**QUESTIONNAIRE ON CULTURAL RIGHTS AND CLIMATE CHANGE**

**Negative impacts of climate change on culture and cultural rights**

1. What negative impacts of climate change on culture, heritage and the enjoyment of cultural rights by all have been documented in your context? Are particular groups, such as women, persons with disabilities, indigenous peoples, rural persons or peasants, and youth or future generations, as well as cultural practitioners being impacted in specific and disproportionate ways? What efforts are being undertaken to inventory and monitor such impacts?

Today, climate change is a reality to be taken into account with regard to safeguarding and preserving cultural heritage and cultural rights.

In the Portuguese territory, albeit the absence of a comprehensive survey and the possible existence of several perceptions about the negative impacts of climate change on culture and cultural rights not being immediately relevant, some areas where this impact was observed are identified, namely:

1. changes in natural landscapes, as a consequence of drought, soil erosion and others that translates into the desertification of rural communities and the consequent alteration of cultural ecosystems and “landscapes", which clearly influences the experience of communities and makes it difficult to maintain traditions, habits, i.e. the cultural heritage of these communities and places;
2. on the other hand, climate change, by forcing the movement of people and migratory flows to territories that simultaneously experience changes in their usual modes of production, , introduces a profound change in the cultural landscape and requires a demanding adaptation of the community, both local and arriving, in the recognition and acceptance of an immense cultural diversity. The management of these phenomena, with regard to the respect for the maintenance of cultural rights, is not easy, as is observed in some parts of Portuguese territory, as is the case in the Alentejo Litoral area;
3. also, in terms of Portuguese coastal and underwater heritage, the negative impacts of climate change are relevant. In this dimension, local communities, namely fishing communities, which usually have reference points for coastal and underwater heritage to carry out their activities, can be called upon to support the identification of warning signs and the reduction of the impact of climate change on preservation of heritage.
4. Are cultural sites or resources which are critical to participation in cultural life identified as being threatened due to climate change and if so, how? What processes are used to analyse the risk of harm or inaccessibility to these areas and resources? Are records being kept about these risks and impacts?

In Portugal, there is an increasing concern with the natural landscape heritage, which must be preserved as a unique and fundamental heritage of our presence on the planet.

The issue of desertification and low population density, in some regions such as Alentejo and Interior North, was also of concern. In the Northern region of Portugal, one of the most sensitive areas that may suffer the greatest impact is the Alto Douro Wine Region. On the one hand, climate change and on the other the construction of dams bring changes in the level of the natural landscape, the basis of the local cultural landscape. In this region, management entities are monitoring this landscape.

The National Entity for the Protection of Cultural Heritage (DGPC) and the Regional Directorates of Culture carried out a systematic risk assessment of the classified cultural heritage in Portugal (concluded in 2019), with special attention to the risks arising from climate change.

The Regional Directorates of Culture regularly carries out (in the case of the Algarve, for instance, every two years) a survey of the state of conservation of classified sites and monuments, where the risk factors are referenced, namely those resulting from meteoric processes of decay stressed by climate changes.

3. Please provide examples of specific natural resources, local sites used for cultural practices or seasonal patterns that influence the ability to participate in diverse aspects of cultural life that may be subject to volatility due to climate change. Consider also diffuse geographical features or resources that may be at risk and are definitive or influential in the practice and development of culture on either a collective or individual basis.

In Portugal there are several aspects of cultural life that are already subject to certain volatility due, directly or indirectly, to climate change. Here are some examples:

- in the Alentejo region, there are changes in the agricultural sector, specifically with the increase of intensive agriculture, which uses techniques of great soil mobilization, opening trenches in great depth, width and extension, sometimes causing the destruction of the archaeological heritage, also causing changes in the landscape. This destruction of heritage and landscape affects collective cultural rights, in a region where the landscape is a very strong image for cultural identity.

- in the Algarve, the threshing floors that were so common to see, especially in countries that are part of the Mediterranean diet traditions, because they are no longer being used, tend to disappear. They represent ancient knowledge, practices and rituals, related to the seasons, harvest times and rituals, something that few of us now have the opportunity to witness. It is a cultural heritage that is at risk of disappearing. We can see that this ancient knowledge of working the land and the practice of family subsistence agriculture not only represents a cultural heritage as in crisis scenarios, as is the case of the pandemic crisis, could very well be a way to prevent many people from going hungry.

