

Faro2027



turn the tides

shape gentle landscapes



Faro2027 Bidbook #1
ECoC Candidate City





Introduction

0.1 WHY DOES YOUR CITY WISH TO TAKE PART IN THE COMPETITION FOR THE TITLE OF ECOC?

Two thirds of the European border are formed by the sea and therefore, is constantly moving. Faro and the Algarve are situated at this border. The water has always shaped our identities. In the last decades, it has attracted tourists to our beaches for half a century and thus driven our economy to depend on mass tourism.

With this bid we aim to turn the tides, to reverse the flow: We bring our society and culture close to nature again, through creating sincere relationships between fluid places in Europe, in Faro and in the Algarve.

In 1965, the totalitarian regime opened the airport it had built next to the city centre, in the middle of the unique, protected Ria Formosa in front of our coast. The Ria Formosa is a saltwater lagoon in front of Faro and it has a very important biodiversity. It's one of the most beautiful natural parks in Southern Europe, and its role for the global climate is only being discovered now. We, the Algarvians, wanted to be part of the travel boom that had started in the 1950'ies in Western Europe and took advantage of it. With the airport came a wave of tourists that washed over us and hasn't stopped since. In 1965 we had 10,034 people arriving in Faro, eight years later it was 467,818 passengers. Today five million people spend their holidays in the Algarve.

Before, Faro and the Algarve were hardly known in the rest of Europe. We have been at the periphery of the continent: closer to Africa than to Brussels, climatically Mediterranean though situated on the Atlantic. Our identity has always been flexible and fluid. The source of this old diversity is the sea. From our shores European explorers sailed towards the "new world". From our ports Portuguese products were exported to maintain strategic control over parts of Northern Africa. A global network was weaved, connecting places, forming emotional bonds and economical trade. Being multicultural became a strong element of the identity of the Algarve and the Moorish people, which is how we are called in the rest of Portugal. Today, migrants are part of life in the Algarve but

we don't feel the tension that swept over other parts of Southern Europe. For a long time, we have embraced migration and it has shaped our cultural identities.

We are friendly people and love to welcome visitors. We moved from working the land and the sea with our hands to serving the tourists. However, this is where we stayed, our standards of living stagnated while those of the people visiting us kept on improving. We embraced tourism for a long time and focused most of our efforts to thrive through this industry. However, we underestimated the consequences: Many touristic enterprises are not locally owned or run. The proceeds are not invested in the region. Not enough local businesses arise from it. Meanwhile, real estate prices skyrocket, and for a local teacher or nurse, in a couple of years it will be hard to afford to buy their own place. Our children don't see their future in Faro or the Algarve: the income is low, career options are limited. They see how the long working hours of their parents and the instability of seasonal jobs have impacted themselves and their families. So they leave. The dependency on mass tourism makes us vulnerable, as the situation generated by COVID-19, as well as the absence of British visitors due to Brexit has clearly shown.



We should change. We need to change. We can change. We don't have too much tourism but too few other activities. The little alternatives like crafts, agriculture and nature-related ventures are hijacked by tourism.

Craftsmen don't make what is essential for the region but what is bought by the tourists. The old people that have lived without tourism are passing away and with them the skills, the stories and the songs of the Algarve disappear. We have laid the destiny of our region into the hands of others: tourists, pensioners, investors and the like that visit us.

We would like to be awarded the ECoC title to be an actor again in our own play and not in someone else's. Our stages are fluid places that people adapt to their needs, feel shared ownership of, and where sincere emotional bonds to the place and other people are developed. These relationships create new meaning and social change can happen.

We believe that it is especially important since climate change will affect us strongly. The climate of Western Europe will become Mediterranean, while we will (and already are) struggling with desertification, forest fires and water limitations. Worse, if the sea level rises, the lagoon will flood and disappear. And so will Faro as we know it.

Faro is, just like the lagoon, a place where concepts intermingle: between land and water, the North of the South, firmly rooted in a moved past searching for a viable future. We would like to transfer the values we believe in, solidarity, hospitality and diversity, into a sustainable future for us and the European way of life in general. We want to be digitally empowered to create opportunities in an economically fairer and socially more open society, leading to a collective well-being and a creative, caring lifestyle. We believe that Faro has the flexibility that it takes to thrive in these constantly changing times. We need to find our own unique solutions to our problems to create spin and dynamics that flow through Faro and the Algarve region because the waters don't sleep.

0.2 DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THIS CHOICE.



0.3 EXPLAIN BRIEFLY THE OVERALL CULTURAL PROFILE OF YOUR CITY.

Faro, in cultural terms is a midsize city that profiles itself on a Portuguese level with a widely diverse and demand driven programme all year round. It is strong in music production and architecture (as is the rest of the region). It has the biggest motorbike meeting in Europe, it has around 500 modernistic buildings and the only university community in the region. It's the only area in the Algarve that has no golf course, and in the Ria Formosa there are five barrier islands, and two peninsulas with a unique lifestyle.

Faro - a city of 70,000 inhabitants in the Algarve region with 450,000 inhabitants - is the administrative and logistic as well as the main cultural centre of the Algarve: It has over 84 cultural spaces, among them 11 museums, galleries and other exhibition spaces, four concert halls and 15 studios and art production spaces. There are 80 cultural associations (up from 13 agents in 2012) bringing these spaces to life, such as DEVIR CAPA, the Algarve Performing Arts Centre which works on dance in international multidisciplinary projects, or

the Cultural and Recreational Association of Musicians, which presents, almost daily live music shows, and has more than 30 studios where more than 200 musicians rehearse. Faro also works in several cultural programme networks anchored in EU funding such as Creative Europe or European Dancehouse Network.

Besides many different smaller annual festivals of classical, rock and jazz music, Faro is host of festival F, with 60,000 visitors

one of the largest music festivals in Portugal. Throughout the year, festivals focusing on urban art and other cultural topics attract diverse audiences. We initiated and led the European Creative Rooftop Network, which also includes Amsterdam, Barcelona, Belfast, Chemnitz, and other European cities and is funded with EUR 4,000,000, half of it through the Creative Europe programme. Also, with the presence of EuropeVox we founded the *South Music Programme*, a regional music training programme with more than 300 musicians

participants in the first year. Faro is one of the three cities to welcome the largest and most important Contemporary Art Biennial in Portugal.

The Algarve has one of the weakest cultural and creative industries sectors in the country. The shows are mainly targeting the tourist market. We view our own culture through the eyes of tourists and culture turns into mere folklore. The emotional value and the meaning for our Algarve identity gets lost.

