

Indicator Framework for the Sustained Support Programme for the Arts (Quadrennial)

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Executive summary

Arts funding is a widespread cultural policy mechanism in Western countries that aims to expand and diversify professional cultural offer and democratise access to culture. In Portugal, its legal framework dates back to the early 1990s. It has undergone several changes over time, but no system of indicators has ever been created for its monitoring and evaluation. This project is part of a practice of producing information to support the formulation of public cultural policies in the arts that has been implemented in recent years in Portugal. It is part of a process that converges towards one of the main challenges of current public policies: the growing need for results-oriented management of intervention programmes based on (or informed by) evidence in decision-making, planning, implementation and, where relevant, changing policies, projects and services. The object is the four-year Sustained Support Programme implemented by the Directorate-General for the Arts (DGARTES). Based on the construction of the Programme's Theory of Change, the central objective of the project was to design a Framework of Indicators for monitoring and evaluation that would enable the Programme's decision-makers and management structures to: (i) Identify trends in its various dimensions; (ii) Improve the operational effectiveness of management, particularly in terms of gains in effectiveness, efficiency, equity and sustainability of the intervention; (iii) Implement adjustment or reprogramming processes, as well as improve the design of future policy instruments; (iv) Promote and facilitate the programme evaluation process, strengthening the evaluability and quality of the evaluation exercises. The proposed Indicator Framework consists of 43 indicators, of which 18 are for monitoring and 25 for evaluation. Given the complexity of operationalisation, it is recommended that implementation be gradual, with pilot tests and iterative adjustments, combined with clear guidelines on data quality and the use of results in decision-making processes.

Recommendations

- Adoption of the Indicator Framework;
- Gradual implementation with clear guidelines on data quality and use of results.

Recipients to the policy brief

DGARTES - Directorate-General for the Arts; Ministry of Culture, Youth and Sport

Introduction and Problem Statement

The Sustained Support Programme managed by DGARTES consists of non-reimbursable financial contributions to entities engaged in non-governmental professional activities. Funding is awarded through a competitive process based on criteria of public and cultural

interest, with the aim of achieving cultural, economic, territorial and social impact. It covers various fields of activity and artistic areas. It covers the operating costs of the activity plan, including HR and the allocation of services and material resources permanently. The four-year

programme (PAS4) is aimed at entities with at least six years of professional activity. Its implementation is subject to monitoring and evaluation. The programme includes the possibility of renewing support for an equal period without a new call for proposals, with a view to greater stability and consolidation, continuity and qualification of the entities.

PAS4 stems from the 2006 review of the arts support model (Neves, 2017). Support programmes were studied episodically based on administrative data from its management (Borges et al., 2012; Santos & Moreira, 2013), but a system of indicators to enable its monitoring and evaluation was never created. This finding in terms of financial support for the arts is in line with the reality identified by other studies that have examined the situation, both in terms of the Ministry of Culture's services as a whole (Neves, 2020) and in terms of another area of government intervention in culture, namely museums (Camacho, 2021).

Against this backdrop, this project is part of a practice of producing information to support the formulation of public cultural policies in the arts and the development of monitoring and evaluation mechanisms that has been implemented in recent years, examples of which include the first Artistic and Cultural Atlas of Portugal and the Partnership Support Programme – Art and Territorial Cohesion (Neves, 2024). It fits into the trajectory and

profile of cultural policies (CP) in Portugal, which clearly converges with one of the main challenges of current public policies: the growing need for results-oriented management of intervention programmes based on (or informed by) evidence in decision-making, planning, implementation and, where relevant, changing policies, projects and services (Langer et al., 2016).

It is in this context that the objectives of this project are framed. Based on the construction of the PAS4 Theory of Change, designed using the Knowlton & Phillips (2012) protocol, the central objective is to design a framework of monitoring and evaluation indicators that will enable PAS4 decision-makers and management structures to:

- I. Identify trends in the evolution of its various dimensions;
- II. Improve the operational effectiveness of the Programme's management, particularly in terms of gains in effectiveness, efficiency, equity and sustainability of the intervention;
- III. Implement processes to adjust or reprogramme the existing Programme, as well as improve the design of future policy instruments;
- IV. Promoting and facilitating the Programme evaluation process, strengthening the evaluability and quality of evaluation exercises.

Analysis / Key Findings

In line with the project's objective, the essential purpose was to design a framework of monitoring and evaluating indicators. In this case, the central method of the study, which anchors all the others, is the Theory of Change (ToC), and it was on this basis that the framework of indicators was defined.

The ToC was designed using the methodological protocol of Knowlton & Phillips (2012), with the necessary adjustments to the specific case of PAS4, giving priority to the analysis from a programming-centred perspective, with a focus on the *ex ante* rationale, in order to develop a robust ToC that corresponded to a plausible and reasonable intervention design in the process of producing

the expected effects. The design of the ToC model (Figure 1) was based on the results obtained in the different stages – the construct itself was based, from the outset, on an incremental process of construction and reinforcement of the ToC– and incorporated as a priority a rationale of successive causality representative of the causal logics associated with the programming of the PAS4 intervention instruments.

The final product is systematised in Figure 2, which identifies the main components of ToC in the fundamental dimensions that comprise them: seven in the case of 'resources', five in 'activities', four in 'achievements' and nine in 'results/impact'. As all of these are central to the

design of the Indicators Framework, it is important at this point to detail the first three, which are fundamental to understanding the complexity and scope of PAS4.

Resources

The resources are essentially a set of dimensions that shape the context that mobilises the actors (direct participants and beneficiaries), triggering in them the "initiative to..." and the "capacity to...", and creating the essential conditions for the formulation and submission of an application to PAS4.

