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STREET CULTURE FOR REGIONS

REGIONAL ALLIANCE ACTION PLAN IO2

Polytechnic of Porto - Porto Region

P.PORTO

Thank you Note

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Introduction

What is the Street Culture for Regions project?

Street culture is a rapidly evolving area of economic activity and includes urban arts and creative industries (e.g., pop culture), fashion, food, tourism, and more, all of which offer opportunities for innovative and entrepreneurial startups. However, due to its unusual roots and sometimes negative connotations, it has not been "on the radar" for focused business development. Street Culture for Regions (SCR) will change this by guiding and empowering entrepreneurship education providers to make the most of street culture opportunities for skills development and economic and social inclusion in our cities and regions.

Street Culture for Regions (SCR) will make a convincing and very tangible contribution to social inclusion. Using the ability to relate and the attractiveness of street culture as a potential business area, we will bring those who are on the fringes of society - NEETs, those of ethnic minorities or migrants, and those from deprived neighborhoods - both for entrepreneurship training and for significant economic activities.

Who's involved?

The Street Culture for Regions program is transnational, with partners in the UK, the Republic of Ireland, France, Poland, Greece, Portugal, and Denmark. The aim of bringing these partners together was to investigate the topic from the different perspectives and situations of each of these member countries and to share knowledge and learning among the partners, which can be brought to a local context through regional alliances established in each member country. The following partners from each of these countries were involved:

a) Portugal: The Polytechnic Institute of Porto (IPP) co-led (with the Greek partner, EDRA) the development of the third intellectual production: Open Resources of Education for the Entrepreneurship of Street Culture. The Porto team brings skills in applied cultural innovation for commercial purposes and, as educators, understands the types of materials that educators need.

b) UK: EAST BELFAST ENTERPRISE (EBE) led the project and was responsible for Project Management and Progress, Quality, and Impact Assessment. This includes coordinating all project activities to ensure the best collaboration, timely delivery of results, and achievement of quality criteria.

c) Ireland: MOMENTUM (MMS) has co-led (with French partner Le Laba) the development of 101 Opportunities in the Street Culture Resource Pack. Momentum is the organization with the most experience in the intersection of entrepreneurship and social inclusion, and experience in training approaches is best positioned to produce a persuasive but practical set of resources that responds to the needs of our target groups.

d) France: Le Laba is a competence center and can reach its ten constituent networks of operators in the field of cultural industries to obtain materials. In collaboration with Momentum, they co-led the development of 101 Opportunities in the Street Culture Resource Pack. Le Laba will also develop and host THE LEARNING ACTIVITY given its central location, extensive facilities, and experience both in the approaches of trainers and in its first-hand knowledge of the final target groups. They assume new responsibilities in this project, to take a leading role in dissemination, given their credibility in urban cultural entrepreneurship and in strong national and European networks.

e) Poland: The University of Humanities and Economics in Lodz (AHE) led 102 Alliances & Action Plans. They have been highly involved in the transformation of Lodz City from a once industrial city now invigorated by a focus on the arts, culinary diversity, and hectic cultural activity infused with technology, for example, 30 street art. AHE brings first-hand experience of good practices in the revitalization of a city in its downtown area, and as a knowledge-based organization, understands the role of an honest broker in establishing cross-sectoral collaboration.

f) Greece: EDRA Social Cooperative Activities for Minority Groups co-led (with partner Portuguese, IPP) the development of the third intellectual production: Open Resources education for Street Culture Entrepreneurship. EDRA's experience in working with marginalized groups in society will ensure that the framework remains relevant to the learning and skills development processes of those from low-skilled backgrounds.

g) Denmark: The European Institute of E-Learning (EUEI) will create and lead the participants in the 104: Street Culture Entrepreneurship App tests. As creators of the project website and specialized in e-marketing, they also led aspects of Online Disclosure.

Key objectives

 The SCR has been carefully designed to produce a range of results that deliver positive results in terms of skills development for potential entrepreneurs and entrepreneurship educators, as well as to increase the capacity for innovation and inclusion in our wider vocational education system.

In this context, our project has a clear objective: to introduce a new program for the development of business skills in the field of street culture entrepreneurship. Our objectives and target groups are:

Increase the motivation and knowledge of more than 200 VET leaders and stakeholders to provide opportunities for street culture entrepreneurship and work cross-sectorally to provide associated support. This response to VET and economic development stakeholders who want to drive business innovation, social inclusion, and urban revitalization in a context of growing cultural diversity and need guidance on how to harness street culture in all public and private sectors for these purposes.

