



INNOVATIVE CULTURAL  
AND CREATIVE CLUSTERS  
IN THE MEDITERRANEAN AREA

## STATE OF THE ART ANALYSIS

University of Algarve

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The University of Algarve chose to focus the present analysis at a regional scale. This decision is justified based on the fact that the Algarve, as the southernmost region of Portugal (NUTS II), has its own strategies, measures and policies established at the regional level.

## 1. REGION PRESENTATION

### 1.1 Territorial framework

The Algarve is one of the seven NUTS II<sup>1</sup> regions of Portugal and is located in the south of the country. Limited to the south and west by the Atlantic Ocean, to the east by the Guadiana River (which marks the border with Spain) and to the north by mountains, the Algarve occupies less than 5,4% of the national territory.

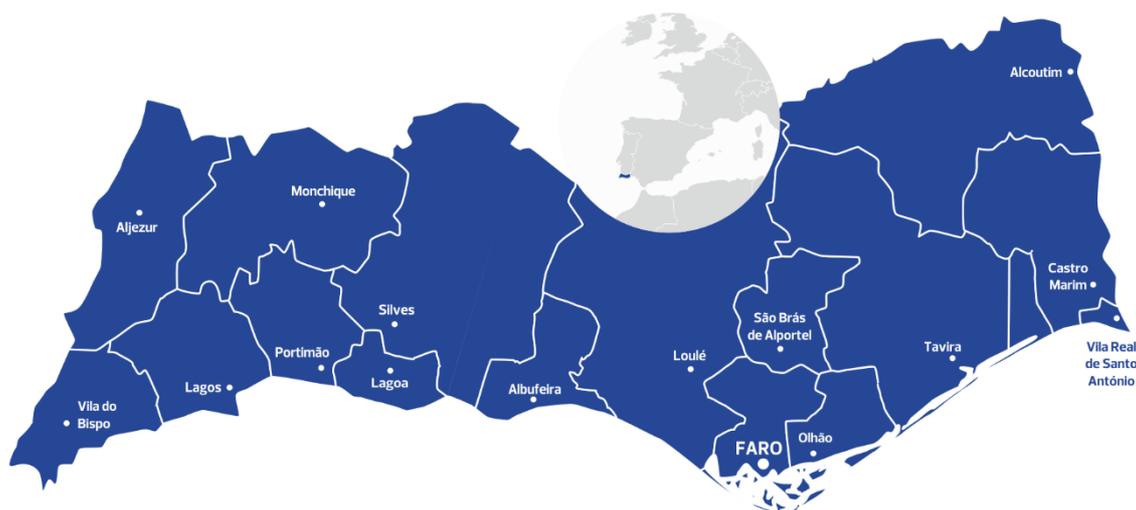
The Algarve is very different from other Portuguese regions. First, due to its historical background, the territory has retained its limits since the birth of Portugal as nation, at the beginning of the 12<sup>th</sup> century. Secondly, because its location and geographical characteristics place it as peripheral region from the rest of the country. The Algarve's sixteen municipalities (Albufeira, Alcoutim, Aljezur, Castro Marim, Faro, Lagoa, Lagos, Loulé, Monchique, Olhão, Portimão, São Brás de Alportel, Silves, Tavira, Vila do Bispo and Vila Real de Santo António) have, however, distinctive characteristics and resources and two main urban areas: Faro-Loulé-Olhão and Portimão-Lagos-Lagoa.

Regarding the Algarve's geographical characteristics, the major rivers are the Arade (66km) and Guadiana (300km in Portugal and 420km in Spain). The major mountain systems are Serra do Caldeirão (577 meters) and Serra de Monchique (902 meters), both limiting and separating the region to the north from the rest of the country. Another very important aspect is the annual average of air temperature. Algarve had a 17.4 °C of average air temperature in 2015, which combined with the very low proportion of rainless days, provides for exceptional weather conditions. This has a huge influence on the demographic, social and economic dynamics of the region.

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<sup>1</sup>The Nomenclature of Territorial Units for Statistics (NUTS) is developed by Eurostat, and employed in Portugal for statistical purposes.

Figure 1. The Algarve region



## 1.2 Demographic data

As of 2015, the Algarve region had a resident population of 441.929 inhabitants, 4.2% of the Portuguese population. According to the Coordination and Development Commission for the Algarve (CCDR Algarve), through the *Algarve conjuntura: Retrospectiva 2007-2013* publication, in the last decades the region has become highly attractive destination, population wise. The population growth, after the second half of the 1990s, was a consequence of the increase in labour demand for jobs in the construction sector related the tourism sector. Therefore, as the birth rate increased, the effective growth was strengthened and the positive effect on the natural balance became visible after 2004. This trend continued until 2010, when the resident population reached a peak of 451.3 thousand individuals. However, there was a turnaround of the situation in 2011 due to the financial and economic recession, which had a strong effect on the labour market, mainly because the young adults left the region looking for new opportunities, in particular, young people aged between the ages of 25 and 34 years. Despite a slight recovery in 2014, this population breakdown remained until 2015, with a slight increase of residents (0.1%). In other words, from 2011 until 2015 the region lost almost 9.4 thousand residents.

However, and considering other regions in Portugal, and recent data on the labour market, (2015), the Algarve is the country's second region with the highest employment rate. This position is explained through the main sector of the region, Tourism. In addition, previous data does not always correspond to an effective return of the unemployed to labour market. In other words, the decline of unemployment can be easily associated with the implementation of public policies that forward part of the unemployed, to vocational training or professional internships. Currently, there are 221.7 thousand of active individuals, of which 12.5% are unemployed.

Concerning the **CCI sector, in 2014 only 1.67% of employed people** [Graphic 1 – Annexes] **were working in cultural and creative companies (private sector).**

Another interesting demographic aspect concerns the educational framework of Algarve's population, particularly at the tertiary education level. Despite having 12 educational institutions, 7893 students and 957 teaching staff, the "unskilled workers" are the second largest sub-population of the region. Contrasting with the remaining Portugal regions, Algarve has the highest proportion of workers in this group. In 2015, working population with higher education level represented only 20.3% (Portuguese region with the 3<sup>rd</sup> highest rate). In recent years, it has been possible to observe a rise of young graduates in low-skilled professions, with subsequent short-term contracts and low wages. These conditions certainly do not contribute for the retention of qualified human resources as also has an adverse effect in the demographic evolution the future of region. Which lead us to the next chapter: economic framework.

### 1.3 Economic framework

According to the aforementioned publication *Algarve conjuntura: Retrospectiva 2007-2013*, it was only in 2012 that the Algarve began the recovery of the economic and financial crisis of 2008, but at a level below the national average. Nevertheless, because of tourism sector, the Algarve still has the second highest GDP per capita of Portugal. Due to this recent and slight economic recovery, in 2015 the GDP per capita in Algarve already corresponded to 17,786 thousand euros (17,333 thousand euros at national level), corresponding to 4.4% of national GDP (Algarve – 7,856,205 million euros/ Portugal – 179,539,850 million euros).

Another relevant aspect of the economic framework concerns to the business fabric characterization. In the Algarve, 97% of enterprises have less than 10 persons employed. Between 2008 and 2014 the number of enterprises in the region decreased by 14.5% (57,817 enterprises in 2014). The analysis of business demography highlights the particular impact of the crisis in the Algarve. Until 2008, the number of business births exceeded deaths, reaching its most significant value in 2007 with the birth of 11,401 enterprises. However, from 2009 to 2012 there was a steady decline in the birth and death of companies. In the following years, the number of business deaths and births intensified once again, yet with the prevalence of company mortality. Another transformation relates to the Algarve's main activities. In 2014, «Construction/ building» was no longer the second activity with the largest number of companies, falling to the fifth position, with almost 5.000 companies than in 2008. "Wholesale and retail trade" and "Repair of vehicles and motorcycles" remained in leadership position. However, it is important to highlight activities related to "agriculture, livestock, hunting, fishing and forestry" that registered 5,807 companies (2014), almost 1.8 thousand more than in 2008, and came to occupy the fourth position. This return to agricultural activities, was a response to the lack of employment. Additionally, the proportion of GVA of enterprises in high and medium-high technology sectors is 1.01%, (the lowest proportion of Portugal's regions).