In terms of financial support, at the time of launching the calls for applications under PAS4, the total amount available for the programme was €116,080,000, covering the artistic fields of activity of "Creation" (the process of creative development, in different phases, which gives rise to the artistic object, whether material or immaterial, and which may include the design, execution and public presentation of works, artistic residencies and performance, particularly in the field of music) and 'Programming' (the management of cultural offer in a given space and time, on a regular or occasional basis, such as cycles, exhibitions or festivals, and which may include hosting and co-productions and artistic residencies) in the following artistic areas: visual arts (architecture, visual arts, design, photography and new media), dance, theatre, circus, music, opera, street arts and cross-disciplinary projects.

In addition to the financial amounts from PAS4, it is also possible to identify the existence of other financial resources from entities other than the "beneficiary entities" (BE) – i.e., "entities that submit applications under the support programmes" – which are also elements identified in the process of preparing and programming PAS4 projects and which are prior to and decisive for the configuration of applications. We refer, first of all, to the estimated external financial contributions of a very diverse nature associated with the monetary quantification of a wide range of support, such as hosting arrangements, exchanges or reciprocal agreements, support in goods or services, in-kind support, logistical support, artist fees, provision of facilities, financial contributions, sponsorship or patronage, co-production, advertising and communication, or the sale of performances. Overall, it was estimated that this budgetary

support from partner entities and external sources would mobilise a total of €58,621,099.

Secondly, there are resources integrated specifically in the context of strategic municipal partnerships. In this case, 96 municipalities were identified as being associated with this specific type of partnership, of which 89 are associated with support with a budgetary impact. Overall, it was estimated that this support with a budgetary impact from municipal strategic partnerships would mobilise a total of €32,855,085 in the future, with the amount varying substantially depending on the municipality, but which in terms of average would correspond to €340,808 per municipality (median of €84,500). It should also be noted that, although most municipalities participate in only one application (53% of the total), there are many others that establish strategic partnerships with multiple applications (e.g., 16% of municipalities participate in four or more applications), contributing to the consolidation of the idea of a dynamic network and partnership associated with PAS4. In approaching the types of financial support foreseen within these municipal partnerships, we observe that, in addition to financial co-funding, which is clearly the predominant form of support, there are other types of support that are quite common. The latter reveal the diversity of forms of collaboration between municipalities and artistic structures, with the provision of facilities being particularly noteworthy, as it allows access to spaces for rehearsals, performances, residencies or administrative operations, often accompanied by technical and human resources that enable the activities to be carried out. In-kind support, which may include the provision of material goods, technical services, meals, transportation or printing materials, also constitutes a relevant practice that complements financial support and contributes directly to artistic production. Other examples include the promotion and communication of activities through institutional dissemination, the production of graphic materials or coordination with media outlets to strengthen the public visibility of projects, or co-production, as a form of direct involvement in artistic creation, involves the sharing of responsibilities and resources among partners, fostering a logic of shared accountability. Logistical support, hosting artists or projects, the payment of fees and cultural exchanges, although less frequent,

also reveal specific forms of support which, in certain contexts, play a strategic role in stimulating artistic creation and circulation.

The extent to which institutional partnerships and processes of coordinating strategies and resources between BEs and multiple other actors are mobilised can be seen in the high number of forms of support with a budgetary impact arising from partnerships and support by application – an average of 21 and a median of 18 – revealing projects that tend to be designed within a network and partnership-oriented logic. In addition to this breadth of partnerships, we also observe a wide variety of types of entities. These go far beyond the entities most directly linked to the sector (e.g. cultural associations, festival organisers, theatres and theatre companies, museums and cultural centres), also incorporating various types of local and regional government organisations (in addition to municipal councils), education and science entities, the media and for-profit entities.

Finally, there are two resource dimensions that are inherent to creating the essential conditions for formulating and submitting an application to PAS4. We refer, first of all, to the human resources that are involved, *ex ante*, in the process of drawing up the activity plan/artistic project. The complex nature of applications (multi-activities, multi-agents, partnership networks, etc.) requires the human resources involved to operate in multidisciplinary environments, demanding specific skills in areas such as artistic programming, cultural management, communication, curatorship, arts education and accessibility. But it also requires them to perform multiple functions, which, for example, can range from more technical and administrative areas to creative, educational and mediation roles between artists, audiences and institutions. This is a task that requires teams who understand the creative processes inherent in projects and who know how to articulate artistic objectives with logistical, financial and legal requirements, while seeking to respect various principles such as diversity, inclusion, equity, sustainability, transparency and efficiency. The process of programming the activity plan/artistic project – and, by extension, the programming of the actions that derived from PAS4 – has, in itself, an induced capacity for change, insofar as it requires thinking and making decisions about the future, mobilising ideas and collective will towards action,

recognizing organisational errors and gaps in organisations, and identifying new artistic and cultural products, among other aspects that justify its inclusion in ToC. In this field, we should also mention another fundamental core for the materialisation of PAS4, which stems from the human resources involved in the management of PAS4. We are referring to the people involved in the technical structure of the programme's design and development, as well as the launch, monitoring and evaluation of applications, who are also, in an *ex ante* logic, active participants in the process that will lead to the production of results.

Closely related to human resources is the second dimension of unquantified results, which we refer to as organisational capacity. This translates into the *ex ante* existence of sufficient capacities in areas such as functional internal structures, management processes, qualified human resources, and an institutional culture that prioritises innovation, collaboration and sustainability. It is factors such as these that enable BEs to engage with other institutions, attract funding, involve communities and position themselves in a relevant way in the artistic ecosystem. Organisational capacity is therefore essential for BEs to be able to respond quickly to the challenges of the sector, adapt to changing contexts and develop strategies that promote the continuity of artistic activity.

