, in which easy populism may lead to a hyper valuation of local or specific cultural identities, confirming only expectations and without opening new horizons. Culture is a way of going beyond one's self and to identify ourselves in others.

Self-righteousness is also a danger: the judgement that there is no need for preparation, nor mediation, nor knowledge of the codes of cultural practices and audiences, assuming that all cultural experiences, popular and erudite, are self-explanatory.

Nor can we confuse cultural democracy with physical participation. The relationship between the people and cultural creation, fruition and preservation does not need to be "participatory" from the physical point of view, to be meaningful. To simply enjoy culture is one of the determining aspects of cultural participation.

The possible conflict between the concepts of 'excellence' and 'quality' in the visions of the democratisation of culture and cultural democracy must also be taken into account. It is necessary to understand not only the ambiguity and polysemy of these concepts, but also that excellence or quality are not only in the cultural product, but can be also be found in the cultural process of its creation, in the relationship established between the cultural product and the audience, in the affective and intellectual involvement it allows, in the development of competencies, in changing attitudes and behaviours. We can maintain a goal of excellence, but we must be inclusive and open in the choice of the agents that define such excellence. The quality system cannot be used to maintain a status quo of inequality and social differentiation. The understanding that quality is a cultural construction must be stimulated and debated. Engaging in such a debate is one way of stimulating democratic participation.

If cultural democracy requires the participation of each person in favour of the culture of all people, it also underscores the freedom of expression and the creative and deliberative potential of each individual to make an intervention in the world. Cultural policies must take this creative freedom into account.

4. Cultural Citizenship and Digital Territories

If Cultural Citizenship is the exercise of cultural rights and duties, digital territories should be understood as a pathway, and a pathway with its own possibilities, to broaden cultural participation and production. Like any other means, its use will depend on the paradigm we follow and the objectives we wish to achieve. It may be merely a means of cultural marketing aimed at consumers, or it can go further and present itself as an open space for interaction, appropriation and promotion of cultural democracy, and in the territory of cultural creation, as culture is being created within the digital realm.

The digital approach can also serve as a tool to facilitate collaborative processes within institutions, as well as between them and citizens in their function as collaborators. Digital tools are useful to listen to people and communities, and to involve them in the conceptualisation of cultural policies.

However, the digital territory, as the pandemic situation has shown, is also a space of exclusion, whose access barriers must be mitigated. Enabling cultural citizenship implies developing digital access, inclusion and literacy policies. The phenomena of disinformation, of attacking specific or minority cultural expressions, as well as the privatization of the digital space, must be addressed.

5. Cultural Citizenship and Education

In order to promote cultural citizenship, we must place culture, understood in a plural and participatory manner, at the heart of educational policies, and education at the heart of cultural policies. In order for each one to be able to participate in the culture of all people, in an empowered manner, they must have the conditions to do so.

It is decisive to recognise cultural institutions as educational territories — in the same way that schools work as cultural beacons. With this purpose, cultural institutions strengthen their educational role, assumed in their mission, and mirrored in their structure, resources and practices. With the same purpose, in line with the model of cultural democracy, schools should value individual, cultural and territorial specificities and enable all students to have access to a variety of artistic experiences and cultural manifestations; to have their cultural identity recognised and the cultural expressions of their communities valued; to access heritage and be aware of the need to safeguard it; to develop their creativity and imagination, aesthetic sensitivity and critical thinking throughout their education process; to be aware of their cultural rights and duties; and to discover an environment of self-led cultural participation.

Concern for the future of democracy, and therefore the future of Europe, must lead us to give a voice and listen to the younger generations. They must be enabled to participate in the decision-making process, on the advisory boards of cultural institutions and collective bodies — and to integrate the artistic languages of these generations into institutional practices as equals and without distrust.

The great weapon of democracy is the public debate of issues, opening up discussion, without excluding, without fear of dissent or contradiction. As stated in the Action Plan for European Democracy, "Engaged, informed and empowered citizens are the best guarantee of resilience for our democracies". Education, whether formal, informal or non-formal, is the laboratory of democracy.

Recommendations

To be able to exercise the right to participation in culture, immaterial and material conditions are necessary to ensure that a substantive freedom exists, so that each person and each community can choose to participate and take responsibility for the cultural horizon of all. In order to develop this cultural citizenship that promotes democracy, we present interconnected proposals addressed to the different agents of the cultural ecosystem, at its different scales, and thought in a systemic way.

To policy-makers:

1. To propose principles and values of cultural democracy to be reinforced into all EU Member States' cultural and educational public policy objectives and measures.

2. To foster the development of cross-sectoral action plans for education and culture, responding to the challenges and creative potential of a more diverse, inclusive and democratic Europe.

3. To reinforce the necessary conditions to create long-term action plans, for all people to be able to exercise their cultural rights and duties: valuing cultural diversity; empowering them and giving them voice and power of decision; involving them in the creation of cultural policies and in the programming of cultural organizations; promoting access and the possibility of participation in cultural production and dissemination; making them accountable for reaching our common cultural goals. Digital tools offer an opportunity to achieve these goals.

4. To design a *Cultural Democracy Index*, as a way to monitor programs for the promotion of cultural democracy and the governance, processes and practices that institutions promote to ensure multicultural diversity, broad social participation and cultural empowerment of all people, valuing other criteria rather than only the quantitative ones — in line with the *Indicator Framework on Culture and Democracy* (Council of Europe, 2016).

5. To fund cultural organizations to create the concrete conditions for promoting cultural democracy.

6. To ensure that the digital space is a public space dedicated to the exercise of cultural democracy.

7. To strengthen public funding aiming at the participation of underrepresented groups. To ensure that the allocation of such funding: i) is decided by a panel composed of diverse representatives from the targeted audience, ii) is guided by quality criteria based on accessibility, inclusion, diversity and equality parameters, iii) values long-term processes and the direct involvement of communities in their implementation.

8. To map public cultural institutions, third sector entities and cultural agents — including informal collectives — that work for the promotion of a participative culture. This mapping aims to: i) disseminate what is already implemented in each territory; ii) build a network, share good practices and learn from one another; iii) identify what can be improved and the most appropriate ways to do so.

9. To create "makerspaces", rehearsal rooms, ateliers, studios, allowing for production and creation in an autonomous and collaborative way.

10. To encourage the emergence of emancipatory projects based on the existence of many environments, empowering local agents.

11. To encourage cultural amateur activities and those promoted by informal and non-professional organizations.

12. To review the curricula of compulsory education, to ensure that they convey inclusive, multiple and diversified cultural perspectives.

13. To support the introduction, in a transdisciplinary and integrated manner, of cultures, arts and heritage into the compulsory education curriculum and into higher education institutions as fundamental areas for the participatory cultural citizenship.

14. To create training programmes on cultural democracy and collaborative processes in the field of mediation, creativity, programming and safegarding heritage, in vocational education, higher education and lifelong education.

15. To introduce, in the initial and continuous training of educators and teachers more multi and transcultural experiences, courses, subjects, content and pedagogies centred on cultures, arts and heritage, in order to work on the curriculum in a transdisciplinary and creative way and for the understanding and adoption of the paradigm of cultural democracy and thus promoting the acquisition of skills in students for cultural citizenship, respecting the multiplicity of expressions and valuing their cultural identities.

16. To promote digital skills to overcome exclusion and ensure access to digital content of culture, heritage and arts, offering people the opportunity to participate, create and enjoy online cultural experiences, especially considering those living in remote areas.

To cultural and educational organisations:

17. To recognize that cultural institutions are educational territories and that educational institutions are cultural poles, thus articulating actions and projects between cultural and educational institutions in a structuring and continuous way.

18. To rethink cultural and educational organisations, with the purpose of democratic governance: to promote collaborative processes within each organization, to involve its members in discussions and to implement an internal policy of continuous evaluation, in order to measure progress in change processes and power sharing, via the *Cultural Democracy Index*.

19. To create consulting councils within cultural institutions, thus inviting members of the communities, particularly the youngsters, to be part of the advisory boards of the organizations, actively involving them in the daily life of cultural institutions, from programming to mediation, empowering them to be active cultural agents, facilitators of the institution's mission among their peers, promoting collaboration with new groups and deepening the relations of the institutions with those whom they assist.

