

ÉVORR R

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Évora 27
European Capital of Culture
Candidate City

ÉVORR A O R R A

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the universe.

V V O R R A

PRESELECTION BID BOOK

**ÉVORA 2027
EUROPEAN CAPITAL OF CULTURE
CANDIDATE CITY**

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“Because Évora is mainly a state of mind, that state of mind that, throughout its history, has almost always made it defend the place of the past without denying the present its own space, as if, with the same intense look that its horizons require, it had contemplated itself and therefore understood that there is only one way of perennality capable of surviving the precariousness of human existences and their works: to hold on to the thread of history and with it firmly grasp on to the future. Évora is alive because its roots are alive”.

in “Évora - World Heritage”, Eduardo Gageiro/José Saramago, Évora's City Council edition, 1997.

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Q. 01

ÉVORA WISHES TO BECOME EUROPEAN CAPITAL OF CULTURE

Because this could be Évora's opportunity to rise like a flower of light, in the words of Miguel Torga, Portugal's great poet and memoirist.

Because the city of Évora needs to empower its communities and regain its voice in both Portugal and Europe, contributing to a new era for humanity.

Because in the silence of time, Évora has built its future.

Tell them you've been around for a long time

Since its foundation, Évora has been in constant transformation. Despite its geographical position in the interior of the country it has, since time immemorial, been a city of convergence where people meet to think about the world. It was the meeting place of civilisations and kings, then a centre of expansionist knowledge, and then one of the main cities of the Portuguese Renaissance. By this time artists of European fame had been drawn to Évora – artists such as Francisco de Holanda, for whom the act of creation was a divine gesture.

Classified as a UNESCO World Heritage since 1986, Évora still boasts a rich tangible and intangible heritage today. The marks of our history as human beings remain visible in its megalithic archaeology, yet it is simultaneously a place where innovation is growing, with an ambitious smart city agenda on the horizon.

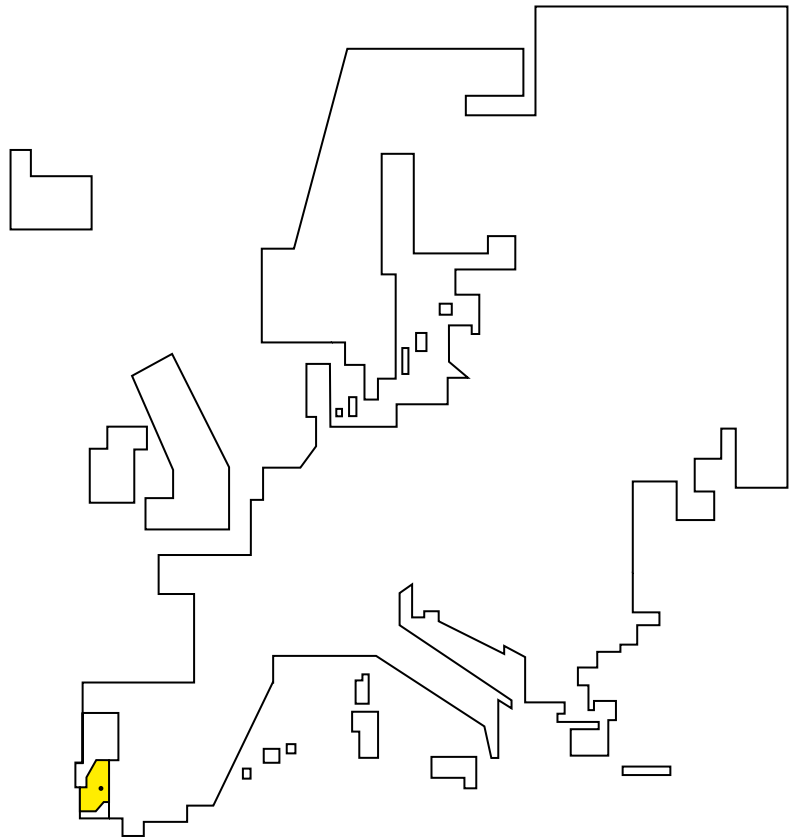
But we still have much to achieve: we need to increase investment; halt depopulation; empower the cultural and creative sector; reverse the peripherality of the interior and south of Portugal and southern Europe; confront the challenges of exposure to extreme weather phenomena, the impacts of over-intensive agriculture, and the exploitation of temporary labour, especially from immigrant communities.

The pedagogy of fear still wanders our streets, inherited from the installation and operation in Évora of the Portuguese Holy Office (Inquisition) - active between 1536 and 1821 - and a political dictatorship in which Portugal was submerged for 50 years (1926-1974), as well as the social tensions that emerged from the construction of democracy in Portugal, a process in which the Alentejo played an essential role.

But Évora looks to the future with the ambition to transform itself through culture, through knowledge. And culture in Évora, and in the Alentejo, is much more than the arts.

Show them the shadow's worth

In Évora and in the Alentejo, throughout a history made of social, cultural and also economic resilience, we have built another way of living and being, of looking at ourselves and the world. We call it *vagar*. Like 'saudade', it's difficult to translate *vagar*.



Évora, Portugal and Europe

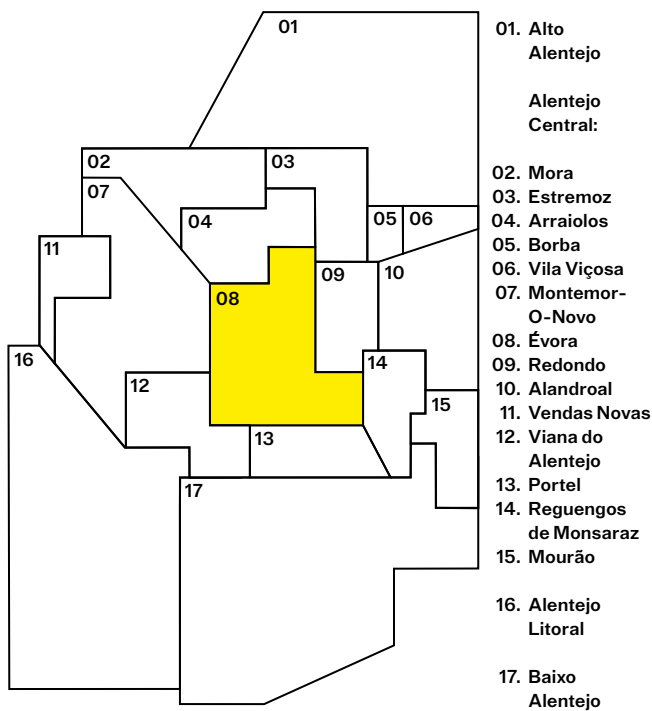
The Alentejo's *vagar* is the full awareness that we as humans are always one with the universe – an awareness that questions our position of dominance within it. Thus the Alentejo's *vagar* means coexistence, coevolution, restraint, creation and construction, distance (in space and time), memory and collectivity, along with resilience and tension.

This awareness of being part of something greater than the individual has shaped the Alentejo people's way of doing things, not only in their artistic expression or in the heritage they have preserved and reinvented, but also in the way they plan for the future, manage resources and organise the land. It is *vagar* that has allowed us to balance ecosystems, an example of which is the Alentejo's *montado*, one of the 36 global biodiversity hotspots: a landscape built by human action working in harmony with animals and nature, a paradigm of the circular economy.

Sing, but also shout, from time to time

Without leaving here, every day we witness the failure of the world's anthropocentric models. We are plagued by urgent and successive threats to the survival of humanity – climate change, the transfer of decisions to algorithms, the dispute over space, forced migrations and the precariousness of global cooperation.

Europe and the world need a new global narrative, and although ancient, *vagar* is more relevant today than ever. We believe that the creativity of the Alentejo people, their way of being, of keeping their eyes fixed on the horizon, can help us find sustainable and inclusive (and beautiful) solutions to the major challenges facing Europe.



Évora, Central Alentejo and the Alentejo

It's time for Évora and the Alentejo to open up to the world again, giving and receiving, transforming the image they have of themselves, of their *vagar*, and the image that Portugal and Europe have of the South. It's time to reimagine the city and the region through art, making it more connected, inclusive and open, pioneering the construction of a new era for humanity. It's time to put Évora, and the Alentejo, on the European map as an important place for the world's future.

In Évora and the Alentejo we have strengthened our conviction – especially after the recent pandemic – that in order to survive, humanity needs to experience *vagar*, to recognise that to act with lucidity we need time and space.

From now to 2027 and beyond, we want to put forward the Alentejo's *vagar* as an urgent response to the future. We see the concept of *vagar* as a motto with which we can challenge ourselves as a community to think about and reposition humanity in relation to all that surrounds it. At the heart of this new wave of humanity lies a practice inextricably connected to our *vagar* – the practice of artistic creation, which has always considered the human and its place on the planet.

Five centuries after it saw a great flourishing of humanism, Évora – where the country's second-oldest university was established – wants once again to become a cultural centre for thinking about humanity, calling on the concept of *vagar* to do so.

Q. 02 ÉVORA'S CHOICE TO INVOLVE ITS SURROUNDING AREA

Yes, Évora 2027 is a bid by both the city and its surrounding area, the Alentejo region. For three different reasons: geo-strategic, historical-cultural, and political.

Évora is a medium-sized Portuguese city with a population of just over 50,000. Yet the fact that it performs the functions of a regional capital gives it additional importance and responsibility as an urban centre of representation, innovation, and economic, social, and cultural diffusion.

On the one hand, the city's area of influence clearly goes further than the urban limits, well beyond the municipality, occupying a sub-regional space very similar to that of Central Alentejo. The city's bid for European Capital of Culture therefore includes Central Alentejo as an active partner.

The city of Évora is centrally located in the Alentejo region, at the intersection of the main transverse axis of southern Portugal, the Lisbon-Madrid connection, and the North-South interior axis, corresponding to the IP2 road. It stands out in the region as a centre of many kinds: not only is it the main urban centre, it is also a centre of higher education, of historic heritage (UNESCO World Heritage), of tourism, of industrial and logistical activities, of aeronautical engineering and of R&D. The city is also home to the majority of the state's decentralised public administration in the region, which adds to its centrality.

A strategic goal of our bid is, therefore, to consolidate Évora as a regional capital. On the one hand, this will enable the city to develop the capacity it needs to cope with the new economic activity of its regional surroundings, contributing to regional cohesion and enriching its identity and cultural heritage. On the other hand, it will give the city a critical edge that will allow it to compete internationally as a centre for artistic and cultural creation.

As European Capital of Culture, Évora will need to simultaneously strengthen two strategic aspects of its economic and cultural development: the traditional, which determines its identity and is based on the relationship with the Alentejo region; and the contemporary and universal, which is essential to its national and international recognition, and is a result of the globalisation.

Évora 2027 takes the unique cultural identity of the Alentejo and its symbolic capital as a starting point for organising processes of social, cultural and economic change – processes capable of significantly improving the quality of life of its inhabitants and the region's competitiveness in terms of its assets, its fame, and its attractiveness on a national and international scale, particularly within Europe.

The city has been shaped profoundly by its relationship to the Alentejo region, whose culture is revealed in each of its historical and cultural layers. Situated in a landscape interlaced with the basins of the three great rivers of southern Portugal (the Tagus, the Sado, and the Guadiana) – which in the Early Neolithic period were the region’s main communication routes – Évora has seen multiple cross-fertilisations of peoples and cultures over the centuries, giving rise to a unique cultural identity.

Lastly, Évora 2027 reflects a political commitment embodied in an Executive Board that includes representatives from the main government entities in the Alentejo region. This Board brings together in a partnership the competencies necessary to engage in the candidacy process, taking on this challenge as a challenge not only for the city, or for Central Alentejo, but for the entire Alentejo region.

Q. 03

CULTURAL PROFILE OF ÉVORA

Évora’s cultural profile combines a rich tangible and intangible cultural heritage with the activities of today’s cultural and creative sector. Despite its strong interest in the past and historical roots, it is a city in transformation between what it was and what it might be.

Évora is heritage

Under the epithet of “museum-city”, Évora retains its ambience of monumentality, particularly in its historical centre, which since 1986 has been classified as a *UNESCO World Heritage*. Dating back to prehistoric times, Évora tells the story of human development over the centuries. As a key node in the Roman Empire, it retained its importance during the rule of the Visigoths and the Islamics until it became the place where the Portuguese monarchs took up residence. It saw the birth and development of the first traces of Gothic architecture, which were combined with the Islamic style, during the 15th century. It was influenced by humanism, and it is here that the first architectural works of the Iberian Renaissance appeared in around 1530. The preserved historical centre has set itself an ambitious “smart city” agenda, which seeks to establish Évora as a leader in the sustainable development of historic cities. Évora is one of the lighthouse cities of POCITYF, a European Union project that promotes the implementation of innovations that enable historic cities to become greener, helping Europe become the first Carbon Neutral Continent by 2050.

In rural areas we find important megalithic monuments that are part of Évora’s archaeological heritage, such as the ‘Almendres Cromlech’, one of the first examples of monumental architecture in Europe; the ‘Anta Grande do Zambujeiro’, the highest dolmen in the world; and the ‘Gruta do Escoural’, the archaeological site with the westernmost Palaeolithic art in Europe. Yet despite this historical significance, our megalithic heritage still lacks a strategy for its international promotion.

Migration (old and new) also contributes to Évora’s cultural profile. The intercultural dialogue it gives rise to is felt in the city’s daily life. It remains an international city with links to North Africa, Spain and, more recently, to Brazil.

Évora is knowledge

A city of knowledge, Évora retains a legacy inherited from historical intellectuals, especially in the golden 15th and 16th centuries, and it is home to the second university founded in Portugal (1559).

It was the home of Francisco de Holanda, one of the most important figures of the Renaissance in Portugal; Damião de Góis; Garcia de Resende; André de Resende; Nicolau de Chanterene; Gil Vicente, and others, all of whom made Évora a significant centre of knowledge whose legacy still attracts specialists from all over the world today. From that period there remains among us, for example, the important collection of sacred polyphonic music composed by the Évora Cathedral School (16th and 17th centuries), which was a major European centre for such music in its time.

The University of Évora, which for two centuries was entrusted to the Society of Jesus (the Jesuits), today occupies a central place in the city. In addition to the School of Arts – which provides education in theatre, architecture and design, music, and the visual arts – the University has distinguished itself through its four anchor research areas: Mediterranean and Environment; Material, Immaterial and Human Heritage; Well-Being; and Aerospace and Digital Transformation. It has notable research units, such as the HERCULES Laboratory (Cultural Heritage and Conservation Studies); CHAIA (Centre for Art History and Artistic Innovation); CIDEHUS (Interdisciplinary Centre for History, Cultures and Societies); and MED (Mediterranean Institute for Agriculture, Environment and Development). It has also developed specialist research in tourism and in design. And the University is also a partner of ‘Sphera Cástris - Southwest Park for Heritage and Arts’, which aims to attract the cultural and creative industries to the region.

Évora is creativity

Évora is also recognised for the important role it played in the cultural decentralisation movement that Portugal experienced in 1975, with the creation of the Évora Cultural Centre which, under the stage director Mário Barradas, trained many of the professional actors working in Portugal today. And for the work of a group of artists who settled in the city in the 70s and 80s, giving it an injection of artistic energy, partly through events such as the International Stone Sculpture Symposium (1981), which left an important set of works by national and international sculptors in Évora.

These days, the city's cultural profile is enriched by institutions of national and international importance, such as:

- the Eugénio de Almeida Foundation Centre for Art and Culture, which invests in contemporary art and organises performance projects and pedagogical programmes;
- the Garcia de Resende Theatre, one of the most beautiful 'Italian-style theatres' in Portugal, which is part of the European Route of Historic Theatres. This is a municipal building managed by the CENDREV association, which is also responsible for breathing life back into an important collection of traditional puppets from the Alentejo, the *Bonecos de Santo Aleixo*, and since 1987 has organised the Évora International Puppet Biennial ('Bienal Internacional de Marionetas de Évora - BIME'). Recently, it became part of the Portuguese Network of Theatres and Cinemas promoted by the Portuguese Ministry of Culture;
- Évora Public Library, created in 1805, which holds a very valuable heritage collection and since 2012 has been part of the National Public Library;
- The Fray Manuel do Cenáculo National Museum (MNFMC) is the only national museum south of Tejo river that holds National Treasures. The collections of the MNFMC present significant nucleus of art and archaeology of regional, national and international dimension, to which must be added a Natural History Collection (Earth Sciences and Life Sciences) and also a set of scientific objects (Science and Technique). From the collections of the Museum's relevant patron, so significant for the History of Museology in Portugal, we should mention foreign painting, with pieces of Dutch and Italian provenance, numismatics, naturalia.

Surprisingly for its size, Évora hosts an exceptional number of festivals of various kinds that bring together various different cultures. The daily cultural life of the city is also marked by the activity of historical associations such as the 'Sociedade Harmonia Eborense' and the 'SOIR Joaquim António de Aguiar'. Several books have been published about the cultural history of the Alentejo, reflecting a concern to preserve the region's social, political and cultural memory. The city and the region are also known for the celebrated international contemporary artists that are based here: the sculptor João Cutileiro (1937-2021); the photographer José Manuel Rodrigues; the choreographer Rui Horta; and the animation film director José Miguel Ribeiro.

In Central Alentejo we have identified around 200 cultural and artistic organisations, both professional and amateur, of which music accounts for the largest proportion. Coordinated by the Intermunicipal Community of Central Alentejo, the culture and inclusion programme *Transforma* is one of the projects bringing different municipalities together. And the Creative Platform of the Central Alentejo is a digital tool that identifies all of the region's cultural and creative activities.



The region's holistic culture, which seamlessly blends together nature and culture, provides fertile ground for organisations that host artistic residencies. These organisations – such as 'O Espaço do Tempo' and 'Oficinas do Convento' (both in Montemor-o-Novo), or 'Córtex Frontal' (Arraiolos), for example – connect the Alentejo to Europe and the rest of the world through the different projects they host. Various renowned international artists have set up their ateliers in the Alentejo.

Another strength of the Alentejo's cultural profile lies in its popular and traditional practices. This is reflected in the various UNESCO classifications of practices such as the *Cante Alentejano* (polyphonic singing), *Figurado de Estremoz* (production of clay figures), *Arte Chocalheira* (cowbell manufacturing), and *Falcoaria* (falconry), which have provided new opportunities to enhance and promote the region's cultural identity. A growing number of projects combine these practices with technological innovation and experimentation.

But despite this effervescence and diversity, the sector is still underfunded, disconnected and therefore struggling to achieve greater international scale. It lacks the know-how to obtain European funds or fundraise, and there is no support structure to help it develop these skills. It also lacks a structured policy focused on the relationship between culture and education – one that would enable long-term projects to be really transformative for local citizens.

Together with the energy of locals and the diversity of its cultural and creative field, Évora 2027 is the engine that can unite, empower, reconnect and lift up the region, whose UNESCO World Heritage classification is just part of the solution to a much bigger challenge.

Q. 04

THE CONCEPT OF THE PROGRAMME

The concept of the Évora 2027 programme takes the Alentejo term *vagar* and reinterprets it as a challenge to humanity.

Each of us needs to come into contact with the Alentejo's *vagar* and all its unfulfilled potential. Although ancient, this mindset is now more relevant than ever.

Built up over a thousand-year history of resilience, we can find this *vagar* expressed in both Évora and in the Alentejo, whether in interpersonal relationships, in speech, in the poetry of the *Cante Alentejano*, in the preservation of the heritage left by the civilisations that passed through here, in the connection with nature, light and the sky, or in artistic creation.

This way of being has many facets, such as coexistence, coevolution, restraint, creation and construction, distance (space and time), memory and collectivity, along with also resilience and tension.

Vagar implies having the space to appreciate the passing of time; it implies coexisting and co-evolving with everything that surrounds us; it implies building and creating with very little and in silence; it implies doing together; it implies finding the balance between past and future, mediated by memory; but it also implies tension between the traditional and the contemporary. The Alentejo's *vagar* is the full awareness that we as humans are always one with the universe – an awareness that questions our position of dominance within it.

Our cultural programme translates *vagar* as the exercise of observing, questioning and thinking about the paradigm of humanity's dominance through contemporary artistic practices. We want to recover wander and intellectual *idleness* as fundamental parts of what it is to "be European", because without them we lose the capacity to create.

It's not just exporting concepts from Évora and the Alentejo to the rest of Europe; it's also about putting on a programme that encourages us to take the time and space to engage constructively but critically with a variety of topics from across the humanities, the social sciences, and the natural sciences on a regional, national and European scale.

A high-quality programme that invests in the transformative power of the creative process, encouraging people to develop a holistic understanding of the challenges currently facing us as a European collective. And that perhaps poses more questions than it provides answers, but which – through an interdisciplinary, multidisciplinary, multi-sectoral, multi-scale approach – provides time and space for thought, in a tribute to our philosophical heritage.

The artistic programme is based on three pillars:

Cultural Heritage

We start from Évora's tangible and intangible cultural heritage in order to understand "who we were", to understand the present and, above all, to design the future as a place of transition. This cultural heritage challenges us to rediscover fundamental European values and new bridges between Europeans.

Intangibility

Évora 2027 emphasises the importance of thinking about humanity's role in the world. It takes advantage of the culture of space and time that defines the Alentejo, but also of the legacy left by the convent buildings of the 13th century and the establishment of the University of Évora in the 16th century. These shaped the city's relationship with spirituality and with philosophical practices of producing and transferring knowledge, especially about societal challenges.

What we need is space and time for thought and discussion – to be encouraged to adopt a critical approach that allows us to develop a holistic, more informed view of the world.



Biodiversity

Évora 2027 promotes biodiversity as a way of protecting the future of the planet. We are inspired by the lessons contained in 'montado' – an ecosystem created through human intervention that serves as an example of a balanced relationship between humans, animals, and nature; and as an inspiration for questioning the Anthropocene concept and the respect for the various ecosystems that surround us.