- In the Northern region, they are examples: the Alto Douro wine region, the coastal areas, stage for immaterial cultural events which have been changing with the increase in sea level; agricultural areas that suffer from rising temperatures and cause changes in crops and, consequently, in some associated cultural practices.

It is important to mention the Procedural Guide for the Safeguarding of Archaeological Heritage in Agricultural Operations, recently launched, prepared by the Regional Directorates of Culture and respective tutelage.

**Positive potential of culture and cultural rights to enhance responses to climate change**

1. What are ways in which culture and cultural resources, such as traditional knowledge, are being used to mitigate and/or adapt in the face of climate change? Where available, please share examples of best practices for applying traditional knowledge and cultural practices, such as those of indigenous peoples, peasants and fisher people, including traditional fire management and agricultural techniques that should be considered in developing mitigation and adaptation responses. What is being done to inventory and preserve such cultural resources that could be useful to addressing climate change?

In Portugal particular attention has been paid to the recovery of traditional arts and crafts.

In the Alentejo region, for example, initiatives have been taking place carried out by Oficinas do Convento and other associations to promote traditional construction on earth, mud, adobe and brick, as a way of adapting to climate change, combining traditional knowledge, intangible heritage and effectively competent construction, properly adapted to the climate and territory.

In the Algarve region, there are some experiences of recovering traditional handicrafts through the involvement of artisans and masters of this handicraft with designers, creating new products that allow the creation of a greater local (and for the local) value of the products, in a perspective of sustainability. “Loulé Criativo” is an example that seeks to map and identify these practices, create new value-added products and, at the same time, improve the learning of these offices.

In several fishing regions of the country, some attention has also been paid to the preservation of traditional fishing gear, both for the importance of what they represent for popular culture and for what they represent for the sustainability and preservation of sea resources.

In recent years a particular focus was placed on forest and landscape heritage and there was a strong commitment to return to a landscape that privileges autochthonous forest and vegetation, simultaneously seeking to return to what constituted and identified the local culture of rural areas and promote an architecture of the territory that allows adaptation to climate change and mitigates desertification. In some of these interior territories, in parallel to attention paid to the ordering of the landscape, there is a strong focus on the development and offer of cultural events strongly intertwined with traditional cultures and with the specificities of the local heritage (geological, historical, musical etc.) of the territory itself, attracting new inhabitants and combats desertification.

The National Strategy for Portuguese Know-How 2019-2024, an initiative leaded by the Ministry of Culture, involving also the Ministries of Economy and of Labour, defines and implements measures for the safeguarding and sustainable development of artisanal production. It is based on 4 fundamental axes - preservation, education, training and promotion - and aims to affirm traditional artisanal production as a dynamic, innovative and sustainable sector, which actively contributes to the richness and diversity of cultural heritage and the economic development of the country.

5. What are the diverse legal frameworks, trends and practices at the national and international levels that promote intervention from across the cultural ecosystem, including by cultural rights defenders and cultural practitioners, as well as women, persons with disabilities, indigenous peoples, rural people and peasants, and youth, in addressing disparate impacts and influencing decisions around climate change mitigation and adaptation? What are the challenges to such inclusivity and how are they being addressed?

In Portugal, some civil society organizations of the cultural sector, have a relevant role in this theme (*“promote intervention from across the cultural ecosystem, including by cultural rights defenders and cultural practitioners, as well as women, persons with disabilities, indigenous peoples, rural people and peasants, and youth”*), bringing attention to cultural actors (cultural spaces, artists and mediators) on the extent to which it is important to be inclusive. The Culture sector and the Ministry of Culture in particular, consider that the role of civil society is relevant to assess whether what is done in the cultural field, both in terms of public policies and by agents, structures and private organizations is really prepared to, on the one hand, to allow access for all and, on the other hand, to contribute effectively to reducing impacts on climate change, for example, by promoting greater awareness of the theme through art and culture.

In this approach it is important to refer the role of a recent National Strategy - National Arts Plan 2019-2029 (Resolution of the Council of Ministers nº 42/2019) – representing a political objective of integrating art and culture to foster access to diversity. These are fundamental for inclusion and lifelong citizenship education, as well as to the development of cohesive, integrative and participatory communities. In the frame of this strategy, the main focus is promote enjoyment, fruition and participation in cultural activities, to all students and especially among the most vulnerable and marginalized communities, and also aim to promote as well as critical and creative thinking, competences that have been identified as essential in the Profile of Students Leaving Mandatory Education

6. What opportunities are available for people to publicly engage in cultural life in ways that demonstrate contemporary cultural shifts in response to climate change? Are there currently visible signs of cultural change underway? What factors might impede such practice of cultural life?