20. To call in external professionals from different fields of expertise, to promote analysis and change processes, in collaboration with institution's members, making the institution more inclusive and diverse and accessible in a social, economical, intellectual, physical, and sensorial way.

21. To ensure that cultural institutions' staff reflect the cultural diversity of the communities they assist, via the *Cultural Democracy Index*.

22. To promote, on a regular basis, audience analysis in order to adapt strategies in favour of the diversification of audiences.

23. To invest in the accessibility of cultural institutions and programs, considering the specific needs of individuals and communities, their ethnic, religious, social and economic backgrounds, physical, sensorial and intellectual disabilities, and other needs related to travel and transportation.

24. To invite programmers and artists representing community diversity to promote audience diversification.

25. To bring cultural institutions programming into the debate of the social pressing issues in our contemporary society, making them more relevant and becoming the protagonists in the development of more aware, democratic, inclusive, diverse and equal social and cultural consciences.

26. To promote in institutions the plurality of voices, practices, ways to see, interpret and mediate art, culture and heritage and thus multiplying the points of view on assets, collections and programmes.

27. To trust artists and their divergent thinking, to work and learn with them within educational, cultural and heritage environments, to develop creative skills, to innovate practices and methodological perspectives.

28. To go beyond the institution, to work in and with the community, thus reaching excluded audiences.

29. To disseminate the results of cultural democracy projects and processes, to inspire and mobilize people and institutions.

30. To use digital media to promote collaboration within institutions, and between institutions and people, as collaborators and participants.

To all people:

31. To strengthen the sense of belonging and peaceful coexistence between different communities, through the accountability of all towards local heritage, as a "common good" that should not only be known and preserved, but also questioned, reflected upon, discussed, reinterpreted and recontextualized.

32. To know people's cultural rights and duties, in the context of cultural democracy, and welcome their use by the people. This requires being held accountable for the development of their cultural competencies and striving for the conditions necessary for the exercise of people's rights and duties.

33. To recognize local cultural heritage as one's own heritage and to recognize the commitment of being an cultural agent participating in the process of identifying, safeguarding, protecting, communicating, reinterpreting such heritages and cultural traditions.

34. To collaborate with cultural institutions, recognizing that their relevance also depends on the active participation of all people.

35. To engage in associative cultural movements, recognizing their importance for communities and their impact.

36. To participate in public debates and consultations on cultural and educational policies.

37. To be a cultural agent, which implies to be able to express culturally and to allows others to do so.

38. To respect multicultural diversity and its agents. To be resolute against all forms of hate discourse, prejudice and stigmatisation.

We invite all EU Member States and collective organisations to join this Charter.

25 April 2021
The Porto Santo Conference

Porto Santo Charter

Young People's Addendum

Caldas da Rainha / Loulé
2025

Preamble

a) The Young People's Addendum to the Porto Santo Charter — Caldas da Rainha/ Loulé, concluded in 2025, is the most recent step of the process established in 2021, when the Porto Santo Charter was published.

b) The *Porto Santo Charter* was promoted and co-produced by the National Plan for the Arts (NPA), Portugal, together with other European institutions, networks and NGOs, as a political instrument to guide decision-making at different levels: European governments, regional and local administrations, institutional or organisational entities, in the fields of culture and education. This Charter outlines principles, guidelines and recommendations for the implementation and development of a paradigm of cultural democracy in Europe.

c) The Charter was first presented at the Porto Santo Conference *From Democratisation to Cultural Democracy: Rethinking Institutions and Practices (27-28 April, 2021)*, Porto Santo Island / Madeira Regional Government — Portugal , published under the Portuguese Presidency of the European Council, addressed to European policy makers, and also cultural and educational organizations and European citizens.

d) The Young People's Addendum to the Porto Santo Charter — Caldas da Rainha/ Loulé aims to deepen the content proposed by the Porto Santo Charter, adding the perspective of young people currently living in Europe, while making it more functional and direct. Within the scope of this document 'young people' relates to individuals aged between 16 and 30, encompassing adolescents and young adults, who are at a critical stage of personal and professional development. Young people are active participants in shaping cultural and societal landscapes, and their voices and perspectives are essential for creating inclusive and democratic cultural policies.

e) As per the original document, the addendum is intended for *European policy makers at European institutions, national, regional and local levels; to cultural and educational organizations and institutions; and to European citizens to take responsibility for their common cultural landscape*. (Porto Santo Charter, Pmbl.).

f) The extensive process that led to the Addendum took 22 months and included several events, conference discussions, a consultation method, a comprehensive report and a think-tank residency, namely: The *Youth — Action — Culture: Towards Cultural Democracy International Conference* held in Caldas da Rainha (November, 2023); the design and implementation of the *Tell Those in Charge* method for consulting young people; the transdisciplinary *Tell Those in Charge* report (2023-2024); and the think-tank residency in Loulé (November 2024). This extensive process reinforces the conviction that both process and content are one — if the essence of the addenda is cultural democracy, then the process of creating it must itself be democratic.

g)   The Addendum instigated a collaborative process of debates, research and the youth consultation process, which gathered the proposals of 291 participants from 10 European countries, with different nationalities and backgrounds (involved in the 'Tell Those in Charge' consultation workshop method), plus the projects, debates and conversations held in the *Youth — Action — Culture International Conference* (gathered 950 participants), and the reports by a group of eight observers. These activities reaffirming the importance of diversifying and sharing power to develop the democratic action.

h)   The conceptualisation and writing of this document was finally carried out by eight European young people, eight European experts and 4 members of partner organizations.

i)   Coordinated by the National Plan for the Arts, Portugal, the organisations that co-produced the Addendum were, LIDA — Laboratory in Design and Arts/ Caldas da Rainha School of Arts and Design and the UNESCO Chair in Arts and Culture Management, Cities and Creativity of the Polytechnic University of Leiria, the OEI — Organisation of Ibero-American States, and the Municipality of Loulé.

j)   The *Young People's Addendum to the Porto Santo Charter* — Caldas da Rainha/ Loulé deepens the principles of the Porto Santo Charter, especially those related to the participatory model of cultural democracy. It prioritizes proposals for immediate action and offers practical suggestions for solving problems, giving examples of projects already implemented (see *An incomplete annex* section).

k)   The Addendum proposes six key-themes. Each theme presents a contextual overview followed by concrete proposals for action that can also be carried out by young people.

l)   The name of the Addendum — Caldas da Rainha / Loulé — celebrates two cities / territories that have been essential to the process, honouring the idea of cultural decentralization and the transformation of peri-urban regions into centers of cultural policy production.

Young People's Addendum

1. Cultural Participation and Citizenship

Acknowledging point 4,5, 7, 8, 14, 19, 26, 29, 35 and 37 from the Recommendations of the Porto Santo Charter: Cultural institutions must break down barriers and invest in a future that truly includes young people acknowledging their diversity by placing them at the heart of decision-making, fostering genuine representation, and transforming engagement into an ongoing dialogue that embraces collective growth. By doing so, young people can commit to cultural rights, enhance their agency, and strengthen their activism in advocating for cultural citizenship.

1.1 **Change the methods:**Traditional methods may not be effective in appealing to young people in cultural institutions. Therefore, cultural institutions should actively adopt new ways of engaging, collaborating and discussing with youth. Young people need to be seen not just as occasional users/visitors, but as a fundamental part of the institution. Their contributions can challenge norms, often involving divergent processes and the acceptance of risk as elements of a collective learning process.

1.2 **A seat at the table:** Putting young people in decision-making positions, including as creators of cultural activities and content, ensures long-term commitment and impact in exercising their cultural rights. Specific attention must be paid to ensure that participation reflects a fair representation of communities and is accessible to those from different socio-economic and cultural backgrounds.

1.3 **Under the radar:** There is a gap between what young people perceive as culture and what is traditionally recognised as such. Therefore, institutions need to be open to take risks when funding and programming, recognising artistic formats or cultural expressions that happen "under the radar" as new manifestations, even if they do not fit into traditional or institutional frameworks. The "new" is being created and is an important aspect of cultural life for many young people.

1.4 **Cultural mediators maintain a bridging role:** Cultural mediators have the capacity to transform relationships and practices. Young cultural mediators will make cultural content and practices more accessible, and adapt them to ensure they are engaging, participatory, and relevant. By bridging the gap between organisations, cultural events and audiences, they promote inclusion and strengthen bonds, ensuring that everyone feels represented and integrated.