Activities

The activities component consists of a set of elements that configure the conditions that enable the actors (direct participants and beneficiaries) to carry out the contracted "cultural activities" and mobilise/build loyalty among their respective target audiences, essentially encompassing a "process dimension" that brings together the factors and actions necessary for the functioning of PAS4 projects and without which the achievements associated with the creation, development and enjoyment of the contracted "cultural activities" would not be possible. In this case, five essential dimensions were identified.

The first dimension corresponds to the projects approved by PAS4, 135 corresponding to a total amount allocated of €127 million. The artistic area that received the highest number of approvals was Theatre, with 51 projects funded and financial support amounting to nearly €54

million, followed by Music, with 30 applications approved and a total of €25 million. Interdisciplinary projects also stood out, with 26 projects supported, totalling €2 million. Dance received 13 approvals and €11 million in funding, while the visual arts recorded 11 approved applications and €8.6 million allocated. The remaining areas — Architecture, Street Arts, Circus and Photography — had only one application approved each, with amounts ranging from €720,000 (Circus) to €1,200,000 (Architecture and Street Arts), with Photography receiving €960,000 in support.

Another fundamental aspect of the PAS4 projects, which accounts for part of the programme's financial effort, is the hiring of specialised human resources and the allocation of permanent services. In programming terms, a distinction was made between the "core team" made up of professionals who participate continuously in the activities developed by BE and who must be previously registered in the Human Resources section of *e-Registo*, and the "other participants" made up of professionals who take part on an occasional basis within the context of the proposed project.

At the time of application, the total number of people participating in the core teams amounted to 1,139 individuals. On average, each application incorporated nine people into its core teams (the median is seven), but there was a wide variation (standard deviation of 6.473) in the total number of people integrated into the core teams of each BE. A more detailed analysis of the roles performed per person and by type of main role shows that the most representative role is that of management and artistic direction, which brings together 348 professionals, corresponding to approximately 30.6% of the total. This is followed by the technical team, with 302 people (26.5%), and the artistic team, with 299 members (26.3%), highlighting the significant weight of areas directly linked to artistic creation and execution. Administrative and financial management accounts for 90 professionals (7.9%), while the support staff team includes 56 people (4.9%). Finally, it is worth mentioning the presence of functions that are less significant in terms of weight, such as communication, comprising 30 professionals (2.6%), and training (0.4%).

In terms of the nature of the contractual relationship between individuals participating in core teams and BE, we see a slight

predominance of more stable employment relationships, with permanent employment contracts being the most common form, covering 582 professionals, which corresponds to 51.1% of the total. Next, more flexible and temporary arrangements appear, such as Fixed-Term Employment Contract (*Contrato de Trabalho a Termo Resolutivo Certo*), involving 205 individuals and 18%, and Service Provision Contract (*Contrato de Prestação de Serviços*), which covers 149 professionals, representing 13.1%. In a more minority register, we identified the types of Contract-Promise of Employment (*Contrato-Promessa de Trabalho*), accounting for around 7.7%, and the Fixed-Term Employment Contract with an Uncertain End Date (*Contrato de Trabalho a Termo Resolutivo Incerto*), which corresponds to 4.7% of the total. These five types of contracts account for approximately 94% of all identifies the contractual relationships.

When we consider the human resources included in "other participants" – i.e., professionals who take part on an occasional basis within the context the proposed project – the number of people who, in their professional context, will potentially participate in the implementation of PAS4 increases substantially: the applications identify 6,100 individuals in these conditions by name. It should be noted that the same person may participate in several projects simultaneously. On average, each application identifies 45 professionals (the median is 39) who, in addition to their core teams, will participate in the project in a work/professional capacity. Again, the realities here are quite different depending on the applications, with a large variation (standard deviation of 32.512) in the total number of people included in the "other participants" category.

In functional terms, almost all human resources included under "other participants" (97%) are assigned to the Artistic Team, with 4,798 individuals (78.7%); the Technical, Staging and Production Team, comprising 878 professionals (14.4%), and the Artistic Direction, with 226 individuals representing 3.7% of the total. For the cases in which it is possible to identify the type of contractual relationship (around 80% of the total), we find that, as would be expected given the occasional nature of participation in projects, the more flexible and temporary modalities predominate,

such as the Service Provision Contract, which covers 3,054 professionals, representing 50.1%, Fixed-Term Employment Contracts, covering 902 individuals and 14.8%, and Very Short-Term Employment Contracts, covering 538 professionals, corresponding to 8.8% of the total.

The scale of the spaces and facilities that projects must mobilise in order for the various actors (direct participants and beneficiaries) to conceive, prepare and implement the "cultural activities" that give concrete form to PAS4 is perhaps the dimension that best represents the the programme's vast territorial reach and social capillarity, given the sheer quantity and diversity of spaces and facilities that each project plans to use in its implementation. For example, if we focus on mainly cultural facilities, we find 55 multi-purpose/cultural centre/forum facilities and 90 different auditoriums. Expanding the analytical scope toward a dimension closer to educational facilities, we find 206 schools (school clusters, primary, secondary, and vocational schools, etc.), 11 universities/colleges and 28 libraries. Going beyond the purely artistic domain once again, we find links to historical heritage – e.g., 22 historical centres and 96 churches, convents, monasteries or palaces – and with collective use of freely accessible public space, including 125 squares, parks, neighbourhoods, gardens, plazas and streets for which the projects have planned activities.