There is still nothing that we can easily notice, but gradually, special in an individual level, people are starting to grow their sense of responsibility towards climate change, and star to shift some of their working practices.

The public demonstrations that link culture and climate change are diverse. At the civil society level, various associations / NGOs / educational institutions organize different exhibitions on climate issues. These demonstrations can take many different forms - plays, photography exhibitions, installations, varied performances or others.

There is greater visibility of entities concerned with issues of cultural and climate sustainability - and these entities are showing signs that changes are taking place. Cultural entities have been combining research and development with art and creativity, as well as traditional knowledge with new forms of creation.

At the level of the DRC Alentejo, attention is paid not only to promote the work of these entities, but also to support them - entities such as “Pó de Vir a Ser”, belonging to the International Re: Kreators network, entities such as “Oficinas do Convent ”(which in the current context used 3D tools to build protective visors for local institutions), such as“ Espaço do Tempo ”,“ Um Coletivo ”,“ Cinema Fora dos Leões ”,“ Sociedade Harmonia Eborense ”,“ Malvada - Associação Artística".

Today there is an enhanced environmental awareness. The protection of the environment and traditional cultural values ​​is being operated by special sections of the population.

Today we see that many families are moving to the countryside and choose to preserve traditional and sustainable cultures and agriculture.

Local cultures, marks of identity, differentiation and authenticity must be preserved, but they can be engines that activate new socioeconomic dynamics.

7. In what capacities do experts from across the field of culture and climate interact and exchange knowledge at the national or international levels? For example, are experts from various cultural fields involved in relevant climate change policy? Are climate change experts engaging with the cultural sectors, and if so how?

In Portugal, we have several examples of people from the cultural field to be profoundly involved in movements of climate change and vice versa.

However, in this area, there is a long way to go. Greater interaction and knowledge of each of these domains and of the effects that changes in one would have on the other would be necessary.

In fact, at the level of some regions, it is recognized by the Regional Directorates of Culture that there is still no regular approach to this interaction between the two areas - cultural and climatic - and that it would be important for this relationship to become effective, with a simple approach, but that it would be effective, capable of overcoming a system often very bureaucratic.

**Measures taken and recommendations**

8. Are affected persons and groups being consulted and enabled to participate in discussions related to climate policy and climate action?

The way in which culture is present, in national context, in the sustainable development objectives of the 2030 agenda, in a more integrated or more punctual way (DSG1; DSG4; DSG5; DSG8; DSG10 e DSG 11), illustrates the path that has been taken in order to demonstrate and realize the potential of the transversal nature of culture to many domains of other areas of governance.

On the one hand, Cultural valorisation (of emerging cultures or cultural heritage) is one of the ways that illustrates the potential that culture can play in promoting intercultural tolerance and, consequently, in the creation of “safe” spaces for participation.

On the other hand, some of the cultural facilities (such as libraries) are effectively spaces of proximity and facilitating access to resources that facilitate the processes of participation. The policy and trend of digitization and online availability of bibliographic heritage also has effects, in the medium and long terms, on sustainability by reducing public expenditure in relation to the costs of traditional access services. At the same time favours the conservation of the physical heritage and reduces the costs of its maintenance. At the international level, in the library sector, large associations such as IFLA have been striving for greater visibility and relevance for the role of libraries in the scope of sustainability policies and combating the effects of climate change, through educational activities and intervention with decision-making bodies.

In the field of bibliographic heritage, for example, there are strategies and trends, based on the digital transformation of resources and services, which can be considered relevant contributions to sustainable development, for example, with the digital availability of bibliographic heritage in the public network, contributing to the objectives of Agenda 2030 with: i) free and universal access, reducing economic and social barriers, which is relevant to gender equality, human rights, citizenship, the right to culture and, in general, strengthening public life; ii) reducing the ecological footprint of activities such as research, by reducing travel, paper reproductions, et; iii) contribution to the development of educational resources, the reinforcement of research, individual creation, creative industries and knowledge networks.