1.5 **Sustainable funding and management:** Ensure that funding to support young people is integrated into the long-term strategic plans of institutions. It is also essential to increase global funding for arts and cultural projects and to promote greater accountability and transparency in the processes of allocating, administering and managing these funds.

2.   Inequalities in Access to Culture

Acknowledging points 2,6, 7, 8, 11, 19, 21, 22, 23, 24, 25, and 26 from the recommendations of the Porto Santo Charter: Policymakers, cultural institutions and community leaders can bridge the gaps between urban, peri-urban, and rural cultural landscapes by fostering networks, repurposing spaces and ensuring access to cultural experiences for all. This interchangeability is inherent in the willingness to share cultures that flourish in different contexts. It enriches life experiences, and expands horizons of understanding, inter-territorial awareness, cultural agency and production, and belonging.

2.1 **Building bridges, digging tunnels:** Encourage the creation and expansion of existing cultural networks and improve mobility between urban, peri-urban and rural areas to foster unexpected connections between territories and communities. Grow networks by bringing the peripheries to the centre and the centres to the peripheries and mix it all up, acknowledging that each person has the right to develop and live in their own cultural centre, the one they belong to.

2.2 **Culturification:** Increasing participatory budgeting for culture, managed by public administrations, local associations and (intergenerational) communities, to develop cultural rights and promote local culture.

2.3 **Frankenstein spaces[1] — Bringing back to life:** Policymakers at local, regional and national levels have the agency to repurpose redundant public buildings into cultural hubs with the participation and involvement of local communities. These cultural hubs would serve as spaces where creators of different disciplines, ages, cultural and socio-economic backgrounds can collaborate, co-create and cross-fertilise each other.

2.4 **Best to bend while it is a twig:** Since significant cultural experiences take place within the family or are organised by schools at an early age, policy makers should take measures to facilitate and ensure access to cultural activities for families and school groups, in particular by providing free access to facilities and transport or by reducing prices.

2.5 **Go digital, get empowered:** Invest in digital resources and empower people by creating platforms to facilitate access to information about cultural and artistic programmes, participation, training and other opportunities.

2.6 **Everything, everywhere — access to culture all at once:** Urgently improve digital inclusion, physical mobility, accessible transport, and promote differential pricing according to criteria that ensure equal access to culture.

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[1] Campillos Sánchez-Camacho, Ana (Galaxxia). (2023). *Un texto-Frankenstein: alterando el lenguaje de la Gestión Cultural contemporánea*. Cultura y Ciudadanía.
https://culturayciudadania.cultura.gob.es/dam/jcr:5a9ec66c-124b-4caf-937c-32137b28febb/ana-csc.pdf

3. Inclusion vs. Hierarchies & Elitism

Acknowledging points 5, 7, 9, 18, 20, 21, 23, 24, 25, 26, 28 and 38 from the recommendations of the Porto Santo Charter: Cultural institutions should commit to counteracting existing hierarchies within the cultural sector that perpetuate inequality or exclusion, from elitist definitions of arts and culture to institutional structures, values, organograms and policies. They must reject labels like "high" and "low" culture as these create barriers and implicitly rank different cultural expressions and those who enact them.

Cultural institutions must embrace radical inclusivity in order to recognise marginalised voices as essential to decision making about culture, and to revise the concept of culture to mean a shared space where all people belong and can authentically thrive.

3.1 **What we don't name doesn't exist:** Include historically marginalised groups in the general narrative as a way of legitimising their cultural rights beyond political polarisation — women, queer, trans, black, Roma, people of colour, disenfranchised, migrants, refugees, neuro-diverse, people with disabilities, from different religious backgrounds, from all ethnic backgrounds, economically disadvantaged, from different territorial contexts, stateless, and other marginalised groups. Recognise the intersectionality within diverse identities. Naming is a way of acknowledging their existence and importance, thus emphasising how plural the cultural panorama truly is.

3.2 **Organic inclusion:** Often, the inclusion of diverse groups starts with a top-down approach that reflects underlying power imbalances without fully valuing their contributions. To counteract this, there needs to be a framework, guidelines, rules and recommendations for inclusion to be a fundamentally organic process reflected in the institutional narratives. Only in this way hierarchical dynamics can be dismantle in institutions and move forward to horizontal collective forms of representation. It's not just about being included in existing structures, but becoming an integral part of the institutional narratives and workforce.

3.3 **Create safer spaces:** Create safer spaces' policies rethinking and updating the existing physical structures of these spaces to accommodate people with different needs. Upskill the institutions by working in cooperation with experts who specialise in different areas and directly with the people in need. It is important for this understanding to involve every worker in every cultural space and to provide them with training resources. Also encourage institutions to create protocols on how to act when human rights are violated.

3.4 **Money to the people — equitable distribution of resources:** Cultural institutions need to ensure equitable funding and resource allocation, with a focus on supporting historically marginalised groups. Prioritising these communities in respect of access to cultural spaces and resources provides real opportunities for them to create, showcase and make a living from their work. One approach is to create accessible makerspaces (workshops equipped with the necessary tools for artistic production and cultural participation) in every cultural territory.[2] In this way, young artists can freely access spaces to pursue art (in its many expressions and manifestations) and other creative projects, helping to address long-standing inequalities in participation and visibility within the cultural sector, while promoting art rooted in authenticity and expression.

3.5 **Mentors for youth empowerment:** Expand and increase funding for mentoring and networking programmes for young, emerging cultural workers in order to transform access and promote diverse participation in the cultural sector. These programmes connect young artists with experienced mentors who can provide guidance, advice and resources to help them understand how to launch and sustain creative careers. Such initiatives can provide young creators with essential skills, networks and encouragement, enabling them to navigate an often exclusive industry, while staying true to their artistic passions.

[2] The term 'cultural territory' refers to spaces where culture is created, shared and lived, involving the active participation of local communities. These territories can include cultural centres, museums, theatres and other places where cultural and artistic activities take place.

Addendum People's Young

4.   Digital Culture and Ethical Challenges

Acknowledging points 3, 6, 16, 30 of the Porto Santo Charter recommendations: Cultural institutions take a bold stance in shaping a responsible digital future — one that equips young people to critically engage, resist algorithmic constraint and navigate the cultural agency of AI with ethical clarity, promoting a balanced, inclusive and sustainable use of digital.

4.1 **Knowledge is power and digital literacy is the in thing:** Navigating digital space can be difficult; lack of knowledge about how digital platforms work, and the stereotypes and inequalities they perpetuate, creates vulnerability. Users should understand how digital imagery and content can shape their perceptions and self-representation. Equipping young people, and also their educators, with the tools to critically engage with digital content will give them the power to be more discerning.

4.2 **Big little AI lies:** Be critical of AI systems as agents of culture! As AI tools become more widely used, they are increasingly becoming shapers and agents of culture and cultural participation, especially among young people. Recognise the risk of narrow cultural representation and misinformation. Cultural institutions are in a position to steer a critical use of AI tools towards younger generations, educating and fostering conversations about the topic, its impact on mental health, and the distinction between reality and fiction.

4.3 **Take an ethical lead:** Institutional practices should perceive the environmental and social impact of unethical use and development of digital and AI tools. The amount of energy and water used, the displacement of labour and the lack of transparency associated with AI development, are issues that should be discussed internally and appropriate ethical policies implemented accordingly in the institution's strategy.

4.4 **From the screen to the stage — balancing digital and real-life experiences:** The digital world can democratise access to culture, although it is important to maintain harmony between physical-world and digital interactions. Encourage people to step outside their screens to promote a balanced lifestyle.

4.5 **Call us — Breaking the echo chambers:** Cultural institutions should support young people to become active curators of their digital environments, encouraging them to make conscious choices that broaden their perspectives and challenge algorithm-driven echo chambers. By promoting digital literacy and awareness, institutions can help audiences counter the narrowing effects of algorithmic filtering, which often limits exposure to diverse ideas and reinforces existing beliefs.

4.5 **Nothing about AI without culture agents:** AI models and systems with potential applications in and impacting on the cultural sector should be developed collaboratively with sector representatives and tailored to the sector's specific needs. Policymakers should make policies that empower creators to control, use and monetise their data on their own terms.