Concerning investment, in 2014, the investment rate of Algarve's enterprises was 17.81%. After 2008, when Algarve was the third region with the highest investment rate of Portugal (36%), due to the contraction of economy the investment rate suffered the largest decrease: - 24%. Nonetheless, facing an apparent recovery of the economy in 2013 the business structure of the Algarve responded promptly and the investment rate rose from 12% to 17.81%, overcoming the national average (17%) and restoring the initial third position held by the region, as of 2008. Moreover, the decline of domestic consumption forced some companies to look at new markets and to move towards internationalization. In one hand, enterprises grew in East Europe markets and expanded into countries like Brazil and Angola. This brought new commercial opportunities. In another hand, new public policies became available, including financial support provided by business incentive systems that also contributed to the growth of Algarve's international trade. The contribution from the exports of goods to GDP increased from 1.3% in 2007 to 1.9% in 2014. Another positive development concerns the coverage rate of imports by exports. It increased continuously, and steadily, from 43% in 2007 to 63% in 2015. These results do not include the services sector, which negatively influenced the ranking of the region at a national level. The main groups of goods exported by the region, considering the cumulative value of exports from 2005 to 2015, are "produce of the plant kingdom" and "live animals and produce of animal origin", which together accounted for 55% of regional exports in this period. The largest amount of regional exports were destined for the European Union, in particular Spain, which received 43%. Regarding imports, the main groups are also "live animals and produce of animal origin" and "produce of the plant kingdom", however with less expression than the previous one (35%). Least of all, in 2015, the Algarve region had 6,852,055 million euros of Gross Value Added (GVA), corresponding to 4.4% of national GVA.

Regarding the **CCI sector**, and being that it's activities are transverse to others, it becomes hard to analyse the contribution of the sector to the regional economy because of the lack of specific statistic data. However, and thanks to the private sector, in the year of 2014 the Algarve had **2378 companies** [Graphic 2 – Annexes] **involved in cultural and creative activities**, most of them related with: a) theatre, music, dance and other artistic and literary activities; and b) architectural, advertising agencies, design, photographic, translation and interpreting activities. Despite the numbers of previous activities, it's the retail sector, in particular journals, magazines and stationery material, that had the highest turnover in the Algarve [graphic 3 of annexes – 58,862 million euros]. However, it seems that cinematographic, video, television production, sound recording and music editing activities had a slight increase.

Concerning the Algarve's local administration, it is interesting to note the weight of public administration in the sector dynamics, causing a great dependence on it. For example, according to Statistics Portugal (2015), despite the decrease (2008-2014) of local administration expenditures in cultural and creative activities [Graphic 4 – Annexes], **Algarve had an expenditure of 49€ (2015) per inhabitant in cultural and creative activities, above the national amount (38€). In 2015 the year where Algarve had an increase of 1.67% in local expenditures in cultural and creative activities.**

## 2. LEGAL FRAMEWORK

### 2.1 Description of the legal framework on CCI

In the last two decades, culture became one of the priorities of European Union Political Agenda. At the beginning directed at heritage, knowledge and cultural exchange. Recently, it starts to dive into cultural and artistic productions, connecting and integrating citizens, artists and other cultural professionals into European projects and networks. However, due to changes in supply and cultural consumption profiles, challenges prevail over the widening of the cultural sector as well as the adjustment of the strategy and monitoring tools used by policy makers.

In Portugal, the government is acting predominantly as a regulator, playing several roles as:

- i)* Patron, when financially supporting artistic creation (by contests or directly at creators and authors);
- ii)* Regulator, when it makes specific decisions regarding the preservation and function of patrimony (libraries, museums, archives, venues), with the definition of regimes for the protection of movable and immovable property and the establishment of functioning regulation for cultural spaces, organized (or not) in networks. Also, when it establishes a specific labour regime for professionals of the spectacle and audio-visual sector;
- iii)* Entrepreneur, by assuming itself as a promoter of artistic training and productions;
- iv)* Market influencer, by favouring the circulation of certain cultural goods.

It is possible to highlight two distinct but interconnected aspects that influence the national panorama of CCI. First, there is the legislative component (table 1) that regulates and establishes "rules" for the sector and its main actors, covering the entire territory.

*Table 1. Legislation overview for the cultural and creative sector, by function and objective (1976-2013)*

Intervention areas	Purpose of the legal documents
Conservation and Preservation	<ul style="list-style-type: none"> <li>• Establishment of the policy bases and of the protection regime for the cultural patrimony protection and valorisation;</li> <li>• Establishment of the legal regime for the safeguarding of the intangible Cultural Heritage;</li> <li>• Criteria definition for the classification and the preservation of immovable property;</li> <li>• Establishment of the intervention regime in cultural goods;</li> <li>• Establishment of the movable cultural goods list considered to be of national interest;</li> <li>• Museum credentials;</li> <li>• Creation and management of archaeological parks;</li> <li>• Definition of the general regime of archives and archival heritage;</li> <li>• Regulation of Cultural Patronage;</li> <li>• Establishment of libraries, museums and archives networks, defining the regime and the requirements of its operation.</li> </ul>
Creation and Production	<ul style="list-style-type: none"> <li>• Regulation for allocation of financial support for performing arts, cinema and visual arts;</li> <li>• Establishment of Awards and Grants;</li> <li>• Definition and redefinition of artistic creation and production structures statutes, under Guardianship management (national theaters);</li> <li>• Recognition and appreciation of the popular associative movement;</li> <li>• Regulation of Cultural Patronage;</li> <li>• Establishment of the Copyright Code and Related Rights;</li> <li>• Attribution of tax benefits to authors and performing arts professionals.</li> </ul>
Diffusion	<ul style="list-style-type: none"> <li>• Regulation for financial support allocation to the creation, production, distribution, cinematographic exhibition and audio-visual activities;</li> <li>• Establishment of libraries, museums and archives networks, defining the regime and requirements of its operation;</li> <li>• Creation of decentralization programs for the performing arts;</li> <li>• Creation of a national program to promote reading at a national level;</li> <li>• Programs creation to promote educational projects in the culture area;</li> <li>• Regulation and licensing regime of broadcasting activities;</li> <li>• Regulation of television activities, including the possibility of licensing to private operators;</li> <li>• Regulation of Cultural Patronage;</li> <li>• Establishment of initiatives to support the internationalization of Portuguese culture;</li> <li>• Establishment of cultural agreements with other countries;</li> <li>• Creation of cultural centres in other countries;</li> <li>• Promotion of the Portuguese language outside the country.</li> </ul>
Commercialization	<ul style="list-style-type: none"> <li>• Regulation of financial support to companies in the book sector;</li> <li>• Regulation of financial support for the edition activity in the following genres: Essay, contemporary Portuguese dramaturgy, African literature and new Portuguese authors;</li> <li>• Establishment of the book fixed price;</li> <li>• Establishment of the private copy regime, providing the application of fees for analogue equipment purchase that allow the storage and reproduction of protected works by copyright.</li> </ul>

Source: GEPAC, 2014

Secondly, there is another component related to Portugal's strategic vision (influenced by the European Union), laid out in the **Culture Action Plan 2016**. The current strategy forecasts several actions to be developed taking into account the following measures:

*Measure 1. Create and implement awareness and training programs on heritage, accessibility and inclusion issues;*

*Measure 2. Develop actions to enhance and promote cultural diversity as well as cultural and artistic activities, among social groups or vulnerable territories;*

*Measure 3. Strengthen the link between cultural bodies, to create an initiative at the services level, under the Ministry.*

In short, the **legislative and strategic production shows how the Portuguese government intervenes in culture**, as in other European Members-States, **is a process of dialogue and consultation between cultural policies at different territorial levels, from municipalities to the EU.**

The **Algarve region follows the national legislation like other Portuguese regions**. Also, **it does not have a regional strategy exclusively dedicated to the CCI sector**. Despite CCI importance for the region competitiveness, regarding to **RIS3 (Regional Strategy) the CC sector is strongly conditioned to ICT (Information and Communications Technology) and focused into support the development of other priority areas for the region, namely tourism and the sea**. So, by making a more careful analysis, it is possible to observe the articulation and integration of CCI sector on other regional public policies [chapters 2.2 and 2.3].

## 2.2 Regional innovation strategies for smart specialisation (RIS3)

According to **RIS3 Algarve**, the main goal is *“To transform the Algarve into a dynamic, inclusive, sustainable and attractive region for people, talents and activities, able to generate more and better competitive jobs in goods and services, with high added value through innovation and scientific knowledge (...) with a qualified economy focused on the fields of tourism and sea, with a focus on emerging segments as agro-food, ICT, cultural and creative industries, renewable energies and health”*.