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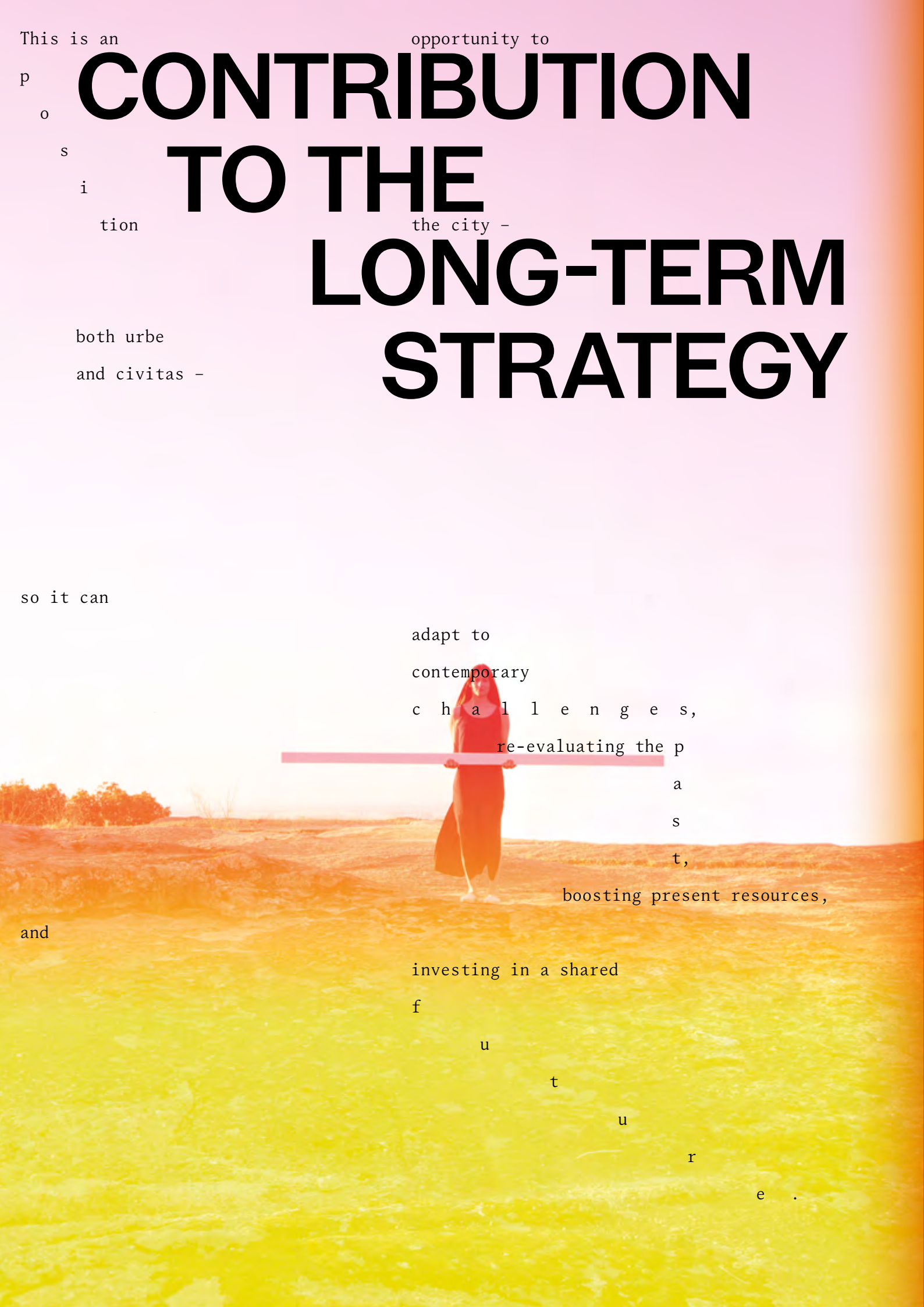
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Q. 05

ÉVORA 2030 STRATEGY

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Q. 06

STRENGTHENING THE CAPACITY OF THE CULTURAL AND CREATIVE SECTORS AND LONG-TERM LINKS BETWEEN ECONOMIC AND SOCIAL SECTORS

ÉVORA 2030 VISION

A city with regional centrality, and national and European reach:

That cares for and develops its natural, material and human resources, science, technology, innovation and culture, anchored in an urban environment supporting sustainable value chains;

That stimulates the 'good living' ('bem viver') of its residents, in a distinctive environment that enhances quality of life;

That encourages the development of talents as well as cultural and creative initiatives – along with investment (both public and private) – that revitalise tradition and anticipate the future by co-creating a competitive, sustainable, solidary, and tolerant region.

Évora is acknowledged as one of Portugal's pioneering cities in the area of Land Use and Urban Planning. Its first Municipal Master Plan was approved in 1985, and its first Strategic Plan ten years later. But it was a particularly pioneering in the cultural domain; the municipality's first Cultural Strategic Plan was approved in 1999, as a result of the City Strategy then in force. The recently approved Évora Strategic Plan 2030 (*Évora 2030*) once again gives flesh to the city's desire to redefine itself around culture, with a focus on its current status as – and its ambition to be – a city of culture, of cultures. The revision of the Municipality's Cultural Strategic Plan ensures that the strategy will be targeted by identifying objectives and lines of intervention aimed at boosting the cultural and creative ecosystem over this time horizon.

Évora 2030 is the outcome of a large-scale consultation process involving a variety of stakeholders, drawing on the contributions and participation of citizens, the public and private sectors from across all areas of urban life. On August 11, 2021, the City Council unanimously approved the strategy, as did the Municipal Assembly on September 30, 2021.

The Strategic Plan places culture at the heart of the strategic approach to Évora's development, which brings together tangible and intangible, private and public resources, as well as individual and collective capabilities, to identify and implement a variety of actions over the next decade. And it takes culture as its starting point, for culture has the ability to provide value to other economic sectors, such as tourism, commerce, services, the creative industries, education, and the knowledge economy, all of which contribute to Évora's further internationalisation. It also highlights strategic plans for the sector, connecting these plans to all aspects of land use management by showing how they relate to the urban, social, environmental, and economic dimensions of the city and its surroundings, as well as to their geo-economic position.

Évora's designation as European Capital of Culture is therefore a powerful strategic challenge to build and consolidate the ambitions of the city and its surroundings. Just as it is impossible to think about the cultural identity of the city without taking into account the culture of the region, it is impossible to develop the city without taking into account the assets of the entire region, or without this development having a positive impact on its regional surroundings.

Likewise, Évora has always been a European place. Its history has been shaped by the European values of human dignity, equality, and tolerance; and it has been a city where different worlds meet, where knowledge in various different scientific fields has been generated, where universalist frameworks have been established, and from which new cultural, social and economic insights have spread.

This bid links up the urban, economic, social and environmental development of the city and its surroundings – places where culture not only finds expression but also serves as an engine propelling change. But today there are also new issues that have come to anchor the bid's approach – issues generated and amplified by the pandemic crisis, as well as by collective responses being developed at the European level, where new challenges are emerging around the climate, energy and digital transitions and the organisation of new adaptive capacities.

Évora's bid to be European Capital of Culture in 2027 turns the implementation of the *Évora 2030* Strategy into a golden opportunity, for two main reasons: the special relevance of heritage and culture in the city (and in Alentejo), and the focus on the European dimension.

This is an opportunity to position the city – both *urbe* and *civitas* – so it can adapt to contemporary challenges, re-evaluating the past, boosting present resources, and investing in a shared future. We are seeking a new phase of development – one that, like the phase that led to Évora's UNESCO World Heritage designation, results in a profound transformation of the city's size, its spatial organisation, and its living conditions, as well as a revitalisation of its reputation and prospects, and a shared vision of the city's and the region's future.

To do this, the city's cultural and creative ecosystem – along with its relationships with other economic sectors – needs to be strengthened in order to build relationships with potential for sustainable growth regardless of whether the city is designated European Capital of Culture. This is the vision that emerges from *Évora 2030*, as well as from the commitments that the Municipality has already made and is putting into action.

Évora's cultural development should promote the city globally, strengthening its regional centrality and helping to lay new foundations for people's conceptions of the city locally, nationally and internationally. The goal is to promote connections between culture and other sectors and areas of intervention – connections that may give rise to transformations and help generate value, specifically through the urban agenda, social inclusion and equal opportunities, and adaptation to climate change, all of which provide opportunities to tackle the challenges of sustainable transitions [The European Green Deal and the Renovation Wave – the *New European Bauhaus*].

Long-term Links with the Economic Sector

The cultural and creative ecosystem's capacity to consolidate itself and generate added value must result not only from the preservation of traditional forms of culture, which must subsist without technological "intervention", but also from the intensive use of knowledge and technology.

To create this value, the city has plans to combine: (i) research and knowledge resources (School of Arts/University of Évora, with a training offer in Architecture, Performing Arts, Visual Arts and Design and Music; HERCULES laboratory; _ARTERIA_LAB Magalhães Center; Stone Sculpture Center; 'Sphera Cástris', with a focus on heritage and arts R&D; etc.); and (ii) business initiatives and project work by associations and other cultural organisations / municipalities.

In line with the Smart Specialisation Strategy for the Alentejo region (2030), it considers the creative economy as an essential engine for creating a lasting, inclusive and sustainable economy, proposing:

- To promote initiatives that enhance creative entrepreneurship, supporting the generation and acceleration of ideas, as well as the upgrading of infrastructure – connected together in a network – for the incubation of cultural and creative businesses. This will be done, for example, through the creation of the Évora Creative Condominium, which will promote connections and entrepreneurship within the Cultural and Creative Industry (CCI), and strengthen relationships between the CCI and the community, visitors and tourists;

- To increase the competitive capacity of the creative industries by investing in both the skills of professionals and their ability to establish regional, national and international networks with different economic sectors;

- To support culture and heritage research and innovation (R&I) in the following areas: Green technologies and materials for cultural heritage; Effects of climate change and natural disasters on cultural heritage and their remediation; New models of participatory management and sustainability of cultural institutions and museums; Cultural and creative industries as engines of competitiveness; Preserving and enhancing cultural heritage, with advanced digital technologies;

- To attract those from the creative sector to the region, encouraging cultural and artistic production – from theatre to music, dance to the plastic arts – by providing support for artistic residencies;

- To promote access to the region's cultural heritage by supporting its research and mapping, as well as the production of high-quality content in the various areas of heritage, with a focus on supporting the cultural and creative sector's digital transformation.

Évora's 2030 Strategic Plan also identifies a set of "cultural centres" – urban anchors – that will serve to strengthen and highlight the city's capabilities, institutions, and places of cultural and knowledge production, valuing its built heritage and its historic centre: the Garcia de Resende Theatre; the Dom Manuel Palace; Seed Selection and Storage Centre; Espírito Santo College (University of Évora); Évora Research and Documentation Centre (CIDE), etc. This intervention also includes the rehabilitation of buildings for cultural use, the construction of multipurpose cultural facilities (an auditorium and conference room); and the improvement of the urban environment in order to host these new cultural activities.

Long-term Links with the Social Sector

Along with global societal challenges, Évora and the Alentejo face negative demographic trends combined with a growing brain drain. To counteract these trends *Évora 2030* intends to enable the city to promote a lifestyle consistent with the management of the climate emergency, the energy transition (specifically by decarbonising activities) and the protection of strategic resources such as soil, water and biodiversity, generating attractive conditions for residents, visitors and investment.

Culture and the strengthening of the cultural and creative sector acquire a crucial role in creating a city that stimulates the 'good living' ('bem viver') of its residents, in a distinctive environment that enhances quality of life, revitalises tradition, and anticipates the future by co-creating a competitive, sustainable, solidary, and tolerant region.

The strategy is to promote local cultural and creative enhancement and experimentation to ensure that sustainable transitions go far beyond technological changes, involving socio-cultural changes that have a strong impact on institutions and social relations. It will foster personal development and active citizenship across all social groups, recognising the potential for everyone to help create cohesive, inclusive, and more attractive environments, as well as healthy and fulfilling daily lives. And it will enhance culture and its enjoyment in a more inclusive way that promotes health and the good life, helping create a friendly city for locals and visitors.

A set of pioneering projects in the following areas are already under development or planned: culture and social inclusion; culture for health and well-being; culture for sustainability and climate change – the threat to inclusive growth; heritage and technology; and intercultural dialogue.

Q. 07

THE EUROPEAN CAPITAL OF CULTURE WITHIN THE STRATEGY

ÉVORA 2030

VISION

A city with regional centrality, and national European reach.

That cares for and develops its natural, material and human resources, science, technology, innovation and culture, anchored in an urban environment supporting sustainable value chains.

That stimulates the 'good living' ('bem viver') of its residents, in a distinctive environment that enhances quality of life.

That encourages the development of talents as well as cultural and creative initiatives – along with investment (both public and private) – that revitalise tradition and anticipate the future by co-creating a competitive, sustainable, solidary, and tolerant region.

CULTURAL STRATEGIC INTERVENTION

Valuing and enhancing historical and cultural resources already internationally recognized as UNESCO World Heritage as outstanding and unique assets for the city's development and recognition.

Consolidating the cultural and creative sector, as well as the production and transfer of knowledge and innovation, as specialised and internationalised economic activities in national, Iberian and European contexts.

Creating a Cluster of Contemporary Cultural Excellence in the city.

Valuing culture's connections with other sectors and fields of intervention.

Reconciling the city's strong identity with the modernisation of urban services and functions, enhancing elements of built heritage and public spaces (architecture, landscape, structure and urban morphology).

Consolidating and creating new "cultural centralities", urban anchor points that encourage the production and dissemination of knowledge and experiences that might help differentiate and promote Évora as a "City of Culture".

Encouraging creative entrepreneurship, including through programs to support the inclusion and acceleration of ideas, as well as the development of networked infrastructure for the incubation of cultural and creative enterprises.

Empowering the cultural and creative sector to make digital and green transitions.

Enhancing culture and its enjoyment in a more inclusive way that promotes health and the good life, helping create a "friendly" city for locals and visitors – one that understands ageing as a natural process that must be integrated into the planning of public space, and that bears on multiple aspects of urban life.

ÉVORA 2027

CONTRIBUTION

Évora 2027 will enhance historical heritage and cultural resources, already internationally recognised as an outstanding and differentiating factor in the development and affirmation of the city.

The artistic programme will contribute to a more appealing Évora, generating interest in visiting and sharing content about the city and the region, and contributing to the construction of a collective imaginary about the city that gives it regional, national, and international reach.

Scaling-up, connecting, and empowering the cultural and creative ecosystem.

Enhancing cultural investments, partnerships, and socially inclusive and participatory governance models, bringing together key business groups – through corporate social responsibility, cultural patronage and economic interests – with a significant presence in the Alentejo that can be mobilised around projects, initiatives and events.

Generating opportunities for cultural/urban co-creation; increasing the feeling of belonging and civic participation in the region and in Europe as a whole.

THEME 3 of the Cultural and Artistic Programme: MATTER (Impulse)

THEME 2 of the Cultural and Artistic Programme: SPACE (Power)

THEME 1 of the Cultural and Artistic Programme: TIME (Identity, knowledge and beliefs)

Q. 08

FORESEEN LONG-TERM IMPACTS

The long-term strategy stretches until 2030. What will Évora look like in ten years' time? Our vision is that the city will have consolidated its regional centrality and its global reach. Évora 2027 will be the vehicle for opening the city to the rest of the world, developing and expanding its assets in a way that gives it a more prominent role on the global – and particularly the European – stage.

ÉVORA 2030 VISION

A city that develops its natural, material and human resources, science, technology, innovation and culture, anchored in an urban environment that supports sustainable value chains.

That stimulates the 'good living' ('bem viver') of its residents, in a distinctive environment that enhances quality of life.

A city that encourages the development of talents as well as cultural and creative initiatives – along with investment (both public and private) – that revitalise tradition and anticipate the future by co-creating a competitive, sustainable, solidary, and tolerant region.

ÉVORA 2027 IMPACTS

CULTURE

Évora 2027 generated network routines and cooperation projects between the SCC and the regional innovation system of Contemporary Cultural Excellence in the city.

Co-productions have a higher proportion of funding from private and international sources.

Évora 2027 gave life to the city's new "cultural centres", revealing them as centres of cultural production and diffusion.

Evora 2027 revealed to Portugal and Europe an attractive cultural and creative ecosystem for professionals from different areas, boosting the generation of projects and networks focused on culture.

SOCIETY

The Évora 2027 cultural offer encouraged people to value creative, traditional and emerging activities, and their potential for innovation and transfer to the areas of digital, green and energy transition and inclusion, encouraging healthy participation - individual and in groups - of the citizens.

After 2027, the city is recognized for its diverse and high-quality cultural offer, creating a new generation of residents accustomed to a high quality of urban life.

Évora 2027 turned the city into a laboratory of co-creation and creative cultural innovation, generating sociocultural changes with an impact on social and institutional relations. Évora is an inclusive and accessible place for locals and visitors.

ECONOMY

Évora 2027 attracted sustainable investments in the creative sector with potential for growth, which generated qualified employment, mainly in knowledge-intensive activities. Business creation is particularly significant in sectors linked to the transitions driven by the European Green Agreement: climate, energy and digital.

Evora 2027 has consolidated its regional reputation as a smart, sustainable, and competitive tourist destination.

As a result of Évora 2027, the city has established itself as a contemporary City of Culture. The cultural and creative sector has seen its relative economic importance grow sharply in terms of the generation of both value and employment.

URBAN DEVELOPMENT

Évora 2027 improved the urban space for residents and visitors, making it suitable for healthier and more inclusive lifestyles, and creating new habits of cultural enjoyment.

Public space and heritage rehabilitated through Évora 2027 become places to meet, co-create and participate in cultural experiences, with high environmental and sustainability standards.

Based on the urban solutions tested in Évora 2027, the city becomes part of networks of laboratory cities that work on experimental solutions for intelligent urban and heritage management.

Q. 09

MONITORING AND EVALUATION

Évora 2027's monitoring and evaluation system will aim to carry out an ongoing follow-up of the planned strategy's implementation and impacts, with particular emphasis on the ECoC initiative's contribution to *Évora 2030's* strategic goals. It has thus been decided that this monitoring and evaluation system will analyse and report directly on each phase of the application and its associated planned activities.

MONITORING AND EVALUATION OF			
PROCESS	GOVERNANCE	ACHIEVEMENTS	RESULTS AND IMPACTS
Planning	Procedures	Performance of planned activities	Direct and indirect effects of the activities
Management	Partnership		Contribution to the <i>Évora 2030</i> strategy
Implementation	Accountability		
Communication			

This monitoring and evaluation system will respect the guidelines for cities' own assessments of the results of their ECoC and make it possible to analyse and measure, among other things, the following:

- The initiative's contribution to protecting and promoting the diversity of cultures in Europe, and to highlighting what they have in common, increasing citizens' sense of belonging to a common cultural area;
- The initiative's contribution to fostering the role of culture in cities' long-term development;
- The initiative's contribution to increasing the variety, diversity, and European dimension of cultural provision in cities, including through transnational cooperation;
- The initiative's contribution to widening access to and participation in culture, and to strengthening the cultural sector's capacity and its links with other sectors;
- The initiative's contribution to raising the international profile of cities through culture;
- The economic and social impact of the strategy and investments made;
- Changes in the experience and relational density of cooperation between institutions involved in the initiative;
- Changes in the institutional capacity of each partner institution to develop cultural activities and programming;
- Changes in the direct and indirect effects resulting from the implementation of municipal public policy instruments associated with the initiative;
- Changes in the partnership's capacity to take part in in other projects and bids for national and European funding;
- Changes in how the municipality's relationship to arts and culture is seen, both nationally and internationally;
- The extent to which other European initiatives and programmes (e.g. the *New European Bauhaus*, *Creative Europe*, *Erasmus +*, *Horizon Europe*, *COSME*) are mobilised for the municipality's development;
- Changes in how the partnership carries out cultural programming, and in the national and international recognition of its cultural and creative entities;
- The initiative's multiplier effects on arts and culture, in both the municipality and the Alentejo region as a whole;

- The initiative's contribution to implementing the *2030 Agenda's Sustainable Development Goals* (SDGs) in the area;

- The initiative's contribution to Évora and the Alentejo region's economic and social recovery following the COVID-19 pandemic;

- The initiative's contribution to achieving the specific goals of the *Évora 2030* Strategic Plan;

- The initiative's contribution to consolidating the anchor projects set out in the *Évora Strategic Plan 2030*.

The main outputs of the monitoring and evaluation system will be:

- A tableau de bord system to monitor the entire implementation process of the *Évora 2027* initiative and its contribution to *Évora 2030*;

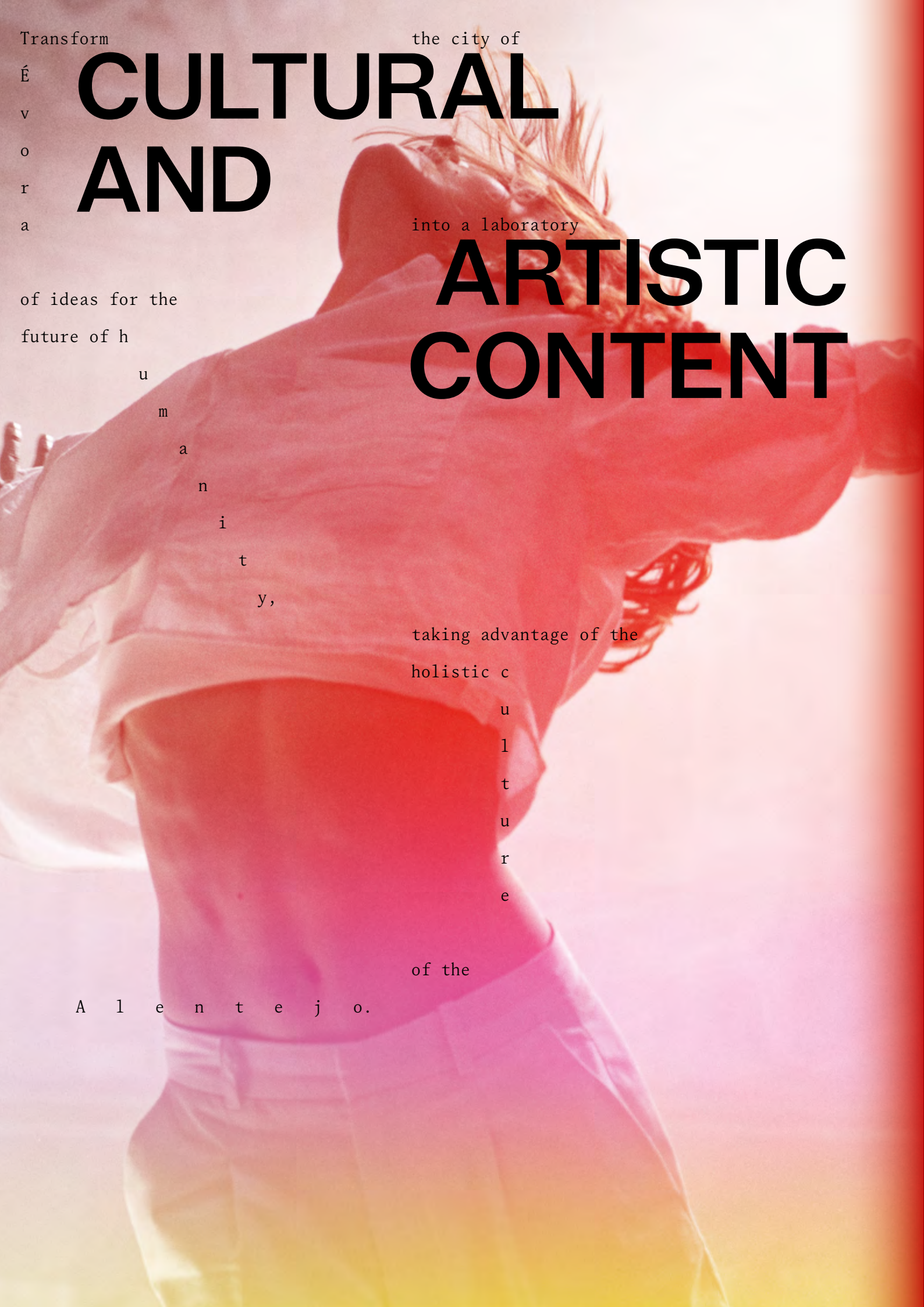
- Quantitative and qualitative benchmarks to be made available periodically on *Évora 2027's* and the Municipality of Évora's websites, in line with the communication plan for *Évora 2027's* implementation;

- Production of monitoring reports every four months;

- Production of thematic, cross-cutting evaluation reports, focusing on areas of particular importance for the strategy's implementation;

- Production of the final ex-post evaluation report 12 months after the strategy's implementation is complete.