5. Working Conditions of Cultural Workers

Acknowledging points 1, 5, 10, 14, 27, 31, 32, 33 and 37 of the Porto Santo Charter recommendations:
Togetherness is the way to build collective impact in the cultural sector. Cultural agents not
only produce and experience culture, but also have the power to shift paradigms and renew the
dynamics that influence the conditions under which culture is shaped and disseminated. That's
why it is crucial for all of us as cultural agents, formal and informal, to know and understand the
legal parameters of the sector. This is necessary for agents to be able to challenge the current
framework and demand better working conditions. It makes everyone aware of their needs, rights
and responsibilities.
Collective change requires collective action.

5.1 **Protect cultural workers rights:** Cultural institutions must prioritise the rights of their workers and collaborators. To ensure this, governments can reinforce monitoring systems to assess whether the rights of cultural workers are being respected and offer legal support to emerging artists and cultural workers in case of rights' violations. Meanwhile, cultural workers and civil society must strengthen their collective actions by reinforcing networks and unions.

5.2 **Status matters — making culture count:** Commit to new legislation that recognises, nationally and internationally, the status and working conditions for artists and cultural workers.

5.3 **From volunteer to professional — protecting emerging cultural workers:** Young people often take their first career steps as volunteers or through internships. This Addendum calls for the regulation of youth volunteering and internships in the cultural sector to prevent the exploitation of young and emerging workers.

5.4 **Get informed to get involved:** Create information centres for emerging artists and cultural workers that provide information, guidance and advice on financial matters and labour rights, in order to improve financial literacy and knowledge of fundamental rights and freedoms within the sector.

5.5 **We fight for "Bread & Roses":** Providing young people with concrete data about artistic careers and the functioning of the cultural sector is essential, especially regarding its contribution to economic growth and job creation. Additionally, it is crucial to integrate topics such as financial literacy, cultural legislation, and career opportunities in the cultural sector into in secondary education and university training.

These measures can help prepare young people to face market challenges, consciously select their career paths, appreciate the potential of the cultural sector, and realise the positive impact of culture on society and the economy.

6.   Cultural and Arts Education

Acknowledging points 1, 2, 3, 12, 13, 14, 15, 16, 17, 18, 19, 25, 26, 28, 34 and 37 of the Porto Santo Charter recommendations: Educational and cultural institutions must work hand in hand. Educational processes are fundamental for cultural institutions. Only those institutions that care, that redirect their productivist interests towards the needs of the citizens around them, and that remain committed to their contexts, will become vital and demonstrate their relevance and the need for their survival.

In addition, schools as cultural hubs promote complementary learning experiences, combining digital tools, fostering emotional engagement and ensuring tangible representation by embedding arts, culture and heritage in students' lives and their communities - making them not occasional events but a crucial, relatable and enriching part of everyday learning.

It's essential to empower arts and cultural educators and mediators as connectors, bringing diverse, creative, meaningful and continuous cultural experiences into learning, both formal, non-formal and informal.

All of this requires a shared responsibility between the cultural, educational, public and private sectors, as well as civil society. Furthermore, political, legislative, and structural changes must be considered to enable the redefinition and full integration of an intersectoral vision that connects culture, arts, and education.

6.1 **In between schools & cultural institutions**: Strengthen collaboration between educational and cultural institutions through arts and cultural mediators as relational agents who can facilitate exchange, thereby promoting accessibility, diversity and experiential learning processes that connect institutions, communities, families, teachers, artists and students.

6.2 **The school as a mirror:** School curricula should reflect the cultural diversity of students locally, nationally and globally to ensure representation and relevance. Through ongoing teacher training in contemporary artistic creation, in diverse cultural fields, content, practices and methods, and increased student participation in decision-making about their learning processes, programmes will become more responsive to the needs and interests of young people and their communities.

6.3 **A little arts & culture a day keeps the doctor away:** Culture and arts education should not be perceived as an isolated event, but as an integral part of the school life, both within and beyond school premises, acknowledging that all social and artistic environments are educational. Normalise cultural experiences, making the arts and cultures an ongoing, everyday aspect of students' lives rather than a rare, special occasion. By embedding the arts and cultures in the curriculum, as a cross-cutting practice, students and all educational communities can live their cultural lives more fully; this can increase joy, happiness, mental wellbeing, motivation, a sense of purpose, connection and belonging.

6.4 **Success is a feeling:** Success in culture and arts education should be measured not only by quantifiable data, but also by cognitive, emotional and sensory impact. Rather than focusing solely on grades or quantitative assessments, teachers could evaluate students' experiences based on autonomy, creativity, self-discovery, self-expression, joy, curiosity, engagement, bonding and collaboration, in relation to others and to the wider community. This approach values personal, cognitive and emotional growth, alongside capacity building, as core outcomes of culture and arts education.

6.5 **Cultural matchmaking:** Use digital 'matchmaking' to connect schools with local cultural experiences, allowing educators to explore and select relevant activities that link heritage, culture, arts and the curriculum. This portal would allow schools to identify and partner with local and regional institutions that align with their educational goals, ensuring a current, pluralistic and accessible cultural experience for students

6.6 **Schools are cultural hubs:** Schools must emancipate citizens and make them more active participants in civic life, as cultural agents and promoters of cultural democracy based on pluralism, participation, power-sharing and the valorisation of different cultures. Making this change visible will have two possible effects: it could incorporate greater diversity and cultural richness overall, and it would recognise the creative role of students with diverse backgrounds and contexts, empowering them for a future as culturally active citizens.

6.7 **Becoming ex-titutions:** Highlight institutions that go the extra mile to better serve the community. Open up and come out. Put people at the centre of what they do, assuming that they are not neutral and that they have a political stance. Cultural and educational institutions must refuse to perpetuate prejudice and exclusion. Invite people as collaborators and not just as consumers. Stop doing "for" and start doing "with".

An Incomplete Annex

(open to all people who wish to contribute by adding examples)

This Annexe to Young People's Addendum to the Porto Santo Charter — Caldas da Rainha/ Loulé, although incomplete, presents concrete examples that illustrate the above recommendations. It aims to provide practical and inspiring insights into how the guidelines of the Charter can be effectively implemented in different contexts and scales. We believe that these references will serve as inspiration and guidance for future actions and projects in line with the outlined objectives.

Young People's Addendum

1.   Cultural Participation and Citizenship

a) **Blikopeners, Amsterdam, Netherlands:** This is a group of young people aged 15–19 who are hired by the Stedelijk Museum, Amsterdam. The initiative has existed for over 15 years and is an integral part of the museum. The group serves as cultural mediators and gives tours through the museum to focus attention towards young perspectives on the museum's art collection/exhibitions. They operate as an independent entity within the Stedelijk Museum, run the TikTok account of the museum and have their own social media team. They are also involved in co-organising many events that are held in the museum. More info: https://www.stedelijk.nl/en/museum/blikopeners

b) **The Youth Advisory Council (YAC) of Modern Art Centre Gulbenkian (CAM), Portugal:** YAC is an initiative aimed at integrating the perspectives and voices of young people into the institution's strategy and programming. The main objective of this council is to engage youth in a collaborative dialogue with CAM's team about the needs and interests of new generations, contributing ideas and suggestions that guide CAM's programming, curatorial work, communication, and educational efforts. This collaboration allows young people to actively participate in decision-making processes, helping to shape the future direction of the center and fostering a closer, more meaningful relationship between CAM and its younger audiences. More info: https://gulbenkian.pt/cam/projetos/imagina/conselho-consultivo-jovem-23-24/

c) **Tate Collective Producers, UK:** This is a young people's group aged 15–25 that works regularly alongside artists, devises workshops, organizes events and exhibitions, for young audiences, at Tate St Ives, Liverpool and London. There's no previous experience required. More info: https://www.tate.org.uk/tate-collective/producers

d) **Youth Program Sesc São Paulo:** This is a programme led by teenagers and young adults, from 13 to 29, developed by the museum Sesc São Paulo. It brings together a series of actions designed by, for and with young people, such as festivals, courses, slams, etc. Deconstructing stereotypes and prejudices regarding young people and contributing to the development of youth potential are some of the objectives of the programme. More info: https://www.sescsp.org.br/editorial/o-que-e-o-programa-juventudes-do-sesc-sao-paulo/

e) **Polish Youth Association, Poland:** This association strengthens the voice of young people by cooperating with organisations working for youth, and supports their participation in social life through the wider integration of the youth community. By organising various social programmes and campaigns, it implements initiatives that promote cultural education and engagement among young people. More info: https://en.polishyouth.org/