Aside from tourists, we would like to reach new people, especially in the digital realm. Technological skills are something we need

to invest in heavily. We need to diversify our cultural audiences to create a more harmonious and sustainable society. Tourists came here because of the beauty of our landscape, so we never had to learn how to engage a crowd, or how to seduce an audience. We are still lacking this experience.

However, we do believe that we have what it takes to grow creatively. The University of Algarve was established over forty years ago. It is the university with the highest percentage of foreign students in Portugal: 1,800 people from 80 nationalities within a total of 9,000 students. It brought some technical knowledge and some level of intellectual and creative thinking.

0.4 EXPLAIN THE CONCEPT OF THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE.

We people of the Algarve are people of the sea. The majority lives no further than 50 kilometres away from it. It is the sound and the smell of the sea that makes us homesick. Water is an element at the core of our identity. Sea water is transformed by the tides, constantly changing. It never sleeps. This principle of effortless change and adaptation, of fluidity, is at the heart of our artistic concept. We link it to our landscapes and call it fluid placemaking.

Fluid places are flexible, adaptable and temporary. They forever change and are tailored according to the purpose. The only thing that is constant is that they are transitory: A bike repair shop can be a club at night, and a physics laboratory explaining motion and forces in the mornings. This opens possibilities and chances: Different people can form emotional bonds out of different experiences and interactions at and with the place. A multiverse of bonds evolves and creates new social connections. Identities shift, overlap and get revised. When we started

experimenting with this in the streets of Faro in the last two years, we experienced how social change is initiated and where it develops in these transdisciplinary places.

Our programme is made of four parts which we call elements. THE NORTH OF THE SOUTH focuses on identity and the dissolution of borders, the things we all have in common, and how to extend the commonness through learning from another. NATURE IN TRANSIT looks at the change of the landscape through travellers and climate change. Its projects raise awareness for ecological anthropogenic environments. GIVE AND TAKE is concerned with the negative social impacts of tourism and gentrification, especially poverty. It focuses on creating new habitats based on solidarity, equality and mutual care. FLOATING SPACES imagines different functions of flexible environments in urban areas, the phygital realm, and as natural habitat.



contribution to the long-term strategy

1.1 DESCRIBE THE CULTURAL STRATEGY THAT IS IN PLACE IN YOUR CITY AT THE TIME OF THE APPLICATION, INCLUDING THE PLANS FOR SUSTAINING THE CULTURAL ACTIVITIES BEYOND THE YEAR OF THE TITLE?

Faro's Strategic Plan for Culture - PEC Faro 2030 rethinks what it means to be the capital of a European glocal ecosystem like the Algarve. It closely aligns the aspirations of those who live in, migrate to, work in, and visit Faro, and aims at increasing cultural production to enhance the role of Faro as a nest of Algarve identities. Faro's cultural strategy contributes to European and international agendas from the perspective of local challenges.

A breeding ground for rich and lively cultural practice between Southern European, North African, and local international cultures; a reconciled place where soft city-making involves the Ria Formosa, our lagoon; socially engaged heritage and sustainable creative tourism; a catalyst for cultural production, creative opportunities, and the environmental and digital transformation for the Algarve – this is the vision for Faro in 2030. Given the deep connections of Faro with the region, these ambitions align in a natural way with regional strategic agendas, for example the RIS3 Strategy of the Algarve or the Municipal Master Plan.

PEC Faro 2030 – is based on an extensive analysis of the local cultural ecosystem in its regional context. Its consultation process involved more than 400 citizens, cultural agents, institutional representatives, and political leaders. The backdrop of the ECoC candidacy motivated citizen and political commitment. The outcome is a well-founded Cultural Strategy that is at the service of a very rich variety of city users.

PEC Faro 2030 courageously and consciously addresses the structural challenges that Faro's

cultural development faces: little awareness of heritage values, small local audiences, improvable infrastructure, low economic representation of the cultural and creative sector, and difficulties in establishing creative careers and retaining creative talent. On the other hand, it capitalises on Faro's immense potential as the host of a unique and protected landscape, its function as both an ancient and contemporary bridge between Europe and North Africa, the presence of the University with an international academic community and knowledge transfer, the great capacity for civic mobilisation, and a young, engaging cultural sector.

Departing from the concrete local challenges and opportunities, the four structuring thematic dimensions of PEC Faro 2030 are based on the four areas of the Thematic Indicators for Culture (TIC) in the UNESCO Agenda 2030. The cultural strategy herewith highlights the leading role for culture in sustainable development, and updates the city's commitment to the "Faro Convention" – the *Council of Europe Framework Convention on the value of Cultural Heritage for Society*, signed in Faro in 2005.



PEC FARO 2030 THEMATIC AREAS

CULTURAL LANDSCAPE

TIC Agenda 2030 pillar: Environment and Resilience

This dimension is dedicated to preservation and enhancement of heritage, including local knowledge, management, and quality of the cultural infrastructure network, with a total of 10 cultural programmes. Keys are the updating of cultural facilities, new experiences in public space, the reinterpretation of the exceptional wealth of cultural and natural heritage, and the integration of sustainability principles in cultural production.

CREATIVE ECONOMY

TIC Agenda 2030 pillar: Prosperity and Livelihoods

Creativity can leverage more inclusive and sustainable economies. The opportunities here for Faro lie mainly in innovation at the crossroads between tourism and culture. Seven cultural programmes are set up to enhance the capacities and competences of the sector's agents, test new models of shared public-private governance and foster job placement and business creation.

CREATIVE COMPETENCIES

TIC Agenda 2030 pillar: Knowledge and Skills

The five cultural programmes of this dimension aim to increase and capitalize on the local knowledge and skills, where cultural diversity is an asset. The measures range from increasing educational offers and specialised training in the sector to enhancing the qualification of the sector at international level and in the digital transition; from creating opportunities for creative expression for all citizens to increasing knowledge transfer from the University.

CREATIVE PARTICIPATION

TIC Agenda 2030 pillar: Inclusion and Cultural Participation

With the overall goal of strengthening social cohesion, five cultural programmes leverage the capacity of culture to stimulate the involvement of local communities in public life and the commitment of cultural practices with values of inclusion, diversity, and freedom. Concrete goals are to improve the communication and articulation of cultural offers, remove obstacles to broad accessibility, engage people and citizens as creative agents, as well as in the literary heritage and the convergence of languages.