Regarding the CCI sector, the Algarve Regional Innovation Strategies for Smart Specialisation (RIS3)<sup>2</sup> presents only three pages focusing on the subject (pp. 98-101). When compared with the other economic sectors, it becomes apparent that its relevance is even further reduced, because the same chapter unifies ICT and Creative Activities. Thus, RIS3 Algarve highlights the activities linked to the development of software management such other services to tourism and public sector. Due to its transversality, the adoption of these technologies has increased over the last years in the Algarve.

Digital multimedia applications have been another area for investment, due to low market barriers, and to initiatives launched at the University of Algarve and its association with creative industries (design, animation and cinema). Despite the lack of scale and strong international

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<sup>2</sup> Dated of February 2015.

competition, **the evolution of digital media applications is related to the skilled workforce resulted from the University of Algarve's strategy and to the emergence of a significant number of small businesses.** Therefore, the new regional strategy strengthens the need to implement strategic partnerships with foreign enterprises and knowledge hubs, inducing positive effects on companies, disseminating good practices derived from previous experiences, and integrating regional companies into the global market. Another important aspect highlighted in RIS3, in order to promote positive dynamics in the sector, is the focus on external demand and the development of custom tools, relevant to the market's needs, in particular to the niches that have more potential and connection to the region strategic priorities. According to RIS3 Algarve, the connection between ICT, Cultural and Creative Industries and other priorities in the region are as follows:

- a. Tourism and Leisure sector: i) Information Systems; ii) Software Applications; iii) Creative industries; iv) Cultural events; v) Heritage.
- b. Sea, Fisheries and Aquaculture: i) Maritime Technologies; ii) Rationalization of energy in ports and ships; iii) Navigation systems.
- c. Agro-food: i) Refrigeration systems; ii) Certification of the gastronomy system; iii) Food safety.
- d. Renewable energy: i) Energy management systems.

In short, for being a transversal sector, the regional strategy proposes, firstly, the encouragement of **articulation between "ICT and Creative Activities" with other areas of the economy, in order to promote the development of both and stimulating the emergence of RDT in new potential areas.** Secondly, it proposes the development of tools for management support in order to optimize processes, costs, consumption reduction and access to other markets. In this way, the priority actions are:

- Strengthening ICT skills through University / Industry interface;
- Empowering an ICT cluster, by developing and extending the business base, supporting business investment and promoting articulation with all other thematic priorities;
- Strengthening the cultural offer through the promotion entrepreneurial activities in the field of creativity and cultural services.

## 2.3 Other strategic documents

Another strategic document that can have an important impact in the CCI sector is the **Strategic Marketing Plan for Algarve Tourism (2015-2018)**. However, like RIS3 Algarve, this document does not provide direct actions for the CCI sector. In short, the main goals of this strategic document are: a) defining and characterising the Algarve tourist profile, in particular the touristic products and niches; and b) support the several regional actors and stakeholders defining their activities and budgets of the several stakeholders/regional actors, for the 2015-2018 period.

This strategy may be crucial for the development of the CCI sector, especially due to the combination of some elements, such as: 1) valorisation of endogenous resources; 2) diversification of cultural offer; and, 3) valorisation and conservation of the heritage. Those aspects are crucial in tourism destination and can provide new opportunities to CCI sector, as new products and services to support the sector.

Despite being a European approach, another relevant document, especially for regional policymakers, is the **Green Paper on the potential of cultural and creative industries**, which *“launches a public consultation on the requirements of a creative environment in which cultural and creative industries (CCIs) may unlock their potential and thus better contribute to Europe’s competitiveness”*. This document argues *“to be able to provide a culturally diverse offer of services to customers, entrepreneurs must be given appropriate framework conditions. This includes a fair access to the market (...) new spaces for experimentation, innovation and entrepreneurship. There is need to strengthen the research and development capacities of CCIs, interactions between the different disciplines and sectors, collaboration between the arts, academic and scientific institutions, and private-public initiatives in support of experimentation”*. **In other words, it is crucial to match the needed skills of CCIs, through partnerships between educational organizations, such as universities and businesses, and the establishment of incubator units, in order to build a sustainable environment for the CCI Cluster.**

### 3. STRATEGIC CHALLENGES FOR CCI SECTOR

#### 3.1 Regional initiatives

Annually, the Algarve region has different cultural and creative initiatives, especially during the summer season when the region has an increased population due to tourism. A study developed by the Center for Research and Regional Development (CIDER) for the Regional Directorate of Culture of the Algarve (DRC-Algarve), reveals that 64% of the tourists consider that the cultural offer of the region was important in the decision to spend holidays in the region.<sup>3</sup>

For this purpose, the Algarve municipalities are the main promoters of cultural events as well the DRC-Algarve, cultural associations, foundations, companies, etc., not only for the summer season but, also, for the whole year.

Below, a few examples of cultural and creative initiatives are highlighted. This information is merely indicative, and does not represent the total number of events organized per year in the region.

#### CULTURAL AND ARTISTIC PROGRAMS

The **PRALAC: The LAC Artist-in-Residence Program**, created in 2002 by the Cultural Association LAC – Laboratory of Creative Activities, has annual applications to grant studios the use of cells from the old town jail building that hosts LAC, for national and international artists that wants develop and increase their artistic experience.

Also in the field of artistic residences, the project **Design e Oficinos** promotes design using Algarvian crafts techniques that use the natural resources of the region. The aim is to develop

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<sup>3</sup> Turismo Cultural do destino Algarve, p. 20.

eco-design products that highlight the authenticity of the region. This initiative is promoted by ADS – Associação de Designers do Sul.

Englobing all the cultural and artistic expressions, the Cultural Programme **365 Algarve** was created to fill the gap of cultural events during the non-touristic period, aiming to complement the traditional offer with more than a thousand events of music, dance, theatre, exhibitions, cultural activities on heritage sites, etc. The events take place throughout the Algarve, in the 16 municipalities. Thanks to the success of the first edition (October 2016 – May 2017), this programme will have a second edition scheduled for October 2017 – May 2018.

In the field of visual arts, the region has 44 art galleries<sup>4</sup> with annual and varied exhibitions.<sup>5</sup> Most art galleries are managed by the municipalities but others exist that are managed by private gallery owners. The **Galeria Trem** (Faro) is an example of a municipal art gallery and a space specialized in the exhibition of national contemporary artists, and emerging artists, graduated by the University of Algarve. The programming of the art gallery is carried out by Faro Municipality and the University of Algarve (UAlg), in particular the course of Visual Arts and Research Center in Communication Sciences and Arts of UAlg (CIAC).

Music has also a diversified programming in the region, promoted by the various schools, orchestras and philharmonic bands that exist in the region. For example, the **Orquestra Clássica do Sul** organizes several concerts and initiatives addressed at all age groups, being one of its missions the promotion of specific educational initiatives to stimulate the taste of the classical music through children.

In the field of cinema, **Cineclube de Faro** (one of the oldest Cinema Club of Portugal)<sup>6</sup> has a regular and uninterrupted cinema programming, being one of the most important cultural and cinema promoter of the region.

## HERITAGE PROMOTION INITIATIVES

The 16 municipalities have their own heritage goods<sup>7</sup>, promoting them annually through a diversified programming. In addition, the Regional Directorate of Culture of the Algarve (DRC-Algarve) has a very important role in the dissemination of the region's cultural heritage, working constantly in partnership with the municipalities and with the main regional cultural and heritage actors. As examples of DRC-Algarve's initiatives, below are highlighted two programs under the responsibility of the Directorate:

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<sup>4</sup> Estatísticas da Cultura 2015, p. 91.

<sup>5</sup> Circa 288 temporary exhibitions in the region in 2015. (Estatísticas da Cultura 2015, p. 91).

<sup>6</sup> Founded in April 6 of 1956, it has 60 years of continuous activity.

<sup>7</sup> Total of 162 cultural properties, namely monuments, sets and sites. According to the type of protection there are 26 national monuments, 110 properties of public interest and 26 properties of municipal interest. The municipalities of Faro, Tavira e Silves are those with more cultural properties. (Estatísticas da Cultura 2015, p. 90)

The programming of art exhibitions of **Casa Rural das Ruínas de Milreu**<sup>8</sup> is organized by DRC-Algarve and the research centre CIAC, as a result of an institutional cooperation with the purpose of stimulating the interaction among the academic and local communities, building the dialogue between art and cultural heritage of the region.