The proposal we present here was prepared by the Public Policy Monitoring Unit (UMPP) of the University of Évora. UMPP is a technical and scientific organisation dedicated to producing knowledge on the design, monitoring and evaluation of public policies. Its core values are accuracy, impartiality, transparency, independence, and responsibility, with a constant concern for consultation and collaboration with actors from the Alentejo region, as well as those with national and international scope. After the designation of the city, the selection of an independent entity responsible for monitoring and evaluation should follow the criteria established by the Public Procurement Code.



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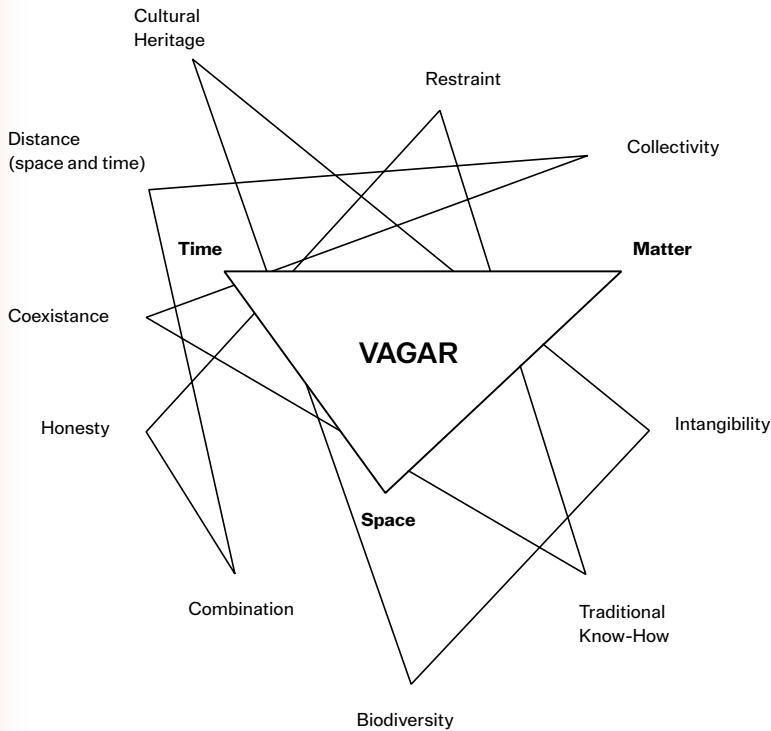
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Q. 10

ARTISTIC VISION AND STRATEGY



Our programme's artistic vision is to transform the city of Évora into a laboratory of ideas for the future of humanity, taking advantage of the holistic culture of the Alentejo.

The artistic strategy for the programme adopts the some aspects of *vagar* as principles:

Combination

Évora is a city made up of a combination of layers, evident in both its geology and in its material and immaterial cultural heritage, which reveal the coexistence of cultures and civilizations. The artistic programme showcases activities that combine the various artistic disciplines with scientific knowledge, with a view to producing more challenging and innovative contributions to urgent future issues. To achieve this, we take advantage of the strategic relationship with the University of Évora's various departments and chairs.

Distance (space and time)

Like science and nature, artistic creativity needs time and space to make mistakes, to repeat and to start again. The Évora 2027 programme provides the processes of artistic creation with this distance (space and time). We also want to encourage those who visit us to take more time, offering a programme that strategically invites people to stay overnight, to make good use of their time in the area, and to reduce the amount they travel internationally, remaining aware of the importance of reducing their environmental footprint.

The prospective events are primarily meant to happen in Évora's city, but a significant part of the artistic and cultural programme will also be carried out at various locations of the Central Alentejo.

Collective

Because our history has been one of pulling together as a collective, we value artistic processes that unite local, national and international artists, and that invite the participation of the local population as co-designers and co-actors in this journey. We also want to provide an attractive and accessible programme for all generations – one that promotes both diversity and inclusion.

Coexistence

The proposed activities challenge humanity to exist in harmony with different ecosystems. Because *vagar* makes our relationship with them clear, allowing us to consider pressing questions about Europe's future with greater lucidity and in a fairer way. The programme favours a holistic and multi-sectoral approach, understanding that our survival requires a vision of how humanity and all the ecosystems that surround it interrelate. A vision capable of connecting and producing new understandings of complex issues such as: sustainable agriculture, technological transition, preservation of environmental systems, transition to renewable energies, decarbonisation, exploration of natural resources and of space, human rights, tolerance, equality, social justice and freedom.

Traditional know-how

In this region we have kept alive traditional know-how and believe in its value for the study of humans and their societies, as well as its ability to teach us about the innovative use of natural materials. The programme invests in the preservation, promotion and enhancement of this heritage.

Restraint

In the Alentejo, a lot can be achieved with a little. This is why "making the most of waste" will remain a guiding principle of the programme. We will demand that to artistic production – but also the programme of audience reception and communication – adhere to this principle. We will take advantage of the "zero waste" concepts and practices that have long been employed in the Alentejo gastronomy. Restraint will also be present in our use of vacant buildings rather than new constructions. We don't want to do a lot – we want to do better.

Honesty

We will not look for what we are not or silence the dark side of our history. Our cultural programme faces the historical facts, seeing them as memories through which we can ask questions about the present and future of humanity, in the light of the world as it is today.

Q.11

PROGRAMME STRUCTURE

The Évora 2027 programme is structured around three themes, which are the main dimensions of *vagar*: space,

time, and matter. Within these themes there are various sub-programmes, and within these sub-programmes, different projects. As in a panoramic photograph, this bid book will give an overview of what we are planning for each sub-programme. We only mention some of the projects here, in the hope that we can reveal all of them in the second bid book.

THEMES	SUB-PROGRAMMES	PROJECTS
Time	At the wall	Play / Act
		Common
		PASEV
	Walking down memory lane	The freedom of <i>vagar</i>
		Capturing <i>vagar</i>
		Bipolarities
	Cultural Identity	Cultural ID app
	Beyond Frontiers	The Travelling Light
		Ibero-American Literary Festival
		Towards a new wave
Space	Passage	
	The traditional versus the contemporary	Brincas
		Cante: songs of <i>vagar</i>
		'Poetas Repentistas'
	My Own Sky	Dark Sky: a tale of the stars
		Dark Sky: diving
		White Sky: sun celebration
		White Sky: in the light of sound
	Radical Landscapes	Matters of silence
		Sculpting Humanity
Matter	Dominant Space	Gastronomy: beautiful and resilience
		Lament
		The passing of time
	Stamping Out Risk	Beyond Alqueva
	Out of Nature	
	Power Puppet	
	Evora Cathedral Music Documentation and Interpretation Centre	
	Artists at the Convent	
	Malagueira: 50 Years Beyond Variations	
	PDAP – Artistic and pedagogical development project	
Craft: atypical museology		
National Centre for Contemporary Dance		
Heritage: a continuous process	Greener Heritage	
Start of the line		

THEME 1
{TIME}
(IDENTITY, KNOWLEDGE
AND BELIEFS



Surrounded by the diverse past of the Alentejo – the result of so many having passed through here over its thousand-year history – it is easy to get caught up in the recurrent narrative of the region’s strong cultural identity, as if it were something crystallised and not in transition.

This theme considers how time shapes our identity as individuals and society. Can we always maintain a balance between what we have been and what we could have been or can be? Gaining deeper knowledge of ourselves, of what we were and are as a collective, is also an exercise in re-examining what we stand for as a European region.

1.1 AT THE WALL

The walls of Évora take us back to time immemorial. They are part of our national heritage and belong to the historic core of the city, classified as UNESCO World Heritage. This example of military architecture has been passed down through various civilisations since the 1st century AD and today surrounds the political, administrative, economic and social centre of the city. This sub-programme rethinks how we see this piece of architectural engineering, considering its influence on the identity, aesthetics, memory and functionality of the city (in terms of mobility and the occupation of public space). Here Évora has a connection to other cities in the Alentejo and Europe that have preserved their walled city centres. In 2027 this sub-programme will result in debates, AR (augmented reality) projects, installations, the creation of street furniture, soundscapes and a new cultural tour of the other walled cities that are partners in this sub-programme.

Partnerships under development: Department of Architecture, _ARTERIA_LAB, CESAM and CIDEHUS/ University of Évora; Portugal Mineral Resources Cluster; University of Lisbon's Faculty of Architecture; Community Impact (Lisbon); Matera Hub/Matera 2019; University of Extremadura (ES); Hungarian Contemporary Architecture Centre (HU) and Euradia Italia (IT).

Play/Act

A transnational placemaking project involving university students from four European cities (Évora, Mérida, Matera and Budapest). Using original methodologies and tools built through co-design processes, young people will create psycho-geographical maps of their cities, establishing dialogues with the community to identify problems and desires. In transdisciplinary teams, these young people will be challenged to identify and design new uses for public spaces, seeking a balance between aesthetics, sustainability and inclusion.

Common

A project to co-design Évora's public spaces, involving the local community in recycling plastic household waste and transforming it into street furniture.

PASEV

Aims to document the historical sonic realities of Évora between 1540 and 1910. To do so, it will draw on detailed academic research to produce digital outputs (interactive games, technologies such as augmented reality, immersive sound, etc.) and build a platform open to the community. So built and sonic heritage will be linked together through the installation of plaques with QR codes that can be read by electronic devices (smartphones, tablets, etc.).



1.2 WALKING DOWN MEMORY LANE

Évora was the seat of a Portuguese Holy Office, and saw three centuries of the Inquisition (16th-18th centuries) and forty-one years of dictatorship (20th century) – a history that has inevitably left its mark on the city, and on the Alentejo. The region played a central role in the establishment of democracy in Portugal. This sub-programme tries to understand how the Humanism movement coexisted with the Inquisition, examining the concept of freedom in the present as it relates to fundamental European values. The projects developed in this sub-programme will draw on the region's documentary archives, inviting contributions from various artistic areas.

Partnerships under development: Eugénio de Almeida Foundation; Évora District Archive, Évora Photographic Archive; Montemor-o-Novo Municipal Archive; Polytechnic Institute of Portalegre, Praça Filmes association, University of Évora; Cinemateca Portuguesa (Lisbon); Lusófona University (Lisbon); Portuguese Photography Centre (Porto); Il Luster (NL); JPL Films (FR); Luna Blue Films (BE); The Long Now Foundation (USA); University of Extremadura (ES) and World Photography Organization.

The Freedom of 'vagar'

Responding to the challenge set by Évora 2027, 'Praça Filmes' (Alentejo), together with 'Estórias em Movimento' Cooperative, will invite 22 authors/artists to create "Il dialogues between the Alentejo and the rest of the World" in the form of animated films. Inspired by the part the region played in establishing Portuguese democracy and freedom, the project starts from the idea that *vagar* gives us the freedom to rethink the world. Prestigious creatives from various artistic traditions, nationalities and generations will be invited to work in a pair with an animation director. The films created will have their world premiere in the Alentejo, be distributed on the international circuit of film festivals, and subsequently shown on television and video platforms such as Filmin, Mubi and Netflix. Among the artists already confirmed are: Mia Couto, Regina Pessoa, Pedro Serrazina and José Miguel Ribeiro.

Capturing 'Vagar'

Can the relationship between space, time and humanity be captured on film?

The recording of images (both still and moving) of the Alentejo began in the 20th century and has become a significant medium for knowledge and the construction of collective memory. In 2027 the result of this process will be made public.

Évora 2027 invites film and photography professionals to meet with local young people and create new narratives about the region through the production of still images or video. Archives will play an important role here in providing information about the social, cultural and political past.

Bipolarities

In the quest to understand the tragedies that have plagued Europe throughout its history, we take the example of Évora, which for three centuries was the site of a Portuguese Holy Office (Inquisition). Évora still has a very rich cultural heritage left by the Renaissance, during which the city welcomed figures known across Europe for their sculpture, music, literature and painting. This project tries to understand the role played at the time by art and artists in their relations with this court and invites directors, actors, choreographers and dancers to design a set of staged and choreographed visits that delve into the context in which this artistic legacy was created, reinterpreting it for the contemporary world.

1.3 CULTURAL IDENTITY

How can art influence our identity? How can we redefine identity by interacting with contemporary artistic practices? In a social context where great value is placed on selfies, influencers, and digital tools, this sub-programme addresses the influence of contemporary art in our lives, considering how it can play a key role in the future of social, environmental, political and cultural European discourses.

Partnerships in development: Decsis; Évora School Groups; A Oficina (Guimarães); EGEAC (Lisbon); National Arts Plan (PNA); National higher education organisations; Porto Municipal Theatre (Porto); ACE-NET (The American Council on Education); ENO_European Network of Observatories in Field of Arts; Ombudsman for Inclusion and Citizenship.

Cultural ID App

In close collaboration with the National Arts Plan (PNA) team, Évora 2027 will create a mobile app that gives form to one of the PNA's main objectives – to record the individual's cultural journey as a way of valuing their experiences of the arts and culture throughout their life. It will also help raise civic awareness of the importance of artistic and cultural practices in the construction of each person's identity.

1.4 BEYOND FRONTIERS

Just like the *New European Bauhaus*, Évora 2027 proposes to break down borders. But to do so, we propose to approach others. In this sub-programme, we develop projects that bring us closer to other European countries through co-creation. The history of the Alentejo has also been shaped by contact with other parts of the world, especially Europe, Asia and Africa. This project will involve co-creation, encounters, and re-encounters between different contexts and cultures, with a view to thinking and acting together to tackle problems that affect us every day – problems such as the degradation of the environment and the defence of human values.

Partnerships under development: Chair of Iberian Studies at the University of Évora; Junta de Extremadura (Spain); Latin American House; Spanish Embassy; Organization of Iberian American States; José Saramago Foundation; Portuguese Language Museum (Brazil); Évora Public Library; Municipal Libraries of the Alentejo; Bodo 2024; University of Évora; Intermunicipal Community of Municipalities of Central Alentejo; Évora Public Library; Museu Frei Manuel do Cenáculo; Alentejo Regional Directorate of Culture.

The Travelling Light

Évora 2027 and Bodo2024 will give young Europeans the opportunity to spend time in the green landscapes of both Southern and Northern Europe, experiencing the 'montado' and Norway's fjords. The young people will be accompanied on their walks by the Italian geopoet David Sapienza, who will challenge them to discuss, reflect on and write about their experience. This project sees nature as part of our heritage that observes us, welcomes us, nourishes our mind and body and is fundamental to our survival. It will explore the concepts of coexistence and co-evolution with nature. The young participants will organise an international conference in 2027 and participate in meetings in European schools to share their experiences with other young people. A book will be published with text and photos documenting the process.

Iberian American Literary Festival

In 2027 we want to celebrate and strengthen, through language and literature, Central Alentejo and Baixo Alentejo's important historical cross-border relationship with Extremadura (a Spanish autonomous community). From 2023 onwards we will put on a biennial literary festival together, celebrating Portuguese - and Spanish-language writers and the cultural diversity of the peninsula. Bringing these two languages together will give the event Iberian American relevance, hence its coverage of Latin America. The festival is aimed at a wide audience, and its 2027 edition will treat the dialogue between different cultures, disciplines, genders and ages as an opportunity to imagine a better place for all of us. Various economic, educational and cultural actors from the Alentejo and Extremadura will be involved.

Towards a new wave

The President of the European Commission, Ursula Von der Leyen, has expressed the wish that NextGenerationEU will kick-start a wave of European renewal – one based on a new cultural project for Europe that follows the principles of beauty, sustainability and being together. Encouraged by this impetus for change, we will invite a multidisciplinary group of European artists (musicians, poets, choreographers, sculptors) to come together in a residency inspired by *vagar*. We hope that this group will temporarily occupy the space of the future ‘Sphera Cástris - Southwest Park for Heritage and Arts’ which, under the direction of the Alentejo’s Regional Directorate of Culture, will be installed in an ancient convent, São Bento de Cástris, in Évora. This will be a creative hub that will respond to the current and future European challenges of sustainability and competitiveness: the principles of the *New European Bauhaus*.

1.5 PASSAGE

It is said of Évora and the Alentejo that “everyone has passed this way”. The central principle of the *2030 Agenda Sustainable Development* is “leave no one behind”. In the Alentejo, you can still see the layers formed by the passage of the Roman and Muslim civilisations, and their importance in shaping the region’s identity is indisputable. Today the Alentejo is the destination of immigrants who come to provide cheap agricultural labour. This sub-programme highlights the cultural transits that have helped construct the Alentejo’s identity. It also seeks to show how art can produce a new discourse on migratory processes – one that contrasts with political discourses.

Partnerships under development: Observatory of Migrations (PT).

1.6 THE TRADITIONAL VERSUS THE CONTEMPORARY

The Alentejo’s traditional popular culture is a major component of the region’s identity that links it to other places across the world. In this sub-programme we examine how the passage of time affects the conservation and maintenance of traditional practices. Our relationship with nature, the valuing of the collective, and gastronomy are all central to these practices. Is tradition threatened by contemporary culture and the influence of new technologies? Or, on the contrary, is it increasingly valued because it offers us a way of being together, of achieving the humanisation that is so urgently needed in today’s world? This sub-programme invites performance artists, directors and musicians to challenge and be challenged by the Alentejo’s popular art.

Partnerships under development: _ARTERIA_LAB and Chair UNESCO/University of Évora; Intermunicipal Community of Central Alentejo; Museu do Cante (Sarpa); Oral Tradition Resource Centre (Évora); Camões Institute; Caretos de Podence; University of Lisbon; Embassies of Brazil, Bulgaria and France and Lenz 2028 (ECoC candidate city).

Brincas

The *Brincas de Carnaval de Évora* – a form of community theatre that takes place during Carnival – are an example of Évora’s intangible cultural heritage. Due to their historical, social and cultural richness, Évora 2027 has the duty to make sure they are preserved. We will revitalise this cultural event, inviting directors and playwrights to collaborate with school groups and cultural associations to bring the Brincas into the contemporary world. During the Carnival festivities, we will reintroduce this tradition in the streets, squares and courtyards of Évora. This process of recovery and maintenance will be an opportunity to establish a dialogue about the preservation of similar performative traditions both in Portugal and elsewhere (France, Brazil, São Tomé and Príncipe).

Cante: songs of ‘vagar’

Cante is the polyphonic song of Southern Portugal. It has been classified by UNESCO as part of the Intangible Cultural Heritage of Humanity. This secular tradition of music and poetry is performed collectively by female, male and mixed intergenerational groups. In *Cante*, the Alentejo is always a reference point: it paints a social portrait of the region, of its community life, of work in the fields and in the mines, of death, and of our relationship with the land. Waves of emigration took *Cante* groups to other parts of the country and Europe, specifically France, Belgium and Luxembourg. For both lovers and practitioners, *Cante* embodies a strong sense of identity, of belonging, and contributes to social cohesion. The groups give expression to humanity, and it is this way of seeing, interpreting and approaching the world that compels us to invite artists to explore how much of the present and future is conveyed by *Cante Alentejano*.

Poetas repentistas

Repentistas are popular improvising poets with a deft handling of the Portuguese language. They know their way around the language’s sounds, and are experts in combining them harmoniously and at speed. The *repentista poet* is both ironic and provocative. We bring together performance artists with repentistas to experiment together in mixing this practice with other artistic languages. The resulting small-scale performances will move around the Alentejo’s alternative spaces.

THEME 2
{SPACE}
(POWER)



The history of the division and occupation of space can also be told through Évora and the Alentejo. It was here that, in 1470, the Kingdoms of Portugal and Castile (Spain) signed the Treaty of Alcáçovas, which regulated the two powers' possession of land, setting out how Europeans would colonise the rest of the world. It was also here that the final plans for Vasco da Gama's voyage to India – which some experts see as giving birth to the concept of “globalisation” – were drawn up.

As in the past, everyday life confronts us with questions of dominance: in world geopolitics; in our relationship to nature; in our relationship to the universe; in our relationships among ourselves and with digital and new technologies; and in our occupation of space.

Évora 2027 puts these relations of dominance and non-dominance, and the occupation of space, into perspective. This theme considers the present and the future in the light of the power relations that we establish in the different environments that surround us.

2.1 MY OWN SKY

In the Alentejo, megalithic archaeology takes us back to mankind's first attempts to relate to the rest of the universe. Today, the conquest of space – linked to interests in space tourism – exacerbates a worrying relationship of dominance, as well as problems such as space junk. The Alentejo was awarded the world's first certification by the Starlight Foundation (for very low light pollution, enabling visitors to enjoy unequalled opportunities to see the night sky), which is supported by both UNESCO and the World Tourism Organization. In 2027, we want the Alentejo sky to continue to inspire all those who contemplate it, and so we are inviting the public to develop a relationship with the sky – both at night and in the day – and to understand it as a combination of space, time, and matter that serves as a repository of knowledge about humanity.