In examining the profile of the technical and technological resources used, there is a predominance of performative means, including, for example, stage structures built for live performances, sound and lighting systems adaptable to the scenic requirements, costumes and props specific to each artistic context, as well as scenographic materials that shape the space of the action. Next come the communication and dissemination resources, which rely on digital platforms for content transmission, image and sound recording equipment, editing software and mobile devices that allow real-time capture and sharing. Thirdly, there are scenography and space resources, which include modular panels, temporary architectural structures, physical setting elements and exhibition supports that configure the presentation environments. In a second group, with a lower incidence, there are the digital and interactive media, which

incorporate, for example, sensors and interfaces, as well as creative coding systems that enable complex interactions; the audiovisual media, which make use of video cameras, photographic cameras, microphones, projectors and monitors for capture and display images and sound; and mediation and participation media use graphic materials and participation media, which employ graphic materials and collaborative devices that facilitate audience engagement. Installation and assembly media are also included, making use of support structures, fastening systems, suspension tools and technical materials that ensure the stability and functionality of the works; along with sound and musical media and, finally, graphic and editorial production media.

The PAS4 application process required the submission of a Communication Plan, the content of which allows us to analyse the main features of the projects' communication strategies in a comprehensive manner. These reveal a wide diversity of target audiences, with an emphasis on the media, young people, students and children, which are the most frequently mentioned. However, there is also a significant presence of specialised audiences, institutional partners and local communities, indicating a concern with the articulation between projects and cultural and social agents in the territory. Other segments, such as the general public, school audiences, professional audiences and national and international audiences appear in smaller numbers.

If we focus on the objectives of communication as a strategic goal that guides the communicative action of projects and defines what is to be achieved with target audiences, we see that the category "disseminate" predominates, indicating a recurring concern with the dissemination of cultural and artistic activities to different audiences. However, others can also be identified, which are also very present in communication plans, such as: the category "inform", highlighting the efforts of entities to convey clear and accessible messages about their projects; the categories "promote" and "engage," which emerge as complementary strategies, reflecting the intention to enhance initiatives and encourage active participation by audiences; and, finally, the category "raise awareness," which has a significant presence, demonstrating an interest

in arousing interest and critical awareness of cultural and social issues addressed in the projects.

Regarding communication channels and media, social networks stand out in particular, as they are the most frequently used channel, reflecting their central role in contemporary communication strategies. Institutional websites, newsletters and the use of email continue to play an important role in direct communication with the public, while traditional media such as the press, radio and television maintain their presence, albeit less frequently. The use of physical media such as posters, billboards, outdoor advertising and flyers is also common, highlighting the importance of visual communication in public spaces. In addition, there is a focus on audiovisual content, such as videos and photographs, as well as on newer digital tools, such as QR codes and mobile applications, which point to a diversification and sophistication of the media used.

There is a clear focus on accessibility and inclusion, with a significant presence of elements such as 'accessibility', 'inclusion' and 'Portuguese Sign Language', which indicate a concern to make cultural content more accessible to audiences with different needs. In this vein, there is also reference to practices such as audio description, the use of Braille and inclusive language, demonstrating the efforts of entities to promote equitable and representative communication. These occurrences highlight a commitment to diversity and to the creation of more comprehensive and participatory cultural experiences.

Achievements

Now, regarding the achievements, these refer to the provision of "cultural services" and the availability of "cultural products" to the community and/or specific target audiences. These are essentially the constituent and characterising elements of the contracted "artistic activities" and their immediate and direct (hypothetical) effects. In this case, four essential dimensions were identified.

The first is artistic activities that are subsequently contracted and scheduled in an implementation model with annual programming. The 135 approved applications account for a total of 1,148 different activities, with a very diverse profile. In terms of artistic

fields of activity, we identified nine distinct fields, each with its own operational definition and specific quantitative expression. The field of creation has the highest number of activities, with 388 measures, corresponding to around 27% of the total. Programming accounts for 278 activities, representing approximately 19% of the total. Strategic mediation actions, which include practices to raise awareness, attract, qualify and involve diverse audiences, account for 208 activities, equivalent to around 14%, and include initiatives that promote contact between audiences and works, reinforcing the relational dimension of art. National circulation, relating to the movement of works or projects around the country, accounts for 143 activities, around 10%, and involves actions that facilitate the movement and presentation of artistic proposals in different geographical contexts. Training, which covers actions to enhance and qualify arts professionals, accounts for 136 activities, also close to 9%, and includes technical, theoretical or practical training initiatives. The areas of publishing and internationalisation, both with 89 activities, correspond to around 6% each. Research, associated with the process of building artistic knowledge, has 65 activities, equivalent to around 4%, and comprises practices that aim to generate new proposals in the field of artistic disciplines. Finally, co-creation, defined as co-production between two or more applicant entities, accounts for 52 activities, representing around 3.6% of the total, and involves collaborative processes that result in shared works or projects.

Changing the perspective of characterising activities, this time based on the artistic areas targeted, we identified twelve distinct artistic areas, resulting in a broad scope for the programme, albeit with different levels of incidence depending on the type of artistic activity in question. Theatre has the highest incidence, with 520 activities, representing around 36% of the total. This is followed by interdisciplinary activities, with 376 activities and approximately 26%, highlighting a significant presence of interdisciplinary practices. Music comes in third place, with 268 activities, corresponding to around 18%. Dance and the visual arts recorded 130 and 88 activities, respectively, with percentages close to 9% and 6%. The remaining areas show much lower figures: opera with 14 activities (1%), architecture and street arts with 13 each

(around 0.9%), circus with 11 (0.8%), photography with 7 (0.5%), new media with 6 (0.4%) and design with only 2 activities (0.1%). This distribution is strongly related to the dominant artistic area and reference for the integration of projects in the Call for Applications – i.e., the artistic areas with the highest number of projects and the highest concentration of financial support are also those that bring together a higher proportion of activities. Nevertheless, the data show that the scope of action of the vast majority of projects (71% of the total) goes beyond their artistic framework, either because they are interdisciplinary in nature or, if not, because they incorporate activities with this profile, or because they incorporate specific activities from artistic areas other than the main one.