The **DiVaM – Dinamização e Valorização dos Monumentos**, is an annual and regional programme, which performs cultural and artistic activities (music concerts, dance, performing activities, etc.) in heritage monuments to valorise and promote them.

## FESTIVALS

As mentioned in the beginning of this chapter, there is no exact quantitative data on the number of festivals organized per year in the Algarve. The table below is a generic indication of some continuity festivals, not representing all annual festivals.

Table 2. Festivals

Name	Description	Location	Date
Festival MED	World Music	Loulé	June
Festival de Jazz de Loulé	Jazz	Loulé	July-August
Festival F	Portuguese Music	Faro	September
Festival Internacional de Música do Algarve (FIMA)	Classic Music	Various sites of the Algarve	March-May
Festival Verão Azul	Performance, Theater, Film, Concerts and Workshops	Lagos and other cities of Algarve	August-November
Festival Som Riscado	Music and Image	Loulé	April
Festival Encontros do Devir	Performing Arts	Faro, Loulé, Quarteira and S. Brás de Alportel	Variable
Video Lucem	Cinema in the Churches of the Algarve	Various sites	November-May
Festival de Artes Infantil e Juvenil de Albufeira	Music, singing, dance, illusionism and circus arts	Albufeira	February-March
Folk Faro	World Folk Dance	Faro	August
Festival Al-Mutamid	Arab music and oriental dance	Lagoa, Vila Real de Santo António, Silves, Albufeira, Loulé and Lagos.	January-February

<sup>8</sup> Roman archaeological site.

MALA – Mostra de Artistas de Lagos	Visual Arts	Lagos	April-July
Festival T - Festival Internacional de Teatro de Albufeira	Theatre	Albufeira	March
Festival Internacional de Percussão de Portimão	Percussion	Portimão	March
Festival Internacional de Guitarra de Faro	Guitar	Faro	March
Festival de Órgão do Algarve	Church organ	Faro, Portimão, Loulé and Tavira	October-November
Festival de Trompete do Algarve	Trumpet	Faro	April
Farcume - Festival de Curtas Metragens de Faro	Short films	Faro	August
Palato: Arte, Gastronomia e Património	Art, Gastronomy and Heritage	Various sites	Various months
Semana dos Artistas	Music, dance, cinema and theatre	Faro	November
CRIACT	Visual communication, design, arts, music and technologies	Faro	November-December

With regard to international conferences, the Algarve is well-placed as one of the best *Meeting Industry* destinations in the world, by the excellent local facilities proposing a variety of creative ideas for business meetings and group activities, with large rooms, modern technical resources and teams of high performing professionals, four and five-star hotels and luxurious golf courses. Thus, the organization of international conferences has been gradually increasing, and this brings more national and international experts, and public, to the region. Nevertheless, the CC sector does not have a large number of international conferences – the few existing ones are listed below – when compared to other sectors such Tourism and Health & Care, where the region hosts several international conferences.

Table 3. Conferences

Name	Description	Location	Date
Algarve Design Meeting	Design	Faro	May
Share Algarve	Digital Marketing	Vilamoura	February
Jornadas do CIAC	Arts and Communication	Faro	February
Encontros de Música Antiga de Loulé	Renaissance and Baroque music	Loulé	September-October
Ciclo de Artes Visuais	Visual Arts	Faro	In different months

## 4. THE CREATIVE SYSTEM IN THE REGION

### 4.1 Private sector

As stated in chapter 1.3. *Economic framework* (p. 6) in the year of 2014 the region had **2.378<sup>9</sup> cultural and creative companies**, representing 1.67% of employed people [Graphic 2 – Annexes].

The gradual increase of CC companies in the Algarve can be justified by: 1) the rise in the number of qualified students that finish their studies at the University of Algarve, at ETIC Algarve, or in other regional and national educational institutions; 2) the Portuguese and foreign professionals that choose Algarve to work and live, firstly because of region's quality of life and, secondly, because the Algarve as an underdeveloped market when compared to the CC business in regions like Lisbon and Oporto.

As already mentioned, the **associations** have an expressive role as the main promoters and organizers of cultural and creative activities, however, it is hard to know the exact number of the existing cultural associations in the region.

Using the *Racius* website<sup>10</sup> as a search tool to obtain some data, it is possible perform queries by CAE – *Código das Atividades Económicas*<sup>11</sup> (category number 94991 – *Associações culturais e recreativas*<sup>12</sup>). For the year of 2017, a number **111 associations in Faro district** are returned as

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<sup>9</sup> Statistical Yearbook of Algarve Region 2015.

<sup>10</sup> [www.racius.com](http://www.racius.com)

<sup>11</sup> Portuguese Classification of Economic Activities.

<sup>12</sup> Cultural and recreational associations.

Note: This CAE comprises the activities of polyvalent associations of a predominantly recreational nature (poetry and literature circles, historical clubs, gardening clubs, cinema, collectors, photography, music,

a result, being this outcome is not filtered only in relation to cultural and artistic activities [please see explanation at footnote number 12].

With the legal nomenclature of **Foundation**, there are 5 foundations in the Algarve: Fundação Pedro Ruivo (Faro), Fundação Irene Rolo (Tavira), Fundação Manuel Viegas Guerreiro (Querença) and Fundação António Aleixo (Loulé). Both have social and cultural statues, and aim for the improvement, development and inclusion of the community (of different age groups) through social inclusion, educational, cultural and artistic initiatives. Sporadically, these foundations organize cultural initiatives.

## 4.2 Public sector

The public actors and entities are crucial for establishing synergies and contributing to the development of cultural and creative industries, by applying measures, policies, initiatives or programmes that can fill needs and gaps. The main public authorities in the Algarve are:

The **Regional Directorate of Culture of the Algarve (DRC-Algarve)** is a peripheral service of Presidency of the Council of Ministers in the field of culture, whose geographical scope is the Algarve region. The DRC-Algarve has specific programmes for the support of cultural action in the Algarve, aiming to involve the main cultural actors to develop a cultural panorama for the region. A particular example is the program *Apoio à Ação Cultural*<sup>13</sup>. It is a non-repayable financial grant, intended to support initiatives and projects of local/ regional associations and non-professional that match the specific needs or skills of the region. In the scope of this program, in the year of 2013, 50 non-profit institutions were supported with an investment of €230.000; in 2014, 60 non-profit institutions were supported, with an investment of €241.000; and in 2015, 69 non-profit institutions were supported, with an investment of €161.000. The total amount of financing was lower than the previous years, but covering and supported more institutions.

The Algarve has two bodies whose mission is the promotion of the development of the region at an economic, social and cultural level: CCDR Algarve – Coordination and Development Commission of the Algarve), and AMAL – Intermunicipal Community of Algarve.

The **CCDR Algarve** has an important role as a writer of the policies for regional development, under the countries' policy for economic and social development. It also executes, evaluates and inspects, at the regional level, the environmental and planning policies that ensure the development, monitoring and evaluation of land management instruments; coordinates the decentralize regional services ; ensures the compliance with the management responsibilities,

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art clubs, craft clubs, philatelic associations, etc.). It also includes associations for the defense of cultural heritage.

<sup>13</sup> EN: Cultural Action Support.

within the cohesion policy and other EU policies; boosts inter-regional and cross-border cooperation; provides technical support to the local authorities and their associations.

In the year of 2010, CCDR Algarve developed the project TASA - *Técnicas Ancestrais, Soluções Atuais*, with the purpose of supporting the preservation of traditional handicraft of the Algarve by “refreshing it”, using design and a contemporary concept for the development of new craft products.<sup>14</sup>

The **AMAL**, formed in 1992 by the 16 municipalities of the Algarve, is the association designated to potentiate the development of the municipalities and strengthening the identity of the region, through the articulation and creation of synergies that respond to common needs of the municipalities.

As already mentioned in this analysis, the **municipalities of the Algarve** have a vital role in the development and improvement of the region in terms of territory, society and culture. Each municipality has their own cultural facilities and budget for the culture. For example, in the year of 2015<sup>15</sup>, the municipalities spent € 21 433 696, showing that the investment, and spending, on culture have increased in recent years.