Partnerships under development:

Alentejo Ciência Viva Centres; Chair Renewable Energies/University of Évora; Dark Sky Alqueva; Institute of Astrophysics and Space Science; Portuguese Cluster for Aeronautics, Space and Defence Industries (AED Cluster Portugal); The Starlight Foundation; Oulu 2026.

Dark Sky: a tale of the stars

A project that conveys our relationship with the night sky through theatre. In 2027, the public will be invited to listen to a piece of theatre for the night sky that asks them to stargaze. The script, intended for intergenerational audiences, will bring four playwrights from each corner of Europe together with astronomers in a residency based in the Alentejo.

Dark Sky: diving

We will invite a group of world-renowned astro-photographers to photograph the Alentejo's night sky. The result will be revealed in an exhibition based on immersive reality.

White Sky: sun celebration

As sunrise in the Alentejo is a captivating moment, we will invite choreographers (with a European reputation), to choreograph solos for sunrise. The premiere dates will be scheduled to coincide with the solstices and the locations chosen in close relation to megalithic archaeology.

White Sky: in the light of sound

We will invite an internationally-renowned composer to capture the sound of the sun. The result will be a piece for several instrumentalists and vocalists of various different nationalities, which will premiere on the summer solstice. Starting from a scientific foundation, the composer will be asked to channel their creativity into a Poetics of the Cosmos. Their task will be to create a moment of contemplation, but also of tension, that reveals the myriad interrelationships that unite us in space and through time.

2.2 RADICAL LANDSCAPES

This sub-programme encourages artists to draw inspiration from our relationship to the green ecosystems of the European Mediterranean, to what we take from the earth. It asks them to develop work in rural contexts around the issues of coevolution, environmental sustainability and resource depletion, informed by new discourses on the use of natural resources in art.

Partnerships under development: _ARTERIA_LAB and MED/University of Évora; Córtex Frontal (Arraiolos); Herdade Freixo do Meio, Minga Cooperative, Oficinas do Convento (Montemor-o-Novo); Intermunicipal Community of Central Alentejo; Schools of Central Alentejo; Science Retreats (Évora); Jürmala (ex-EcoC candidate city 2027); Nitra 2026; Oulu 2026 and Todoli Citrus Foundation (ES).



Matters of Silence

Évora 2027 will invite local and international plastic artists and designers to use natural materials (clay, cork, etc.) to produce contemporary pieces/objects, in close conversation with the memory and histories of traditional objects. The project encourages greater awareness of natural resource depletion caused by high levels of production and consumption. With its close relationship to nature, rural Alentejo has long developed objects for everyday use out of natural materials. Doing so is a way to stay in touch with nature, and thus to ensure that we do not lose sight of a more integrated understanding of life.

Sculpting Humanity

We have acquired the estate of one of the most important stone sculptors of the 20th century, João Cutileiro, and will invite sculptors and curators (from both Portugal and elsewhere) to consider the role played by this artist's work in his critical understanding of human action, which always guided his practice. We also want to address the power relation between the artist/sculptor and the marble/natural resource. With his work scattered across several countries, it was in Évora that Cutileiro settled. Today the city is home to the João Cutileiro Arts Centre.

Gastronomy: beauty and resilience

The incredible gastronomy of the Alentejo does not mask the taste of the land. It is an example of maximum use – of the zero waste concept. This will be a gastronomic theatre project that reveals the social context behind the Alentejo's gastronomic identity, as well as the tenuous power relation between humans, land, and animals.

2.3 DOMINANT SPACE

This sub-programme addresses our dominance over the land, starting from a concern about the loss of balance between animals, humans, and nature. This loss can be observed in the Alentejo, where the space of the 'montado' has been occupied by intensive monoculture. This threatens to alter the Alentejo's idyllic landscape, leading to a lack of water and a loss of biodiversity – all issues that will merit the attention of artists known for their environmental activism and critical stance on the exploitation of the land.

Partnerships under development: Intermunicipal Community of Central Alentejo; University of Évora; University of Lisbon; Nitra 2026 (candidate city); Oulu 2026.

Lament

Creation of a sound exhibition about the cork oak trees' lament over the loss of their land. The cork oaks, thousand-year-old trees, are repositories of information about life on earth and symbols of resistance.

The passing of time

In 2027, land art artists will be invited to explore two ancient deposits of information about the cycles of life on Earth and the traces of humankind's dominance: Évora's important megalithic archaeological heritage (built by the first gatherer communities), and the particularities of the region's geology.

Beyond Alqueva

The largest artificial lake in Europe, the Alqueva, will be subject of an artistic project that dives into these waters, and into the threats of water scarcity. This will bring together polyphonic vocal groups from the Alentejo and other parts of Europe.

2.4 STAMPING OUT RISK

We are aware that Portugal is one of the European countries most vulnerable to climate change, and that the Alentejo is one of the most affected regions in the country. This programme is inspired by the 50,000 new native trees that will be planted in the Central Alentejo by 2023 under the *Beyond Risk* project (run by Science Retreats and funded by EEAGrants) to reduce the "heat island" effect on public health. The resulting new eco-efficient and climate-resilient spaces in the Alentejo will create the conditions for a series of meetings of European artists and experts working in the field of climate and the environment. A rare example of when trees conquer space.

Partnerships under development: Alentejo Regional Wine Commission; Intermunicipal Community of the Central Alentejo; Schools of the Central Alentejo; Science Retreats (Évora); University of Évora; University of Lisbon; Bodo 2024; Nitra 2026 and Oulu 2026.

2.5 OUT OF NATURE

We will consider the power relations between humans and animals by following the transformation of a bullfighting arena – a space of agonistic culture and combat – into a contemporary art centre – a place for coming together and sharing cultural values. The bullring, empty and in ruins for over a decade, has been acquired by Zaratan, a cultural association dedicated to contemporary art. With records dating back to the 17th century, some scholars refer to this building – located in Azaruja, a rural parish in the municipality of Évora – as the first built bullring in Portugal. In 2027, in light of this transformation, we will develop projects that address the issues engendered by human/animal power relations. Do we have the power to choose between perpetuating tradition and changing its meaning?

Partnerships under development: University of Évora; Zaratan Cultural Association (Lisbon/Évora); Faculty of Fine Arts and Faculty of Architecture/University of Lisbon.

2.6 POWER PUPPET

Puppets reach intergenerational audiences, and have an extraordinary power to communicate – to give just one example – respect for human values. In the Alentejo, there is a secular tradition of puppetry that includes the Robertos and the *Bonecos de Santo Aleixo*, the latter being small traditional puppets that date back to the end of the 18th century. This sub-programme develops projects where traditional puppetry, new technologies and new methods are brought together to work towards environmental awareness, as well as the values of diversity, social justice, inclusion and freedom.

Partnerships under development: BIME – Bienal Internacional de Marionetas de Évora; CENDREV, É neste país Cultural Association (Évora); Museu da Marioneta (Lisbon); UNIMA – Union Internationale de la Marionnette (France) and World Encyclopedia of Puppet Arts.

THEME 3
{*MATTER*}
(IMPULSE)



Évora is a city of many histories, each laid down by the distinct interventions of its ancestors, each re-imagining and shaping new senses of place and belonging.

In this theme, Évora 2027 seeks to give a boost to what we have and what we are, through projects that contribute to city planning; that give the Alentejo's cultural and creative sector greater reach, especially across the rest of Europe; and that give new meaning to the city's built heritage. A boost guided by the importance of reestablishing places where we can come together through art and culture, and in full awareness of being European.

3.1 ÉVORA CATHEDRAL MUSIC DOCUMENTATION AND INTERPRETATION CENTRE

In 2027, we want to bring the entire musical collection of the Évora Cathedral Polyphonic School (16th and 17th centuries) to the public. The School was one of the most important European centres for Renaissance polyphony, training composers whose work later spread throughout Europe and South America. In the city, the music association Eborae Musica has worked to disseminate and perform some of these compositions. And several national and international researchers have repeatedly shown interest in this collection. To make this artistic treasure visible and accessible to the public, Évora 2027 proposes to create the Centre for the Documentation and Interpretation of the Music of the Cathedral of Évora, which will digitalise, describe and study these musical sources that link Évora to Europe. The centre will be designed so that researchers, musicians, schools and the general public can enjoy this musical archive. The city will gain an important music centre of international interest, allowing relations with other European institutions to be rekindled. Professor Owen Rees from Oxford University will be a consultant.

Partnerships under development: Centre for the Study of Sociology and Musical Aesthetics/University of Évora; Eborae Musica Association (Évora); Évora Diocese; Évora District Archive and Évora Public Library.

3.2 ARTISTS AT THE CONVENT

The sparsity of the region's population, together with its low level of arts funding, fragments the creative community, reducing the number of opportunities to build relationships, share knowledge and even to generate synergies and scale. So starting in 2023, on a biennial basis, we will bring together a diverse group of creative practitioners from different disciplines resident across the Alentejo. These practitioners will meet for three days with other international artists, who will guide the meeting, in a convent in the Central Alentejo. This sub-programme seeks to promote trans-sectoral collaborative relationships as well as eco-sustainable awareness in artistic creation. But above all, it seeks to shape a new understanding of the Alentejo's cultural and artistic sector, both for itself and for the rest of Europe. In 2027 the meeting will be open to the public. Each edition of this sub-programme will correspond to a new project.

Partnerships under development: _ARTERIA_LAB and School of Arts/University of Évora; Córtex Frontal (Arraiolos); O Espaço do Tempo, Oficinas do Convento (Montemor-o-Novo) and various of the Alentejo's cultural and artistic associations.

3.3 MALAGUEIRA: 50 YEARS BEYOND VARIATIONS

2027 will be the 50th anniversary of the Malagueira quarter, the work of architect Álvaro Siza Vieira, one of the great figures of contemporary architecture. The Malagueira neighbourhood was designed through a participatory process that mixed together people from different social backgrounds. Over 20 years, 1,200 houses were built, and today they attract both national and international visitors, particularly those studying and researching architecture. According to its architect "in Évora, the time for studying and understanding, long and boundless, made it possible for me to avoid applying a single pre-built principle". In the same spirit, for the 50-year anniversary of Malagueira in 2027, we will host a set of interdisciplinary projects on the right to the city, housing and place, bringing together artists, architects, national and international researchers and the community living in Malagueira.

Partnerships under development: Bairro da Malagueira Neighbourhood Association (Évora); Department of Architecture/University of Évora; ICS/University of Lisbon; Álvaro Siza Vieira Atelier; Bonjour Tristesse (Berlin); Campo di Marte Giudecca (Venice); Department of the Built Environment /University of Aalborg (DK); Department for International Urbanism/University of Stuttgart (DE); Schilderswijk (The Hague); Sustainable and Safe Housing Network (Portugal, Denmark, Germany, the Netherlands).

3.4 PDAP – ARTISTIC AND PEDAGOGICAL DEVELOPMENT PROJECT

Évora 2027 will establish a nationwide artistic and pedagogical development project (PDAP), inspired by the legacy left to the Portuguese theatre scene by the Évora Cultural Centre. Created in 1975, the Évora Cultural Centre was the first theatre school in the country outside Lisbon. The PDAP aims to meet the need for the continuous training of actors in Portugal, and is motivated by a desire to put Évora back on the European theatre circuit. Under this sub-programme – which will benefit from the collaboration of Tiago Rodrigues (the new director of the Festival d'Avignon), Magda Bizarro (cultural programmer), and Frédéric Plazy (director, La Manufacture – Haute École des Arts de la Scène, CH) as consultants – projects will be designed to accompany the PDAP's construction and implementation between 2023 and 2027.

Partnerships under development: CENDREV association; School of Arts/University of Évora and La Manufacture – Haute École des Arts de la Scène (CH).

3.5 CRAFT: ATYPICAL MUSEOLOGY

In 2027 we want to inaugurate a space in Évora for celebrating the multiple crafts fundamental to the Central Alentejo's identity, among which are the *Figurado de Estremoz* and the *Chocalhos* (both classified as intangible heritage by UNESCO). We propose to create a museum that is atypical in the sense that it will encourage visitors to leave its doors to really get to know its subject matter. This programme brings together national and international writers, new technologies, traditional know-how and local artisans. It will create a space where our social and emotional relationship to traditional know-how is recognised, and where inter-municipal collaboration is given support. The projects in this sub-programme will accompany the process of creating this new space.

Partnerships under development: Chair UNESCO/ University of Évora and Intermunicipal Community of Central Alentejo.

3.6 NATIONAL CENTRE FOR CONTEMPORARY DANCE

In 2027, the creation of the National Centre for Contemporary Dance (CNDC) will turn Évora and the Alentejo into a centre within Portugal for the past, present and future of Portuguese contemporary dance. Occupying the former Seed Selection and Storage Centre in Évora, the CNDC will be a centre for contemporary dance that is attuned to the present while remaining committed to a critical and discursive tradition in which the body is seen as prompting us to view the world differently. This will be a place to cultivate sensitivity and sociability that is outside the capital yet of (inter)national importance – a space that is experimental, inclusive, and connected to eco-sustainable thought and practice. The project will be coordinated by the nationally-renowned choreographers Vera Mantero, João dos Santos Martins and the cultural programmer Liliana Coutinho. This is an important project not just for Évora and the Alentejo but for Portugal and it will be an important Évora's 2027 legacy.

Partnerships under development: Dance organisations from the regional and national cultural and creative sector; and international choreographic centres.

3.7 HERITAGE: A CONTINUOUS PROCESS

The city centre of Évora, a UNESCO World Heritage, represents a daily challenge in terms of accessibility, mobility, sustainability and communication. This sub-programme proposes a set of projects about these 21st-century challenges to experiencing this heritage site – a site that requires citizens to be both sufficiently informed and collaborate to make sure this heritage is valued, conserved and enhanced so that it can be enjoyed by all. As Évora is a member of the OWHC (Organisation of World Heritage Cities) alongside some 300 other world cities, the projects in this sub-programme will be part of both international and intercultural dialogues.

Partnerships in development: Alentejo Regional Directorate of Culture; Elvas City Council and Organisation of World Heritage Cities (OWHC).

Greener Heritage

Under the POCITYF programme (an EU programme for smart cities), Évora – together with the Dutch city Alkmaar – has led the way in testing and implementing energy transitions in classified historical buildings. These transition processes will later be replicated in 6 more European cities. In 2027, we will hold an international meeting to report on these cities' experience of implementing these innovative solutions for a greener, more sustainable future.



3.8 START OF THE LINE

Casa Branca is an old railway village based in Montemor-o-Novo that is currently being revitalised under an innovative programme to reoccupy Portugal's empty spaces. The proposal brings together multiple strands of expertise – cultural, artistic, scientific and/or touristic – in symbiosis with the needs of the local population. The projects proposed in this sub-programme bring in artists to help restore and improve this railway heritage, reclaiming it as a common good and counteracting the village's depopulation.

Partnerships under development: Estação Cooperativa (Montemor-o-Novo) and Infraestruturas de Portugal.

Q. 12

COMBINING LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS

The cultural programme does more than combine the cultural heritage and traditional art forms of Évora and the Alentejo; it recovers them as contemporary resources. Cultural heritage is not seen only as something to be protected, but as something that needs to be linked to other heritage, to other urgent issues and to sectors outside the arts and culture. This is crucial if it is to remain in constant dialogue with communities, with the present and the future. Here are some examples:

In *{Time}*: The sub-programme *At the Wall* develops projects that generate new approaches to, understandings of, and ways of enjoying Évora's wall (UNESCO heritage), drawing on architecture, object design, augmented reality (AR) technology, soundscape and visual arts. In this sub-programme, for example, *PASEV* recovers the sonic realities of the historic city centre, surrounded by the wall, between the 16th and 20th centuries, presenting them using different digital and technological means. The sub-programme *Walking down memory lane* uses the contemporary languages of animation, the plastic arts, literature, theatre, dance, photography and video to revisit the vast artistic production that marked Évora and the region during the 16th and 17th centuries. This sub-programme also recovers archive images of 20th-century Alentejo to create other narratives about the region using digital photography and video. The new *Iberian American Literary Festival* will bring the writing of new authors together with that of celebrated figures from our literary past with a strong connection to the Alentejo, such as Garcia de Resende, Gil Vicente, Eça de Queiroz, José Saramago, Miguel Torga, Virgílio Ferreira, and Florbela Espanca, among others. *Towards a new wave* is a project that challenges different creative disciplines to come together to develop work around the concept of *vagar* following the principles of the *New European Bauhaus*. This exercise will draw on the region's material and immaterial cultural heritage as a source of inspiration. In *Passage*, artistic creation starts from the cultural migrations, new and old, that mark the history of the Alentejo; its projects will highlight the heritage left to us by the Arab and Roman civilisations. *The traditional versus the contemporary* sub-programme focuses on different manifestations of the Alentejo's popular culture, mixing these with the contemporary languages of theatre, contemporary circus and music.

In *{Space}* we find several sub-programmes and projects that start from a connection to our archaeological, astro-archaeological and cosmological heritage, understanding and reinterpreting this heritage through land art, contemporary dance, contemporary music and new theatre. Natural heritage is also an important focus for contemporary artists, especially those engaged in environmental activism. *Out of Nature* is a sub-programme that reflects on the human/animal relationship in the Alentejo's bullfighting tradition through the visual and performing arts, and architecture. *Power Puppet* is a sub-programme that combines traditional puppetry with new technologies and new scriptwriting for the stage that engages with current discourses on human values. The project *Matters of Silence* brings contemporary plastic artists and product designers together with craftspeople to create design objects and furniture that use natural materials such as cork, stone, clay, textiles and wood; here the know-how of various local craftspeople will inspire the creation of contemporary objects.

In *{Matter}*: The *Evora Cathedral Music Documentation and Interpretation Centre* exists to preserve and promote access to the musical estate of the Évora Cathedral Music School (16th-17th centuries) through digital media, colloquia, debates and interpretations, and by commissioning reinterpretations from contemporary composers. The *Start of the Line* sub-programme brings together professionals involved in different areas of the arts, technological innovation and environmental protection to restore the social, economic and cultural life of an entire village that played a vital part in Portugal's railway history. *Craft: atypical museology* blends literary writing and new technologies to create a space where people can learn about handicrafts produced in Central Alentejo. The sub-programme *Heritage: a continuous process* is concerned with how we can conserve and make best use of our built heritage. By drawing together different artistic disciplines, its projects reflect the principles of inclusion, accessibility and diversity – but they also link built heritage to technological innovation, especially when it comes to increasing environmental sustainability.

Q. 13

INVOLVEMENT OF LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE CONCEPTION AND IMPLEMENTATION OF THE CULTURAL PROGRAMME

From the start of the bidding process, we wanted to ask questions, to map, and to understand before proposing what to do. We arrived at a bid book that, like the Alentejo's culture, is made up of several voices. Évora 2027's cultural programme resulted from this process of consultation. And its conception took into account a shared conviction expressed by civil society, artists and local cultural organisations alike in the various meetings: that this candidature should be seen as an opportunity to re-establish an active dialogue within the local cultural and creative sector, between this sector and other areas of society, and with both the country as a whole and Europe; and as an opportunity to value the authentic and diverse cultural identity of the Alentejo.

This process of listening to the region allowed us to understand the importance of Évora 2027's cultural and artistic programme for fostering international cooperation; the importance of different Higher Education research units collaborating with each other; and the importance of combining culture with other areas, such as housing and urban development, health, environment, economy and education.

Despite the challenging pandemic context, we met cultural associations, artists, artistic residency organisations and other cultural organisations. We listened to researchers from the University of Évora and other specialists from different areas; businesses; social, environmental and tourist organisations; youth associations; and school groups. But we also heard from professionals from the local cultural and creative sector who, on their own initiative, came to talk to us.

We established a set of working groups involving various different representatives dedicated to the following themes: the Alentejo's Cultural and Creative Sector, Spatial Planning and Regional Cohesion, Sustainability, Tourism, Cinema, and Culture/Digital. We also attended the various collaborative workshops that took place as part of the preparation of the *Évora 2030* Strategic Plan.

We visited the 14 municipalities of Central Alentejo, as well as other municipalities in the region. During these trips we met with local cultural actors, school directors, and cultural associations, and visited various places of cultural significance.

In order to strengthen the capacity of Évora and the Alentejo's cultural and creative sector, and to create a more lasting impact, Évora 2027's cultural and artistic programme prioritises the participation of local artists and cultural organisations, enhancing their relationships with national and international peers, and connecting local artistic production to an international audience.



To flesh out the cultural programme to be presented in the second bid book, we will organise new meetings with local artists and cultural organisations, enabling us to collectively decide the proposals and challenges to be presented on the basis of the strategic guidelines defined in this ECoC application. The plan is to continue cooperation and to obtain full representation of local culture, community organisations and their employees. This process will benefit from the collaboration of cultural programmers and researchers with different areas of expertise, but specifically those able to advise us on the local cultural and creative sector's involvement with international partners.

SUB-PROGRAMMES / PROJECTS

AT THE WALL

The Freedom of vagar

Capturing vagar

Bipolarities

The Travelling Light

Iberian American Literary Festival

MY OWN SKY

Matters of silence

Sculpting Humanity

POWER PUPPET

Evora Cathedral Music Documentation and Interpretation Centre

Artists at the Convent

Craft: atypical museology

National Centre for Contemporary Dance

PROPOSED LOCAL PROFESSIONALS AND ORGANISATIONS

Department of Architecture and _ARTERIA_LAB/University of Évora, local designers, youth associations, Portugal Mineral Resources Cluster.

Praça Filmes association, Histórias em Movimento association, University of Évora.

Resident professional photographers, School of Arts/University of Évora, Évora Photographic Archive, schools.

Resident artists, CIDEHUS and HERCULES Laboratory/University of Évora, municipal archives and district archive, Évora Public Library, Fray Manuel do Cenáculo National Museum, Córtex Frontal.

Youth associations, MED/University of Évora.

Chair of Iberian Studies/University of Évora, writers living in the Alentejo, local bookshops, municipal libraries, Eugénio de Almeida Foundation; Évora Public Library.

Artists living in the Alentejo, Dark Sky Alqueva association, Chair Renewable Energies/University of Évora.

Oficina da Cerâmica e da Terra, Oficinas do Convento association; plastic artists and sculptors living in Alentejo, School of Arts/University of Évora.

Portugal Mineral Resources Cluster, resident sculptors, School of Arts/University of Évora, João Cutileiro Arts Centre, Alentejo Regional Directorate for Culture.

CENDREV association, É neste país_cultural association.