Equipping more than 400 VET educators to introduce effective street culture entrepreneurship training in their organizations in the short term. VET educators and leaders want to get better results with hard-to-reach groups, but this can't be achieved with obsolete generic business start courses. They need relevant up-to-date knowledge, effective digital tools, and engaging pedagogical approaches that build business skills appropriate to contemporary urban environments.

Develop the entrepreneurial skills of more than 250 NEW ENTREPRENEURS who are typically alienated from VET due to their past of low competence or status of NEETs or migrants. As a low-capital enterprise that requires cultural identity and organic digital marketing, high-street culture companies are ideally suited to them, but they need personalized flexible training that builds their trust and skills to advance as entrepreneurs.

Porto Regional Alliance

Introduction

The main objective of these partnerships and their subsequent Action Plan is to take advantage of an existing network of organizations, entities, activities and social agents, but which is still somewhat dispersed, that is, the SCR project responds to an *existing gap in communication* strategies and articulation of ideas and activities in the field of arts and culture, in the context of the Metropolitan Area of Porto (AMP) and the North of Portugal, thus emerging as an aggregating and enhancing element and new modes of action around *street culture*. The establishment of this partnership will favor, in this case, the indigitation of processes of sharing, discussion, and networking, with as its motto the theories of actor-network, arts-based-research or techniques (business 2 business) B2B, through which the sustainability of investments - theoretical, political, economic, and social - at the core of street culture would be exalted. Sustainability is a key factor, as well as the need to develop hubs (co-creation and co-production) of investments, actions, and projects, directed to artists, audiences, companies, third-sector organizations, and other emerging and/or already consolidated institutions.

Being a partnership that focuses on institutions, but also public ones, there are ethical dynamics of co-creation, co-production, and co-dissemination that, given the genesis of action-intervention projects, point to the importance of *adoption of side-ways strategies*, contrary to traditional *top-down or bottom-up dynamics*. Adopting a broader view of *the outcomes and outputs of* this partnership, we can mention the importance of creating an ecosystem of activities, agents, and initiatives, which will be decisive for the solidification, in the context of Porto and Northern Portugal, of the importance of adopting *multi-stakeholder perspectives*, that is, we argue that the adoption of a multi-scale perspective in terms of multidisciplinary approaches/perspectives will be beneficial in the long term in elucidating scientific and practical knowledge, but also in identifying gaps that, in our view, may be the target of action in the future, and here lies the search for a practice of co-creation which, in turn – such as a research project – should be interactive, descriptive, complex and individual-oriented.

This time, the specific objectives of this partnership are:
- To raise awareness, enable and train for the need to build an ecosystem of partnerships and practical intervention actions, meeting the needs of territories, and their populations, and according to the objectives proposed by institutionalized entities.

- To promote and conceive discourses and political and social perspectives that place entrepreneurship, innovation, and co-creation as basic knowledge in the cultural and artistic field, but also in political and institutional decisions.
- To extend and radiate knowledge, interests, research, and initiatives in the face of Portuguese street culture, placing it as an opportunity for economic development, but also as a sustainable objective of social and territorial development.
- Co-producing and co-disseminating approaches that, in the medium and long term, contribute to the sedimentation of an ecosystem of partnerships, based on principles of transparency and based on assessments of impacts and consequences in the territories.

Each partnership will produce three clear results:

a) Create a structure/network of research and intervention that contemplates multidisciplinarity, as well as interdisciplinarity, contrary to the existing segmentation at the level of public policies, but also at the level of the performance of social agents and institutions. There should be a basic principle of transparency, through which the less positive results will also be disseminated and the subject of reflection, thus conferring the future and sustainability of the intervention activities in the Porto context.

b) To enhance the ecosystems of culture, along with its assets and assets, with a view to bidirected territorial development (tourism and autochthonic population), to meet contemporary needs from the point of view of cultural creation, production, and consumption (digital and material).

c) Understanding the alternative economies of green business, related to artistic and cultural fields, economic competitiveness, and the conservation of a cosmopolitan urban atmosphere based on Street Culture.

We will also have a global goal, which will be:

d) Identify and highlight the social, political, economic, tourist, and personal benefits of a multifaceted and diachronic investment *in street culture*, promoting new and innovative learning processes, as well as territorial well-being.