f) **DRUGAJANJE festival by Bunker, Sloveniad:** Organized by Bunker, this festival brings vibrant contemporary performance art to younger generations and towns outside Ljubljana, where most of the national contemporary scene is concentrated. Unlike traditional youth-specific performances, DRUGAJANJE maintains a strong contemporary artistic profile, showcasing cutting-edge theatre and dance. Over the years, it has evolved into an internationally focused festival, emphasising process-oriented works that engage with local contexts and provide a fresh, dynamic cultural experience for youth audiences. More info: Drugajanje - a short festival of contemporary art and dance

g) **Generation to Generation (G2G), Slovenia:** A youth-focused theatre programme by Glej Theatre in Ljubljana, launched in 2013 to address the lack of creative opportunities for young people. G2G empowers participants to independently explore themes relevant to their lives with guidance from professional mentors, ensuring productions reflect the voices of young creators. The programme fosters international cooperation through European projects, emphasises experiential learning, and removes barriers like auditions or fees, making theatre accessible to all. Its success lies in the youth-driven approach, which has consistently produced dynamic performances that resonate with both audiences and professionals. More info: Glej, Gledališče - Generation to Generation

h) **Kinotrip, Slovenia:** A youth-led film initiative by Kinodvor, engaging young people (15–19) in curating and organising cinema experiences for their peers. The programme includes the annual Kinotrip International Film Festival, year-round film events, and the Kinotrip Film Club, where members select films and plan related activities like filmmaker discussions, workshops, and social events. Participants gain hands-on experience in film curation, production, and event organisation, fostering creativity and connection through cinema. More info: https://www.kinodvor.org/en/kinotrip/

i) **ITN, Festival of Engaged Writing by Vodnikova domačija and Institute 8th of March, Slovenia:** The festival is curated and organised by young people (16+) and includes breakfasts with authors, a poetry exchange where young poets can choose a poet of their liking and prepare a public reading where they share the poetry with each other and the audience, performances based on literary works and organised roundtables. All events are hosted and prepared by the young people with support of Vodnikova domačija. More info: https://itn-fest.si/

j) **Radio Slovenija, Programme Ars, Podcast 'Apples, Pears and Books', Slovenia:** In the podcast a high school student (15—19 years old) holds a conversation with a selected writer about their books or other topics. The conversation is held in an accessible and relaxed manner and offers a platform to engage with the field of literature in a curious way. More info:https://ars.rtvslo.si/podkast/jabolka-hruske-in-knjige/173251517

k) **Association of Culture and Education IMPRO , Slovenia:** This NGO supports young people in improvisational theatre, providing platforms for performances, summer camps, and training in performing arts, teaching, event moderation, and technical production. With over 80% of its members under 30, it ensures youth involvement at all levels of organisation, mentorship, and performance. Key programmes include ŠILA (School Improv League), an almost 30-year-old tradition, and 'Bodi ga treba', an educational programme focused on mentoring in safe and inclusive spaces. More info:https://www.drustvoimpro.si/

l) **Tantarantana, Spain:** This is a centre for theatrical creation and performance that hosts and supports theatre companies and artists in order to allow them to develop their research and creation processes. It is a breeding ground for mutual understanding that works through a focus on youth, on the neighbourhood, the city and new audiences. The concept prioritises artists over products and emphasises the research of new theatrical and stage languages by constantly engaging in conversation with youth, the community and the social environment. A theatre that aims to provide support for the development and training of new talent. This is not just a place to showcase performances, but a centre for creation where new stage projects can be developed in a context of mutual understanding and trust. More info: More info: https://ajuntament.barcelona.cat/fabriquescreacio/en/fabriques/fabrica-a-fabrica/tantarantana
https://tantarantana.com/creacio-i-complicitats/projecte-comunitari-fabrica-creacio/

m) **Pop the Vote! Culture on the Ballot, EU (2023–2024):** A Culture Action Europe project co-funded by the European Parliament, aimed at mobilising young Europeans for the 2024 European Parliamentary elections through culture. In 14 EU countries, 44 young artists and art students, called "Changemakers," organised 103 cultural events, engaging over 46,000 participants. The project empowered young people to use artivism, audience engagement, and public campaigns to strengthen European democracy and inspire civic participation. More info: Pop the Vote! Culture on the Ballot – Culture Action Europe

n) **European Students' Association for Cultural Heritage ESACH:** The activities led by ESACH provide 'a seat at the table' for youth, as this umbrella association highlights strategies for empowering youth and newcomers in the field of cultural management. One can explore the findings of the ESACH network to learn from the research and campaigns on the type of skills development needed in order for young professionals to take over the heritage sector. More info: https://www.esach.org

o) **LGBTQIA+ inclusion in European museums – An incomplete guideline':** Alongside an overview of relevant policies, the guide presents scenarios and practical tips for making museums more respectful and welcoming places for LGBTQIA+ people, cultures, and history. More info: https://www.ne-mo.org/fileadmin/Dateien/public/Publications/NEMO_report_LGBTQIA_inclusion_in_European_museums-An_incomplete_guideline_2024.pdf

p) **Emancipated Spectator, Fábrica das Ideias, Centro Cultural de Belém (CCB), Portugal:** Emancipated Spectator is an idea from Fábrica das Artes, Centro Cultural de Belém (CCB), which brings together a group of young people (15-18 years old) with the aim of selecting shows in order to build an autonomous cultural project. In order for the program to realize, plenary sessions are held, thematic debates and experimental workshops with a group of invited artists. Thus, in this club, young people and artists and their art come together; they discuss their languages and vocabularies; they participate in creative processes; they get to know what goes on behind the scenes; they question processes — their ways of imagining, inspiring, researching, creating, constructing, experimenting, choosing; they belong to a place; and they have a voice. More info: https://www.coffeepaste.com/artigo/madalena-walenstein-e-o-espectador-emancipado/

2. Inequalities in Access to Culture

a) **Habitar el Palacio, Mancomunidad del Valle del Jerte, Spain:** This project was designed to revitalise the Palacio del Cerezal, an historic building that was underused. Through the active involvement of local communities, the space was transformed into a multifunctional cultural centre, providing a venue for artistic, cultural, and educational activities. The process was collaborative, allowing residents to contribute ideas and participate in initiatives that reflected their identity and local needs. The revitalisation fostered a sense of belonging and appreciation for community heritage. More info: https://habitarelpalacio.wordpress.com/

b) **Cultura con Acento, Galaxxia, Spain:** Cultura con Acento is a cultural exchange programme that promotes mobility and collaboration between urban, peri-urban, and rural areas in Spain. The initiative focuses on enhancing both physical and emotional connections between these diverse territories, creating spaces for dialogue and shared experiences. By bringing together communities from different regions, Cultura con Acento fosters mutual understanding and highlights the unique cultural expressions of each area. Through collaborative projects, workshops and performances, the programme strengthens relationships between urban and rural populations, bridging gaps and promoting cultural exchange as a tool for social cohesion. More info: https://radio.lacasaencendida.es/programas/cultura-acento/

c) **Harinera, Llámalo H, Council of Zaragoza, Spain:** Harinera is a cultural project located in a former flour mill that has been repurposed into a community-run space. The project is rooted in participatory budgeting for culture, where both public administrations and intergenerational communities collaborate to fund and manage cultural activities. This initiative allows local residents to take part in decision-making processes about cultural programming and resource allocation, fostering a sense of ownership and empowerment. The project's approach supports the development of cultural rights and promotes local culture by creating a space where the community can engage in diverse artistic and cultural expressions. More info: https://harinerazgz.wordpress.com/acerca-de/

d) **JOBO, Council of Madrid, Spain:** JOBO is a public transport initiative designed to make cultural access more equitable by improving transportation options and implementing dynamic pricing. The programme focuses on providing affordable and accessible transport for residents to reach cultural venues and activities across the city. The dynamic pricing model ensures that cultural opportunities are accessible to all, regardless of economic status, and addresses the urgent need for public transport improvements. By making it easier for people to attend cultural events, JOBO contributes to expanding equitable access to culture in Madrid. More info: https://www.madrid-destino.com/cultura/jobo