With regard to the target audiences to be mobilised/retained, we should first refer to their segmentation according to age groups. In this case, the first idea to bear in mind is the option of not segmenting the target audiences for the activities too much. For example, activities specifically aimed at a single age group represent only 9% of the total activities – e.g., activities specifically aimed at babies (0-3 years), children (4-14 years) and young people (15-18 years) are absolutely residual and those for seniors (over 65 years) are non-existent. However, at the other extreme, activities aimed at all age groups simultaneously are also not very representative (6% of cases). The prevalence then falls on activities aimed at a wider range of age groups, namely in combinations that include all classes except babies, representing 35% of total activities, or combinations that include young people (15-18 years), adults (19-64 years) and seniors (over 65 years), which together account for 34% of the total.

The territorial coverage of the projects in terms of the target audiences for their activities can be addressed according to four subcategories that reveal a geographical configuration of target audiences that combines different scales of intervention, from local to international, reflecting different strategies for outreach, inclusion and enhancement of territorial diversity in the cultural field. Firstly, the most representative subcategory is 'National', showing a clear predominance of activities aimed at individuals from different parts of the country, which suggests a programmatic

intention to cover and articulate with a diversity of internal socio-cultural contexts. Secondly, there is the "Local" subcategory, which, although less significant in quantitative terms, reveals a particular focus on nearby communities, possibly with an emphasis on proximity dynamics, community involvement and the appreciation of cultural practices rooted in the immediate territory. The presence of local audiences is associated with initiatives that seek to reinforce the sense of belonging, stimulate active participation and foster dialogue between cultural agents and citizens. This is followed by the subcategory "International", which, despite occupying an intermediate position in the hierarchy of representation, indicates an openness to the outside world and a more cosmopolitan ambition to value interculturality and build spaces for encounter between cultures present in several activities, being related not only to audiences from different countries, but also to processes of professional mobility and/or training. Finally, the subcategory "Regional" is less prominent, suggesting a lower incidence of activities specifically aimed at audiences from surrounding regions or subnational areas. However, its presence, albeit limited, may indicate specific efforts at territorial coordination and decentralisation of cultural provision, contributing to regional cohesion and recognition of local cultural specificities.

The analysis of the target audiences to be mobilised/retained identified for each of the more than 1,100 activities planned in the PAS4 projects reveals a huge diversity of situations, primarily because each activity indicates the specific audience(s) for which it is intended and, in many cases, their particular characteristics. Nevertheless, we can identify two cases that deserve to be highlighted due to their frequency. Firstly, there is the case of the student population, which is present in around two hundred activities, highlighting the important centrality of this audience in the cultural programme analysed and revealing a commitment to the link between culture and formal education, valuing students as agents of intellectual and social development. Their frequent inclusion suggests that they are seen as audiences with a high capacity for involvement, openness to experimentation and interest in innovative proposals, requiring flexible approaches that can be adjusted to the internal diversity of this group in terms of

educational levels and socio-cultural contexts. Secondly, there is the subcategory of 'new audiences' associated with a commitment not only to broadening the base of cultural participation, but also to renewing audiences. In the context of activities that incorporate new audiences, these are often understood as individuals who are characterised by their previous absence from formal cultural contexts, justifying the use of specific strategies for outreach and engagement, as well as a greater concern with overcoming barriers that have historically limited access to culture. Therefore, there seems to be a drive to value the creation of accessible, inclusive experiences adapted to different sociocultural profiles, promoting the recognition of diversity and the construction of meaningful links with cultural offerings.

Another important dimension arises in connection with the achievement of the specific objective of cultural public interest to "promote physical, social and intellectual accessibility for all professionals involved in artistic projects and their respective audiences." We can outline the main characteristics of each of these three types of accessibility. The most recurrent type in the projects analysed is physical accessibility, revealing a growing focus on creating material conditions that ensure access and mobility in spaces for artistic creation and presentation. Measures such as infrastructure adaptation, the elimination of architectural barriers and the introduction of mobility support devices, which not only facilitate entry into spaces but also promote safe and comfortable stays, contributing to a dignified and equitable cultural experience. Although this dimension focuses on the materiality of spaces, in some cases it does not operate in isolation, particularly when the physical solutions adopted have direct implications for how audiences interact cognitively and socially with projects.

Intellectual accessibility, emerging as the second most prominent type, highlights a concern with the understanding of artistic content and with mediation between the work and the public, through strategies that include the simplification of language, the production of explanatory materials and the formation of teams specialised in inclusive communication, practices that not only facilitate understanding but also promote the critical and emotional involvement of participants, reinforcing the idea