Objectives of the Alliance

The regional partnership with Portugal was formed with the aim of fostering and deepening a network of multidisciplinary partnerships in a local but also regional context since the northern area of Portugal and the specific case of the Metropolitan Area of Porto (AMP) will be worked at the same time. Thus, the main design of this partnership is based on the design of intervention actions that, in the medium and long term, will translate into local and regional impacts, conducive to the establishment of a theoretical, practical, and interventional sustainability of institutional, formal, and non-formal community (design) projects, which are central to the scope of actions to disseminate and disseminate the results of the program in question.

Thus, below we have set out the fundamental objectives related to this regional and local partnership, including:

- Recruit, foster, and develop sustainable partnerships to endorse the practical objectives of the project outlined here, at various geographical scales, at multiple levels, and in social and institutional universes.
- Develop and apply a critical mapping of the territory in terms of street culture, mobilizing tools related to co-creation and co-participation, activating excluded population segments and the plural institutional fabric, and causing emblematic anchor events in different urban centers.
- Promote and enhance the charneira and innovative role of regional and local partners in the implementation of the local action plan within the framework of street culture.
- To highlight and involve local populations and institutional agents in the dissemination of results, starting from the stimulus of a comprehensive network of sharing of resources, ideas, and foresight of innovation for action in the emerging artistic-cultural fields (street culture).
- Outline and establish partnership protocols based on the implementation, communication, and evaluation of actions (SWOT) and activities related to the political, social, economic, and cultural development of street culture in the northern part of Portugal in general, and on AMP specifically.
- Encourage the adoption of a vision that understands territorial action as a direct mode of social and cultural intervention, in the sense that the project will serve as a lever for greater contextualization/articulation with local and regional political entities, thus promoting territorial and sectoral development.

Stakeholders Alliance

There was an opportunity to meet with several entities and personalities of importance in the culture of the region, from music, street art, entrepreneurship, and municipalities.

The table below provides a summary of stakeholders who have been involved in the Alliance so far:

Organization/Personalities	Website
FLUP – Faculdade de Letras, Universidade do Porto	https://sigarra.up.pt/flup/pt/web_page.Inicial
Casa da Música	https://www.casadamusica.com
Lionesa Business Hub	https://www.lionesa.pt
Direção Regional de Cultura do Norte	https://culturanorte.gov.pt
Fábrica Santo Thyrso	https://www.cm-stirso.pt/viver/cultura/fabrica-santo-thyrso
Tomás Gonçalves	
Ana Alves da Silva	
Manuel Sousa	

Geographical Extension - Definition of the Porto Region

The North Region of Portugal is one of the seven regions that make up the Portuguese territory, and the city of Porto assumes itself as the administrative city of the region, hence its centrality in the scope of this project. In the 2021 census, the Northern region of Portugal had a quantification of more than three million inhabitants. Therefore, THE AMP, located on the North Coast of Portugal, comprises a geographical area composed of 17 municipalities (Arouca, Espinho, Gondomar, Maia, Matosinhos, Oliveira de Azeméis, Paredes, Porto, Póvoa de Varzim, Santa Maria da Feira, Santo Tirso, São João da Madeira, Trofa, Vale de Cambra, Valongo, Vila do Conde and Vila Nova de Gaia) and has a resident population of almost two million inhabitants. Since the 1980s, Porto and AMP have been contributing decisively to the exponentiation of various artistic and creative fields, nodded, music, nod. Also noteworthy are the areas of fashion and architecture. Moreover, the city of Porto has already been awarded the award for the best tourism destination in Europe, an aspect that has contributed, on a large scale, to the promotion of street culture, urban art, and municipal investment in cultural and artistic action plans, *mainstream and independent* and/or underground, making AMP an expert territory in terms of testing, implementation and continuation of the project referred to herein.

Currently, the city of Porto and AMP are (re)known internationally for their cultural and artistic diversity, an aspect that has been emphasized by the growing migratory movements, but also due to the actions to promote a policy for tourism, materialized in the development of events, in the opening of cultural/artistic spaces, in the pursuit of public policies for culture (cases of Cinema Batalha and the Slaughterhouse of Campanhã), and in the very incentive of local commerce (historical markets such as the Bolhão Market, recently requalified) and local tourism (proliferation of Air b'n'B, among others). This issue of fairs and markets is especially dear to the Porto context, especially because they are a strong component of cultural life and entertainment in and in urban space, something that is also interlinked with the fact that these formats are strongly associated with new entrepreneurs and micro-enterprises and, in this sense, they serve as a form of product demonstration and activities. In addition, the issue of music festivals, for example, has contributed to the cementation of a kind of festival action of culture, since they are assumed as a significant aspect of the socio-economic and cultural landscape of contemporary daily life in general, and of the cultural life of Porto in particular – as is the case of Primavera Sound. In this broth of cultural and artistic activities, artists, along with the local population, are daily confronted with multicultural and multifaceted audiences, which causes the offer to increase exponentially, to respond to the high demand for a culturalized everyday life.