Study Centre of Sociology and Musical Aesthetics (NOVA University Lisbon/University of Évora), Eborae Música, Évora Public Library.

Cultural and creative professionals residents in Alentejo, School of Arts/University of Évora.

Writers, craftworkers, University of Évora.

O Espaço do Tempo, Évora Contemporary Dance Company, Pé de Xumbo association, Department of Architecture/University of Évora.

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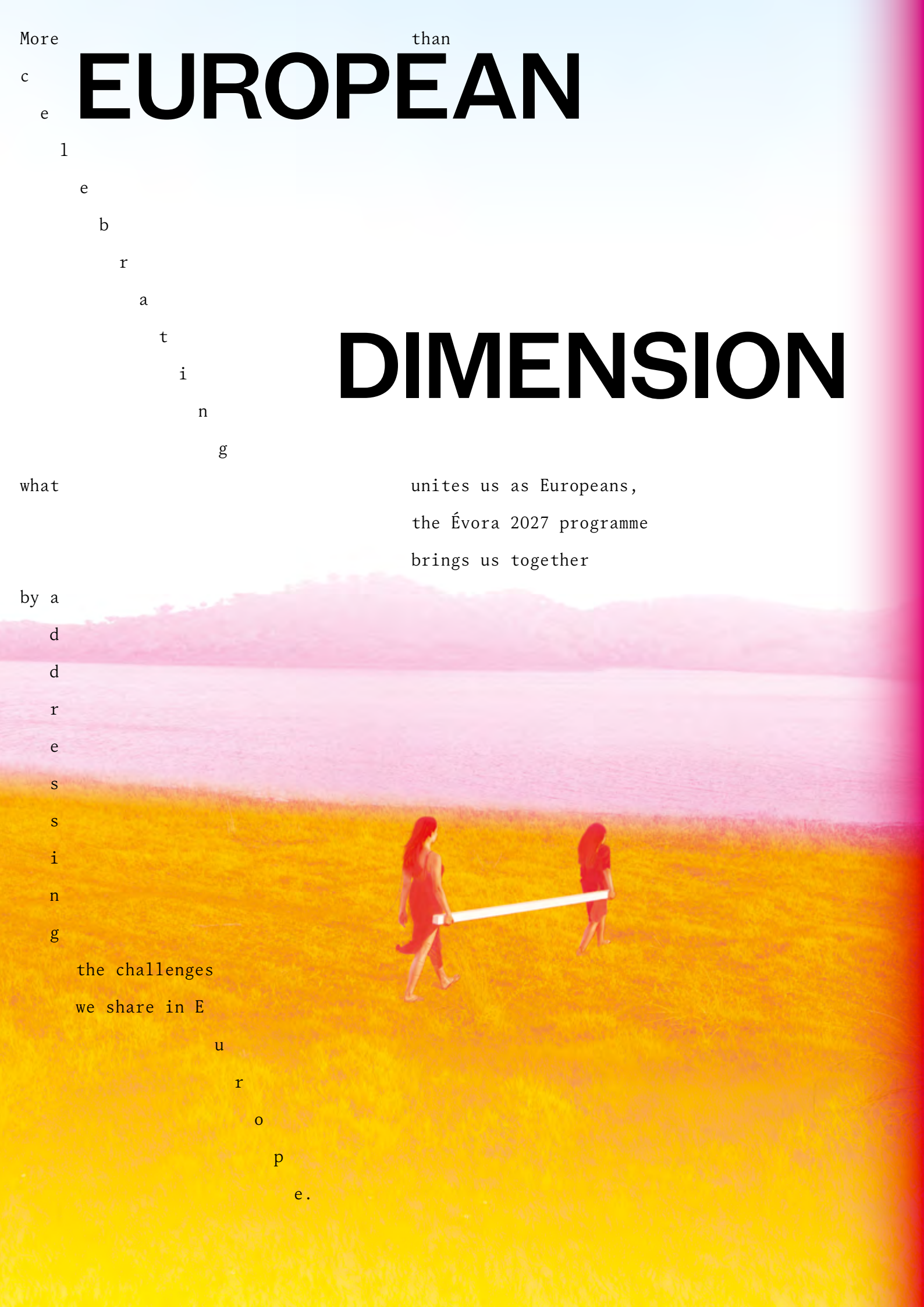
DIMENSION

what unites us as Europeans,
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Q. 14

GENERAL SUMMARY OF THE PLANNED ACTIVITIES, BEARING IN MIND:

Promoting Europe's cultural diversity, intercultural dialogue and greater mutual understanding between European citizens;

Highlighting the common European aspects of cultures, heritage and history, as well as European integration and current European issues;

Introducing European artists, cooperation with operators and cities, in different countries, and transnational partnerships.

As we were finishing this bid book, the World Health Organization was warning of another wave of the Covid 19 pandemic, emphasising how much more difficult the fight is in economically weaker parts of the world; the leaders of the world's largest economies were meeting in Rome, Italy; and in Glasgow, Scotland, participants at the UN Climate Change Conference (COP26) were waiting for the G20 to commit to limiting global warming to 1.5 degrees celsius. Outside the convention centre's doors, young activists were shouting for action, as the United Nations released a video of a dinosaur speaking at UN headquarters: "extinction is a bad thing".

The world needs a new narrative. We need to find a collective, global response to these problems.

More than celebrating what unites us as Europeans, the Évora 2027 programme brings us together by addressing the challenges we share in Europe.

We do not want to focus only on what Europe can learn from Évora 2027 and vice versa; we also want to use culture and the arts to build a relationship of active and participatory coexistence that links Évora (and specifically its cultural and creative sector) and Europe. Our programme is therefore distinctly European, since its principles, concept, activities, partnerships and themes/agendas rethink what it is to be European.

At a time when science, technology and societies are reinventing themselves, we see *vagar* as an opportunity to respond to the main issues facing Europe: climate change, the provision of social and affordable housing, agreement on the values that bind us as a society, international conflict, migration, ethical and technological challenges, and threats to public health.

The 'montado', one of the richest ecosystems in the world, characterises the Alentejo landscape. As well as producing an idyllic environment, this biodiversity asset connects us to Mediterranean Europe, but also to Tunisia, Morocco and Algeria. The sub-programme *Stamping out Risk*, and the projects *Lament*, *The Travelling Light*, *Towards a New Wave* and *Beyond Alqueva* will bring together artists, anthropologists, geographers, and national and international biologists to jointly reflect on the importance of valuing this ecosystem. These projects will recognise the importance of water as a fundamental resource, considering the threat of intensive monoculture and addressing carbon neutrality.

With strong links to the University of Évora's Mediterranean Institute for Agriculture, Environment and Development, and its significant international networks of collaborators, some projects in our cultural programme will also focus on the Alentejo's gastronomy, which has always developed strategies of economic circularity and zero waste, and was producing "slow food" long before the concept's recent popularity.

An example of social and affordable housing, the Bairro da Malagueira, designed by architect Álvaro Siza Vieira, was built in 1970, and still stands out today for its participatory construction process. This neighbourhood will be the stage for a series of interdisciplinary projects on the right to adequate housing, the right to the city and the right to place. Artists, architects, and researchers from Portugal and elsewhere will be brought together with the residents both of Malagueira and of the neighbourhoods also designed by Siza Vieira in The Hague, Berlin and Venice.

As a way of life, *vagar* is a form of Alentejan cultural expression that results from the creativity of the region's people. It has developed through a long-term process of intercultural dialogue, since Évora has been the point at which different civilisations and historical figures have converged. The cultural and artistic programme draws on this heritage to reflect on and rediscover fundamental European values such as freedom, tolerance and justice. As values that support European cohesion, they are topics covered in the sub-programmes *Walking down memory lane* and *Beyond Frontiers*.

The Alentejo's *vagar* contains complex challenges for humanity and for Europe, such as those of sustainability and inclusion – both principles important to the *New European Bauhaus*. Going beyond sustainability, we challenge humanity to question its paradigm of dominance, to find a way of coexisting with other ecosystems, ensuring social, economic and environmental harmony. And when it comes to inclusion, we believe that our audience-broadening strategy (chapter 4) will be an important part of Évora 2027's legacy.

The digital transformation has sharply accelerated the globalisation of culture and human relations, but it has also thrown up major ethical challenges and tensions over the future. While some of the biggest multimillionaires compete for space travel, we prefer to keep our feet on the ground, inviting Europeans to be inspired by our night sky (the first certified by the Starlight Foundation, which is supported by UNESCO, UNWTO and IAU, and the first cross-border starlight destination in the world). This is why we have developed the cultural sub-programme *My Own Sky* around cosmology. For this sub-programme we will bring together artists, astrophotographers and astronomers from both Portugal and elsewhere in Europe, as well as representatives from Oulu 2026 and Bodo 2024. We also added to the partnership the recent Chair in High Performance Computing/University of Évora, as well as the Aeronautics, Space & Defense Cluster, based in Évora.

Beyond partnerships, we want to build authentic international cultural networks that will underpin the entire Évora 2027 cultural and artistic programme. These will involve ACE-NET (The American Council on Education); National Library of France (FR); Bodo 2024 (NE); Bonjour Tristesse (DE); Campo di Marte Giudecca (IT); ENO_European Network of Observatories in Field of Arts; Euradia Italia (IT); Hungarian Contemporary Architecture Centre (HU); Il Luster (NL); Institute of Astrophysics and Space Science; International Astronomical Union (FR); JPL Films (FR); Jürjala, ex-ECOC candidate city 2026; Lens 2028 - candidate city (FR); Luna Blue Films (BE); La Manufacture – Haute École des Arts de la Scène (CH); Matera 2019 (IT); Portuguese Language Museum (BR); National Crafts Museum (JP); Nitra 2026 - candidate city (SK); Oulu 2026 (FL); Schilderswijk (NL); The Citrus Todoli Foundation (ES); The Long Now Foundation (USA); The Starlight Foundation (ES); Trondheim University (NO); UN World Tourism Organization (ES); UNESCO (FR); Union Internationale de la Marionette (FR); University of Extremadura (ES); Hungarian Contemporary Architecture Centre (HU) and several choreographic centres from across Europe and the rest of the world. Évora and the Alentejo also have existing links to several European organisations – Alliance of Euro-Mediterranean Cities for Culture; International Association of Educating Cities; Cross-border Cooperation; Organization of World Heritage Cities (OWHC); European Route of Historic Theatres – as well as to the cities and towns outside Portugal with which their own cities and towns are twinned.

We believe that these intercultural dialogues between local and international artists, as well as with the local community, will redefine the city's profile in the future, strengthening its cultural and creative sector and facilitating its internationalisation.

Q. 15

OVERALL STRATEGY FOR ATTRACTING OR INTERESTING A WIDE EUROPEAN AND INTERNATIONAL AUDIENCE

International and European interest in Évora and the Alentejo has grown, above all because of their heritage, incredible landscapes and gastronomy. But there is space for new messages. We therefore see Évora 2027 as an opportunity to present the city as a place of creation, participation and sustainability.

In 2027 we want the European and international public to discover a city and a region that, through each cultural and creative experience, reveal their capacity to welcome the visitor into the city's daily life.

Our first invitation to the European and international public – through the project *You don't just visit the Alentejo!* (see Q17) – will be to experience *vagar*. And the rest of our projects will extend this invitation, guided by the principles of the cultural and artistic programme: to involve international artists in all projects; to connect to other European Capitals of Culture; to create an international network; and to address themes aligned with the biggest challenges that Europe faces. But we won't stop there.



Audiences will be drawn in by the poetry of the cosmos revealed in a concert that seeks to capture the sound of the sun (*White Sky: in the light of sound*), in a play under the starry sky (*Dark Sky: A Tale of the Stars*), and in the solos developed by renowned European choreographers to celebrate the sunrise (*White Sky: sun celebration*). They will be enchanted by their immersion in Évora's historical sound between 1540 and 1910 through interactive games (*PASEIV*); by their plunge into the cork oaks' sonorous wailing for the land they have lost (*Lament*); by their rediscovery of human values through traditional puppets (*Power Puppet*); by their experience of an atypical handicraft museum which invites people to leave the space in order to encounter the heritage it discusses (*Craft: atypical museology*); by land art that allows them to explore the layers of history buried in archaeological heritage (*The Passage of Time*). There are many reasons for these audiences to be captivated by Évora 2027's cultural and artistic programme.

To speak of a vast European and international public is too general, so we will define the target public of this strategy a bit more closely. At the top of the list right now are artists we will involve in the artistic programme, who will find the Alentejo the ideal place to take the time and space to create; audiences from other European Capitals of Culture; international students through, for example, *ERASMUS+*; and/or those who have embraced remote work. We will also focus on attracting audiences in the main tourist markets with which the region's tourism bodies have developed important communication channels. And once again, of course, residents and professionals from the tourism sector.

This specific strategy for the European public should be developed in collaboration with Tourism Portugal and the two main tourism bodies in the region, which are both members of the Évora 2027 Executive Board. This collaboration will be crucial for implementing the all marketing actions.

When it comes to the communication channels we will use, we won't hide the fact that we prefer face-to-face over digital. We anticipate acting jointly with other European Capitals of Culture, specifically Latvia, which in 2027 will also receive the title. We also plan to hold pop-up events in European cities with which Évora and the Alentejo already closely cooperate, specifically those that are part of the Organization of World Heritage Cities and other networks. And we intend to have a presence at international fairs and festivals such as WOMEX, which we already attended in 2021, developing a strong relationship with the international media. Plus, we have a few more marketing tricks that involve sugar packets and aircraft wings. We will also not hesitate to use more traditional forms of communication. How long has it been since you receive a postcard or letter in your mailbox?

But the pandemic has changed how we travel and enjoy culture. Whether through digital channels and streaming or virtual reality and immersive technology, we will make Évora and the Alentejo present so that people can create connections with this region from anywhere on Earth. What we want to ensure is that nobody misses Évora 2027, because this is a unique opportunity to experience *vagar*, to create a new wave for humanity.

We believe that attracting the interest of a wide European and international public will not be a problem, because Évora and the Alentejo are already tourist destinations (see Q29). Our biggest challenge is to extend visitors' stay in the region, and even to encourage some to relocate here. This is something that will receive our full attention in the development of the artistic and cultural programme for the second bid book. By persuading visitors make this region their home, Évora 2027 will help fulfil a key part of Tourism Portugal's Tourism 27 strategy: "Living in Portugal". More than places to regain well-being, Évora and the Alentejo are places to live creatively.

Q. 16

CONNECTIONS TO OTHER EUROPEAN CAPITALS OF CULTURE

The bidding process is seen by Évora 2027 as an opportunity to develop cultural links with other designated cities. It also provides a chance to discuss our reflections and experiences – particularly those related to the challenges of hosting an ECoC and building its legacy, as well as to the future of the ECoC initiative.

To establish links between the Évora 2027 cultural programme and that of other ECoC cities, we visited Matera and Mons in 2019. We are involved in an *ERASMUS+* financed project with Matera Hub/Matera 2019, led by the University of Évora's *_ARTERIA_LAB* creative hub. This is a project involving university students from four European cities that aims to encourage activism and public participation through placemaking processes. As for Mons, we want to learn from its legacy strategy. Six years after its title year, this city, through its inherited governance structure, Foundation Mons 2025, is still continuously and enthusiastically managing to build new phases of the ECoC experience, extending it over time.

The fact that this bid was developed amid a pandemic prevented us from visiting some other ECoC cities. But we want to find out much more about how Galway 2020 and Rijeka 2020 reacted in time to the constraints imposed by the pandemic. To this end we are organising a zoom meeting for December 2021.

We have established a dialogue with the Novi Sad 2021 team about their experience of the application process, and specifically about the strategy they developed for community outreach and participation.

This year, during the first edition of the Immaterial Festival, we were visited by one of the collaborators from the Veszprém 2023 team, with whom we discussed our collaboration on the *White Sky* project from the *My Own Sky* sub-programme. We also discussed the organisation of meetings about how traditional immaterial culture can remain alive in the contemporary world.

With Bodo 2024 we designed projects to develop youngsters' awareness of nature conservation and climate change. Our starting point was the landscapes and biodiversity of the 'montado' (Alentejo) and the Norwegian fjords. These projects fall under the *{Space}* theme – specifically *The Travelling Light*. Based on this collaboration we also designed the sub-programme *Stamping out Risk*.

We found parallels between our *Start of the Line* sub-programme and the Chemnitz 2025 project "Dance@ Station 4.0": both focus on preserving railway heritage and involving an intergenerational community and span rural and urban contexts. We are considering holding meetings about these topics during the *Start of the Line* projects.

We are developing connections with the candidate city Nitra 2026, specifically between its "Fields of Multiculture" project and our *Radical Landscapes* sub-programme (within the *{Spaces}* theme), which brings together science and art to address the issues of intensive monoculture through land art.

When we realised that Oulu 2026 was also including the night sky in its cultural programme, we had no hesitation in inviting its team to collaborate with our *My Own Sky* sub-programme, and we are moving forward with the working meetings necessary to facilitate this.

In Latvia – which in 2027 will share the title of European Capital of Culture with Portugal – we have been working with Jūrmala, ex-ECoC candidate city 2027, to explore the possibility of developing exchange programmes aimed at young people, projects on handicraft, artistic residencies and a conference on natural heritage.

The sub-programme *Cultural ID* within the *{Time}* theme is being developed in partnership with the three Portuguese cities that have been European Capital of Culture in the past: Guimarães (2012), Porto (2001) and Lisbon (1994).

True to Évora 2027's concept, we want to apply the call to rethink the actions of humanity to the European Capital of Culture initiative itself. We are challenging other ECoC cities (organisations and teams), as well as cities preparing or intending to apply, to join us in holding an international conference about this European initiative, particularly in the light of the *New European Bauhaus* principles and the urgent need for a transition to a sustainable world. We want to host this international conference in Évora by 2023.

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Q. 17

INVOLVEMENT OF LOCAL POPULATION AND CIVIL SOCIETY

The involvement of the local population and civil society are at the heart of Évora 2027, during both the preparation of the application and the implementation of the year itself. The first evidence of this is the constitution of the Executive Board, Évora 2027, led by the Municipality of Évora. Bringing together various city and regional entities, the Board's constitution has already mobilised widely across the region during the application stage.

But promoting the local population's participation has not been easy. Although participation is a mark of the Alentejo way of life, it was difficult to transfer this practice to the digital context (necessary because of the pandemic), especially when working in a large and low-density region with a mostly older and isolated population. As we are used to dealing with adversity in Évora and the Alentejo, however, we managed to turn the constraint into an opportunity.

In contemporary European public policy, participation continues to be identified as a challenge. So, we have embraced this challenge as one that spans the whole application, creating opportunities for the whole local population and civil society to participate, and ensuring that their participation is continuous rather than episodic.

With this goal in mind, a multidisciplinary team (of sociologists, anthropologists and geographers) from the University of Évora and the University of Lisbon was formed. In collaboration with Évora 2027, it initiated a programme to involve the local population, which we called *The Voice that Matters*. The general objective is to give civil society a greater sense of ownership over the candidacy, and to secure its collaboration in designing interventions. This programme, which extends to the area surrounding Évora, the Central Alentejo, will take place in three phases between 2020 and 2028. Finally, as mentioned in chapter 5, the civic platform *citizen.evoralab.pt* will be one of the tools that will sustain people's involvement.



2020-2021/2

Inform and make each inhabitant an "ambassador" of the candidacy

Mobilize for greater civic participation

Collect contributions

Map resources and create Generation 2027

2022-2026

Strengthen the sense of belonging to the candidacy and foster formal and informal partnerships

Collect contributions to improve work

2027-2028

Mobilise the multiple stakeholders

Monitor satisfaction and collect inputs on the management of the 2027 legacy

The voice that matters between 2021 and 2028

We started *The Voice that Matters* with an online survey on local communities' expectations of Évora's application to be European Capital of Culture. 86% of respondents said that this initiative represents a "key moment" for the region and that it is of enormous value for its culture, its population and its heritage. Respondents also expressed a sense of cultural belonging to an enlarged geographical area, with some saying "I am Alentejano", reflecting their wish that the candidature be representative of the whole region.

We also developed several online discussion groups targeted at young people and over-65s. Through stories, accounts of their everyday life, and images, participants were invited to share their views about the region's past, present and future. These are voices that still echo through the pages of this bid book, and will continue to matter until 2027 and beyond.

The inputs into these discussions, as well as those from the interviews and meetings referred to in Q2.3, were reflected in the cultural and artistic programme. Especially the value of natural heritage and culture, but also the conviction that when we think about and construct the future, we cannot neglect the past, the memory, and the heritage of the Alentejo.

Not just being part of, but #BEING ÉVORA 2027

We developed mini-documentaries, entitled *#BEING*, which seek to promote the various projects developed in the Alentejo in distinct areas such as innovation/research, documentation/archiving, cultural entrepreneurship, artistic residencies/artistic projects, popular art, heritage and natural resources, archaeology, architecture, and built heritage, among others. The programme has been achieving the objective of giving national and international reach to those projects in the region that it has featured, while simultaneously bringing them closer to the application. All the mini-documentaries are subtitled in both Portuguese and English and are available on our Youtube channel. We want this project to be on going until the city's designation.

Outlining the visual identity

The involvement of locals and civil society was extended to the Communication and Marketing Strategy as well. After presenting an initial visual proposal that invited the participation of the local population, we ran graphic design workshops under the title *Outlining*. For this step, people were invited to participate in the construction of Évora 2027's visual identity. Targeted at different audiences, from specialists to those less experienced in graphic design, from children to the elderly, these workshops were led by the design duo Lizá Defossez Ramalho and Artur Rebelo, the R2's. Together they are responsible for creating the application's visual language. In the workshops they shared the tools and methods used in their creative process in order to make it accessible to participants. The results of the workshops are being integrated into Évora 2027's visual identity. Note that the visual identity will be a work in progress until 2028.

"O Céu do Pastor": the soundscape

Musicality is one of the strongest elements of Évora and the Alentejo's soul. So we have challenged four musicians from Évora to create the soundscape of Évora 2027. "O Céu do Pastor" (Shepherd's heaven) is an original work by Tó-Zé Bexiga, António Pinto de Sousa, Mestre André and Dj Sims, with the participation of 'Vozes do Imaginário' and direction by Luís Pereira. This contemporary piece of music will draw inspiration from the region's unique intangible heritage.