e) **Rural Hackers, Spain:** This project is aimed at empowering rural communities by providing digital resources and platforms that connect them to cultural and artistic opportunities. The initiative offers tools and training to help individuals in rural areas access information about cultural events, workshops and creative projects, which may otherwise be difficult to reach due to geographical isolation. By fostering digital literacy and enabling rural communities to engage in cultural activities, Rural Hackers bridges the gap between urban and rural cultural access, empowering individuals to actively participate in the cultural landscape . More info: https://www.ruralhackers.com/

f) **MON para Todos, Brasil:** This is a programme developed by the Museu Oscar Niemeyer to expand access to the collection and linked activities, offered by the institution for people with disabilities. For people with blindness or visual impairment, the programme has subtitles in Braille, tactile models, audio guides, original sculptures and miniature replicas. The programme offers, by appointment, activities with translation into Brazilian Sign Language for people with hearing impairments. A specific service for people with autistic spectrum disorders provides a Sensory Accommodation Room, a space designed especially for neurodivergent people who need a reserved place, with reduced stimuli, in order to reorganise themselves during a possible crisis triggered by the visit. More info: https://www.museuoscarniemeyer.org.br/en-us/educativo/programas/monparatodos

g) **The Roundhouse, London, UK:** This accessibility programme includes several services to ensure a genuine inclusion of people with disabilities in the venue. From architectural adjustments to resources like a visual guide, their commitment aims to make everyone's experience more enjoyable. More info: https://www.roundhouse.org.uk/visit/accessibility/

h) **Invisible Painting, Art Discussion Series, by Wojewódzki Ośrodek Animacji Kultury, Poland:** Winner of an ENCC 2024 Up Grants competition. Participants discuss famous paintings without using their sense of sight, but through other senses. This project was aimed at both visually impaired and non-visually impaired, thus enabling transgressive skills of multisensory and inclusive experiences of art. More info:https://woak.pl/projekt/niewidzialny-obraz-seria-dyskusji-o-sztuce/?lang=en

i) **Chorzów City Museum – From the beginning, Poland:** This project marked a full transition toward inclusive participatory practices, led by the Metallurgy Museum in Chorzów. Focused on bridging the generational divide, the museum actively engaged with the youth of Chorzów, incorporating their ideas to create a dynamic, accessible, and interactive cultural space. Young people proposed making the museum an inspiring hub for knowledge and entertainment, featuring a simple permanent exhibition complemented by rotating temporary exhibits and interactive events such as workshops, debates, educational games, and competitions. Youth-driven suggestions included multisensory exhibition experiences with music, town sounds, tactile sensations like simulated rain, and technological innovations such as VR goggles. They also envisioned the museum as a creative meeting place where young groups could use the exhibition as inspiration for creating and showcasing artwork, photography, theatre, or music to wider audiences. This participatory model transformed the museum into a vibrant, youth-friendly cultural space. More info: https://muzeumhutnictwa.pl/oddzial-od-nowa/

3.   Inclusion vs. Hierarchies & Elitism

a) **ArtMuseumTeaching.com:** This is a digital community and collaborative online forum for reflecting on critical issues in the field of museums, including issues of teaching, learning, community engagement, equity and inclusion, social justice, and reflective practice. Defying a ranking of cultures and freeing oppressed cultural groups is at the core of their mission. More info: https://artmuseumteaching.com/

b) **MArteLive, Italy:** This is an Italian and international network, "multi-artistic" and multidisciplinary festival that promotes different types of arts and cultural expressions putting them in the same setting and shaking the silos that create hierarchies. More info: https://martelive.it/il-format/

c) **SILO, Belgium:** This is an historic Creative Europe project that aimed at making foreign European literature accessible for everyone, especially for groups that do not normally come into contact with such literary works. The participatory approach is interesting whereby the project involved different groups of citizens (refugees, hospital patients, young adults, prisoners, secondary school students, elderly people), organising events within the daily contexts of these groups and creating situations where everyone could take on the role of writer or storyteller. More info: https://www.warande.be/pQkPrI8/europees-project-silo

d) **Future Generations Lab, Leuven, Belgium:** The Lab actively engages with young people (aged 17—27) to explore their talents, both in the present and future. A dedicated advisory board, with 10 youngsters actively involved in Leuven's youth initiatives, collaboratively shapes the future. The town hall serves as the central hub and base from which we envision and shape the city of tomorrow. Within its walls, we seamlessly connect the present with the past and the future. By 2029, it is set to transform into an open house, welcoming Leuven residents, visitors, and tourists alike. A space where stories of the city come to life, encouraging contemplation about the future. More info: https://www.fti-and.be/en/festival/future-generations-lab-future-fusion

e) **European Emerging Ensembles, Ambronay Centre Culturel de Rencontre, France:** This initiative brings together a remarkable historic monument and a cultural project based around a music festival. Ambronay is dedicated to artistic creativity, public engagement, research and the development of young talent. Through its renowned early music festival, Ambronay has developed an ambitious programme to support the professional inclusion of young creative artists (notably with its emerging artists project 'European Emerging Ensembles'). The centre encourages participation by amateurs and public engagement with culture in a rich heritage setting. It also forges links between culture, tourism and the economy, with the introduction of a business club and a conference centre, and manages its own record label, Ambronay Editions. More info: https://www.accr-europe.org/en/network/Members/ambronay-ccr

f) **Trans-Inclusive Culture Guide, UK:** *Trans-Inclusive Culture: Guidance on advancing trans inclusion for museums, galleries, archives and heritage organisations* is an ethical guide created by the University of Leicester's Research Centre for Museums and Galleries (RCMG), working with a team of legal scholars and experts in inclusion, equality and ethics, regarding developing more inclusive museums for trans people. The guidance includes a series of scenarios with practical strategies and solutions designed to build skills, knowledge and confidence for anyone working in this area . More info: https://le.ac.uk/rcmg/research-archive/trans-inclusive-culture

g) **How to be Many? Belgium:** How to be Many? is the key question for programming in the Kaaitheater, Brussels, since 2019. When Agnes Quackels and Barbara Van Lindt took over the artistic direction of the theater, they also made a commitment to having a many-voices theater. "How can we become inclusive from within our factual diversity? How does that translate into ways of being managers and making artistic choices?" were some of the questions they asked themselves. Since then, driven by the question "How to be many?", Kaaitheater explores new strategies for participation and mediation. More info: https://kaaitheater.be/en/about-us

h) **Iminente Festival, Portugal:** With a strong social and inclusive mission at its heart, the festival seeks to create a space where people from all walks of life can come together to connect, share, and celebrate diversity. Through music, art, performance, and dialogue, Iminente fosters a sense of belonging, inviting individuals to experience the richness of different cultures and perspectives. The festival goes beyond traditional entertainment, actively promoting social cohesion and inclusivity by ensuring that artists and audiences from diverse backgrounds are represented and valued. Whether it's through workshops, collaborations, or open discussions, Iminente provides a platform for underrepresented voices and talents to shine, making it an accessible and welcoming experience for all. More info: https://www.festivaliminente.com/

i) **MAV equality tool, Spain:** Since 2003 this group has been developing state, European and international projects that include gender equality, social justice and art therapy as a way of psycho-emotional inclusion. These include projects such as: Divercity, a project on art and diversity in the museum and the city for young people; Power, a project on gender, power and empowerment through art (https://www.explorepower.eu/); Aletheia, an Art, Arts Therapies, trauma and emotional memory project (https://www.ucm.es/aletheia/que-es-aletheia); Brundibar, creative process and art therapy as a way of well-being in the face of trauma in childhood and adolescence. (https://www.ucm.es/brundibar/). More info: https://www.ucm.es/eartdi/el-grupo

j) **Women Change Museums, Ministry of Culture, Spain**: From the memory of the object to the memory of women. The 16 State Museums dependent on the General Directorate of Cultural Heritage and Fine Arts of the Ministry of Culture, Spain, are the setting for video-letters produced by women in order to recover hidden memories, sometimes illuminating great female creators and, at other times, noting anonymous creative figures who are everyday but nevertheless vital, and inexplicably removed from textbooks. The video-letters recover the capacity to create a link between the sender and the addressee. And they do so through the cultural heritage housed in museums, through objects which, because of their historical belonging and symbolic value, have the capacity to unite past, present and future, linking in this case the knowledge, voices and experiences of diverse women. In this way, those threads that were interwoven and made invisible by the androcentric viewpoint are now recovered. These video-letters are a powerful inspiration for a renewed interpretation of heritage from a gender perspective.