PEC Faro 2030 has been in place since September 2020. Its implementation plan foresees the realisation of a total of 27+1 programmes, corresponding to 13 overall objectives. It incorporates insights and experiences from the pandemic situation during the elaboration process, for example regarding community participation and digital training. The work with local partners continues as a living process in shared governance models of public-private collaboration, and with the aim of creating rich local-international networks especially with European partners. A main milestone in this regard was the *South Music* programme in the summer 2021, geared towards the professionalisation and internationalisation of Algarve musicians and bands.

PEC Faro 2030 is not only the city's first cultural strategy, but Faro is also the first municipality of the Algarve to have established a cultural vision with a concrete implementation plan. Additionally, the strong relations between Faro and the Algarve, and the involvement of AMAL - the Association of Municipalities of the

Algarve - in the ECoC bidding process, also triggered the **first joint vision document on cultural development of the municipalities of the Algarve** in autumn 2021. This vision was elaborated by the University of Algarve after a process of consultation with dozens of professionals in the sector and political leaders in the region, and included input from international experts through digital conferences and workshops. The document proposes the following areas for the joint development path:

- Diversification of the tourism activity and development towards creative tourism;
- Capitalisation on water and environmental factors as differentiators;
- Promotion of networking in the region;
- Improvement of communication in quality and quantity;
- Better coordination of regional cultural production.

1.2 DESCRIBE THE CITY'S PLANS TO STRENGTHEN THE CAPACITY OF THE CULTURAL AND CREATIVE SECTORS, INCLUDING THROUGH THE DEVELOPMENT OF LONG-TERM LINKS BETWEEN THESE SECTORS AND THE ECONOMIC AND SOCIAL SECTORS IN YOUR CITY.

Our vision is a new generation of authentic local producers that discover and co-create the cultural meanings of our less travelled places. This new wave of cultural placemakers is interdisciplinary, hybrid and authentic. In the busy hives as well as outside the trotted paths, its driving energy is audience engagement, regional collaboration across sectors, and international involvement.

A total of 10 of the 13 goals of PEC Faro 2030 were designed to build up the cultural and creative sectors. The principal motors are the promotion of cultural production linked to cultural

identity (construction), capacity building, the intensification and amplification of local and international networks, and the adaptation of spaces – especially the network of cultural infrastructures - to respond to contemporary needs in the creation, production, and consumption of culture. Exploring opportunities to engage CCIs in the local debates on ecological, economic, and social sustainability is not just a European trend – in the Algarve, such cross-sector collaborations are recognised as a mutual necessity especially of the tourism and cultural sectors.

To strengthen the cultural and creative sectors, the following principles are inherent to our entire cultural programme:

VALUE OF AUTHENTICITY

Promoting heritage as a central element in the territory's cultural identity. Overcoming the (self-)subordination of productions with local versus international character and encouraging authentic work that nurtures placemaking. Generating new public-private models of cultural production and articulating the territory with regional cultural collaboration to support this ambition.

Projects that particularly showcase this approach are *WATERS DON'T SLEEP*, a decentralised museum on maritime heritage, *SHAPE YOUR LANDSCAPE* and *FLOWS*, site-specific media arts installations that show data flows regarding the biodiversity from outermost landscapes.

NEW WAYS OF CULTURAL PARTICIPATION

Improving the accessibility and inclusivity of culture, removing physical barriers, revisiting mobility issues in the city, and addressing economic and social barriers to cultural participation are just the start. We aim to engage new and broader audiences through targeted communication, programming and cultural education beyond the school curricula. A key learning from the pandemic was that digitisation is not just about streaming content but about hybrid project-making. Projects such as *REMOTE ACTION: WATER OUR TERRITORY* or *MANUAL PIECEWORK: REVERSING THE RIVER* allow the cultural and creative sectors to identify and test new approaches of engaging audiences near and far, present or online.

BUILDING CAPACITY: AMPLIFICATION OF SKILLS AND PROFESSIONALISATION

Our central capacity building programme is *This is not a summer school*. It addresses topics such as communication and audience development, hybrid production and curation, project and financial management. Internationalisation is aimed at increasing the participation in EU funded projects and exchange with European peers as part of the operational business model of local CCIs. With *CREATIVE RIPPLES* we aim to create an intensive education programme for professionals and experts in different forms of participative art and art therapy.

We also aim to improve the offer of lifelong professional training opportunities to attract and attach creative talent. For example, the municipal programme *Cápsula* has, since 2020, supported the artistic careers of young talents. As new supporting components, Faro2027 adds co-working in *Fábrica da Cerveja*, tailor-made capacity building, scholarships and realisation in the dedicated public cultural programme.

CREATIVE MIXING

We incentivise creativity, innovation and entrepreneurship by creating spaces for multidisciplinary exchange, networking and co-creation. The key reference space here is the *Fábrica da Cerveja*. Specialised equipment and a broader range of multi-purpose support spaces will support interdisciplinary cultural production. Cultural diversity can bring unsuspected creative input. Projects such as the *SUNBURN FESTIVAL* or *GASTRO EMBASSY* encourage the mingling of perspectives and lifestyles.

CULTURE AS PART OF SUSTAINABLE URBAN SOLUTIONS: MUTUAL SPARKS

We want to enable CCI's to link their activity to initiatives of wider urban planning and include culture in the design of smart mobility concepts, digitisation and communication projects. Recognising the weight of tourism in the local economy and the path dependency it generates, the goal is to involve CCI's in generating a more diverse economic dynamic with complementary activities. Experiences so far include creative tourism tested in *Creative Loulé* or the *Living Street project* in Faro. The cultural programme of Faro2027 will create awareness of the contribution of culture to sustainable urban solutions already with the Opening, and with projects such as *WATER OUR TERRITORY*, *BLOOM IN THE MOUNTAINS* or the migrant women entrepreneurship project *AfroGypsy Fashion*.

During the pandemic in 2020 and 2021, the Municipality invested more than 1 Mio EUR in programmes to support artists throughout the region. The implementation of PEC Faro 2030 has started and generated hands-on learning experiences with pilot projects also connected to the Faro2027 candidacy. The evolution of the sector in the city will be closely monitored in the context of the implementation and evaluation of the Cultural Strategy. The *Cross-Border Observatory of Cultural and Creative Industries* that the association of municipalities AMAL is currently setting up in the context of the Euroregion AAA (Alentejo-Algarve-Andalucía) will provide a valuable insight in the region and the wider cultural context of the neighbouring Portuguese and Spanish regions.