### 4.3 Professionals involved

Based on sources and literature consulted, the creative class is growing in the region, in particular the professionals working in Design, Multimedia and ICT. However, it is not possible to have concrete information if these professionals work as freelancers or are employed by CC companies, which have increased in number since 2014.

It is known that in the CC sector, there is a large number of freelance professionals (an alternative way of working for the professionals who do not have a contract or loyalty with a company), nevertheless, it is difficult to measure the number of freelancers or independent professionals that are working in the region.

Another aspect is that most non-profit cultural associations have a team that works on a voluntary basis, despite some of them being qualified or having professional skills to lead certain

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<sup>14</sup> The main idea of TASA Project is creating opportunities to attract new actors, in order to guarantee the continuity of the techniques, the material uses and add new perspectives to the craft production. The project allies the traditional knowledge of the local artisans and the one from young designers, in the development process of new craft products, with specific criteria: useful products - not decorative - and commercially accepted by the general public. This way, the project aims to be sustainable, culturally and financially.

<sup>15</sup> INE. (2015b). Estatísticas da Cultura 2015.

tasks. It is a sustainable alternative for not having costs with staff (salaries) and to not compromise the low annual budget of these cultural associations.

Both situations reveal that CC workers/ professionals still don't have legal rights or labour conditions/opportunities matched at other economic and labour sectors.

#### 4.4 The cultural and creative synergy

As previously exposed, it could be stated that in the Algarve, a synergy exists among the CC actors, i.e. governmental, professionals, cultural associations, companies, educational institutions, etc.

In parallel to the work of the municipalities, the DRC-Algarve acts as the main actor, mainly because of its mission of establish contacts, cooperating, performing partnerships and protocols with the regional cultural associations, with municipalities, schools and the University, as to build a regional cultural network. The Directorate of Culture also has as the important task of continuing the cultural political objectives of the Portuguese Government in order to implement them at the regional level.

In addition to DRC-Algarve's objective, and the recognition of a gradual cooperation among the main CC regional actors, the importance of a constant interaction between the policy makers and the regional companies and cultural associations should not be discarded. This provides leverage for the strategies for culture and creativity in the Algarve to flourish. For this goal, the collaborative and participative synergy must be maintained in order to fill few aspects that need a continuous improvement and work. Taking into account the literature consulted for the present State of the Art analysis, beneath, are listed a few suggestive topics summarising the information, or data, that needs to be improved, or developed to reach a better CC synergy in the region.

- 1) Regular inventory of the regional CC main actors, e.g. number of CC professionals, companies and cultural associations;
- 2) Ascertain the CC consumption in the Algarve;
- 3) Characterize and understand the types of motivations of the main CC promoters and workers developing activities in the region;
- 4) Identify the relations between the cultural consumption and regional investment for cultural and creative purposes;
- 5) Identify and evaluate CC marketing circuits;
- 6) Determine and classify methods to communicate CC products specifically developed in the region.

## 5. EDUCATION AND RESEARCH

### 5.1 Educational curricula offered

The Algarve has 3 higher education institutions: one public, the University of Algarve (UAlg) with two *campi* in Faro and one in Portimão; and two private institutions: ISMAT – *Instituto Superior Manuel Teixeira Gomes*, in Portimão, and *Instituto Piaget* located in Silves, being specialized in Health education. The University of Algarve and ISMAT have courses related to CC sector, whose are listed in the tables 4 and 5.

The *Anuário Estatístico da Região Algarve 2015*<sup>16</sup> gives an idea of some indicators about the CCI higher education in the Algarve: **120 vacancies in Arts** and **73 vacancies in Architecture and building**; **343 students** enrolled in the field of **Arts** and **366 students** in the areas of **Architecture and building**; and **48 graduates** in **Arts** and **79 in Architecture and building**.

*Table 4: Curricular offer of the UAlg*

#### School of Education And Communication (ESEC)<sup>17</sup>

##### Degrees

##### Communication Sciences

The main objective is to offer a humanistic and technological training in the more general facets of communication. The studies cycle seeks to look into theoretical and practical issues related to

<sup>16</sup> EN: Statistical Yearbook of Algarve Region 2015. (pp. 70-83).

The data is based in the source of Directorate-General for Education and Science Statistics - Ministry of Education and Ministry of Science, Technology and Higher Education; data information of 2015-2016.

<sup>17</sup> <https://esec.ualg.pt/pt>

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historical, social, technological, psychological, linguistic, scientific, philosophical and, cultural and media contexts. Also, development of communicative and critical competences of a formal and conceptual nature in the areas of language, semiotics and arts, as well as operational competences at the level of the techniques and methods of media and of other communication institutions.

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#### **Communication Design**

The aim is to promote the training of specialists, with a profile that includes a set of theoretical and practical knowledge and skills in the areas of Graphic Design, Digital Design and Visual Production Design. This study cycle provides the access to the activity of communication/graphic designer and ensures continuity to a specialized training in 2<sup>nd</sup> cycle.

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#### **Moving Image**

The goal is to train animators, creative professionals able to exercise a set of activities, in the general framework of visual and audio-visual documents to cinema, television, games and mobile phones, supported by languages, methodologies and production systems of illusion and apparent motion.

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### **Masters**

#### **Communication Design for Tourism and Culture**

To provide advanced training for the practice of basic and advanced research within the field of the program. Specifically, applying research in the laboratories for artistic creation and training in the fields of theatre, film and other arts, thus, establishing links between the assumptions of basic research and the real creative processes of artistic expression; by investigating the artistic phenomena and the media (at the physical, virtual and technological levels), including the creation of databases related to the objects of fundamental and applied research; by investigating ways of appropriation of language for the arts, communication and other purposes related to interpersonal communication and media, with particular focus on studies of Media Arts and Literacy.

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#### **Teaching of Visual Arts and Technological Education in Basic Education**

This master is addressed to students with degrees in Arts, Design and other related areas, aiming at preparing and training future professors of Basic Education in Teaching of Visual Arts and Technological according to the current Portuguese legislation. The course offer solid training in the educational area, pedagogic and didactic, completing the skills in Arts and Technologies acquired in the 1<sup>st</sup> cycle of higher studies.

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### **Doctorates**

#### **Communication Design for Tourism and Culture**

*The same description as the above section: Masters.*

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### **Faculty of Human and Social Sciences<sup>18</sup>**

#### **Degrees**

#### **Visual Arts**

This degree integrates several different areas of the artistic scenery, beyond the traditional arts, like painting and sculpture, the students can also work with the new media and the newer types of art, like Photography and Video.

The course aims to train professionals to produce, research and criticize the visual arts, particularly the contemporary art.

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#### **Cultural Heritage and Archaeological**

Archaeology, History and Art History scientific areas have a long tradition at the University of Algarve, supported by the scientific, social and touristic interest in Southern Portugal's archaeological, historic

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<sup>18</sup> <http://fchs.ualg.pt/pt>

and artistic heritage. Its main objectives are to understand and study past societies, their lifestyles, their cultural, economic and technological dynamics, as well as the social, mental, artistic and physical structures that supported that life. The course prepares and educates researchers and curators of archaeological and cultural-historical heritage.

### Postgraduations

#### Visual and Performing Arts

The course provide a set of appropriate contents for specialization in arts, aimed at students or professionals of the area. The objectives of the course are: stimulate the innovative artistic research and production, in a transdisciplinary and multidisciplinary way; transfer knowledge and tools to analyse, produce or create artistic works; understand the cultural, artistic and social phenomena; crating critical mass able to interact and provoke changes in the quality in the artistic and cultural sphere.

### Masters

#### Communication, Culture and Arts

To qualify students with theoretical and practical tools that allow the ability to perform autonomous and intellectual discussions on contemporary cultural productions, based on an independent vision and critical consciousness. To develop an interdisciplinary approach to cultural trends and variety of productions in the Arts entrepreneurship. To develop awareness to work in animation and other cultural management business with aesthetic sensibility as well as a better critical view on the production and dissemination of arts and culture in our region, our country and even across Europe.