k) **EMPOWER, Spain:** This organisation operates in the field of mediation and cultural education, driving actions, methodologies, and practices aimed at transforming cultural institutions into more inclusive, equitable, and diverse spaces. It develops training programmes and initiatives designed to foster a new institutional vision. Furthermore, it creates collaborative links between universities, cultural institutions, communities, and social entities, with the goal of sharing knowledge and increasing the impact of its actions. More info: https://www.empower.org.es

l) **The ŠILA, improvisational theatre programme, Slovenia:** This programme with its wide network, provides access to theatre creativity to high school students, and educates young mentors, producers and other theatre creators. It also provides inclusive theatre and transdisciplinary projects (e.g. Everything is fine, Shame on you!), which are artist-led works with high-school students within the framework of the European project ConnectUp of the Ljubljana Puppet Theatre, Radio Študent programme, specifically their yearly educational programmes providing professional training for speakers, technical staff and young journalists. Also included is the educational programme of the Kersnikova Institute RampaLab, which trains young mentors and intermedia artists to facilitate workshops for children. More info: https://www.cd-cc.si/en/culture/theatre-and-dance/sila-grand-final-2425

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4.   Digital Culture and Ethical Challenges

a) **EducaMidia, Brasil:** This media education programme was created to train teachers and educational organisations, along with societal engagement in media education for young people, developing their communication potential in different formats. The programme actions focus on giving agency to young people and making them feel empowered to navigate different media. More info: https://educamidia.org.br

b) **Teaching AI in School, Piauí / Brasil:** The public school network in the state of Piauí, started teaching AI to their students. Most of the teachers come from different backgrounds and connect the teachings to their landscape, encouraging students to think critically and to take advantage of this kind of technology. In a television report made by Globo Repórter, students, teachers and parents tell how they learned to be ahead of AI. More info: https://www.pi.gov.br/noticia/unesco-reconhece-piaui-como-primeiro-territorio-nas-americas-a-implementar-o-ensino-de-inteligencia-artificial-na-educacao-basica

c) **Público na Escola, Portugal:** This is a media education project founded by the daily newspaper Público. It started in 1989 and, since the beginning, it has been focused on supporting the production of school newspapers as a way of understanding the media from within. The motto is "learning to do by doing". Through digital tools, it promotes encounters with other people outside bubbles, teamwork and critical thinking. More info: https://www.publico.pt/publico-na-escola

d) **Ethical AI Alliance:** The Charter of AI Ethics is the first of its kind, a non-profit alliance of leading tech companies, academic institutions, and advocacy groups, united by a commitment to ethical AI development. One of their priorities is community engagement, which resonates with this Addendum.. More info: https://ethicalaialliance.org/charter

e) **Action Group on Digital and AI:** Culture Action Europe and Michael Culture Association launched this advocacy group in order to bring a more ethical approach to EU digital policies, from the perspective of the cultural and creative sectors. Their Mission Statement is available here.

f) **ENCC Digital Ethics Working Group:** This group, convened by the European Network of Cultural Centres, gathers to discuss and develop strategies to implement more ethical and sustainable digital tools in their daily work as cultural organisations. One of the first results of these discussions has been a paper illustrating ways for cultural institutions to begin their own journey in this domain. More info: https://encc.eu/articles/digital-ethics

5.   Working Conditions of Cultural Workers

a) **Gravedad 13, Galaxxia, Spain:** This is a project focused on providing young people with an opportunity to begin their careers in the cultural sector through internships and volunteer work. It also highlights the importance of regulating these opportunities to prevent the exploitation of young workers. The initiative advocates for fair compensation, mentorship, and a structured framework to ensure that emerging professionals are not subjected to unpaid or unregulated labour. By addressing the challenges young cultural professionals face, Gravedad 13 calls for proper regulation and protection for youth entering the cultural workforce. More info: http://wiki.galaxxia.org/index.php?title=Gravedad13

b) **A música dá trabalho, Portugal:** The 'Music means Work' project title highlights the double meaning of the original Portuguese phrase, as music both requires effort and dedication to create, and generates employment opportunities across various roles in the industry. Through showcases in schools the project aims to familiarise school audiences with the whole process that goes into putting on a musical show, from the creation of the material to the concert. From the lighting technician to the social media manager, from the sound engineer to the stage assistant, from the composer to the agent, there are 22 characters who guide the students in discovering who does what before the music reaches their ears, as well as outlining their career opportunities and working conditions. All students receive a copy of the book 'Music Means Work', with descriptive texts and graphic illustrations. More info: https://omnichord.pt/a-musica-da-trabalho/

c) **Youth work:** This is a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually. Youth work is delivered by paid and volunteer youth workers and is based on non-formal and informal learning processes focused on young people and on voluntary participation. More info: https://www.coe.int/en/web/youth/youth-work

d) **EU Diversity Self-Assessment Tool, European Union:** This is an EU initiative designed to promote diversity and inclusion in cultural institutions by monitoring whether the rights of workers are being respected. This tool is part of a broader strategy to ensure cultural workers' rights are protected and to provide legal support for emerging artists and cultural professionals. By allowing institutions to self-assess their adherence to diversity and workers' rights, the tool facilitates an ongoing evaluation process and encourages accountability within the sector. More info: https://monimuotoisuusarviointi.fi/en/ e http://eudiversity2024.eu/eu-diversity-self-assessment-tool/

e) **Estatuto del Artista, Ministerio de Cultura de España, Spain:** The Estatuto del Artista is a legal framework created by the Spanish Ministry of Culture to grant artists and cultural workers a specific status that recognises their contributions to society and ensures they have access to social protections and financial support. The statute includes measures such as tax relief, social security benefits, and financial support for creative processes. This legal recognition provides cultural workers with the necessary protections and resources to pursue their careers sustainably and with dignity. More info: https://www.cultura.gob.es/destacados/estatuto-del-artista.html

f) **Programa Emplea Cultura, Fundación Banco Santander, Spain:** Initiatives developed by Fundación Banco Santander aim to build a more equitable, inclusive, and sustainable society. These initiatives are grouped into three key areas: promoting culture as a tool to understand the world around us, social action to support vulnerable groups, and fostering higher education, employability, and entrepreneurship to drive progress for individuals and businesses. Within its cultural area, Fundación Banco Santander offers the Santander Emplea Cultura Program, which aims to create employment opportunities for young professionals in contemporary culture and help cultural organisations grow sustainably. The programme is carried out through regular calls, including one for organisations seeking to fill positions within their structure, and another for candidates applying for these positions. More info: Santander Emplea Cultura | Fundación Banco Santander

g) **Fair Practice Code, Netherlands:** A code of conduct developed by the Dutch cultural sector to ensure fair pay and working conditions for artists and cultural professionals, promoting transparency and sustainability in the arts. More info: https://www.beroepkunstenaar.nl/en/tools/faqs/faq-what-is-fair-practice/

h) **Young Creatives, Barbican Centre, London, UK:** This is a Barbican Centre programme providing talent development opportunities that give 16 to 29 year olds the skills and confidence needed to progress in today's creative industries. More info: https://www.barbican.org.uk/take-part/young-creatives