1.3 HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

The ECoC candidacy develops a pointed concept that markedly accelerates and enriches the process leading towards the city's vision for 2030: increasing authentic local cultural production focussed on the place and the people connected to it, becoming the driver for a participative, multiplayer construction of new cultural belongings.

With the concept of fluid placemaking, Faro2027 widens the approach of the Cultural Strategy to involve a greater number of actors in a structural

change of society. From a historical perspective, and generalising a bit, we could say: Once we had to be **creative to survive**, with the tourism boom we are now mainly **creative to serve**; and from here we want to go towards living **creative lives**. Fluid placemaking is the vehicle with which we want to break up conventional ways of doing and introduce new mechanisms that help stimulate a more **self-conscious society that generates and seizes creative opportunities**. To contribute to such a transformation, Faro2027 sets itself four strategic goals:

1.4 IF YOUR CITY IS AWARDED THE TITLE OF EUROPEAN CAPITAL OF CULTURE, WHAT DO YOU THINK WOULD BE THE LONG-TERM CULTURAL, SOCIAL AND ECONOMIC IMPACT ON THE CITY (INCLUDING IN TERMS OF URBAN DEVELOPMENT)?

For Faro2027, urban development is about the evolution of peoples' mindset. What does well-being mean in a European region that depends up to 80% on mass tourism? With the international airport we evolved from the poverty of exploiting the land to poverty in the form of social inequalities and the loss of landscape. Tourists, originally, also were explorers... just like us when sailing across the seas. If we stop serving and start meeting at eye-level; if we build on our strength to bridge civilisations – could living our culture spark innovation and attach creative hearts to our distressed ecosystem?

We want Faro2027 to be remembered as the European Capital of Culture that found a creative way to embrace mass tourism: citizens of the

Algarve reconquering their places to truly share them with visitors, this time, at eye level. We expect the ECoC title to be a decisive push for the many initiatives that work towards a more sustainable development of the Algarve region - against all attempts again and again over-marked by tourism. Not swimming against the stream, but with the flow, we want to have changed some rules of the game - generated a setting where a self-conscious mindset and value for natural and cultural heritage enables creative bottom-up solutions to the global challenges of ecological, economic, and social sustainability. Faro, the Algarve - a place where the contribution of culture to urban placemaking, smart solutions and civic participation is encouraged across different policy areas, and lived in stronger regional collaboration.

CARE

From Sun & Beach to Sun, Beach & Nature: A greater sense for the place based on natural and cultural heritage

This is about greater awareness of the current exploitation of natural resources and the forgotten value of cultural heritage. We are looking for a deeper connection to the place. Caring for what is ours – a flower garden in the mountains, the Ria Formosa ecosystem, car-free spaces in the city, recognising our share in making Europe the first climate-neutral continent... In the physical and social reinterpretation of our shared public spaces, creativity connects to biodiversity! This new attitude will be visible to ourselves as well as our visitors.

EXPLORE

From exploitation to exploration: An attitude of active creative citizenship

We call on the inner explorer to foster a creative productive attitude. Community engagement in place-making fosters self-respect: People taking a stand on the pollution of the Algarve's natural heritage, encountering visitors at eye level, and daring to recognise the issue of contemporary poverty. Urban placemaking and active citizenship meet in the participative restoration of heritage sights, in recovering tales of the Ria Formosa or painting a city house rooftop...



SHARE

From the South of the North to the North of the South: Discover the permeability of borders, celebrate diversity in our community

Building on the century old hospitality of people used to mingling, we want to celebrate our peacefulness of diversity as part of the European identity, and as a source of creativity. Critically reflecting on how we care for each other in moving times – locally, regionally, in Europe; in history and the present; in social networks, in our abandoned living spaces and in the far-out barrier islands. From our shore, one of Europe's external borders, we explore the strong cultural relations that link us to the Mediterranean people, to Northern Africa, and to seafarers and digital nomads across the globe - and turn the often undervalued Southern identity literally upside down.

Faro2027 is included in the PEC Faro 2030 as an additional programme (27+1). On the one hand, this reinforces the alignment of both, as all contribute to a shared vision. On the other hand, Faro2027 is set up as an extra strategic dimension that – if only the candidacy phase is being implemented – does not lessen the success of any of the four main dimensions: These will be implemented in any case.

CONNECT

It concerns all of us: Collaboration is a must-have

Faro has long been connected to the region in a traditional give and take relationship. We want to extend these flows of goods and ideas and build stronger regional networks, stimulate partnerships across sectors and disciplines, and the win-win of trustful personal relationships. The participation of diverse stakeholders and communities in our fluid placemaking projects will be further enhanced by international partners and remote participants. We connect art and community, culture and green and blue economy, creativity and smart mobility.

IMPACTS ON THE CULTURAL AND CREATIVE SECTORS

- Increased and diversified authentic local cultural production and new ways to show local culture;
- Reduction of drain of local creative talent;
- Attraction of European and international talent;
- New creative hubs and improved cultural infrastructure;
- Working in interdisciplinary partnerships is more usual;
- Improved audience engagement and communication strategies;
- Greater offer of formal training for the sector, including in Europe/abroad;
- Greater offer of creative jobs;
- Increased capacities of CCIs, especially also in digital;
- Increased local and regional collaboration in the field of culture;
- Better international networks and participation in European networks, more collaboration with European peers;
- Greater capacity to operate and produce at transnational scale, increased export of creativity and import of knowledge with Europe;
- More cross-sector connections and spill-over effects, especially with tourism;
- Greater weight in share of enterprises and contribution to the GVA.

SOCIAL COHESION AND WELL-BEING

- Changed self- and outside image with greater respect to the needs of the trans-/g-/local communities;
- Community involvement in building a more sustainable future;
- Bridging of gaps of understanding between different users of the city;
- Greater value attributed to diversity;
- Reduction of risk factors for poverty and increased social inclusion;
- Contribution to counteracting the effects of seasonal work;
- Greater respect for working conditions in low-esteem work.

IMPACTS ON A CREATIVE GREEN AND BLUE ECONOMY

- Contribution to the creative diversification of tourism-based economy, e.g. new offers based on cultural and natural heritage, enhancing segments such as city break, business tourism and creative tourism;
- More partners from a creative background involved in greening activities;
- Creativity and critical thinking stimulate innovation and business start-ups, supporting the evolution from service economy;
- Cultural creative landscape is more attractive for highly qualified professionals and talent from the University;
- Diversification of attracted EU funding and spending beyond tourism.