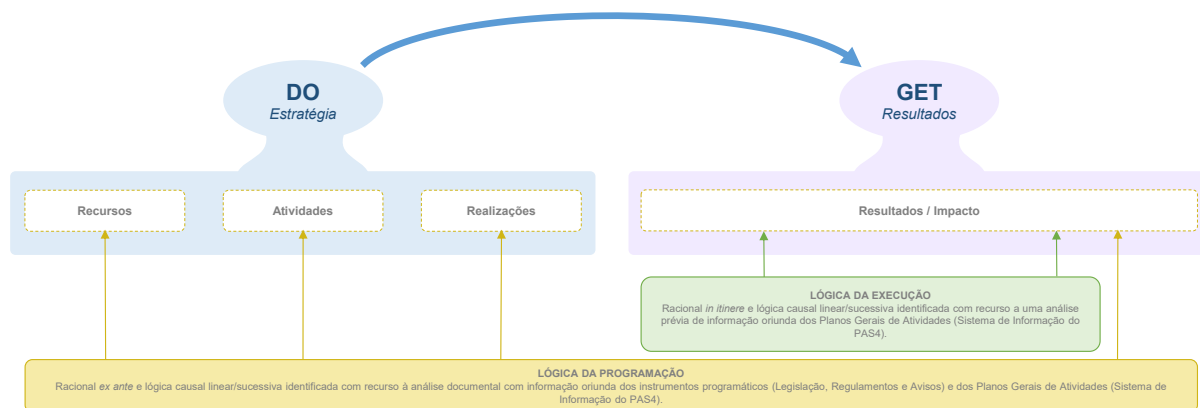
that access to art is not limited to physical presence but also requires conditions for symbolic and cognitive appropriation. Thirdly, we have social accessibility which, although less frequently mentioned, plays a fundamental role in promoting diversity and community inclusion through actions aimed at eliminating economic, cultural and social barriers, such as free events, the creation of local partnerships and the welcoming of vulnerable audiences, practices which, when articulated with the physical and intellectual domains, broaden the reach and impact of projects, making art a space for citizenship, belonging and collective transformation. In fact, the three domains of accessibility are not presented as separate compartments, but rather as complementary and interdependent dimensions within and between activities, whose articulation is essential for the construction of cultural experiences with the capacity to "call to the process" the professionals involved, regardless of their particular circumstances, and to guarantee full access, active participation and effective inclusion of all audiences.

In the process of identifying the main dimensions associated with the achievements component, we have the issue of internationalisation. In the design and planning of activities, projects could include an international approach – understood as “the touring of works or projects internationally, including actions that contribute to this end” – that would favour their alignment with the specific objective of cultural public interest of “Boosting the internationalisation of Portuguese arts and culture through cooperation with other countries and the promotion of international projects in the national territory”. As mentioned above, we identified 89 activities (6% of the total) classified as part of the artistic domain of “internationalisation”. However, the development of activities, in whole or in part, outside the national territory is not limited to the artistic domain of internationalisation, but is also present in all eight other domains, thus appearing as a certain cross-cutting theme throughout PAS4. In terms of geography, we were able to identify 47 different countries, which, in addition to Europe, are spread across four other continents: Africa (Angola, Mozambique, Morocco, Tunisia, Nigeria and Ghana); America (Brazil, Argentina, Chile, Colombia, Mexico, Canada, Uruguay, Panama and Peru); Asia (China, Japan, Iraq, Israel,

Lebanon and Turkey); Oceania (Australia). It is on the European continent that this internationalisation effort is most prevalent, incorporating a total of 25 different countries. In terms of the frequency with which these countries are "activated" in activities, the cases

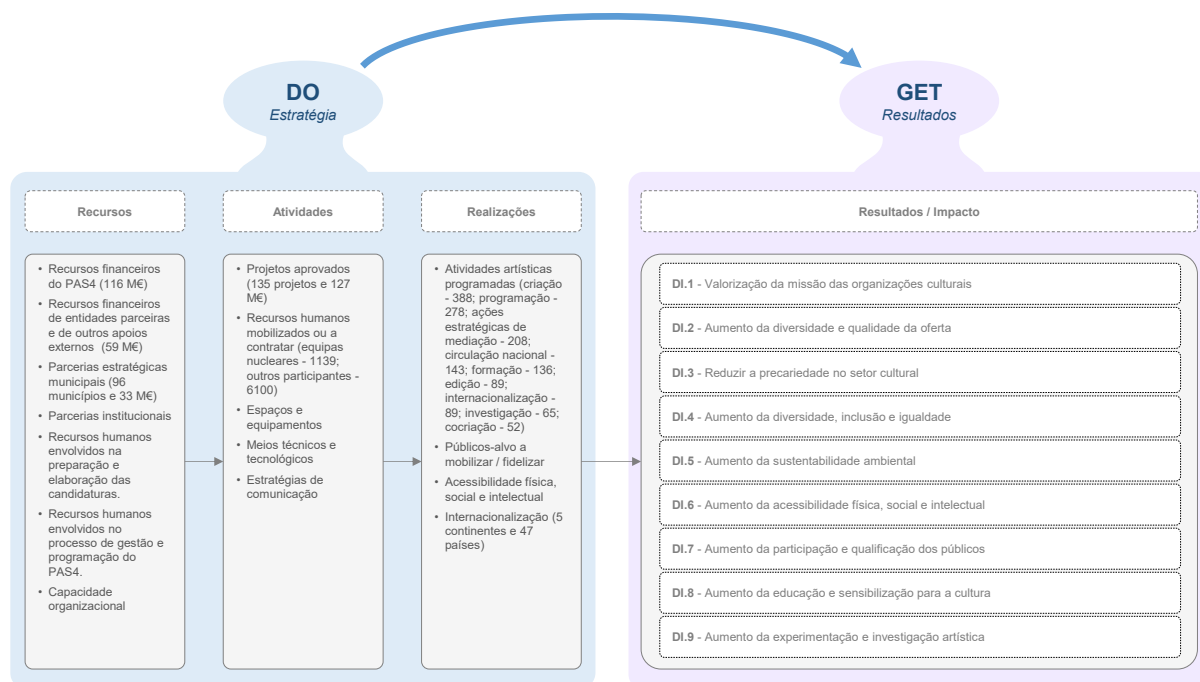
of Spain, France, Brazil, Italy, Germany, Belgium, Mozambique, Angola and Poland stand out as being the most representative.

Figure 1 – PAS4 logical model within the framework of Knowlton & Phillips' proposal (2012)



Source: Own elaboration.

Figure 2 – PAS4 logical model



Source: Own elaboration.

Policy Options and Recommendations

The aim of this project is to develop a PAS4 "impact monitoring indicator framework" that can be used to "identify trends in the programme's evolution", inform "the design of future editions" and "promote the evaluability"

of the programme. In short, the aim is to produce a tool to support the operational effectiveness and efficiency not only of the current programme but also of subsequent ones, in the form of a framework of indicators

that fulfils the dual function of monitoring and evaluating the programme.