At the table we understand each other

Given the region's characteristics, Évora 2027's participation programme has to be based, for the most part, on face-to-face contact, with regular intergenerational initiatives. In the Alentejo we like to talk around the table, so after delivering this bid book we will start a new phase of the public participation programme. Collaborating with the research team, we will invite the local population to meet with us around the table. The meeting point will be chosen by them. It may be at their home or at their association. We will bring the bread and wine, as well as lots of thoughts about Évora 2027's next steps, and will be prepared for all the inconvenient questions that can only be asked face to face.

We want these conversations to bring us closer to each other, so that in each meeting we can create new ambassadors for the initiative who, rather than simply being participants in Évora 2027, constitute its very essence.

Volunteering

There is already a culture of volunteering in the city led by the City Council of Évora, the Eugénio de Almeida Foundation, the Students' Academic Association of the University of Évora, and the association 100% DNA. As European Capital of Culture we have committed to ensuring that everything we achieve in the city is sustainable, so we want to start from the culture of volunteering that already exists, strengthening and expanding it.

Inspired by the collective structure of *Cante Alentejano*, the strategy for creating the Évora 2027 volunteer programme will be driven by intergenerational encounters. We want to integrate older people into the Évora's 2027 volunteer programme, valuing their know-how.

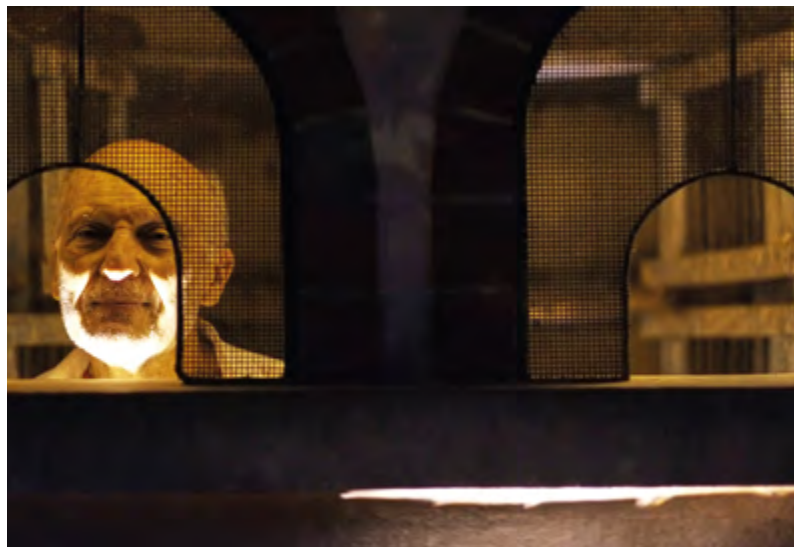
And parallel to the cultural and artistic programme, the volunteer programme will develop ways of encouraging the express desire to live in Évora and the Alentejo among residents, bringing new residents to settle in the area.

*Public welcome programme:
you don't just visit the Alentejo!*

We will involve the local population in creating our public welcome programme, which we have called: *You don't just visit the Alentejo!* Rather than being simply visitors, we want Évora 2027's audiences to feel at home here, with all the rights and duties that this implies. So, we will encourage residents to share their wisdom about *vagar* with those who arrive. We will create a guide that promotes gastronomy and local products such as wine, as well as the respect for silence, and taking space and time. This initiative aims to prepare residents to welcome Évora 2027's publics, but also to make visitors responsible for respecting the Alentejo's heritage and its people, promoting a relationship between visitors, residents, and *vagar*.

Advice from the Alentejo to Europe

More than merely being involved, the local population – as authentic *vagar* ambassadors – are co-creators of the concept of Évora 2027's cultural and artistic programme. Likewise, the locals will be invited to create the Évora's 2027 agenda in the form of *Advice from the Alentejo to Europe*. This initiative will take place between 2024 and 2027 and will form another important part of Évora's 2027 legacy.



Q. 18

OPPORTUNITIES FOR THE PARTICIPATION OF MARGINALISED AND DISADVANTAGED GROUPS

We believe that the ambitious exercise we are launching on the basis of *vagar* – that of questioning humanity about its existence, about our relationships with each other and with everything around us – implies thinking deeply about how we relate to each other as humans. It implies, in particular, questioning the narratives that, even without apparent intention, place us in a position of dominance in relation to the other.

We know that artists can see opportunities and transformation potential where many see the end or the inaccessible. Évora 2027 therefore believes in promoting inclusion and respect for diversity through art, and this is how we will set about ensuring everyone can participate. Within the macro programme of the local population and civil society's participation in preparing for and implementing the year, we will promote an agenda of inclusion and respect for diversity through art. This agenda will cut across the entire ECoC, ensuring that all people can participate fully in its cultural and artistic programme, and that each person's development – and expression – of their way of being and seeing the world is deeply respected.

In close collaboration with The Social Network through the Évora Local Council for Social Action, which brings together 120 social action institutions, and taking into account the Central Alentejo Social Diagnosis produced by the Intermunicipal Community of Central Alentejo, our intervention will be addressed to the following groups: NEETs (young people who are not in employment, education or training), minority resident communities, people with disabilities, older people and people with weak resources, the long-term unemployed, and refugees. Although we refer here to 'groups', all initiatives will prioritise inclusion, so these groups will be mixed.

Based on the cultural and artistic programme, we will create opportunities for participation specifically by the groups identified here. To do so we will work in partnership with professionals in cultural mediation; with recognised organisations in the area, such as Companhia Dançando com a Diferença (a Portuguese company working in Inclusive Dance), Acesso Cultura (Portugal), and the Portuguese Association for Diversity and Inclusion (APPDI), the promoter of the Portuguese Charter for Diversity; and with social organisations in the region. These partners will help us define the principles of Évora 2027's agenda for inclusion and respect for diversity.

This year, was launched *Transforma: Programme for an Inclusive Culture*, an intermunicipal project led by the Intermunicipal Community of Central Alentejo, designed under the Pact for Territorial Development and Cohesion. The programme is being run in all 14 municipalities of the Central Alentejo, in collaboration with the groups mentioned above, in a way that brings together artistic practice and social inclusion. This project is the starting point for the work that will take place between 2022 and 2028.

We want to create *Generation 2027*, a diverse, inclusive and intergenerational group that will also support the design and implementation of this agenda of inclusion and respect for diversity. The group will be responsible for monitoring the agenda, as well as promoting discussion about what unites us as humans, and about what motivates us in our construction of the future. In 2028 we plan to publish an essay on Generation 2027's thinking, activities, and impact.

In order to develop a strategy connecting housing with other sectors, we will work side by side with the team responsible for the Municipality of Évora's Local Housing Plan (a strategy to respond to serious housing needs). Together we will run knowledge-building activities with the targeted communities in their localities, with a view to developing intra and inter – neighbourhood reciprocity. All of these activities will ensure respect for ethnic and cultural diversity, gender equality, citizenship, social inclusion and quality of life at all times. These activities will play a fundamental role in ensuring that the Évora 2027 cultural and artistic experience reaches as broad an audience as possible.

Given that ¼ of the Alentejo population can be considered elderly, Évora 2027, the School of Nursing, the University of Évora and the Comprehensive Health Research Centre (CHRC) will work to create conditions that make the whole of Évora 2027 friendly to older people. An elderly-friendly European Capital of Culture is, in fact, a city that cares about the future of every citizen.

Évora 2027 will be implemented in a way that ensures the accessibility of all presentation and rehearsal spaces, as well as of the formats in which projects are presented and communicated. We will thus encourage the construction of an inclusive and diverse Évora 2027 based on the principle of physical, digital and intellectual accessibility. This principle will influence our communication and our interventions in public space, in the sectoral mobility policy, and in our built heritage.

We already take it as read that access to culture is a right – that it dignifies people and normalises their full inclusion in society. But we will not limit all our work in this agenda to the target groups identified here; we want to apply the principle of inclusion to everyone without exception. As an example, the sub-programme *Heritage: A Continuous Process*, within the *{Matter}* theme, is dedicated to the physical and intellectual accessibility of the built heritage classified by UNESCO.

Q. 19

AUDIENCE DEVELOPMENT AND COOPERATION WITH SCHOOLS

Évora 2027 believes in the transformative power of art and so sees it as something necessary for humanity. Yet we are aware that developing and implementing an overall strategy to broaden the audience is one of Évora 2027's most difficult tasks. Our goal is very clear, however: we want to have a more active and more diverse public in 2027. We are confident that this will be an important part of Évora 2027's legacy.

Our audience-broadening strategy aims to: promote cultural participation (co-creating and inspiring audiences according to the 'Combination' principle within the strategic vision); develop locals' interest in contemporary artistic practices; but also promote audiences in action that move between the activities of different artistic disciplines in different parts of the region.

In line with our previous answers, we believe that Évora 2027 is an opportunity to stimulate a discussion about the development of public(s). We want to gather together the city and the region's cultural institutions and professionals to develop strategic thinking about this. We will also invite to the discussion those institutions that will be developing the inclusion and respect for diversity agenda with us, as well as international experts and teams from other European Capitals of Culture.

But we need to understand who the audiences for culture are in the region. We know that performances at the city's theatre easily sell out, that music festivals are crowded, etc., but there is a lack of data on attendance at cultural events and about the sociological profile of Évora's public(s). We intend to conduct a study of audiences in the city and the region which we should report in the next bid book.

We also need to identify the tools available – or that need to be created – to broaden the audience for the activities of the European Capital of Culture. One of these tools is the Cultural and Creative Platform of the Central Alentejo, led by the Intermunicipal Community of Central Alentejo, which aims to promote the region's cultural offer. This digital platform will allow the region's cultural offer to reach international audiences.

The Évora 2027 audience expansion programme will develop strong links with schools. Interventions bringing together education and the arts will help produce young people who are more prepared for the future, encouraging the development of critical, creative, social and emotional skills. We will build on the experience of the Municipality of Évora which, 20 years ago, joined the International Association of Educating Cities, recognising that a city must adapt to social challenges and needs, and that art and culture play a fundamental role in enabling it to do so.

Some initiatives for schools:

Indisciplining

We want children and young people to make us see what has not yet been achieved by Évora 2027 in its journey towards the title year. We want them to open our eyes to the unexpected, getting involved in this journey as it unfolds. *Indisciplining* is a project that will start in 2022, inviting children and young people to propose and discuss concrete projects to be developed during the Évora 2027 process.

Creating paths

We want the *Cultural ID app* – an objective of the National Arts Plan – to be built with the school community of the Central Alentejo. Our intention is that this digital tool will archive the incredible cultural experiences that each person has in Évora in 2027 – experiences that will be taken to various corners of the world by those who visit us. The school community of the Alentejo should play an active part in constructing this digital tool, which promotes the relationship between art and education.

Disarranging

In collaboration with *Arts at School* – a municipal artistic and cultural programme for schools in Évora – we will launch training programmes for teachers of different subjects. Designed to align with the themes that cut across Évora 2027's cultural and artistic programme (cultural heritage, intangibility and biodiversity) these programmes will take place between 2022 and 2026. Teachers are indispensable for achieving a more solidary, cooperative and sustainable future, and we have no doubt that the experience of art will have a positive impact on teachers. These programmes will be extended to schools across the Central Alentejo.

Seeing clearly

This will be a series of artistic workshops about the Alentejo's cultural and natural heritage and its relationship to the rest of the world. The workshops, which will be for both schools and civil society more broadly, will encourage a large part of the community living in the Alentejo to rethink how they view their cultural heritage. They will also empower participants to plan for the future without fearing the 'crumbling of the wall' – the breaking down of multiple borders. These workshops will result in a more informed community that is better equipped to participate in and contribute to the European Capital of Culture. The *Seeing clearly* programme will involve the University of Évora's expertise in cultural heritage and the natural sciences, as well as artists and experts in cultural mediation.

Mediating

Along with the Intermunicipal Community of Central Alentejo and the University of Évora, we will develop a Cultural Mediation course. This represents an essential investment in the transfer of knowledge about the region's vast heritage. We want our cultural heritage to be alive and democratic, promoting interculturality – to speak to, challenge, and engage both residents and those who visit us.

Évora 2027's audience expansion programme also sees the region's associative practices as providing a golden opportunity to bring people closer to the initiative. The region has a wide range of associations that imprint their rhythm on the daily lives of many of the Alentejo's residents.

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Q. 20

CITY BUDGET FOR CULTURE

YEAR	ANNUAL BUDGET IN €	% OF THE TOTAL ANNUAL BUDGET
2017	2,776,098.93	4.23
2018	3,316,858.22	5.54
2019	5,125,838.40	9.15
2020	4,460,768.33	7.48
2021	5,015,073.45	7.70

*The values indicated include 4,969,151.72€ spent by the Municipality of Évora on rehabilitating cultural facilities and built heritage. Thus, the budget for culture in the period 2017-2021 averaged around 5% of the municipal budget.

Q. 21

PLANS TO USE THE CULTURAL BUDGET TO FINANCE ÉVORA 2027

The Municipality of Évora does not intend to use funds from its annual budget for culture to finance ECoC projects directly. After the city's designation, the organisation responsible for managing these projects will be the governing body to be created. Still, it is important to note that Évora 2027 will be a critical anchor for the municipal strategy for culture, so a substantial part of the municipality's budget for culture will be used as a catalyst for the projects envisaged in the Évora 2027 programme. Between 2021 and 2027, the municipality will increase investment in this field, thus seeking to strengthen the city's cultural and creative ecosystem.

Q. 22

POST 2027 CULTURAL SPEND

Given the cultural and creative sector's strategic importance for the city's sustainable and inclusive development, the proportion of the budget dedicated to culture is expected to keep growing until 2027. Since the need to invest in cultural infrastructure will be reduced after this year, the budget allocation for culture after 2027 is expected to be around 8% of the annual municipal budget.

YEAR	ANNUAL BUDGET IN €	% OF THE TOTAL ANNUAL BUDGET
2028-2030	4,000,000	8

Q. 23

INCOME TO COVER OPERATING EXPENDITURE

TOTAL INCOME IN €	FROM THE PUBLIC SECTOR		FROM THE PRIVATE SECTOR	
€	€	%	€	%
44,290,000	43,000,000	97	1,290,000	3

Q. 24

OPERATING EXPENDITURE: PUBLIC SECTOR INCOME

NATIONAL GOVERNMENT*		CITY OF ÉVORA		ÉVORA REGION		EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)		TOTAL	
€	%	€	%	€	%	€	%	€	%
8,000,000	19	5,000,000	12	5,000,000	12	25,000,000	58	43,000,000	100

*According to a statement issued by the Ministry of Culture to coincide with the call for applications for the ECoC 2027 in Portugal, the Portuguese State will include 25 million euros in the Portugal 2030 Community Framework for use by the city designated 2027 European Capital of Culture. However, it is not clear whether this budget will be earmarked for operational or capital expenditure. We assume that it is intended entirely for operational expenditure.

Since this is the first time that Portuguese cities have competed for the ECoC title, a working group involving people from each of the candidate cities' teams was set up in 2019 to discuss budgetary issues, among others, with the Ministry. The Portuguese Government negotiated the allocation to the ECoC project of 25 million EUR from the funds of the EU Framework Programme 2020-2027, which is currently the only investment source to have been confirmed formally by the national authorities. The Secretary of State for Tourism is still in discussions with candidate cities to decide the level of their financial and operational support, so the 8,000,000€ listed in the table above is a guideline figure based on the investment allocated by the Government to the previous ECoC in Portugal. The budget will be adjusted as soon as a formal agreement has been established.

Q. 25

OPERATING EXPENDITURE: FINANCIAL COMMITMENTS

There have still been no final decisions at national, regional or city level on this matter. In Portugal, municipal budgets are approved annually, but they are set within a multi-year budgetary programming framework that takes into account the macroeconomic projections that serve as the basis for the State Budget. It is therefore not possible to approve budgets that commit the municipality beyond the time horizon of the respective legislatures. But the *Évora 2030* Strategy has been approved unanimously by the municipality's governing bodies – Évora City Council and the Municipal Assembly – which gives us confidence that this commitment will be maintained regardless of future electoral results.

On the other hand, this application has been put together by an Executive Board that embodies a political commitment made in 2016 by eight local and regional entities: Évora City Council; the Alentejo Regional Coordination and Development Commission; the Alentejo Regional Directorate for Culture; the Intermunicipal Community of the Central Alentejo; the Eugénio de Almeida Foundation; University of Évora; the Alentejo Regional Tourism Entity and the Ribatejo and Alentejo Regional Tourism Promotion Agency. The existence of this Board in itself represents a commitment to the budget proposed here.

Finally, the importance of the candidacy for the Alentejo region – particularly for Central Alentejo – and the significance of the associated investment has been noted in all of the region's strategic planning documents currently in force: Alentejo 2030; the Alentejo 2030 Smart Specialisation Strategy; and Central Alentejo's Integrated Strategy for Territorial Development. Each of these strategies provides a framework for applying European funds under the 2021-2027 funding framework.

Q. 26

FUNDRAISING FROM PRIVATE SPONSORS

Culture is not merely a sector, but a vector. And, as such, it is crucial to understand it in an integrated way when we identify it as a development strategy. In Portugal there is a weak tradition of attracting support from private sponsors for the cultural and creative sector. This is especially true in regions with low business density, such as the Alentejo.

In the majority of cases of cultural sponsorship, the benefits and/or tax incentives for sponsors provided for in the Portuguese Patronage Statute (established under Decree-Law 74/99 of 16 March, as amended by Law 160/99 of 14 September) are not very attractive and involve complex administrative procedures.

Fundraising from the private sector, especially from the business sector, requires us to set a strategy at the launch of the initiative, as soon as the city is designated ECoC. We need to change the strictly financial relationship between business and culture to a relationship based on synergic values. We will work at three levels: large national and multinational companies with local and regional interests; local and regional companies; and citizens (crowdfunding and the creation of the *Friends of Évora*). Thus, we will not only target specific financial goals, but also the in-kind support of local citizens and those involved with local projects.

Three lines of action will be established:

- **Participation:** bringing artists and entrepreneurs together and taking artistic practices to the heart of the business: the employees. We aim to promote mutual knowledge among these ecosystems, facilitating synergetic partnerships between business actors;

- **Construction:** refocus the CSR (Corporate Social Responsibility) paradigm in the private sector, reorienting it towards the benefit of local communities. To do so, we will use the artistic programme as a marketing tool, challenging companies to associate themselves with specific themes and projects;

- **Legacy:** In conjunction with the sector's representative associations, such as PERFORMART, the Association for the Performing Arts in Portugal, we want to help transform the legal framework established by the Patronage Statute. We plan to do so by holding a conference in 2023 bringing together entrepreneurs, artists and civil society to discuss new models of providing benefits for patrons and ensuring that cultural patronage contributes towards the sustainability of the planet; and by establishing, with the Portuguese Government, a special tax (IRC) for cultural patronage under the Patronage Statute.

This is how we want to achieve our target of raising around 1.29 million euros from the private sector, which is equivalent to about 3% of the total estimated operating expenses.

Q. 27

OPERATING EXPENDITURE: BREAKDOWN

PROGRAMME EXPENDITURE		PROMOTION AND MARKETING		WAGES, OVERHEADS AND ADMINISTRATION		TOTAL OF THE OPERATING EXPENDITURE
€	%	€	%	€	%	€
31,003,000	70	7,086,400	16	6,200,600	14	44,290,000

Q. 28

INCOME FROM THE PUBLIC SECTOR FOR CAPITAL EXPENDITURE

NATIONAL GOVERNMENT		CITY OF ÉVORA		ÉVORA REGION		EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)		OTHERS	
€	%	€	%	€	%	€	%	€	%
3,000,000	10	2,887,500	10	315,915	1	18,152,685	60	6,000,000	20
TOTAL									
€	%								
30,356,100	100								

Q. 29

CAPITAL EXPENDITURE: FINANCIAL COMMITMENTS

The table above in Q.28 includes infrastructure projects that are directly or indirectly related to the ECoC year and its proposed artistic programme; these are also included in the last table of the bid book. The investments indicated in the last table of the bid book that have already been contracted or are already in their execution phase have not been included here.

Negotiations are still underway with the funding authorities on the investment amounts presented here; so far there have been no final decisions. The entry into force of the financing framework 2021-2027 - *Portugal 2030* should allow most of these commitments to be made. However, the city and its surroundings have already invested around 300 million euros, which will help strengthen the region's cultural, urban and touristic infrastructure, as can be seen in the final table detailing investments parallel to the ECoC initiative.

Q. 30

FUNDRAISING STRATEGY FOR UNION FUNDS TO COVER CAPITAL EXPENDITURE

The funding framework 2021-2027 - Portugal 2030 does not yet have the necessary regulatory support for decisions to be made about the financing of the above projects. However, the importance of the candidacy for the Alentejo region – particularly for Central Alentejo – and the significance of the associated investment has been noted in all of the region's strategic planning documents currently in force: *Alentejo 2030*; the *Alentejo 2030 Smart Specialisation Strategy*; and *Central Alentejo's Integrated Strategy for Territorial Development*. Each of these strategies provides a framework for applying European funds under the 2021-2027 funding framework.

The City and the Region will apply for European structural funds available at international, national and regional level to finance the infrastructure necessary for the European Capital of Culture. The municipality and other representatives are in constant dialogue with the national fund management authorities. A multi-fund approach is envisaged, with a particular focus on sustainability as well as the digital and energy transitions.

Q. 31

SPENDING ON NEW CULTURAL INFRASTRUCTURE FOR ÉVORA 2027

Évora and Central Alentejo have a huge number of buildings in need of rehabilitation and revitalisation. Some of these are covered by a UNESCO World Heritage classification, and some are currently being used for cultural purposes. The region is relatively well equipped in terms of cultural infrastructure and facilities, but it is vital that these are improved and adapted for contemporary uses in a way that respects the requirements of their heritage classifications. The Municipality of Évora plans to invest 10 million euros over the next decade to rehabilitate and revitalise these spaces, along with the public space that surrounds them.

The city does not have a venue for larger events, however, so the one building planned is a multi-purpose cultural centre with a capacity of up to 3,000 people. The estimated investment of 12,000,000€ is expected to combine public and private sources, including European funding for some components.

ORGANISATIONAL STRUCTURE

Q. 32

PLANNED GOVERNANCE AND DELIVERY STRUCTURE

The main objective is the creation of an autonomous, independent and competent management body, supported by a participatory governance model that mobilises co-creation to design and develop Évora 2027.

Given the need for a management body that both guarantees the independence of the artistic process and takes responsibility for the executive direction of the programme, we have chosen to create a Complementary Group of Companies – an *Agrupamento Complementar de Empresas*, or ACE (Law no. 4/73, of 4th June, current wording; Decree Law no. 430/73, of 25th August). In accordance with the regulatory process under Portuguese law, the first steps towards the creation of the *Évora 2027 ACE* should be taken soon after the pre-selected cities have been announced, to ensure that all conditions for its formalisation have been met by the time the ECoC 2027 is decided.