IMPACT ON CITIZENSHIP AND BELONGING

- The local sense of belonging as well as the outward image are more strongly linked to (European) cultural heritage and shared natural heritage of international relevance, with places that stand as symbols for it e.g. connection to Ria Formosa across the railway track;
- Expansion of European sense of belonging
- Greater self-esteem;
- Citizens more actively involved in cultural production and creation; have better access to individual and collective creativity;
- Revitalisation of abandoned historic city districts, disconnected rural areas and semi-urban non-places like railway tracks;
- Connections with migrants and undocumented parts of the city and region;
- Better understanding between resident and non-resident communities;
- Higher engagement in European civic matters.

1.5 OUTLINE BRIEFLY THE PLANS FOR MONITORING AND EVALUATION.

The evaluation and monitoring process of Faro2027 traces how our process of fluid placemaking unfolds, and how it helps to boost local cultural production, creativity, ownership, collaboration, and European cultural identity constructions. Researching long-term impacts, we make visible how culture helps a European top tourism destination escape the mass tourism lock-in.

AIM AND TOPICS

We think of our evaluation as a tool that captures our process both in terms of progress and success of the implementation, and in terms of the added value that our ECoC project generates on the city, region, and European level. An increase in **authentic local cultural production** and **creative (fluid) placemaking** are our success recipe for change. We therefore put a focus on tracing the unfolding of the cultural and creative sectors in quality, scope, networks and outreach; how our cultural offers enhance cultural participation, active citizenship and feelings of ownership; how they help to increase engagement of, and interaction between different communities of users; how they change the value attributed to cultural heritage and natural resources and how these are being recognised as something shared with, and relevant for Europe.

We also follow-up whether the image of the Algarve starts incorporating cultural notions related to the place, to what extent Faro and the region attract new types of visitors and residents based on creativity, and how the ECoC contributed to the promotion of more sustainable touristic activities, to economic diversification and to social aspects such as the reduction of risk factors for poverty.

METHODS AND PARTNERSHIP

Our methodological framework will build on the *Common guidelines and indicators* established by the European Commission, the work of the ECoC policy group, references like Impacts 08/18 and the rich experiences of former ECoC evaluations. In coherence with the structure of the city's cultural strategy, its design will be based on the Thematic Indicators for Culture in the Agenda 2030. We also take into consideration that Faro is already listed in the *Creative Cities Monitor* where it occupies the 9th position in the category "S" (small cities).

We plan to involve several partners in our evaluation process, using and enhancing the existing data collection structures and research

work of key local and national players and looking for convergence with European level and international expertise. The partners of this candidacy - **the municipality of Faro, the Regional Association of Municipalities AMAL, the University of Algarve and the Tourism board of the Algarve** - will all contribute to our evaluation: The *ODCS – Observatory of the Cultural Dynamics in the South* that was planned for the Cultural Strategy PEC Faro 2030 is currently being integrated into the *Cross-Border Observatory of Cultural and Creative Industries* that the AMAL and the AAA Euroregion are setting up. This provides Faro with a broader and comparative overview and the region with a deeper insight into the cultural and creative sectors. The **University of Algarve** already conducts numerous, and often European, research programmes and projects on the future of tourism as well as on the impact of tourism on the social and natural landscapes. Programmes such as OBSERVE, CHIMERA, MONITUR, CREATOUR or the digital project IHERITAGE linked to the Faro Convention provide valuable starting points, especially for research in areas connected to the impacts of Faro2027. **The Tourism board of the Algarve**, provides different baseline data and studies on sustainable and cultural tourism, including the profile of tourists and of foreign residents, and ways of retaining creative talent.

EVALUATION AS A COLLECTIVE TASK AND LEARNING OPPORTUNITY

The process of designing our ECoC objectives and indicators will naturally count on the participation of project partners, cultural participants, and city users, and be based on our experiences of the PEC Faro 2030 consultation process. We want to design methods where citizens and cultural actors contribute quantitative and qualitative data actively and passively, in artistic projects, in digital places, or as part of community building and placemaking measures. For example, to enhance learning on audience engagement, we will develop a self-assessment tool with both public and private cultural agents to be used for the ECoC and beyond: an adaptation to the cultural and digital realm of the existing *CLEAR model for impactful participation*. Based on the experiences with the Rooftops citizens group and in collaboration with a local NGO, we further plan to create a **citizens group** that will have an active role in monitoring the progress of the ECoC programme, the assessment of impacts and in the wider communication of results.

cultural and artistic content

2.1 WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR?

Our artistic vision manifests several changes for Faro and Europe, initiated with the programme. Firstly, within our communities, we want to see growing European awareness and care for each other. Therefore, we re-invent public spaces as places of meeting and connection. Secondly, we aim to reduce poverty and open opportunities for those excluded or neglected so far. Hence, we re-integrate abandoned spaces in the economic development of our and European regions. Lastly, our goal is to trigger enduring social change, with digital natives and younger generations, at the service of intergenerational equity and European cohesion. Thus we re-imagine overused spaces from a phygital perspective, and as sustainable habitats.

The concept of sense of place is central to our vision. Europeans have been working against nature, seeing humans as standing above nature. We now recollect that we are part of it, and that in order to live in balance, health and happiness, we must work with the flow. We have developed the concept of fluid placemaking.

Fluid placemaking is anchored in our environment and the forces that have shaped it: water, tourism, poverty. How we interacted with them has caused problems, such as water scarcity, uncontrolled development and precarious futures. Problems we share with other European tourist destinations. Our programme goes back to our environment and zooms in on **nature based solutions** to these problems.

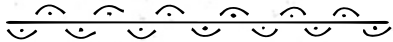
We **let go of control and categories**. Every place is simultaneously **transdisciplinary and participatory**. It can be imagined and used by different people in manyfold ways. Thus, it lays the foundation for people to connect, to form communities that are

specific in space and time. Some of them need time to grow and will be nurtured like a garden, others will be there just for a brief moment of fun like a pop-up event. Others only exist in the moment, a person shifts their perspectives and suddenly sees the landscape in a different way.

We want to renegotiate identities and **redefine what it means to live in a certain place and its wider connections into the region and Europe**. It is not us versus the other, we all carry parts of the other in us. Through cultural practices and artistic processes we reach out **across borders**, beyond the coast and the sea building alliances with North Africa. Thus, fluid placemaking leads to a fluid European citizenship.

Structurally, our programme is composed of four elements: **The North of the South, Nature in Transit, Give and Take and Floating Spaces**. Each of these elements is developed out of a European topic and the way it is mirrored in the local and regional context. Projects within an element pick up on these local and regional characteristics, and explore them in cultural interventions and creative works, in collaboration with Europe and as part of the ECoC festivities.