### Doctorates

#### Communication, Culture and Arts

To provide the integration of students in the Arts and Communication's Research Program Centre, specifically, by articulating their individual projects with the objectives of the research and development centre: by doing applied research in the laboratories for artistic creation and training in the fields of theatre, film and other arts, thus, establishing links between the assumptions of basic research and the real creative processes of artistic expression; by investigating the artistic phenomena and the media (at the physical, virtual and technological levels), including the creation of databases related to the objects of fundamental and applied research; by investigating ways of appropriation of language for the arts, communication and other purposes related to interpersonal communication and media, with particular focus on studies of Media Arts and Literacy.

#### Digital Media-Arts

The objective is to train professionals in digital media-arts for research, education and artistic, technological and communicational development, with solid skills in computer technologies, communication sciences and artistic and intercultural intervention; capable of assuming the leadership of experimental/research-action projects of artistic and intercultural intervention, either individual or collective, covering the development of new applications, products and aesthetic narratives.

*Table 5: Curricular offer of ISMAT*

### Degrees

#### Communication Design

The course has a duration of 3 years, with a diploma that attributes 180 ECTS.

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The objective is to offer a variety of practical, theoretical and practical-theoretical disciplines through technical and advanced training. In parallel to Design, the main disciplines are Drawing, Semiotics, Aesthetics and Art History. There is special focus in new communication technologies and multimedia.

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### **Architecture | Integrated Master**

The course integrates 2 cycles; the first is compound by 3 years (180 ECTS) and the second by two years (120 ECTS).

The course for the student to acquires critical thinking; research capabilities; oral, writing and graphic expression; as tools for organizational, spatial, structural and constructive thinking in the act of designing.

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### **Postgraduations**

#### **Digital Marketing**

The main goals of the course are the definition of a digital strategy; understanding the behaviour of the online consumer the faces the presence of digital brands; building a digital communication plan; adapting the different channels – social networks, sites, blogs, mobile, apps – to the different consumers using the suitable methodologies of SEO and SEM; adapting the main protection measures and confidentiality of digital data to guarantee a good management; measuring and evaluating the actions to correct and improve the adopted strategies; understanding as Big Data, the Internet of Things and Virtual Reality are changing the digital world.

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#### **Urban Rehabilitation - Buildings and Sites**

The course aims are to provide an integrated multidisciplinary insight of urban development, and of the role of the real estate sector and urban rehabilitation, as drivers for the transformation of current cities into sustainable cities. Thus the main approaches are: promoting sustainable cities; valorising the heritage of cities (in public and private aspects); promoting entrepreneurship and the real estate business; analysing the risks and opportunities in the development of new real estate projects.

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#### **Video games**

The course it is an opportunity to know, in depth, the architecture of video games software; developing structures of data and algorithms for the implementation of video games; knowing the various tools and equipment available in the market (video games engines, physics engines, 3D modelling, sensors, glasses, etc.); acquiring technological competences for the conception, production of storyboards and projects writing; acquiring skills for the development of video games in different platforms; developing an integrated insight about video games thematic.

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In addition to the curricular offer of higher education, the region has several professional/vocational and technical schools with CCI curricula, as:

**ETIC\_Algarve – Escola de Tecnologias, Inovação e Criação** (School of Technologies, Innovation and Creation), located in Faro, is a professional and private school dedicated to the training of the creative industry, covering the areas of Communication, Design, Photography, Sound & Music, Video and Interactive Media. ETIC\_Algarve is certified by DGERT - Direção Geral do Emprego e das Relações de Trabalho.

ETIC\_Algarve has a variety of technical courses, with a duration of 1-2 years such as: Videogames; Multimedia Design & Communication; Professional Photography; Music Creation, Production and Sound Techniques; Cinema and TV Directing; Animation; Concept Art; Game Development; Graphic Design; Illustration for the New Media; Motion Design; Photography; Lighting & Image Operator; Video & Graphics Post Production; Audio-visual Techniques;

Marketing Digital & Social Media; Web Development; Web Design & Responsive Web. ETIC also offers short courses, of 16-20 hours duration: Communication and Strategy for Social Networks; Create your videogame.

The courses "My First Time" (16-20 hours duration) are intended to awake and encourage creativity for restless minds, from ages from 13 to 65, giving them a first contact with equipment and techniques related to creative areas such as video and design.

**Secondary School of João de Deus**, located in Faro, is a public vocational education school that offers two main courses in the CC field: Professional Course of Communication Technician – Marketing, Public Relations and Advertising; and Professional Course of Multimedia Technician. Both courses confer the equivalence to the 12<sup>th</sup> year of schooling and a professional qualification of level 4.

**Professional School Gil Eanes**, sited in Portimão, is a private school acknowledged by the Ministry of Education, founded in 1992. The school offers two courses related to CCI sector, namely: Communication Technician – Marketing, Public Relations and Advertising; and Photography Technician. Both courses confer the equivalence to the 12<sup>th</sup> year of schooling and a professional qualification of level 4.

The Algarve has a significant number of music schools or academies, which some of them are highlighted below:

**Conservatório Regional do Algarve Maria Campina** was founded in 1973, by the pianist Maria Campina de Sousa Pereira Ruivo. It is a school specialized in Music and Dance, being a reference in the region due its age by operating in musical training but, also, by the role in teaching several generations, professionalizing and prepare them for the artistic panorama. As an acknowledged of its role in the community, in 21 of September 1988, the Portuguese Secretary of Culture distinguished it with Medal of Cultural Merit. In 7 of September 2004, Faro Municipality gave it the Municipal Merit Medal.

**Academia de Música de Lagos** it is a non-profit Association of Public Utility, founded in 27 of May 1986 by Ms. Maria Boulain Fogaça. It has, in 1989 been recognized in the Manifest of Cultural Interest; it was attributed the Medal of Cultural Merit, in 1993, by the Portuguese Secretary of Culture; in 2002 the Municipal Merit Silver Medal was awarded by the Municipality of Lagos; winner of the Infante de Sagres Trophy for Culture, in 2009; and in 2012 awarded the Municipal Merit Silver Medal by the Municipality of Portimão.

In the Algarve, the Academia de Música de Lagos has under its jurisdiction more 3 music conservatories: Conservatório Joly Braga Santos de Portimão, Conservatório de Música de Lagoa and Conservatório de Música de Loulé.

**Academia de Música de Tavira** is a specialized school of music teaching, authorized by the Regional Directorate of Education of the Algarve but with pedagogical autonomy. Its main

objectives are the training of musicians and dancers and, also, the participation and promotion of artistic events. The school has 200 students distributed in different classes, having also a guitars orchestra, a violins orchestra and a youth choir.

**Conservatório de Albufeira** was founded in 1996 with the aim of fill the gap of non-existence, in the city of Albufeira, of a specialized music school. The school has an annual offer of short or intensive courses of accordion, classical guitar, piano, violin, trumpet and chant.

**Conservatório de Música de Olhão** it is also an association, formed in 2005, that teaches accordion, violin, cello, double bass, piano, guitar, clarinet, music education, history and culture of arts, composition analysis and techniques, choir and orchestra, singing and ballet.

## 5.2 Research centres, laboratories and research institutes

The University of Algarve has a unique research centre related to arts and culture, termed as **CIAC – Research Center in Communication Sciences and Arts**. CIAC has performed innovative research in the fields of artistic studies (visual arts, cinema, theatre) and cultural studies, communication and, more recently, literary studies (digital archives, critical digital editions), connecting the creation of platforms and the forms of communication of scientific knowledge in the designated areas. Since its foundation, it has promoted and actively participated in the artistic and cultural activities of Algarve (the location of its headquarters) through specific protocols of collaboration with Municipalities, Cultural Associations and with the Regional Directorate of Culture of the Algarve: it is now a relevant stakeholder for the region. The research produced at CIAC is disseminated by the surrounding community through multiple outreach activities, and discussed in various international networks. Currently, the centre has a satellite at Universidade Aberta, in Lisbon, and aggregates several researchers from other higher education institutions.

CIAC is organized into three main structural lines:

*Archives and Memory:* Includes the production of digital platforms, connected to the Centre's main platform that hosts the findings of projects developed in different lines of research with the purpose of promoting the circulation and dissemination of content of pre-existent material archives, as well as the creation of new archives using new media technologies.

*Creation of Digital Artefacts:* This guideline includes the production of digital artefacts to promote the interconnection between arts and technologies. Some of the products developed at the Centre are the result of works from advanced training courses hosted by CIAC. The production of digital artefacts is intrinsically related to the production of archives and the preservation of memory, especially concerning intangible heritage.