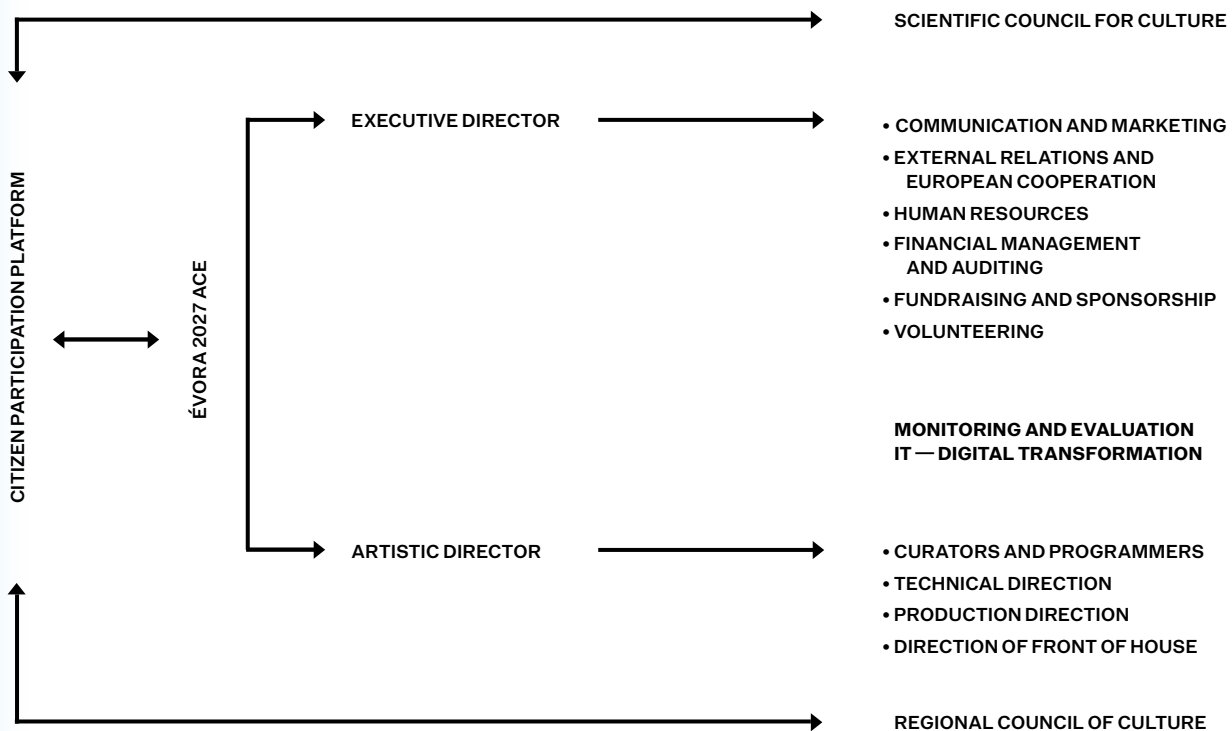
This Group should enable the consolidation of the political commitment already made by the Évora 2027 Executive Board’s constituent entities: Évora City Council; the Alentejo Regional Coordination and Development Commission; the Alentejo Regional Directorate for Culture; the Intermunicipal Community of the Central Alentejo;

the Eugénio de Almeida Foundation; University of Évora; the Alentejo Regional Tourism Entity and the Ribatejo and Alentejo Regional Tourism Promotion Agency.

This solution must fulfil the necessary criteria of efficiency, effectiveness and accountability required for a process of this complexity, while simultaneously being flexible enough to incorporate national public bodies that may be called upon to implement this process, as soon as the Portuguese State decides on its participation in the initiative.

This management body should include the Executive Director and the Artistic Director and their respective teams, recruited through a public tender that guarantees the selection of professionals capable of embracing this challenge in a competent and independent manner. We also believe that the skills and knowledge acquired by the Évora 2027 Mission Team – and by all those who have collaborated with it to produce this bid – are an asset that should not be devalued. This asset should be capitalised on by this new body, which can integrate this team staff.

However, creating the *Évora 2027 ACE* will not in itself ensure the participation and co-creation that we want to embed in Évora 2027. Évora 2027’s governance should therefore be based on a quadruple-helix model of participation and collaboration, with public bodies, companies, academia and civil society actively participating alongside the ACE. The use of this model allows for the community to participate and co-create in an inclusive way and is premised on all those involved being accountable for the initiative’s success.



The *Évora 2027 ACE* will consist of a deliberative body (the general assembly), a management body (executive committee) and a supervisory body (supervisory board) - articles 6 and following of DL 430/73 and Base V of Law 4/73. The *Évora 2027 ACE* will bring together all the constituent entities of the Évora 2027 Executive Board and other national public entities which may be deemed pertinent in light of the Portuguese Government's decision on how to participate in the ECoC initiative.

As indicated by the experience of previous ECoCs, an Executive Director should be recruited by public tender. Under the guidance of the executive committee, the Executive Director acts as CEO, and is responsible for the budget and for the management and administration of the Programme, setting the direction for the other executive roles.

The Artistic Director should be recruited in the same way. They manage a budget predetermined by the executive bodies, while maintaining their conceptual and creative independence. The Artistic Director manages a team of curators and programmers for each of the sub-programmes of the Cultural and Artistic Programme, as well as the Production Department, the Technical Department and the Front of House Department.



The Regional Council of Culture and Regional Council of Science for Culture should bring together people with recognised competence in the arts and culture – but also in science, innovation, education, economics, the third sector, and the environment, among others – who can help strengthen the city's cultural ecosystem, ensuring it is connected to other aspects of urban life.

The participation platform *citizen.evoralab.pt* is Évora 2027's civic participation tool. The local community is encouraged to actively participate through thematic agendas, led by citizens recognised as significant players in each of the themes, and supported by members of the bodies and companies taking part in the participatory process.

An external, independent entity will be responsible for monitoring and evaluation. The same goes for IT and digital transformation.

This is how we intend to ensure a collaborative approach that includes all institutional actors as well as civil society in the construction of Évora 2027 – one that transposes into its governance the principles and values that guided the preparation of this bid: universality, cultural

identity, interculturality, adherence to European values, participation, cultural responsibility, plurality, territorial cohesion, decentralisation, subsidiarity, transparency and accountability, sustainability. This framework of values was adopted by the Executive Board responsible for the bid in the Évora 2027 Charter of Principles, which may be added to in future through a participatory process involving the local community.

Q. 33

MAIN STRENGTHS AND WEAKNESSES AND MITIGATION PLANS

The focus on the cultural sector as an engine of, and catalyst for, sustainable development does not derive from the desire to be ECoC. This ambition arises naturally from the history of the city and its actors.

The region is a resilient place – both in its natural environment and in its ways of life – which long ago got used to planning in order to survive. The Municipality of Évora's first Strategic Plan for Culture dates back to 1999. Even at this stage, its goal was the “Affirmation of a cultural personality of its own that will ensure sustained development, based on its own identity and traits, on relations with the region in which the municipality sits, as well as on external influences”.

This is the main strength of Évora 2027: the bid is built on the identity of place and people, woven from the beginning of time from a cross-fertilisation of cultures that have endowed it with a unique heritage that is internationally recognised as diverse and unifying.

In Évora, and in the Alentejo, culture is experienced at every step; it is not enclosed in museums, monuments or auditoriums. It is not by chance that even the UNESCO classification of Évora's Historic Centre refers to the urban core as a whole and not to specific monuments.

The main arguments for this bid are provided by our capacity to mobilise for a shared objective, crucial to Évora's achievement of this UNESCO classification; by the University and the regional innovation ecosystem, which are centres of creativity and knowledge production; by the centrality of the city and its surroundings to the region; by the regional facilities that are concentrated within it; but above all by a cultural identity that combines and manifests all of the different European cultural hues.

Our final strength is the firm political commitment formed around Évora's candidacy. The Évora 2027 Executive Board has brought together civil society and the area's main public decision-makers, at local and regional level, around this bid. This both attests to the area's commitment to the candidacy and ensures effective participation in implementing the plan.

There are several challenges that the application will have to overcome, however. We must start by clearly identifying and making decisions to mitigate them:

RISK AREA	IMPACT (1-5)	PROBABILITY (1-5)	ACTION	CONTINGENCY
RESOURCES				
Inability to secure the necessary resources to implement the ECoC initiative.	4	2	<p>Obtain a commitment from the Portuguese State about the national support for the initiative.</p> <p>Ensure eligibility and suitability of the planned projects on the next regional funding framework 2021-2027.</p> <p>Strengthen contacts with private sponsors.</p>	<p>Ensure at selection stage that at least 50% of the budget has been committed to.</p> <p>Calculate the impact generated by a 20% reduction in the budget proposed here.</p>
GOVERNANCE				
Inability to set up the management body in time, given the bureaucratic and multi-level nature of the decision-making required.	3	2	<p>Timely preparation of the necessary procedures to set up the "Évora 2027 ACE".</p> <p>Clarification of state public bodies' participation in the governance structure.</p> <p>Consolidation of Évora 2027's participation model.</p> <p>Ensure the communication strategy is implemented effectively.</p>	<p>Ensure at selection stage that the roles and responsibilities of each of the bodies in the governance model are clearly defined.</p> <p>Ensure at selection stage that the proposed governance model and communication strategy are clearly and efficiently aligned.</p>
Low civil society participation.				
ARTISTIC PROGRAMME				
Low levels of awareness and commitment among the local public.	3	2	<p>Communicate the artistic programme effectively.</p> <p>Promote citizens' sense of belonging to Évora 2027.</p> <p>Develop capacity-building programmes in the areas of cultural mediation and training.</p>	<p>Use the built-in years to strengthen the cultural ecosystem (agents and audience building) and communicate effectively.</p>
Limited capacity of the local artistic community to participate in the proposed projects.				
RECEIVING VISITORS				
Inability of the tourism sector to receive the expected number of visitors while maintaining the standards of quality and sustainability that characterise the Alentejo as a destination.	2	1	<p>Commit companies and other agents that operate in the tourism sector to Évora 2027.</p> <p>Make tourism students studying in the region aware of Évora 2027's importance.</p> <p>Improve conditions for tourists in the region.</p>	<p>Programmes to raise awareness among the resident population and build the tourism sector's capacity for the initiative.</p> <p>Municipal programmes to improve public infrastructure for tourists.</p>
CATASTROPHES				
The occurrence of natural or other disasters that seriously impede the implementation of the initiative or some of its activities.	4	1	<p>Test and consolidate the programming choices designed in view of the main risks. The bid was drawn up during the COVID 19 pandemic, so the programme was designed to enable activities to take place both physically and digitally.</p>	<p>Create a general contingency plan during the selection phase, which will be filled out during the built-in years, until the final Plan that should cover the year 2027 and all the programming associated with this.</p>

Q. 34

AN OUTLINE OF OUR INTENDED MARKETING AND COMMUNICATION STRATEGY

Humanity needs a new narrative, and we are ready to make it reverberate. Our Communication and Marketing Strategy is based on the motto of our bid book: the Alentejo's *vagar*. We want to share it, to place it in common (as the Latin origin of the word communication itself suggests), creating a movement that grows outwards from Évora and the Alentejo to the rest of Portugal, to Europe, and to other continents. Our artistic and cultural programme will be our voice.

As ECoC we want to spread the message that *vagar* can inspire a new vision of our collective future, showcasing a European city and a region that are leading-edge places of thought, creation, experiment, participation and sustainability. Places where academic knowledge merges with art; where heritage meets innovation and the contemporary world; where the urban and the rural, the land and the sky, are connected; where researchers, artists and communities come together. A European city and a region that attract those who want to live creatively.

In line with our artistic vision's principles, our communication will be characterized by the coexistence of conversation and storytelling; by the combination of word-of-mouth communication and multifunctional digital platforms; and, most importantly, by honesty. Communication is about creating a relationship in real or virtual life, about sharing values, and for that we need to be honest with ourselves and with each other. And in line with our ethos of restraint, we also want to avoid waste in our Communication and Marketing Strategy and protect what really matters. We will favour and empower local producers and cultural entrepreneurs; reduce our ecological footprint by designing materials with dual functionality and reducing our use of toxic inks; choose the most effective marketing and communication activities and channels, and adapt means according to target audiences, the area's population density, its socio-demographics, and its internet access. As an example, Évora 2027 merchandise will be developed in partnership with the Cultural Entrepreneurship Programme at the _ARTERIA_LAB/ University of Évora, through which young entrepreneurs have developed prototypes and proofs of concept of cultural and creative products and services.

These are the pillars of the Communication and Marketing Strategy, which echo the themes of the artistic programme.



WITH PEOPLE, NOT JUST FOR PEOPLE {Matter}

Vagar teaches us the power of the collectivity, of doing things with people and not just for people, of engaging with publics not only as receivers, but also as co-producers and communicators of our message. Évora 2027's Communication Strategy takes this lesson seriously.

But we are aware that if we want active and emancipated audiences, we have both to listen to them, and to create opportunities for them to participate and strengthen their capacity to do so. And the best way to do this is to remain close to these audiences in order to: share and receive reflections; demystify participation and cultural experience; collectively deepen our understanding of what it means to be European Capital of Culture; and demonstrate that Évora 2027 was not built in a closed room, opening all our doors wide and spreading the invitation to enter.

As mentioned earlier in this bid book, one of the tools we will use in this exercise to remain close to people is the civic participation digital platform *citizen.evoralab.pt*. It is also important to ensure the participation of citizens who cannot access the Internet. So across Évora and the wider region, we will install urban furniture such as post boxes in which anyone can leave their opinion, adding their voice to Évora 2027.

We will continue to invest in word-of-mouth communication, in conversation, by holding informal meetings (see *At the table we understand each other*, Q17, p. 35) and workshops, and simply by asking and answering questions through our social media channels and/or by e-mail. Let's create an open atmosphere for honest conversations where thoughts, feelings and ideas can be expressed, or news and information exchanged face to face. An atmosphere that will disarm even the most reluctant and critical people.

As for storytelling... In Portugal we tend to be very serious, inward-looking and/or exclusive when we communicate culture. But how is it possible to communicate effectively like this when culture is about emotion? We have the most inspiring and hopeful story to whisper to the world. We don't have to shout, but we do have to create enthusiastic and mobilizing messages. In Évora and in the Alentejo we place great value on the power of the word – on the poetry, the humour and the musicality infused in each phrase. This is our heritage, and we want to embrace it in Évora 2027's storytelling. But being authentic also means we must use clear and inclusive language. We will use the "How to write Clearly" manual produced by the European Union (2015) as a guide. We will also make use of control groups to test the content we generate, which should always take into account our responsibility to communicate with a broad range of people and represent them correctly. We are looking into setting up an informal cultural content creation platform to attract some of the region's writing talent.

We started our Communication Strategy with the residents of Évora and the Alentejo, the real ambassadors of *vagar*. We have already collected some stories about this way of living and being, a form of Alentejo cultural expression (e.g. #BEING). But we have much more to tell. We want stories told by many different voices and in the first person, particularly by *Generation 2027*. We will also invite influencers and Youtubers to run communication workshops (face-to-face or digital), addressed to young and elderly people, so that they can create their own content about the ECoC (which will be used on our communication platforms), but also about cultural, social, political and environmental topics.

NETWORKING

Being European Capital of Culture will demand a significant communicational effort that will only be sustainable because, as we know in the Alentejo, together... we are a choir. To support this effort, and ensure that the Communication and Marketing Strategy has lasting impact, we have already started to create informal networks between communication professionals from different entities and institutions – networks that will last beyond 2027. One of the networks already created involves the communication managers of organisations on the Executive Board, specifically the tourism bodies. The other network brings together the communication offices of all the municipalities in Central Alentejo.

The mission of these networks is to support the European Capital of Culture, helping us continually reflect on and improve our Communication and Marketing Strategy. But they will also help reinforce the Communication Strategies of the participating entities themselves, which will in turn strengthen the communication ecosystem of the entire city and region.

Besides regular meetings, we are also preparing workshops on communication. Through the communication network of Central Alentejo municipalities, we want to extend these workshops to the cultural and creative sector of Évora and its surrounding area. This will strengthen communication competencies and reinforce the mission of the Creative Platform of the Central Alentejo, a digital tool for the promotion of cultural and creative activities in the region.

We are also trying to establish a network specifically dedicated to communication about the European Capital of Culture initiative, which we want to set up with the participation of other European Capitals of Culture.

HANG OUT WITH JOURNALISTS

Our media strategy is based on a close partnership with local, national and international media. We want to spend more time with journalists, developing a programme to build media capacity. By 2027, we want these journalists to be better prepared to spread Évora 2027's message. We also will have helped strengthen the sector, placing culture back at the centre of the media's attention.

But once again, we will start with the regional media. In a low-density region like ours, it is the regional media that continues to connect people – not only those who remain in the region, but also those who are spread around the world. Between 2023 and 2025 we will run exchanges between journalists from our region and those from other cities in the ECoC family, as well as visits to European Capitals of Culture (preparation year and title year), taking them closer to the creative atmosphere they will experience in 2027.

Local and national media are the most important partners in achieving visibility in Portugal. So we are already working to create a radio programme and podcast, as well as a programme on national television dedicated to the candidacy process of the various Portuguese candidates for European Capital of Culture in recent years. We want to involve all these cities as partners in this programme's production. Over the next year, we will begin to promote Évora 2027 through international publications and media, influential social networks, blogs and expert visits.

BUILDING AN IMMERSIVE BRAND {Time and Space}

A brand needs time and space to be desired, embraced and loved. Time because this initiative is not a sprint, but a marathon, which requires a slow release of energy. So, our Communication and Marketing Strategy will be developed in different phases with distinct objectives, throughout which the spirit of Évora 2027 will gain momentum until 2027 and beyond. We will use the principle of coexistence to communicate all of our themes, sub-programmes and projects, creating a communication framework for each topic that can be fed by different co-creators of our message.

And rather than simply imposing itself, this brand needs space; it needs to reach the places where people spend their time. It needs space to grow physically and virtually in regional, national and international locations, transforming these spaces into true touchpoints with Évora 2027. But it is not enough to be there; you need to know how to be there.

Our artistic and cultural programme invites visitors to immerse themselves in questioning the paradigm of humanity's dominance. So, from 2021 to 2028, we want to build an immersive brand that keeps us in touch with each other, pulling the Alentejo together and attracting the interest of visitors. A brand made up of distinctive discursive, visual and sound identities.

As already mentioned, our visual identity has been created by R2 Design studio. It is evolutionary, relying on the participation of different target audiences (see *Outlining the visual identity*, Q17). Once again, we believe in the value of combining experts and communities, which can empower each other. The visual translation of the Évora 2027 proposal underlined the importance of making space for new possibilities. We are developing an Évora 2027 visual language that has a flexible logo, but also uses a new Alentejo colour palette together with graphic elements linked to regional craft. As this visual language grows, it is important that it becomes familiar to people. To ensure that this happens, we will create campaigns to encourage craftspeople and designers to take up the visual language, materialising it through the use of natural and traditional Alentejan raw materials and we will also distribute Évora 2027 typographic kits in schools and youth associations to encourage the growth of visual culture Évora 2027.

Let's also take Évora 2027's *O Céu do Pastor* (Shepherd's heaven) soundscape to the radios, to the streets and to schools through workshops with the musicians who created it.

WITH A BLANKET OR ALENTEJO CHAIR UNDER THE ARM

We will create a space in Évora's historic city centre from which the European Capital of Culture Communication and Marketing campaign will radiate. As a meeting point, living room, stage for conversations, gallery, and the headquarters of the volunteering programme, this space will put on a regular programme in an informal and relaxed setting. We want this space to become a new central node in the city of Évora, something that marks the life of the city, but we don't want it to reach only to the edges of the urban centre. With a blanket or Alentejo chair under our arm, on foot, by bicycle or even by motorhome or balloon, we want to take the spirit of this space to other places in the Alentejo, from the neighbourhoods to the countryside, and to the fairs and markets that take place throughout the Alentejo region.

We will continue our Communication Strategy with the residents of Évora and the Alentejo. But Évora 2027's communication will gradually expand to audiences elsewhere in Portugal (both the mainland and islands); then to our neighbouring country, Spain; and then to Latvia, which will also receive the ECoC title in 2027. It will then expand again to the main target markets of our regional and national tourism strategies.

Although we have already explained our strategy for attracting a broad European audience (see Q. 15), we need to add something else. We often say that there is an Alentejano in every corner of the world. So we want to take advantage of this diaspora to take our message to an international audience, through associations that normally represents them. We believe that there is nothing stronger than an Alentejano's bond to his land and disseminating Évora 2027 will be another opportunity to reinforce their sense of belonging.

We'll also create meeting points at the airports of Porto, Lisbon and Faro (Portugal), but also at the airports of Badajoz, Seville and Madrid (Spain); at the cruise ship terminals in Lisbon and Madeira in particular; at the train and bus stations that link the region to the rest of the country. And we will take Évora 2027 pop-up stalls to the European Capitals of Culture between 2023 and 2028, with particular emphasis on the handover from and to the 2026 and 2028 cities.

TUNED IN TO THE DIGITAL WORLD

Staying connected requires us to remain tuned in to the digital world, and to do so we have the support of our technological partner, DECSIS, which is already part of the Évora 2027 family. To get closer to various target audiences we will use our website *evora2027.com* (in Portuguese and English), social media platforms such as Instagram and Facebook (with content translated into English), a Youtube channel we have already created, as well as a weekly podcast that will be launched soon. In the digital space we also want to communicate through the websites and social media profiles of the entities on the Évora 2027 Executive Board. We will also look to expand our digital ticketing network; to develop chatbots to help those who want to know more about Évora 2027; and to employ data-driven mechanisms and virtual reality.

As part of Évora's smart city agenda, the *Cultural Experiences Market* application is already being tested to promote the city's cultural events, but also to evaluate their organization. The application will allow citizens to rate how these events are run, the quality of their participation, and how they found the municipal transport that they used to get around. The *Cultural Experiences Market* will also capture the community's assessment of events' ecological footprint, contributing to the development of new, more sustainable and more responsible cultural events.

The top main goal of the Communication and Marketing Strategy is to ensure that our local, regional, national and international audiences can engage in, participate in and co-create Évora 2027. For this we must be able to deliver... the beginning of a new wave for humanity.