FARO2027 CULTURAL & ARTISTIC CONTENT



Programme Matrix

EU Themes				
European Dimension	How big is Europe?	How alive is Europe's landscape?	To whom does Europe belong?	How solid is Europe?
Elements - Artistic themes	The North of the South	Nature in Transit	Give and Take	Floating Spaces
Flagships projects	The Sunburn Festival	Bloom in the Mountains	Manual Storymaking	European Creative Rooftop Network
ECOC Opening Ceremony - The day we embraced The Beauty				

2.2 GIVE A GENERAL OVERVIEW OF THE STRUCTURE OF YOUR CULTURAL PROGRAMME, INCLUDING THE RANGE AND DIVERSITY OF THE ACTIVITIES/MAIN EVENTS THAT WILL MARK THE YEAR.

FARO2027 ECOC OPENING CEREMONY
THE DAY WE EMBRACED THE BEAUTY

We welcome our Ria Formosa “the beautiful lagoon” - into the city's creative green heart. After collecting real and imaginary material with school kids in Myths of Ria Formosa, engaging the fishermen of the island communities and workers at the airport, and an artistic creation process with professional divers, biologists and ingeneurs, it all comes together in one day: We celebrate the magic on the other side of the railway tracks, this old imaginary wall finally torn down! Along the new Cultural Kilometre, a 2 km sound panel domino tumbles like a falling curtain. "YOU ARE SO BEAUTIFUL" lights up in huge pink, sun-powered neon letters among the grassy mud banks and murmuring night waters. In this moment we connect with the lagoon, with the islands that emerged in it from mysterious seeds, with the Mediterranean, with Africa and with the world.

From the invisible horizon we hear repeating cycles of broken chords in the bass with a simple, pretty melody in the treble. This music, a completely accessible language composed by some of the most widely followed living composers, teaches us the language of nature, and draws us into the conversation.

The light from the bioluminescent algae flood the city's shore. Their fluctuating, mesmerising movements are driven by the never-ceasing streams of water, but also the interference of fish, underwater flora, boats, and of the audiences in this interactive digital art piece. As we embrace nature in our city, we are loved right back.

The North of The South

Faro and the Algarve are on the border of Europe. Beyond lies the Atlantic and further away Africa. In THE NORTH OF THE SOUTH we change the quality of our borders, not just geographically but also emotionally and economically. There are no borders in nature. There are fringes, boundaries and permeable membranes. Within habitats and communities, everything is interconnected. In this element, we focus on the things we share on all sides of our borders and the things that are limitless. It is about exchange, extensions and establishing a new fluid European citizenship.

We celebrate living under the same sun in the SUNBURN FESTIVAL, from the white nights

to the Apollonian oracle. In SENSATIONAL BORDERS we feel our geographical borders along our neighbours, since feelings don't stop at the frontier. We celebrate what we share; but also what hurts: The Pentateuco is the first book printed in Portugal. In Faro to be exact. Stolen and never returned, we will have it travelling through Europe in the interactive FREE PENTATEUCO exhibition to talk about what a European restitution can look like. We think about how to savour migration in our local, regional, and European environments. We season each other's food, exchange recipes and toast to our unity in diversity at the GASTRO EMBASSY.

THE SUNBURN FESTIVAL

Throughout Europe, we all celebrate the sun in different ways: In Scandinavia the Midnight sun is cherished, in Greece the sun was central to the Oracles of Apollo. The SUNBURN FESTIVAL is a transdisciplinary arts festival that reconnects us to ancient, present and future celebrations of solar culture from Europe to Africa and Asia, as equals under the sun. Artists, engineers, storytellers, entrepreneurs and citizens are brought together, across events happening from the winter solstice to the summer solstice. At its core, a natural light art festival, with non-electric and solar-powered installations and sculptures. Children paint the walls of abandoned city spaces with fluorescent colours and transform them into fluid places to perform shadow theatre stories about Europe's solar mythology, and researchers discuss the role of sunlight in depression and mental health.

In the phygital realm, designers, architects, engineers and entrepreneurs gather for transnational hackathons in search of solar industry eureka moments. These remain as an open-source and DIY legacy. The SUNBURN FESTIVAL ends in June with a solar-oven food fair with international recipe exchanges and intercultural potluck cookouts. During this festival we come together in the light and light Europe's way to an open-minded, generous and sustainable future.

FREE PENTATEUCO

Europe discusses artifacts stolen from colonised peoples and since then shown at European museums. The Museum of Faro has in its possession a EUR 2 million “Nkisi Nkondi”, a mystical statuette removed over 100 years ago from near the Congolese border. The question is not only to whom does the statuette belong, but also how does Europe reconcile with its colonial past and restitute objects. We know both sides. Portugal as a coloniser, but also robbed of something central to Faro's history. The Pentateuco, the first book printed in Portugal, in Faro, by Samuel Gacon, a Jewish publisher, stolen by the English fleet. It is now in the Oxford Library. We will free it and advocate for more ethical relationships between cultures and countries.

From 2024 on, this freed artifact journeys from Oxford through all countries of the European Union, in an interactive exhibition that brings together the contradicting roles of our nation as colonisers and being robbed. It thus opens space for a discussion that can ebb and flow in both directions. At every stop a conference about stolen art is held, and an inventory of that country's heritage due for possible restitution is created. The collected inventories are launched as the European Cultural Heritage Restitution Catalogue when the exhibition reaches Faro in 2027. Accessible digitally, it will remain as a legacy for humanity as a whole: inspiring intercultural dialogue about the pain of the past and suffering of the present, especially in the context of global migration and decoloniality.

THE GASTRO EMBASSY

Every European country has its signature dish. What happens if we try to fuse some of these dishes? The Alfândega building opens as a *GASTRO EMBASSY*, where we put diplomacy on the table and turn it into GastrodiploMACY. In an open-space kitchen, local chefs from Northern and Southern Europe and Africa, as well as passionate chefs from our migrant communities work together crossing traditional foods into new eco-contemporary culinary art. Algarve food mixes with Moroccan, Hebrew, Greek, German or Swedish food. These are served also in the auditorium, where chefs, farmers, nutritionists, psychologists, politicians, activists and citizens discuss strategies to combat hunger and poverty, the role of food security in democracy and the climate adaptation of the European food cycle. The *GASTRO EMBASSY* creates an honest, intercultural and collective environment through the simplest of gestures; sharing your food and a seat at the table. We collect the recipes of the fused dishes in an online recipe book, and in online video tutorials. People are free to contribute their own content to the platform: recipes of dishes that make them feel homesick, but also the memories and stories attached to those dishes.