It is also important to mention that AMP and the city of Porto have been imbued with a fruitful intercultural dialogue that has been cemented in different modes of action, appropriation, and interpretation of urban space, so creativity, art, and culture have become an integral part of Porto's urban cultural life, in the sense that they warn of a need for entrepreneurship, as a process of identification and development of business, scientific and social ideas, giving rise to alternative modes of territorial development, economic prosperity, and international competitiveness. At the same time, art, and culture–specific to street culture – have been widely used as a way of intervening in the most disadvantaged geographical areas, where high levels of unemployment, school dropout, subsidiodependencies and meager infrastructure investments, such as the parish of Campanhã, one of the parishes of Porto where some of the largest social housing districts in the northern part of the country are located. In this way, local projects based on art, street culture, and active intervention, such as OUPA! [1], CANVAS[2] or URBINAT[3], have become key elements in broadening the institutional and non-institutional perspectives related to the innovative role of art and culture in AMP, following the path to the SCR project.

The presence of projects of this nature, along with local festivals, and private and public initiatives, namely in bars, associations, and other venues, create, in this urban context, new atmospheres of interaction and consumption, as well as potentiating new fields of

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[1] https://www.porto.pt/pt/noticia/projeto-oupa-apresenta-o-album-cidade-liquida
[2] https://projetocanvas.pt/
[3] https://urbinat.eu/

possibilities for action, as the SCR project defends. Innovative initiatives, such as the Simultaneous Inaugurations of Bombarda[4], street performances, street art, artistic residencies, exhibitions, concerts, and business hubs, actively contribute to the creation of a tourist experience, but also give rise to innovative modes of social intervention that therefore give a new life to cultural goods and that play with collective memory, with the archives and with contemporary forms of entertainment, triggering higher levels of interaction and enjoyment of urban spaces, particularly in spaces such as Rua de Santa Catarina, Rua das Flores or the historic area of Ribeira, among others.

At the same time, together with these innovations with practical materiality, particularly in the streets and institutionalized spaces of THE AMP, it is important to highlight the investment in the digital field and in alternative means of communication, such as social networks. The use of these digital channels has been asserted as a proficient means of expression, but also of encouraging youth participation – especially in the most disadvantageous areas of THE AMP – as a way of alerting to socially relevant issues and as a way of gathering concerns, but also as a means of promoting spontaneous cultural initiatives, such as the TAG Project. We can even highlight the a(r)tivist character of culture and art in THE AMP, since we can identify an association with ways of making non-institutionalized, contestatory, and insurgency in the face of constraints of daily life, and urban art, in this sense, assumes itself as a touchstone and can be given as examples the beach trash art[5], the Collective Street[6] and the Push Porto Urban Art Festival[7].

The combination of these elements, characteristics, and actions provides a basic opportunity for the performance and application of the SCR project, having as its starting point the cultural and artistic bases of the northern region and the AMP, especially at the level of three key dimensions:

1. entrepreneurship.
2. innovation.
3. creativity and action-intervention.

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[4] https://www.agoraporto.pt/noticias/ha-15-anos-miguel-bombarda-ganhou-um-roteiro-regular-de-inauguracoes-e-uma-nova-vida
[5] https://www.publico.pt/2018/06/08/p3/fotogaleria/artivismo-tambem-faz-plastico-mar-398500
[6] https://www.facebook.com/COLECTIVORUA/
[7] https://www.facebook.com/festivalpushporto/

Action Plan

This action plan provides more details about the work of the Regional Partnership and the actions that were perceived as important to plan for the region, the summary of which is presented in the following table:

Share	Proposed Action	Potential entities to be contacted by the development of the	Expected Result
1	Design, prototyping, and implementation of street culture tours in AMP (from urban centers to peripheries)	Lionesa, FLUP, Simultaneous Inaugurations of Miguel Bombarda, Bombarda, E.C.O Urban Association	Fostering entrepreneurship and economic sustainability in relation to the street art field. The main objective is to involve institutional partners and local artists (Street Culture) in the realization of tours, promoting multidisciplinarity. These tours will be considered as walking-knowledge sessions and will be the subject of audiovisual registration. The aim is to later create a documentary about Street Culture at AMP.
2	Realization of focus groups aimed at discussing the potentialities and constraints of Street Culture in urban development and in the design of public policies for territories and culture.	Polytechnic Institute of Porto and FLUP	Organization, realization, and analysis of five focus groups, one for each region with the largest urban nucleus (Porto, Vila Nova de Gaia, Braga, Vila Nova de Famalicão, and Guimarães), involving municipal entities, private entities, artists, associations, and formal collectives. The speeches, ideas, and reflections will be materialized in scientific production and serve as the motto for creating a public forum/blog for Street Culture.
3	Promotion of improvised jam sessions at AMP	Casa da Música, Barracuda, Ferro Bar e Maus Hábitos e Sonoscopia	Promote participation and musical consumption outside institutionalized spaces, encouraging the democratic and accessible character of culture in general, and music in particular; promote opportunities for work, presentation, and collaboration between underground and/or consecrated/non-consecrated artists and promoters; encourage multiculturalism and intercultural dialogues, with music as its primary language. The sustainability of these jam sessions would lie in the sale/creation of merchandising products and virtual promotion/dissemination actions.
4	Creation of a nomadic fair, promoter of various street arts (graffiti, street sale, music, dance, theater, etc.)	Lionesa, AGORA-Porto City Council, FLUP, and Polytechnic Institute of Porto	It is expected the cementation of networks of partnerships between local entities, as well as points to the realization of four Live Action initiatives (free entry) aimed at younger audiences (music, dance, graffiti, and theater). Both the "nomadic fair" and the Live Action initiatives would be something of audiovisual registration that would later be disseminated on social networks, institutional websites, and networks of institutional and academic dissemination.
5	Interactive mapping of Street cultures actions in the municipality of Porto and in the north of Portugal	Simultaneous Inaugurations of Bombarda, FLUP, and Polytechnic Institute of Porto	Creation of a digital platform for dissemination, characterization, and presentation of the various Street Culture initiatives in AMP and in the north of Portugal. In addition, we will have as output the scientific and institutional dissemination of these initiatives (scientific articles, presentation sessions, and explanatory and reflective didactic videos).
6	Holding short courses on Street Culture in Portugal (at AMP)	FLUP, City Museum, and Polytechnic Institute of Porto	Organization of three short courses on Street Culture, focusing on graffiti, music, and dance. These short courses would be intended for students, researchers, and the general public. It is also intended to invite speakers from

			other regions of the country, with the interest of expanding partnership networks and promoting the sustainability of the project in the future, in other contexts/territories.
7	Immersive collaborative exhibition on street culture at AMP	City Museum, FLUP, Porto Polytechnic Institute, and CITCEM	Organization of an exhibition on Street Culture at AMP, the result of the articulation with the actions previously proposed. The main interest is that the assembly and organization of the exhibition are collaborative, involving partners, promoters, artists, and enthusiasts of Street Culture. As a result of the exhibition, a digital catalog will be held, be disseminated virtually and with partner entities.
8	Realization of artistic residencies as a continuation of action-intervention	Sonoscopia, Bad Habits, Barracuda, Ferro Bar and FLUP	Realizing three artistic residencies (Maus Hábitos, Barracuda and Ferro Bar), to alert to the possibilities of street music. These residences would be aimed at artists and the public and would have as their motto the processes of co-creation and artistic education.

Future sustainability

Future sustainability will focus on the dissemination and use of intellectual outcomes that will be developed through transnational partnerships.

A dedicated website was developed https://www.street-culture.eu/
This will be the main point of access to resources, which are free and will be widely disseminated, encouraging those involved in entrepreneurship and street culture to use the resources and ensure that the impact of the SCR program continues to be felt long after the initial funding period.

Several actions are underway under this action plan, which is based on collaborations developed through the SCR program to develop initiatives promoting street culture and associated entrepreneurship opportunities and skills in the East Belfast region. Some of these initiatives include capital investment in physical infrastructure to support entrepreneurship and incubate small businesses in the region. This infrastructure will provide a lasting impact for many years and provide a platform for additional interventions to support business growth and employment in the area.