Q. 35

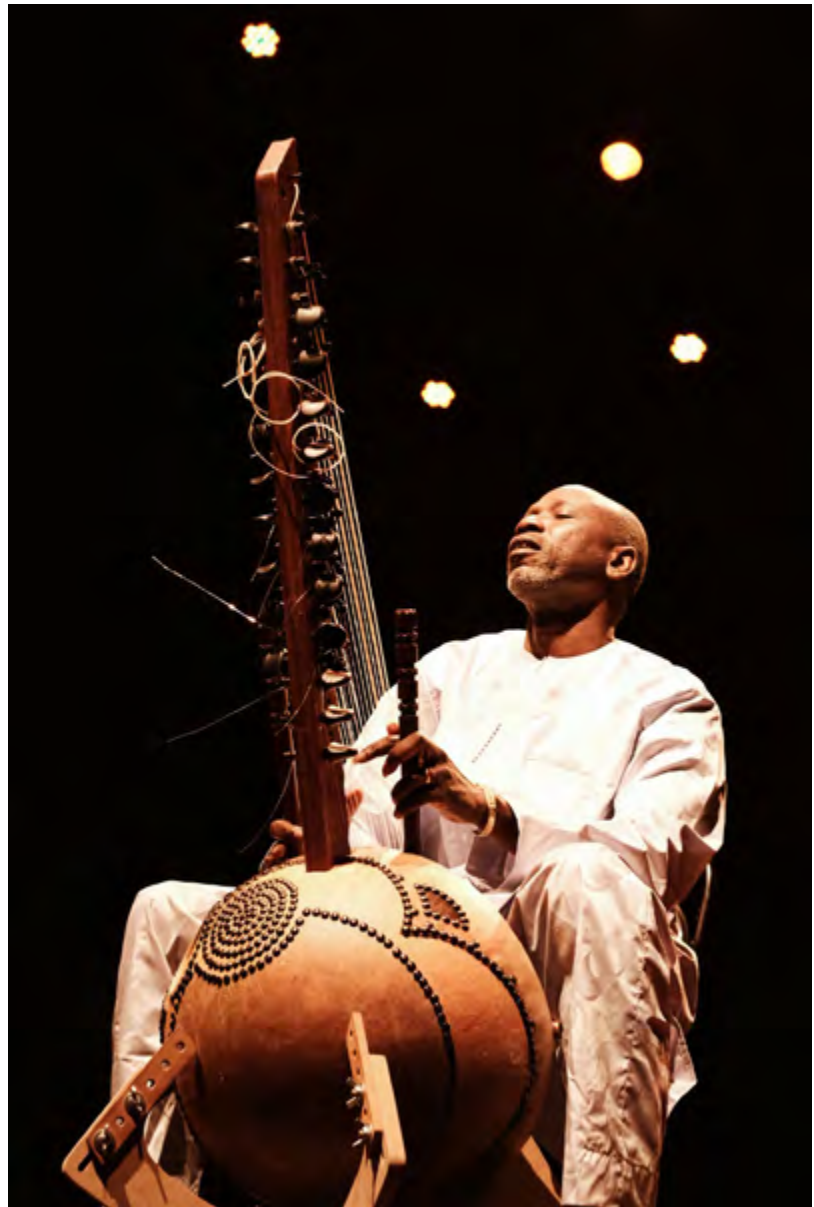
HIGHLIGHTING THE EUROPEAN CITY OF CULTURE AS A EUROPEAN UNION INITIATIVE

It's easy to ensure the visibility of both the ECoC brand and the European Union (EU) through our communication and marketing, as is clear from the section before last. But we prefer to go further, demonstrating that both are alive and remain relevant.

The first and most genuine evidence of this is Évora 2027's cultural and artistic programme, which brings Europeans closer together by addressing the challenges that Europe is facing, while promoting values close to those of the *New European Bauhaus*.

Staying relevant implies that we must be able to highlight the contributions of the ECoC and the EU to people's lives, empowering them to be more active Europeans. Through a partnership to be developed with Europe Direct in Central Alentejo and Litoral, we will bring the ECoC and the EU closer to our communities, and particularly schools, through public events, debates and thematic seminars. We will produce specific communication materials for schools.

And if each ECoC application is an opportunity for a city to reimagine itself, we believe it is also an opportunity for the European Capital of Culture initiative to do so. We don't want to continue to spread facts about the ECoC initiative, we want to tell a story that touches those who receive it. So we want to help transform the communication and brand management of the ECoC by creating an accessible, inclusive, diverse, entertaining and mobilizing discourse about culture, about the ECoC and about the European Union. The 40th anniversary of the ECoC initiative in 2025 provides the perfect opportunity to sit in the middle of the 'montado' and spend time with copywriters, influencers, Youtubers, communication professionals, journalists, speech and rhetoric researchers, representatives of the European Union, but also with people young and old for refocus the discourse of ECoC's brand.



As for visibility... of course, we will ensure the visibility of the ECoC brand and the EU flag by including them in Évora 2027 publicity and marketing materials, on our website, on social media and in our graphic materials. We will prepare visual identity guidelines to ensure the correct use of the EU flag and the ECoC logo. We will invite representatives of the EU, and of the current and future ECoCs, to be present at the opening and closing ceremonies. And we will celebrate Europe Day, the awarding of the Melina Mercouri prize, the awarding of the title to other cities between 2023 and 2028, as well as other European initiatives and anniversaries, such as 70 years of the EEC; 20 years of the Lisbon Treaty; 20 years of the EU Charter of Fundamental Rights; and 40 years of the *Erasmus+* programme.

And if that is still not enough, we will ask all Portuguese households to hang the traditional Alentejo blanket with the colours of the European Union and Évora 2027 in their windows.

Évora's main attraction

is
that
it
is

CAPACITY TO

more than just a holiday destination;

in
each
cultural
experience,

DELIVER

it will
enable
local
community
to
immerse
the visitor into - and

the visitor into - and

inculcate
them in - its daily life.
in - its daily life.



Q. 36

POLITICAL SUPPORT AND SUSTAINABLE COMMITMENT FROM THE PUBLIC AUTHORITIES

Évora announced its intention to apply to become the European Capital of Culture in November 2017, at the International Exhibition of Cultural Heritage in Paris. From the outset, Évora 2027 has reflected a political commitment anchored in the constitution of an Executive Board that includes representatives from the main entities of the Alentejo region's local and decentralised public administration, as well as civil society. The Executive Board itself therefore provides evidence of how much support the project has mobilised across Évora and the Alentejo.

This city challenge was also supported by all the political parties elected to the Évora City Council, as well as the Municipal Assembly, through the unanimous approval of the *Évora 2030 Strategy*.

This strong, broad-based political support for – and commitment to – Évora's candidacy also comes from the 14 municipalities of the Central Alentejo. Since 2014, all of these municipalities have underwritten the Cultural Commitment of the Central Alentejo, which defines the political strategy for culture in this sub-region. The EIDT - Integrated Strategy for Territorial Development of the Central Alentejo for 2030, identifies Évora 2027 as a significant opportunity to increase the cohesion and prominence of Central Alentejo.

Évora 2027 has also won the support and commitment of the Alentejo region; the Regional Council clearly identified it as one of its key projects within the 2021-2027 funding framework, both in the Smart Specialisation Strategy and in the Alentejo 2030 Regional Strategy. These are framework documents for guiding public policy and funding for the region over the next decade.

As we have already mentioned, the levels of the Portuguese State's commitment to the ECoC initiative are still to be defined. It is public knowledge that the Ministry of Culture recognises this project as a unique opportunity to celebrate both Portuguese and European culture.

Q. 37

INFRASTRUCTURE TO HOST THE EUROPEAN CAPITAL OF CULTURE

How Évora 2027 will make use of and develop the city's and region's cultural infrastructure

As European Capital of Culture, Évora will become an immense stage that does not end at the edges of formal institutional cultural spaces, but rather extends to less conventional architectural and social ones, such as convents, public squares, bullrings, gardens, terraces, estates and/or wine cellars – a stage that extends from the urban nuclei to the most rural ones.

The recently renovated Garcia de Resende Theatre – a historical theatre from the 19th century with an 'Italian-style stage' – will be central to the European Capital of Culture programme. Given their uniqueness, the large Renaissance buildings remaining in the historic city centre will also be used. For example, the Dom Manuel Palace, which has just been renovated, where the city of Évora's Interpretation Centre has already been installed. Or the Salão Central (an old theater), whose renovation will be finished in 2021. Institutional spaces such as the Eugénio de Almeida Foundation, the Fray Manuel do Cenáculo National Museum, the Évora Public Library and the University of Évora will also be used. As will various spaces already geared towards developing and experiencing cultural activities, such as the buildings of the longstanding associations 'Sociedade Harmonia Eborensis' and 'SOIR Joaquim António D'Aguiar', which will be drafted in as stages of the European Capital of Culture. Or the old barns of the Public Cereal Supply Company, a former industrial building historically connected to the agriculture of the Alentejo, which is used by several local cultural and artistic organisations. Or indeed the 'Convento dos Remédios', which will be the epicentre of *The traditional versus the contemporary* sub-programme.

Under the banner of the principle of restraint adopted as part of Évora 2027's artistic strategy and given the number of vacant buildings in the city, the European Capital of Culture will favour renovation over construction. Thus, the Interpretation Centre of Central Alentejo will be renovated so it can host the subprogramme *Craft: atypical museology*. The building of the old Seed Selection and Storage Centre, a vacant industrial space in Évora, will be repurposed to become the new *National Centre for Contemporary Dance*. The São Bento de Cástris Convent and its surroundings, currently being renovated, will be another symbolic space where Évora 2027 projects will be presented. Within the city of Évora's historic core, classified as a UNESCO World Heritage, the building called 'Armazéns da Palmeira' will also be revitalised to host the new Puppet House, where the sub-programme *Power Puppet* will take place.

Taking advantage of the Alentejo's climatic conditions and clear (and starry) sky, the squares will be natural stages, as will the gardens, especially Évora's Public Park. The same goes for the castles scattered throughout Central Alentejo that will host the *White Sky: in the light of sound* project, for example.

As a bid by Évora and the Alentejo, Évora 2027 is not limited to the cultural infrastructure of the city of Évora but seeks to mobilize the existing infrastructure throughout the region. In addition to the technical visits made during the bid preparation process, the study being conducted by the Intermunicipal Community of the Central Alentejo – one of the bodies represented in the Évora 2027 Executive Board – will help map this infrastructure, identifying alternative spaces suitable for hosting small-scale projects.

Regional, National and International Accessibility

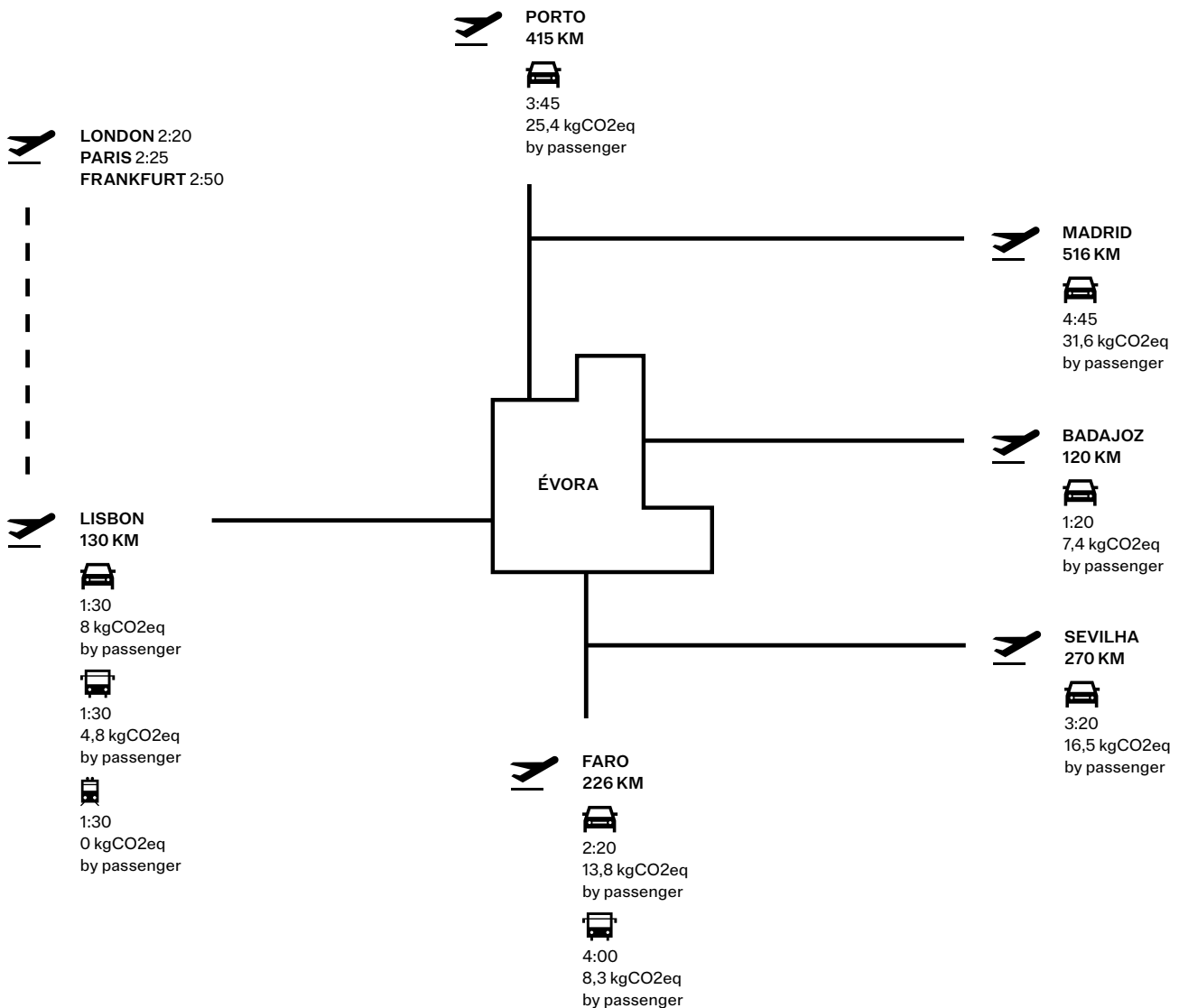
The city of Évora has a unique nodal position at the intersection between the Sines-Caia corridor (which crosses the border with Spain) and the route between the south and north of Portugal. So, by car, plane, train, hot air balloon or even by bicycle – as Isaure Delom recently did, cycling between Nantes (France) and Évora to promote sustainable tourism – it's easy to get here.

Évora is close to the main airport in Portugal, Lisbon Airport (about one and a half hours away), as well as to Faro (Algarve, Portugal), and airports such as Badajoz, Seville and Madrid (Spain). Évora also has an aerodrome for private flights. The journey between the airports and the city can be made by car (we recommend car sharing), train or bus.

Évora is served by the Intercity train network, with 5 trains a day from Lisbon during the week and 3 at the weekend. And it is also possible to reach Évora by bus with the 'Rede Nacional de Expressos' or other operators; there are about 20 direct connections every day from Lisbon, as well as from other cities throughout Portugal, such as Faro, Portalegre, Beja, Coimbra, and Braga, among others.

Regionally, visitors can use the road transport network to travel between the various locations. We are working to make mobility in and around the city more sustainable and inclusive.

Whatever the mode of transport visitors use to reach this beautiful and unique city, the spirit of Évora 2027 will soon be present in their journey. From wherever they set off, they will be welcomed by the Alentejo's landscape, which will be the first ambassador of the *vagar* that we want to bring to those who visit us. When they arrive, we suggest they lose themselves in the place, exploring the hidden corners of the city on foot, and compensating for their journey's environmental footprint as they do so.



Capacity to accommodate tourists

As a global destination, Évora attracts a significant number of tourists not just from Portugal, but also from Spain, Germany, France, Italy, the Netherlands and the United Kingdom, as well as from Brazil, the USA and China. The city has a diverse and high-quality range of accommodation available for tourists, but Évora's main attraction is that it is more than just a holiday destination; in each cultural experience, it welcomes the visitor into – and includes them in – its daily life. It appeals to visitors as co-creators of their visit, which they want to be authentic, creative and sustainable.

Long before the transformation induced by the COVID-19 pandemic, the Alentejo region had already anticipated the need to adopt more sustainable and accessible tourism models. In its tourism plan, the region has identified the sustainable certification of the industry's entire value chain as a priority, beginning with the accreditation of hotels. To this end, the regional tourism authority has chosen to adopt Biosphere's sustainable tourism certification and global programme, which is recognised under the Global Sustainable Tourism Council (GSTC) Criteria, which in turn reflect the World Tourism Organisation Destination indicators.

This commitment is mirrored at the level of research in the establishment of ASTO – the Alentejo Sustainable Tourism Observatory, based at the University of Évora. ASTO aims to develop programmes to assess and monitor tourism – programmes that will be vital for the sustainable planning and management of tourism in the region.

Évora currently has 4,515 beds distributed between 245 businesses, among which are 212 holiday lets, one campsite, and nineteen hotels, of which two are five-star and eight four-star. This capacity is supplemented by beds available in the Alentejo: 57,759 in 2021. Meanwhile around 500 new beds have already been licensed for construction by 2030 in Évora, and 30,000 in the Alentejo. And Lisbon and Badajoz are right next door!

LOCATION	TOTAL NO. BUSINESSES	HOLIDAY LETS	GUESTHOUSES	CAMPSITES	HOTELS	5* HOTELS	4* HOTELS
Alentejo (NUTS II)	3,987	3,252	9	39	109	5	32
Central Alentejo (NUTS III)	844	640	4	8	32	4	11
Évora	245	212	1	1	19	2	8



Q. 38

PLANS FOR CULTURAL, URBAN AND TOURISM INFRASTRUCTURE PROJECT

PROJECT	VALUE OF INVESTMENT (€)	SCHEDULE	DESCRIPTION
CULTURAL INFRAESTRUTURE			
National Centre for Contemporary Dance	3,000,000	2022 2026	Rehabilitation of the Seed Selection and Storage Centre
CIAC – Interpretation Centre of Central Alentejo	925,000	2022 2026	Renovation of the former Royal Common Granary building
Casa dos Bonecos (House of Puppets)	250,000	2022 2024	Rehabilitation of the old ‘Armazéns da Palmeira’
Municipal network of tourism-related cultural equipment	10,000,000	2020 2030	Rehabilitation and improvement of the city’s network of cultural facilities.
URBAN INFRASTRUCTURE			
Multi-purpose cultural centre	12,000,000	2023 2026	Construction of multi-purpose infrastructure
Évora Smart City	1,000,000	2020 2030	Digital transformation and urban intelligence
Local Housing Plan	63,000,000	2020 2026	Comprehensive urban rehabilitation (under way)
Sports infrastructure	5,000,000	2023 2026	Public-private investment for the construction of a sports stadium.
IP2 - Évora eastern bypass	25,000,000	2021 2025	Construction of an access road to the eastern part of the city (under way)
International South Rail corridor ÉVORA LINE - Évora-ÉVORA NORTE	30,000,000	2021 2026	Construction of a new section of the Évora railway line for linking the country’s southern ports and the national rail network with Spain (under way)
Évora Sustainable Urban Mobility Plan - PMUSE	7,000,000	2020 2030	Implementation of the sustainable urban mobility plan
Flexible and smart mobility	300,000	2022 2024	Creation of a “transport on demand” system for the Central Alentejo
Évora public transport grant	5,800,000	2021 2031	Implementation and promotion of public transport, rather than individual transport, using fully electric fleets (under way)
Alentejo Central Hospital	200,000,000	2021 2023	Construction of the new Alentejo Central Hospital in Évora. Investment by the Ministry of Health (under way)
Évora Green City	1,500,000	2021 2027	Implementation of ecosystem-based approaches within the Municipal Climate Change Adaptation Strategy, through the use of Nature Based Solutions (under way)
Renovation of the Évora Aerodrome	5,400,000	2022 2024	Upgrading / expansion of airport infrastructure (under way)
TOURIST INFRASTRUCTURE			
CATEAC: Centre for the Reception of Tourism in Évora and Central Alentejo	1,181,100	2022 2026	To create the physical, technological and human conditions necessary to properly welcome visitors
Great ‘montado’ Route	4,962,128	2016 2022	An innovative route for walking that will enhance natural, historical and cultural heritage (under way)
Évora Ticket	290,000	2021 2024	Integrated heritage ticketing network
Strengthening tourism reception capacity	20,000,000	2020 2030	Private investment in tourist accommodation already licensed and/or in the process of construction/ rehabilitation
IsALICE - Ageing longer Intelligent Care Environment	2,000,000	2022 2024	Creation of an inclusive smart primary healthcare environment for use by residents of and visitors to the Central Alentejo



ÉVORA CITY COUNCIL
Applicant / Publisher

ÉVORA 2027 MISSION TEAM

Paula Garcia
mission team coordinator

Paula Sofio
*dialogue with the
Évora City Council*

Marisa Miranda
communication strategy

Maria Manuel Tomé
*procedure and public
procurement management*

Madalena Galamba
*content creation and social media
management*

Carolina Lecoq
video

Bruno Malveira
press advisory

André Ramalho
graphic production

R2 Design
graphic design

**ÉVORA 2027 IS SUPPORTED
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Alentejo Regional Tourism Entity

Ribatejo and Alentejo
Regional Tourism Promotion
Agency

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COLLABORATIONS

António Alvarenga
cons(c)elhos

**Elsa Couto/Évora City Council
and Luis Cavaco**
Finance

Jaime Serra/University of Évora
Tourism

**Manuel J. Lopes/University of
Évora**
Health and Wellbeing

UMPP/University of Évora
Evaluation and Monitoring

André Carmo/University of Évora
Public Participation

Josh Booth, Paula Seixas
Translation

Forward
Printing and Packaging Consulting

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City Council**
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LeJoy
p. 1, 2, 6, 8, 14, 17, 24, 30, 34, 40, 52

**José Manuel Rodrigues / Property
Évora Photographic Archive**
p. 32 and 55

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Imaterial”**
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**Mauro Freira / Communication
Office of Évora City Council**
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Miguel Claro
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Évora
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Soundscape of Évora 2027
“O Céu do Pastor”
An original work by Tó-Zé Bexiga, António Pinto de Sousa, Mestre André and Dj Sims, with the participation of Vozes do Imaginário and direction by Luís Pereira.



“Take Évora”
A film by Rui Vieira
Production Playground

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