SENSATIONAL BORDERS

Europe is criss-crossed by mostly invisible lines that separate one nation from the other: Borders. But neither sound nor light nor smell stops here. In a transdisciplinary approach we create a sensory map of our terrestrial and aquatic borders. What do the migrants see, smell and touch when they cross our borders? What sensory memories do they bring from their places of origin? How do they change, adapt, extend once they have entered Portugal and Europe?

Teams of anthropologists, biologists, artists, philosophers, architects, perfumists, winemakers, blind and deaf creators, from Europe and the other sides of the border, co-create synesthetic guides of our borderscapes. Partly accessible digitally (in sound and visuals), they portray the lives of those inhabiting and crossing these borders: fishermen, sea birds, migrants, adventurers, smugglers, hermits, writers and suchlike. A manual on how to collect material to record the borders around us is downloadable by everyone, making the *SENSATIONAL BORDERS* grow from the Algarve to the rest of Europe and the world.

RESPONSIVE CHAIN REACTIONS

A spoon hits a ball that falls onto a lever that starts a wheel with a thread that lowers a piece of bread into a toaster. Such a machine, called a Goldberg machine, is a chaotic domino effect in which objects are liberated from their standard use to achieve something altogether different. We bridge the distance over the sea between Europe and Africa by inviting youth in Faro and in Tangier to each build such a machine on their shores, supported by African and European designers and engineers. The groups are connected digitally and can trigger mechanisms in the machines of the others. It is a digital artistic ping-pong process across the sea that creates a flexible, tumultuous, diverse space to develop new attitudes and everyday practices. Through the shared building process we empower the young to start an intercultural youth dialogue between Europe and the Maghreb about the topics that matter to them: migration, LGBTQIA+, mental health, climate change, digitalisation.

Nature in Transit

Climate change alters the environment all over Europe. As it becomes hotter, drier, more extreme, we will have to adapt. *NATURE IN TRANSIT* revolves around our landscape as an organism that lives in symbiosis with us. It is not the landscape that needs to change, but the landscape that changes us and our behaviour. When we have lost control of human behaviour (tourism, consumption, gas emission), the projects in this pillar are all part of a solutions lab creating fluid, thus sustainable visions for fair human landscapes.

We use the landscape along the 300 kilometre Via Algarviana for storytelling. In *BLOOM IN THE MOUNTAINS*, European artists and

avant-gardeners tell a new story by creating 16 landscape gardens, living monuments attracting visitors to abandoned inland areas. *REMOTE ACTION: WATER OUR TERRITORY* invites people from all over Europe to commission new green and blue spaces of 10 to 15 square metres, designed by artists in specific places in the Algarve as a cultural investment in the climate transition. We focus on water scarcity in *MANUAL PIECEWORK: REVERSING THE RIVER*, trying to reverse the process of a flowing river, and transport water manually over 100 kilometres from the Ria Formosa lagoon to Monchique. Each kilometre is covered by local communities working with European artists, in a chain of unique community performances.

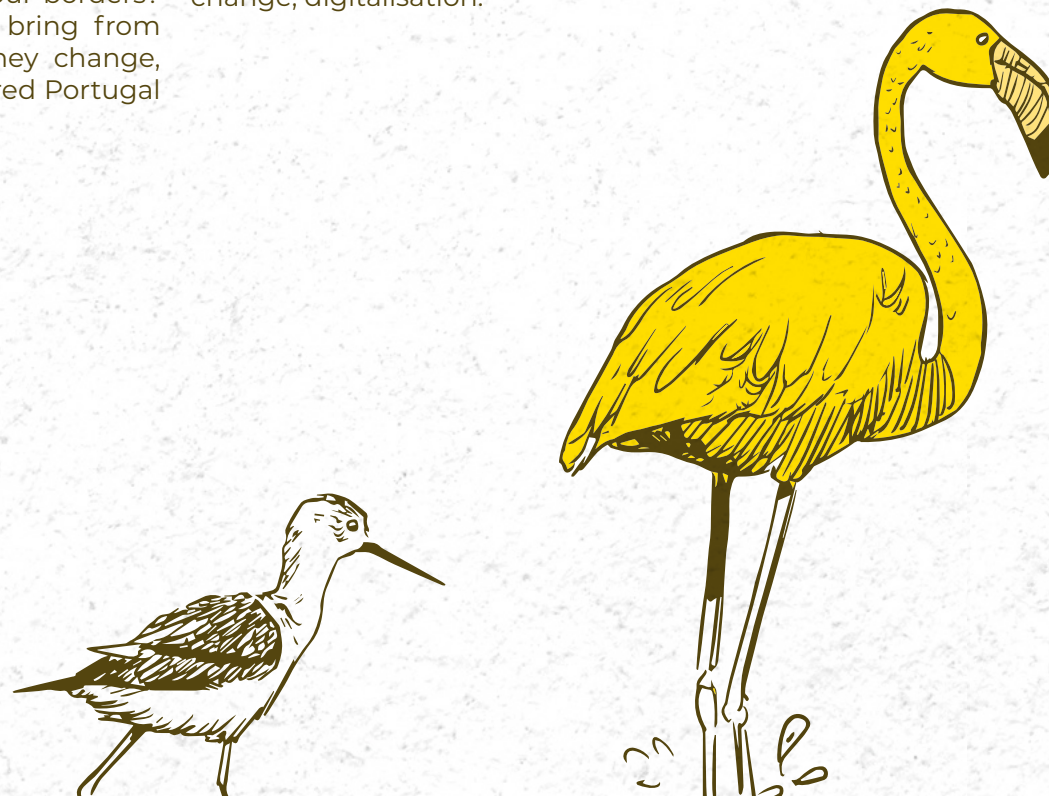
BLOOM IN THE MOUNTAINS

Every European nation has its own approach to gardens: The wide English landscapes, the French baroque artworks or the Italian gardens of Boboli. *BLOOM IN THE MOUNTAINS* designs 16 new gardens along 300 kilometres of the Via Algarviana in the ever more desertified Algarve mountain areas, one in each of the region's municipalities. These nature based interventions invite Europe to discover new routes and other ways of visiting and participating in the creation of places. Each garden is developed and created by an artist working together with local and European avant-gardeners: landscape architects, permaculture enthusiasts, agroforestry specialists and citizens. The gardens are flexible: landscape monuments, but also event and meeting spaces for readings, public dances or yoga classes.