In the fields of the arts, various initiatives developed by cultural agents or by the Ministry of Culture, have contributed to bring art to the most disadvantaged audiences, with a view to enhance the participation processes of these communities in topics such as climate change, but also those associated with the issues of justice, gender equality, and inclusion. As an example, we give the Conference Cycle "We and We Don't Know" promoted and organized by the 'O Espaço do Tempo - cultural association', and by its mentor, Rui Horta - whose last conference was precisely under the theme "Portugal, A Unique Environmental Diversity. Our Climate, between the Benign and the Extreme".

The National Arts Plan, adopted in 2019, seeks to enhance the link between arts and youth. This public policy instrument also part of the recognition that participation presupposes the active involvement of the people on whom the impacts will fall (projects, policies, measures), and that for that we have to evolve from mere consultative moments to collaborative processes (such as stakeholder involvement) to build projects, policies and / or measures

However, there is still no collective and individual (broad) awareness of the effective impact of environmental changes in the field of culture, cultural goods, access and artistic and cultural mobility.

Some more formal approaches should also be highlighted here, such as the participation of decentralized cultural services, in Coordination and Regional Development Commissions (CCDR) consultative bodies and what was the implementation of Agenda 21 for Culture was relevant, but it is important to go further.

On the other hand, it is important to mention participation in international projects, such as the participation of the national entity that is responsible for the protection of Cultural Heritage (DGPC) in the project supported by the H2020 call - DRS-11-2015 - Disaster Resilience & Climate Change Topic 3: Mitigating the impacts of climate change and natural hazards on cultural heritage sites, structures and artefacts approved by the European Commission. This project developed and proposed a set of new predictive models and improved non-invasive and non-destructive methods of research and diagnosis, for the effective prediction of changes and to reveal threats and conditions that could damage cultural heritage sites. Based on previous research experiences and tangible results, it provides recommendations for adapting and improving existing policies and for validating new knowledge in government procedures, contributing to improving the effectiveness of governments in managing cultural heritage risks against natural risks and changes climate change.

9. Are cultural rights defenders5 who are working on climate-related harms to culture and cultural rights facing specific challenges in their work, and are they at particular risk of threats, harassment and human rights violations? If so, how should these human rights defenders be better protected and supported?

10. Has your country adopted specific regulations or measure to address the negative impacts of climate change on culture and cultural rights? If so, please specify the content of such regulation and measures. Is a human rights approach taken to these questions?

As already mentioned, the national entity for the protection of cultural heritage (DGPC) and the Regional Directorates for Culture carried out a systematic assessment of the risks of classified cultural heritage in Portugal (concluded in 2019), with special attention to the risks arising from that of Climate Change.

The Regional Directorates of Culture regularly carry out a survey of the state of conservation of classified places and monuments, where risk factors are referenced, namely those resulting from meteoric decomposition process stressed by climate change.

11. Are the impacts of climate policy and climate action on culture, cultural rights and human rights more broadly being assessed? What should be undertaken in future in this regard?

In general, there is no national consistent experience of articulation between these areas and, consequently, of regular and wide-ranging assessment of the impact of climate change on culture and, particularly, on cultural rights. Thus, while recognizing the importance of climate change impact studies, with regard to the area of ​​culture and cultural rights, it is considered that they should be more comprehensive. The possibility of opening space for a broader strategic discussion between these two areas can provide greater knowledge and only in this way can this work translate into structural changes and impacts in the future. Bearing in mind that respect for cultural rights is crucial to achieve sustainable development, Discussing, deepening, valuing and giving visibility to the experiences that show what the role of Culture can be in the achievement of the SDGs will help to define indicators that allow a more accurate measurement of the impact of climate policy and climate action on culture and cultural rights.

12. What opportunities or mechanisms, if any, for remedies and redress are being made available to respond effectively to the harm to culture and cultural rights caused by the climate crisis?

In terms of national approaches, five levels of opportunities can be considered to seek to respond to the damage caused by the climate crisis to culture and cultural rights:

1. Agenda 2030 - working more closely with national entities responsible for the production of statistics, in order to define and include indicators of Culture in the operationalization and evaluation of some SDGs;
2. the National Strategy for Portuguese Know-How 2019-2024, which seeks to boost the local economy, recovering traditional arts and crafts, crossing them with design areas and improving the processes of mutual learning between masters and designers, maintaining or recovering traditional practices
3. The National Arts Plan, which, as identified by some Regional Directorates, can create the context to respond to the stated challenge, through:

- Certification of cultural responsibility of companies / institutions, in the context of safeguarding Heritage - Built, Natural, Immaterial - in the territorial areas in which it operates (involving, whenever necessary, other entities and other sectors).