In pursuit of this objective, it was assumed that the proposal by Poister et al (2015) would be used as a reference for the design of indicators, a proposal that focuses on the construction of performance management systems associated with public interventions by the state or non-profit organisations. Therefore, centrality will not be given to systems of indicators characterising social phenomena per se, whether they are more comprehensive or more specific, or to analytical processes with eminently scientific and theoretical-conceptual purposes, but rather to indicators specifically intended for the planning, management and evaluation of public policies and programmes.

One of the characteristics of the protocol developed by Poister et al (2015) is that it uses ToC construction as an analytical tool for identifying indicators and their respective variables. Furthermore, this proposal by Poister et al. (2015) is based on a logical model consistent with that of Knowlton & Phillips (2012), which served as the basis for the construction of the PAS4 ToC, so that the framework of indicators and respective variables are necessarily aligned and organised according to the main components identified in the ToC (resources, activities, outputs, results/impact). This option is essential to give coherence to the framework of indicators in relation to the monitoring and evaluation processes, primarily because it allows for easier systematisation in terms of strategic units of analysis and evaluation dimensions.

The concept of "indicator" is understood to correspond to the following definition: a unit of measurement that allows for the analysis of progress (or lack thereof) in relation to objectives, goods or services provided, resources mobilised or results achieved as a result of a public policy, and which provides a means of measuring what has actually happened or is projected to happen through the use of one or more quantitative or qualitative variables.

Following this concept, "indicator framework" is understood to mean the nominal set of indicators and respective variables associated

with the key dimensions of PAS4's ToC, which together are considered appropriate for monitoring and evaluating the programme. This set of indicators is contained and organised in a database (DB) which contains the proposed PAS4 monitoring/evaluation indicators organised according to the key dimensions of ToC and which includes information on the main characteristics of each indicator.

Figure 3 – Framework of indicators in the PAS4 life cycle



Source: Own elaboration.

The Indicator Framework should draw on two main sources of information: i) Indicators from the programme's management and information system, supported by existing information or information scheduled to be collected; ii) Indicators to be generated specifically through programme evaluation exercises.

The proposed Indicator Framework for the Sustained Support Programme in its four-year format consists of a broad set of indicators, more precisely 43 indicators, of which 18 are for monitoring and 25 for evaluation.

Bearing in mind the complexity of operationalising this Indicator Framework, it is recommended that its implementation be gradual, possibly with pilot tests and iterative adjustments, combined with clear guidelines on data quality and the use of results in decision-making processes.

Figure 4 – Nominal identification of PAS4 monitoring and assessment indicators

	Indicadores de Monitorização	Indicadores de Avaliação
Recursos	<ul style="list-style-type: none"> Parcerias Municipais Acionadas por Projeto Execução Financeira das Parcerias Municipais Montante Total de Apoios Financeiros Externos Mobilizados Número de Parcerias Institucionais Ativadas por Projeto Capacidade Técnica Afetada à Gestão do Programa 	<ul style="list-style-type: none"> Diversidade Institucional das Parcerias Ativadas
Atividades	<ul style="list-style-type: none"> Número de Profissionais nas Equipas Nucleares por Projeto Número de Outros Participantes Mobilizados por Projeto Diversidade de Públicos-Alvo Identificados nas Ações de Comunicação 	<ul style="list-style-type: none"> Distribuição Funcional dos Recursos Humanos Mobilizados Tipologia de Vínculos Contratuais dos Recursos Humanos Mobilizados
Realizações	<ul style="list-style-type: none"> Número Total de Espaços e Equipamentos Mobilizados por Projeto Número de Práticas de Acessibilidade e Inclusão na Comunicação Segmentação Etária das Atividades Executadas Abrangência Territorial dos Públicos-Alvo Número de Atividades com Recursos de Acessibilidade Intelectual Número de Atividades com Medidas de Acessibilidade Social Número de Atividades com Componente Internacional Diversidade Geográfica das Ações de Internacionalização Número de Atividades por Domínio Artístico Número de Atividades por Área Artística 	<ul style="list-style-type: none"> Diversidade Tipológica dos Espaços e Equipamentos Mobilizados Objetivos Estratégicos da Comunicação Meios e Práticas de Comunicação Utilizados Grau de Implementação das Práticas de Acessibilidade Grau de Fidelização ou Renovação de Públicos Frequência de Públicos Estratégicos nos Projetos Grau de Alcance Internacional das Atividades Realizadas Nível de Execução das Atividades por Domínio Artístico Nível de Execução das Atividades por Área Artística
Resultados / Impacto		<ul style="list-style-type: none"> Taxa de continuidade programática anual Vínculos laborais de duração ≥12 meses Rácio de cofinanciamento não-PAS Participação de públicos sub-representados Paridade de género em posições de liderança remuneradas Porcentagem de energia elétrica de origem renovável Utilização efetiva das medidas de acessibilidade Horas de participação ativa em co-criação por mil habitantes Retenção da participação comunitária Ganho médio de literacia cultural Envolvimento do sector educativo Projetos experimentais com adoção por terceiros Documentação metodológica publicada em acesso público

Source: Own elaboration.

Conclusion

Arts funding is a widespread mechanism of cultural policy (CP) in Western countries that aims to expand and diversify professional cultural offerings and democratise access to culture. In Portugal, its legal framework dates back to the early 1990s. It has undergone several changes over time, depending on the objectives and artistic fields considered most appropriate by successive governments, with various legal and regulatory frameworks. PAS4 stems from the 2006 review of the arts support model (Neves, 2017). Support has been studied episodically based on administrative data from its management (Borges et al., 2012; Santos & Moreira, 2013), but no system of indicators has ever been created to enable its monitoring and evaluation. In fact, this finding in terms of financial support for the arts is in line with the reality identified by other studies that have looked at the more general situation, both in terms of the Ministry of Culture's services as a whole (Neves, 2020) and in terms of another area of government intervention in culture, museums (Camacho, 2021).