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6.   Cultural and Arts Education

a) **The National Plan for the Arts, Portugal:** This is a Portuguese government mission structure with a time horizon of 2019-2029 under the tutelage of the Ministry of Culture and the Ministry of Education, Science and Innovation. It includes partnerships with local government, private organisations and civil society, to give the arts and heritage a central place in lifelong learning, thereby reducing inequalities of access. The mission of the National Plan for the Arts is to promote social transformation by mobilising the educational power of arts and heritage in the lives of citizens: for everyone and with everyone. The main objectives are to guarantee citizens' access to the arts and cultural production, to expand culture and art education and to promote the integration and sharing of cultures. More info: www.pna.gov.pt

b) **PLANEA, Spain:** This is a state art and education network which develops projects in public schools, whereby the arts are empowering learning places for empathetic, liveable, democratic development, and are able to fully address the challenges of our societies. More info: https://redplanea.org/

c) **Escuelita para Boomers, Spain and Italy:** This is a pedagogical methodology that transforms traditional learning through community workshops, blending artistic education with other disciplines. Its goal is to understand how young people navigate the eco-social crisis and how to support them more consciously. The programme reverses traditional generational roles, with young people designing the curriculum and methodologies for adults. It operates in two stages: (1) a group of teenage volunteers, supported by a mediation team, creating a school programme for adults; and (2) adult educators, families, and caregivers assisting young participants in the school programme designed by adolescents. More info: Hamacaonline | projects | ESCUELITA PARA BOOMERS. Pautas para un proyecto de educación invertida sobre salud mental y justicia ecosocial en Vallecas (ES) y San Siro (IT)

d) **Deslizar, Prado Museum, Spain:** Deslizar is an initiative developed by the Museo del Prado that focuses on fostering collaboration between educational and cultural institutions through the use of cultural mediators. These mediators serve as relational agents who facilitate communication and exchange between institutions, teachers, artists, and students. By improving accessibility and promoting diversity in the learning process, Deslizar ensures that students can engage with art and culture in a way that is educational, meaningful, and inclusive. This project helps bridge the gap between the formal education system and cultural experiences, offering a platform for students to learn in an interactive and dynamic environment. More info: https://www.museodelprado.es/recurso/deslizar-23-24/ee78d910-33ff-4589-ba7e-8a2a49a373a9

e) **Studio 13/16, Pompidou Centre, Paris, France:** This is a space designed within the Pompidou Centre exclusively for young people. It is committed to helping teenagers discover creativity, and demonstrating that cultural spaces are also great for socialising, having fun and sharing experiences. The activities happen inside the museum (workshops, debates, concerts and masterclasses with contemporary artists) as well as in schools and other cultural spaces. More info: https://www.centrepompidou.fr/en/visit/children-and-families/studio-13/16#8652

f) **PECA, Belgium:** PECA (Parcours d'Éducation Culturelle et Artistique) is a digital platform designed to connect schools with local cultural experiences. This "matchmaking" platform allows educators to browse and choose cultural activities that align with their educational goals, offering a wide range of options from local and regional institutions. By providing easy access to relevant cultural programming, PECA ensures that students are exposed to a variety of cultural experiences, enriching their education and fostering deeper connections with the arts and culture in their communities. The platform makes it easier for schools to find, select, and partner with institutions that best fit their curricular needs. More info: https://www.peca.be/peca-english/

g) **UCL Museum Wellbeing Measures Toolkit, UK:** This resource has been developed by University College London to assess the emotional and sensory impact of cultural experiences on students, particularly in museum settings. This toolkit encourages a shift in how success is measured in cultural education, focusing not just on grades or quantitative data but on the personal and emotional growth of students. By evaluating students' experiences based on their levels of joy, curiosity, and engagement, this approach highlights the importance of personal well-being and sensory development as key outcomes of cultural education. It underscores the value of fostering a holistic learning experience that goes beyond traditional assessments. More info: https://www.ucl. ac.uk/culture/sites/culture/files/ucl_museum_wellbeing_measures_toolkit_sept2013.pdf.

h) **Arts Award, UK:** A programme that encourages young people to grow as artists and arts leaders, offering qualifications that recognise their development in the arts and creative sectors. More info: https://www.artsaward.org.uk/site/?id=64

i) **Youth Exchange Center (YEC), Poland:** YEC is an international organisation established in 2002 that provides services in education, cultural exchange, trainee programmes, volunteer work experiences, and travel tourism. The Cultural Exchange Programme offers opportunities for participants to share their native language and culture with local communities, fostering greater international understanding and cultural awareness. More info: http://yec.pl/about-yec/

j) **Foundation "Music is for everybody", Poland:** This focuses on the obligation, opportunity and path to building the creative capital of the local community. Creativity, innovation and the ability to cooperate are features that are necessary for Polish society. A proven path to achieving this is artistic education in school, which is part of a local cultural education programme. In order to develop a strategy in this area, it is necessary to engage municipal cultural institutions, educational institutions and non-governmental organisations. Their cooperation should be based on three assumptions: actions based on public-private partnership serve to fill gaps in school education; cultural institutions join the programme and offer new forms of educational activity; cultural education is focused on building a local identity, increasing the level of identification residents develop with the commune or housing estate. More info: https://www.muzykajest.pl/

k) **The Cultural Bazaar, Slovenia**: This serves as a national crossing point for culture and arts education. It brings together and connects educational institutions, cultural institutions, and cultural professionals. The project is initiated and organized by the Ministry of Culture, the Ministry of Education, and the National Education Institute of Slovenia. The executive producer is Cankarjev dom Ljubljana. The project is carried out in collaboration with over 300 professional cultural institutions and cultural workers active across all areas of culture. The Cultural Bazaar platform serves as a comprehensive information point for the entire national project. It provides updates on culture and arts education, as well as information on related websites and projects (Golden Wand, Kinobalon, The Golden Pear Label). It includes an online catalogue of culture and arts education programmes. Each year since 2009, Cankarjev dom Ljubljana provides the venue for the Cultural Bazaar, a one-day national professional training event, aimed at teachers and other education staff and cultural workers, as well as students and the wider specialised public. Since 2017, the Cultural Bazaar national professional trainings have been held biennially in one of Slovenia's regions. Since 2014, the project has focused on developing a National Network of Arts and Cultural Education Coordinators. This network connects educational institutions, cultural organisations, and local communities. More info: Cultural Bazaar - spletna stran Kulturnega bazarja https://kulturnibazar.si/en/

l) **Creadores EN RESiDÈNCiA, Spain:** Since 2009, the Barcelona Institute of Culture (ICUB) and the Barcelona Education Consortium (CEB) have been running Creators EN RESiDÈNCiA in Barcelona secondary schools. This pioneering programme introduces contemporary creation into public secondary education through direct and continuous interaction between a creator and students. EN RESiDÈNCiA, designed in collaboration with the Associació A Bao A Qu, invites artists to conceive a work specifically designed to be developed alongside a group of secondary school students (ESO). Throughout the academic year, and as part of the regular school schedule, students participate in the conception and creation of the artwork. The creators engage in the schools as authors, developing their own work, while transmission happens primarily through participation, dialogue, and direct interaction with the artwork and its creator. Reflection and analysis are also essential components of the learning process, and in order to document and share these, blogs have been created. More info: https://www.enresidencia.org/es

m) **'Cinema en curs', Spain:** This is an educational programme that introduces children and young people to cinema as art, creation, and culture, while exploring its educational potential. The programme brings filmmakers into schools to lead workshops during school hours, working closely with teachers to connect creative practices with film viewing. By integrating cinema into the curriculum, the initiative also provides teacher training and serves as a research laboratory, where workshop experiences are analysed to develop methodologies and materials adaptable to various educational contexts. More info: https://www.cinemaencurs.org

n) **The Charter of Arts in Education Catalunya, Spain:** The Charter emerged from the Forum of Arts in Education, held on April 1— 2, 2022. This document seeks to promote the integration of the arts into the education system, recognising their crucial role in the holistic development of students. The Charter underscores the importance of incorporating artistic practices into school curricula, fostering creativity, critical thinking, and cultural expression among young people. It also highlights the need for collaboration between cultural and educational institutions to ensure equitable access to artistic experiences, regardless of students' socio-economic backgrounds. By implementing its proposed guidelines, the Charter aims to make the arts an essential component of education, contributing to the formation of more culturally engaged and socially conscious citizens More info: https://drac.cultura.gencat.cat/bitstream/handle/20.500.12368/31061/FAE_carta_EN.pdf?sequence=6&isAllowed=y

n) **The Barcelona Culture and Education Action Plan, Spain:** This is a strategic vision aimed at strengthening the relationship between culture and education in the city. This plan promotes the integration of cultural activities into educational environments, emphasing equal access to artistic and cultural experiences for all children and young people. The document focuses on fostering creativity, participation, and critical thinking through cultural initiatives and collaboration between schools, cultural institutions, and community organisations. It highlights the importance of education as a driver for cultural democratisation and the arts as a tool for personal and collective growth. Through structured programmes and innovative approaches, the plan aims to make cultural education a core part of learning, ensuring that all citizens, regardless of their background, have the opportunity to engage with and benefit from Barcelona's vibrant cultural life. More info:https://www.barcelona.cat/barcelonacultura/sites/default/files/carpeta_mg_culturaeducacio_plaaccio_af_hr.pdf

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Pedagogías Invisibles

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