*Literacies:* Comprehensive or applied research into the appropriation mechanisms of the regulations, techniques, methods, codes and conventions that are inherent to the Arts and New Media in different contexts.

The University of Algarve has the **Vision Laboratory** in the Department of Electronics and Computer Science – FCT (Faculty of Sciences and Technology), related with ICT, namely visual perception, modelling, image processing, pattern recognition, computer graphics, parallel computing, cognitive robotics. The Vision Laboratory has developed several research works that are adding value in the field of ICT at national and international level.

The University of Algarve also has the office Intellectual Property and Licensing Support known as GAPI (Gabinete de Apoio à Promoção da Propriedade Industrial)<sup>19</sup>, being part of the Division of Entrepreneurship and Technology Transfer of UAlg (known as CRIA), whose mission is to foster relations between innovation production entities, namely universities and business and institutional environments.

Some UAlg researchers did their patents in UAlg’s UIPP – Unit GAPI. Underneath are listed a few patents that are related with CCI sector:

Designation	Patent submission number	Patent submission date	Brief description
Interface para filme interativo: sensores e dispositivos móveis	107990 and 107991	23-10-2014	In this prototype, the interface for interactive movies intends to give to the user/ spectator the control of movie set-up in real time through mobile or sensor devices. It is intended to explore the role of the spectator as an active subject in front of the narrative visualized by him. Like the videogames, this project aims achieve an interactivity in real time and without interruptions assigning the spectator the role of co-author through their choices into multiple flows. The user can visualize different angles and shooting plans, and toggle between different characters of the narrative.
Arena de controlo de personagens	107989	21-11-2014	This technology fits within the scope of real-image interactive cinema, recorded images

<sup>19</sup> It is part of the national network of GAPI, created around the National Institute of Industrial Property (INPI) and it is a PATLIB Center recognized by the European Patent Office:  
[https://www.epo.org/searching-for-patents/helpful-resources/patlib/directory/byservice-item\\_12\\_fr.html](https://www.epo.org/searching-for-patents/helpful-resources/patlib/directory/byservice-item_12_fr.html)

cinematográficas -  
 Tecnologia no âmbito  
 do cinema interativo

from real situations as opposed to the image of synthesis.

It is intended that the spectator has an active role in the narrative, occupying the place of the protagonist, specifically through the direct control by means of commands. These commands can be done from a keyboard or an accessible screen. Both can be used for the visualization and interactivity of the movie, which uses this technology, namely computers, laptops, iPad / tablet and iPhone/Smartphone.

Interactive 360º  
 Holographic  
 Installation

108900

21-10-2015

The product aims develop a hologram of a person in a real size, for instance a receptionist or a public relations in a company or an event that interact dynamically in office information requested by the user and the physical space where it is integrated using guidance counsellor and useful source of information. The product is divided into two parts which are closely linked: (a) PRHolo, frame-shaped "box" containing inside a holographic character, which is displayed on a 2D plane suggesting volume. The second module, (b) PRHolo360, the contents to be released are the same, but in this particular case the holographic projection is made on a cylindrical shape providing a holographic projection format 360 (3D), allowing users to view the character from any angle, equating it really a real human figure. Both modules are equipped with a volumetric(s) sensor(s) in order to detect the user's movement and internet connection, allowing tablet or smartphone interaction. This integrated solution aims to add value to the product, making it more attractive and impressive. The product is put in the market in different modules.

## 6. MAIN CULTURAL AND CREATIVE INDUSTRIES

### 6.1 Identification of 3 main sectors or subsectors

Following ChIMERA project's requirement of choosing 3 subsectors with more expression in the cultural and creative scenario in each partner region/country, the University of Algarve selected Design, Multimedia and Music as the most relevant subsectors in the Algarve region.

The following best practices are examples linked with each subsector. In addition, it should be underlined that the 3 best practices were chosen taking into account the regional, national and international impact and added value.

### 6.2 Identification of 3 regional best practices

#### Best Practice 1

<b>Name</b>	SONHA PENSA IMAGINA COMUNICA, LDA. – SPIC Creative Solutions
<b>Profile</b>	SPIC Creative Solutions is a company based in Loulé, formed in 2007, specialized in Design and in the New Media using varied programming and technological languages such as PULP Touch, PULP Motion, PULP Vision, SMARTK, Holographic video projection and PULP RFID.
<b>Description</b>	SPIC Creative Solutions brings to the market creative products and services, linked to the new trends and technologies. Its objective is the creation of new forms of promotion, dissemination and distribution, allied to the technological skills in projects of Graphic Design and New Media areas, with emphasis in digital applications of human interaction and web platform operational tools with augmented reality.

### Context impact

In the year of 2009, it was clear for SPIC Creative Solutions the need to heavily invest on the area of digital communication, first to follow market trends and, second, to fill the gap in the Algarve region of new technological competences as a challenge to compete with the major decision-making centres as Lisbon and Oporto.

Its portfolio has a large number of regional, national and international clients for which it developing several types of services and technologies. In addition, it has actively participated in regional, national and international fairs, conferences, meetings and projects.

SPIC Creative Solutions has been receiving important awards, such as: CCP Silver, CCP Bronze, CCP Shortlist (2), New Web Pick (5), Pixel Award Shortlist, Davey Award Silver, Page Crush, Awwwards Design Mention, Awwwards Shortlist, Dope Recognition, Dope Award, Design Licks, Design Charts, FWA Public Short List (2) and HKDA Award.

### Links to Resources

Paulo Bica (Director)  
 Phone: 00351 289 358 326  
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 Website: www.spic.pt  
 Facebook: <https://www.facebook.com/SPIC.Page/>

### Key words

Graphic Design; New Media; Digital Applications; Augmented Reality.

## Best Practice 2

### Name

Festival MED

### Profile

Festival MED was born in 2004 in the city of Loulé, under the program "Loulé, Host City" of Euro 2004 in an attempt to create a festival with "different and unique music", providing a different and quality tourist offer to revitalize the historic city. It is an event of World Music inspired by the Mediterranean Culture (justifying its nomenclature) thought the fusion of cultural and artistic manifestations.

### Description

Being the music the main core, the festival also combines gastronomy, plastic arts, street entertainment, handicraft, dancing, workshops, etc., with the clear objective of promoting the various cultures from around the world.

### Context impact

In 12 years, Festival MED has achieved high levels of acceptance by the public and gained notoriety and international popularity, attracting a growing interest from critics and tourists who choose the Algarve as a holiday destination. Its strong identity and trademark give it prominence in the itineraries of summer festivals held in Europe.

With a daily average of 7 thousand people, it hosted, since 2004, 408 bands from 38 countries, with over 500 hours of live musical performances. The musical selection and focus on artistic quality are the most important factors, surprising the public year after year. The stages of the MED have welcomed prestigious names in the international scene of World Music, like Amadou & Mariam, Solomon Burke, Kimmo Pohonen, Orquestra Buena Vista Social Club and Bajofondo Tango Club.

Most recently, Festival MED received two nominations ("Best Medium-Sized Festival" and "Best Urban Festival") for the 3<sup>rd</sup> edition of the Portugal Festival Awards, and was a finalist in the Iberian Festival Awards in four categories: "Best Medium-Sized Festival" and "Best Touristic Promotion", "Best Cultural Programme" and "Contribution to Sustainability". The Municipality of Loulé has been betting on international promotion, particularly in the markets of Spain, UK, Holland and Germany.

**Links to Resources**

Festival MED is an event of the responsibility of the Municipality of Loulé.  
 Telephone: 00351 289 400 811  
 E-mail: festivalmed@cm-loule.pt  
 Website: festivalmed.pt  
 Facebook: facebook.com/festivalmedloule

**Key words**

Music Festival; World Music; Mediterranean Culture.

**Best Practice 3**

**Name**

Atelier do Sul Design Consultants

**Profile**

Atelier do Sul Design Consultants is a company founded in 1979, in Boliqueime, by Fred Phillips an English man that moved to the Algarve in 1973.

**Description**

The company offers a range of design services, develops web design consultancy covering Corporate Identity; Web Design and e-newsletter design plus all other Web related needs; Advertising design, Editorial design and Corporate publishing; Sign design projects, Vehicle fleet liveries, Exhibition and portable Display design, as well as Commercial Interiors, Shop fronts, Office fronts, Point of Sale and Packaging Design.