This project is part of a practice of producing information to support the formulation of public cultural policies in the arts and the development of monitoring and evaluation mechanisms that has been implemented in recent years,

examples of which include the creation of the first Artistic and Cultural Atlas of Portugal and the Partnership Support Programme – Art and Territorial Cohesion (Neves, 2024). It fits in with the trajectory and profile of CP in Portugal, which clearly converges, as also mentioned, with one of the main challenges of current public policies: the growing need for results-oriented management of intervention programmes based on (or informed by) evidence in decision-making, planning, implementation and, where relevant, changing policies, projects and services (Langer et al., 2016). We hope that it will contribute not only to the evaluation of PAS4, in the present and subsequent editions, but also to the evaluation processes of public policies on culture.

Specifically, this project aims to create a PAS4 Indicator Framework based on its edition with implementation in 2023-2026. Overall, it is based on the 135 approved applications, corresponding to a total amount allocated of €127,040,000. Being of enormous relevance due to its objectives of cultural public interest, in terms of the number of artistic entities directly involved, the financial amount involved and its duration – which is, in fact, renewable for an equal period of four years – PAS4 has numerous implications in multiple dimensions,

in various artistic fields, territorially decentralised, whether in coordination with the local administrative level, in the establishment of partnerships, in the complementary mobilisation of other resources – financial and non-financial, public and private –, in the creation of conditions for the labour stability of the entities' human resources, in communication and in the relationship with different audiences, actual and potential, in the creation of new audiences.

The centrality attributed to ToC, designed using the Knowlton & Phillips (2012) protocol and adapted to the specificity of PAS4, proved to be decisive in ensuring that the architecture of the indicators did not emerge from an ad hoc inventory of scattered metrics, but rather from an explicit causal chain that starts from the programming and contexts in which the various resources (financial, human, institutional, territorial, etc.) were mobilised. In addition, there is a set of instrumental and communication activities that enable and strengthen the implementation of projects, leading to quantifiable and standardised achievements and results and impacts aligned with the programme's nine objectives of cultural public interest. This was a process which, in our view and in operational terms, allows for logical and systemic coherence in the monitoring/evaluation mechanism, while preventing misalignments between what is to be measured and what is to be transformed through policy, and creating conditions for progress to be assessed using a common and verifiable language, capable of supporting critical decisions in the programme's life cycle.

The final proposal, with 43 indicators, intentionally distributed across the components of the ToC and distinguishing between monitoring and evaluation functions, establishes a mechanism which, by covering dimensions such as effectiveness in implementation, efficiency in the mobilisation of resources, equity in access and participation, sustainability and the reinforcement of the evaluability of the mechanism itself, helps to avoid the trap of sectoral reductionism or one-dimensional readings of performance. In the case of PAS4, the proposal will make it possible to observe, for example, everything from the granularity of labour links and intellectual and social accessibility practices to A&C activities, to the typological diversification of dedicated

spaces and the intensity of internationalisation, with spatial and functional disaggregation. In this way, each indicator finds its place in a broader conceptual map, ensuring that the measurement dialogues with the objectives of cultural public interest and with the need to produce useful and comparable evidence between projects, areas and fields of activity.

By establishing a measurement mechanism that is linked to the programme's logical model and specifies sources, collection methods, frequencies and breakdowns, the Indicator Framework offers decision-makers an operational tool that, in addition to helping to identify trends and variations in implementation (e.g. in the functional distribution of teams, in the financial implementation of municipal partnerships or in the presence of under-represented audiences), also allows them to trigger reprogramming processes in a timely manner, rebalance allocations, and improve notices and criteria. We believe that the full implementation and operationalisation of this Framework of Indicators would be a valuable contribution to highlighting areas of friction that have historically limited the effectiveness of A&C policies, enabling PAS4, and future editions or similar instruments, to move from a predominantly normative regime to evidence-informed governance, where institutional learning becomes an integral part of implementation itself.

Here are two examples of how these contributions are generated by the process itself. The exercise of clarifying the fields characterising the indicators – e.g., name, statistical nature, function, source, formula/scale, collection method, levels of disaggregation and frequency – promotes transparency between PAS4 management and multiple stakeholders, as it makes not only the reported result more scrutinisable, but also the very mechanics of information production, reducing opacity, harmonising procedures and enabling more robust longitudinal comparisons. Another example along the same lines of reasoning: the distinction between indicators fed by the information system and those generated by specific evaluation exercises reinforces accountability by recognising limitations, addressing gaps and encouraging the opening up of methodological knowledge, an indispensable condition for ensuring that accountability is not confused with mere

documentary compliance, but translates into a better demonstration of the public value created.

Even knowing that the operationalisation of the Indicator Framework depends on demanding organisational requirements – e.g., consolidation of the information system, standardisation of collection procedures, technical training, consistency in the implementation of accessibility and internationalisation practices, coordination with municipal and educational partners, etc. – on the other hand, it opens a window of opportunity

to establish monitoring routines at appropriate intervals, promote territorial breakdowns that reflect capillarity and diversity, and, ultimately, pave the way for testing composite indices that capture complex phenomena in the field of A&C. However, it is important to bear in mind that the complexity of operationalising this Framework of Indicators is undeniable and should be assumed *a priori*, so that its implementation is recommended to be gradual, possibly with pilot tests and iterative adjustments, combined with clear guidelines on data quality and the use of results in decision-making processes.

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