- Design and implementation of pilot projects with some municipalities for the construction of Municipal Strategic Plans for Culture, involving the participation of Education, Social Action, and which, as in some territorial planning instruments (PDM), considers them to be considered Instruments of Municipal Management, thus reinforcing the space of participation of Culture

- Promotion of the certification of integrated cultural and artistic initiatives, in accordance with the Impact and Sustainability Program, seeking, in particular, to "Create structural, political and legislative conditions that promote the cultural commitment of people, organizations and communities (particularly with heritage, arts and artists). in the nearby territory, at Km2), giving voice and responsibility, allowing to evaluate this commitment, in order to reinforce its sustainability”

Note that the objectives of the NAP include:

a) Underline the transversal of culture and the arts, reinforcing the articulation with other sectors (social and economic), seeking to build a cultural commitment;

b) Reinforce, together with artists and cultural institutions, the awareness of the educational dimension and its social impact of the arts and culture;

c) To raise awareness about the value of cultural heritage as a factor of cohesion and belonging, and for the arts as promoters of integral education for the citizen and also to promote learning in formal and non-formal contexts

**4**- Recovering lessons from the “Agenda 21 of Culture - A commitment by cities and local governments to cultural development” that aimed to create cities, [territories] and local governments committed to human rights, cultural diversity, sustainability, participatory democracy and the creation of conditions for peace.

**5-** Or, finally, the Culture Program financed by EEA Grants and operated by DGPC, that is, the support line for local development through the safeguarding and revitalization of coastal cultural heritage, which aims to contribute to the conservation, safeguard and rehabilitation of heritage coastal cultural heritage and its revitalization for the sustainable development of local communities

13. What national, regional and international initiatives are being undertaken to address the intersections of climate change, culture and cultural rights? How effective have such initiatives been, what primary challenges have they faced, and what additional efforts should be suggested in this regard?

In Portugal, issues related to climate change are included in the Strategic Framework for Climate Policies, which includes, in the areas of mitigation and adaptation to climate change, the main instruments of national policy, of which the National Climate Change Program 2020/2030 (PNAC 2020/2030) and the National Strategy for Adaptation to Climate Change (ENAAC 2020) stands out. In organizational structures, which include representatives from various government areas, do not include representatives from the cultural area. There is also no working group dedicated to culture and cultural rights. It is considered that the integration of a representative of culture in the organizational structure and / or the creation of a working group on the impact of climate change on culture and cultural rights or the inclusion of the area of ​​culture in some of the WGs, as, for example, in the WG Economy - Industry, Tourism and Services, it would allow, at national and regional level, a greater interrelation and development of the connection between these areas.

At the level of international instruments, the issue of visibility and systematization of information related to Culture in the 2030 Agenda could be better addressed, especially in the SDGs with greater culture and cultural rights involvement.

On the other hand, the introduction of climate issues in the European Commission's cultural work plan can also be productive for the development of actions aimed at the relationship between climate change, culture and cultural rights.

14. What recommendations should be made to States and other stakeholders concerning these topics?

At Nacional level:

a) Promote the participation of the Culture area in different intersectorial plans in the area of ​​Climate Change, namely the National Climate Change Program 2020/2030 and in the National Strategy for Adaptation to Climate Change (ENAAC 2020), and promote the development of Regional Strategies for Adaptation to Climate Change (in a multilevel approach, that also involves Cultural Sector, creating a better framework for participation)

b) Mainstream Culture in the 2030 Agenda, particularly in the most relevant SDGs for the cultural sector, defining indicators that demonstrate the impact of Culture, as well as indicators that assess the impact of climate change on culture and rights cultural;

c) Mainstream Culture in the instruments of territorial development and in the instruments of territorial planning (in its various territorial scales), such as: i) PNPOT (National Program for Space Planning Policy); ii) PROT (Regional Space Planning Plan); iii) PIOT (Intermunicipal Space Planning Plan) and iv) Municipal Master Plan;

At international level, namely in the Council of Europe and in the European Union, reinforce the need to introduce climate issues in culture work plans and culture and cultural rights issues in climate changes work plans.

GEPAC, 10.05.2020