**Context impact**

With 38 years of existence, Atelier do Sul is now one of the most well-known design consultancies in Portugal, providing services also for Madeira and Azores. Being one the first design studios of the Algarve, the company is specialized in the Tourism industry, by providing design and communication services for Hotels, Residential Tourism and Resorts, Golf Clubs & Courses, Shopping Centres, Industry and Commerce, and Hospitality industry design (restaurants and bars). Also, the company has done projects for national and international banks and financial institutions, and for Real Estate, developing the corporate identity, production and implementation of advertisements, websites, brochures, signs and graphic manuals.

Constantly linked and sensitive with local community's needs, Atelier do Sul frequently helps charitable causes through the development of projects, employing local people, using local suppliers and preferring local solutions.

**Links to Resources**

Fred Phillips (Founder and CEO) and André Phillips (Senior Designer and Partner)  
 Telephone: 00351 289 363 340  
 Email: design@atelierdosul.com  
 Website: https://atelierdosul.com/pt/  
 Facebook: https://www.facebook.com/atelierdosul

**Key words**

Corporate Identity; Graphic design; E-Business; Media; Sign design and interiors.

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Design & Ofícios: <http://designeoficios.org/>

Divisão de Empreendedorismo e Transferência de Tecnologia da Universidade do Algarve (CRIA): [www.cria.pt](http://www.cria.pt)

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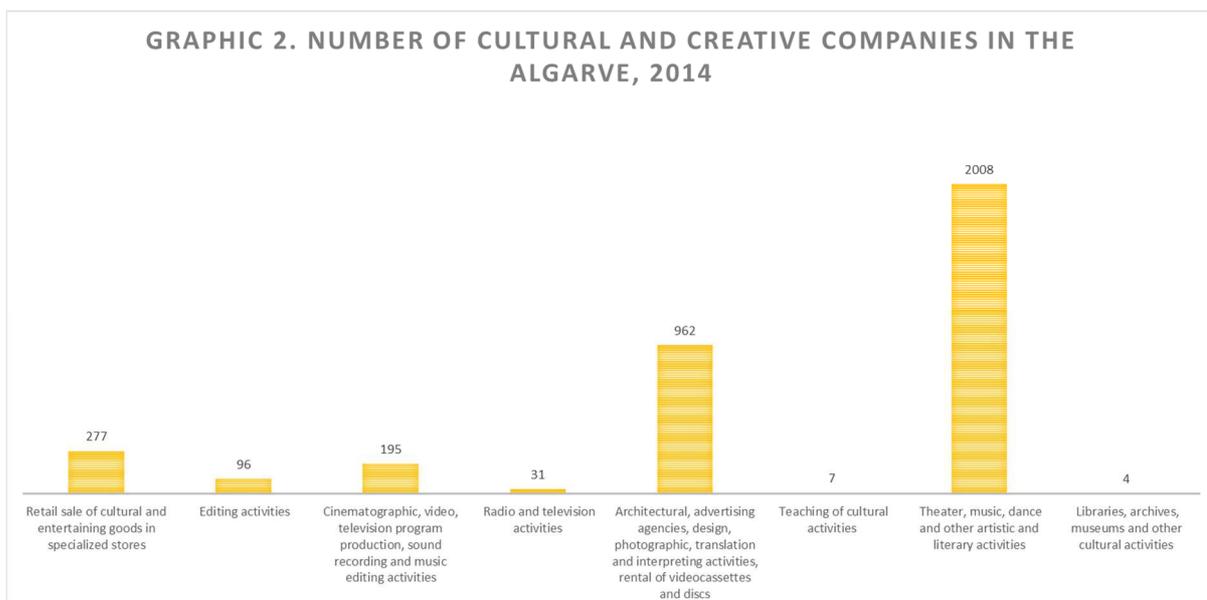
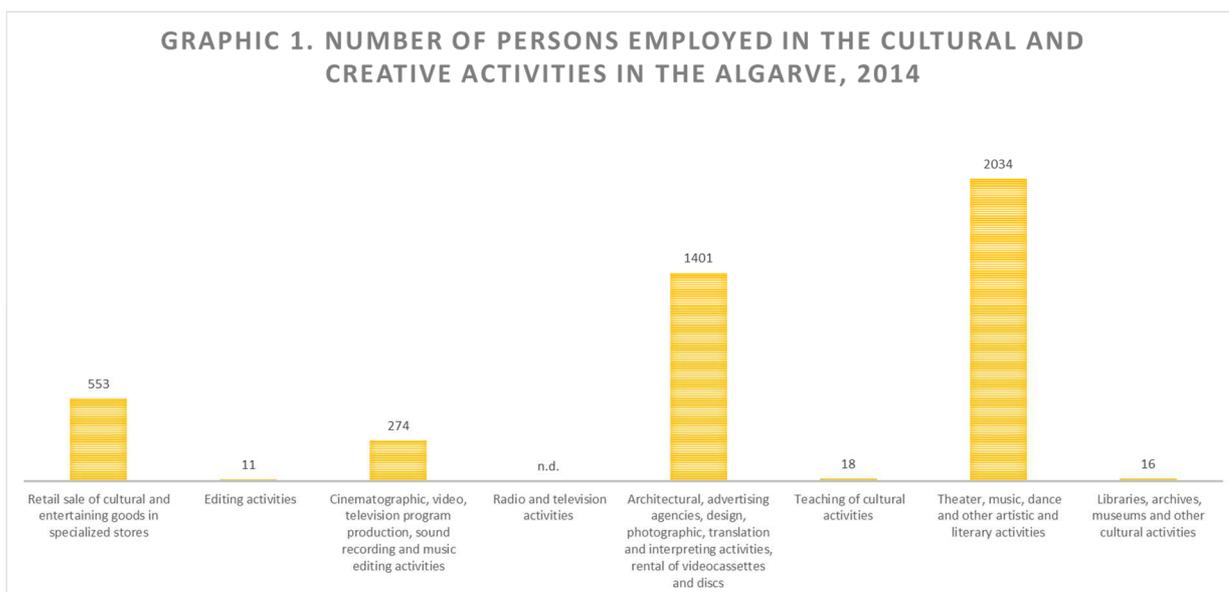
SPIC Creative Solutions: [www.spic.pt](http://www.spic.pt)

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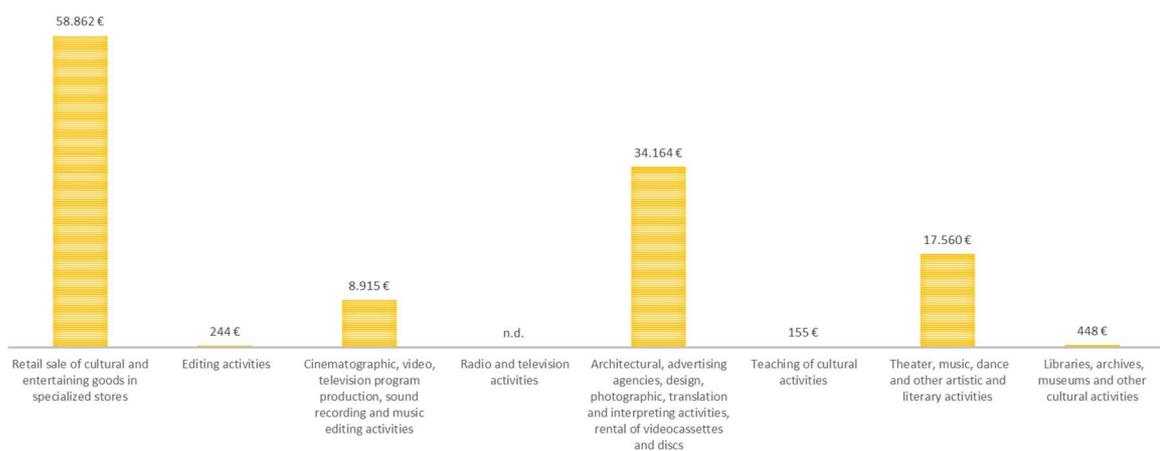
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## 8. ANNEXES



**GRAPHIC 3. TURNOVER (1000 EUROS) OF CULTURAL AND CREATIVE COMPANIES IN THE ALGARVE, 2014**



**GRAPHIC 4. EXPEDITURES (%) OF THE MUNICIPALITIES IN CULTURAL AND CREATIVE ACTIVITIES**