Since nature needs time to grow, we start way before 2027. Different contemporary artists who have chosen a place for their garden are invited into local communities along the Via Algarviana. Together they seed, plant and nurture the garden-to-be during the years until 2027. We develop an augmented reality plant identification app that lets people see and experience the garden through their phones, when plants in their garden or house match plants in our gardens. In 2027, visitors can plant their own seeds, and learn about pruning or which plants have adapted to a drier climate. These regenerative artworks are the result of a shared transnational effort to reforest parts of Europe's drought-ridden territory. A new artistic landscape of living monuments will flourish during these years, which works as a driver of the cultural repopulation of abandoned inland areas and will stay as a legacy.

MANUAL PIECEWORK: REVERSING THE RIVER

The Guadiana River flows from Spain to the Algarve and meets the Atlantic Ocean on our coast, powering several hydropower plants on its way. It crosses the Algarve from the hinterland to the ocean in less than a day, and is one of the few rivers that runs through all year in the Algarve. Many fall dry. Lack of water is a pressing problem in the region. We symbolically reverse its flow, to raise awareness of water scarcity. 100 litres of water move over 100 kilometres, from the Ria Formosa lagoon to Monchique, the highest point in the Algarve. Each kilometre is a water-moving community performance by international artists, local communities and Europe, featuring their own creative ideas of how to transport the water: a procession for endangered water deities, a solar-powered pump system. *MANUAL PIECEWORK* unites thousands of people, ideas and stories for a common goal: to get attention for the value of water and the power of joint actions to protect and preserve our planet. The performance runs for 100 consecutive days in 2027 generating new stories every day, which are distributed through the social networks in videos, audio and live reporting.



REMOTE ACTION: WATER OUR TERRITORY

All over Europe, our cities have become deserts of concrete. They heat up in the summer and extreme climate change risks making them deadly. In *REMOTE ACTION: WATER OUR TERRITORY*, we invite people from all over Europe to commission new green and blue spaces of 10 to 15 square metres, designed by artists all over the Algarve. They function as participatory artworks and meeting spaces, as the neighbourhoods take care of them, as a community-building initiative to address the issue of loneliness (worsened by pandemic-related lockdowns and isolation).

An app connects locals, sponsors and artists, documents the development of the spaces and tells stories of global responsibility for the planet. We aim to transform 10,000 m² of public spaces, an average of 50 parking spaces in each of the 16 municipalities, into a growing and blooming piece of public art that will stay on after 2027. The wild, edible or even floating plants are an investment in the climate transition of the Algarve region and inspiration for the rest of Europe and the world.

FLOWS

FLOWS is a series of site-specific media arts installations sprouting from a collaboration between three Portuguese ECoC candidates: Braga, Faro and Ponta Delgada. Scientifically, there is a deeper and deeper understanding that ecosystems (a forest, a lagoon, a volcano) function as one living organism. Based on the data flow analysis of the biodiversity from outermost landscapes - the mountain forests in the National Park of Peneda Gerês, the Ria Formosa Natural Park, and the volcanic activity of Azores Geopark - artists and researchers are brought together in an art, science and technology co-creation programme. More than mere representations of data for didactic-informative purposes, these media artworks search for a critical look at the way we preserve (or not) and interact with our natural ecosystems. All artistic installations resulting from these collaborations will be presented in a touring exhibition in the three partner cities in 2027 and later within the worldwide Media Arts UNESCO Creative Cities sub-network.

WATERS DON'T SLEEP

Ports in the Algarve were explored and colonised by Phoenicians and Romans. Later, Portuguese explorers sailed from here for colonising expeditions across the 15th century world. Globalisation started from the Algarve before the word itself was coined. Our maritime heritage is the focus of *WATERS DON'T SLEEP*: a decentralised museum that celebrates material and intangible heritage, technology, ways of life and oral traditions relating to the relationship between man and water, including its dark sides: the dead, missing, and the mentally injured. Part of it is a digital archive of personal memories and mementos of our and Europe's relation to the sea.

Around two dozen pieces of cultural equipment directly related to water, and more than three dozen historical sites already operating form the museum, and local cultural actors connect them in a programme of theatre, performance, film, literature, workshops. 100 cultural initiatives around the water bring together different people as a temporary community, to discuss what can eco-friendly water mobility look like? Or how can old knowledge help us find solutions for flood-prone areas?

Give and Take

The Algarve's coastline is 200 kilometres long and most of the 450,000 inhabitants live within 50 kilometres from it. Water transforms the shore by rearranging the sand, back and forth. From this principle, we imagine an exchange of creative energy between people, transforming old beliefs into new habits. In *GIVE AND TAKE* we send our creative energy into the city, region and Europe, to stir up meaningful issues, but yet hidden in plain sight: the negative effects of mass tourism, the cultural and other poverties of the region. We give input to create new habitats for conversations about our economy: How can we work in unison and in solidarity to share the land and its resources more equally?

Souvenir shops turn into workshops in *MANUAL STORYMAKING*, where visitors create their own memorabilia together with local craftsmen. *DETOURISM* takes a new approach to sightseeing and develops a dis-guide, a guide that brings you to places that you wouldn't normally go to, with the intention of writing a different history of the region and its people. In *CREATIVE RIPPLES* we empower community agents to be creative and artistic drivers in their environments. *THIS IS NOT A SUMMER SCHOOL* is a capacity building programme that connects European artists and local agents of all regions to share hopes, experiences and dreams, in a slow, peer learning-by-doing logic.

MANUAL STORYMAKING

Many tourists take home not only memories, but souvenirs of the region - increasingly cheap imported plastic products. *MANUAL STORYMAKING* promotes old craft techniques and eco-friendly manufacturing. The souvenir of the future is the one you make yourself, and the story that comes with it. We turn forty souvenir-shops into co-creative workshops that invite tourists, designers and crafts(wo)men to immerse their hands in raw materials, wake up their creative flow, and make their own souvenir. Each workshop has its own offer of traditional craft and contemporary design, offering new experiences of the Algarve's heritage and identity.

The different craft centres spread all over the region are connected through creative circuits, e.g. making a clay plate, drying figs, and making the braided palm leaf basket to take them to a picnic. An AfroGypsy Atelier, where migrant and minority women work with national and international designers to create a new multicultural fashion. As craftspeople age and disappear, the techniques are kept alive when different generations come together to share and learn the old skills via the Memories of Future Artisans platform, a space for education, exchange and promotion of artisans from different Algarvian communities. A place where crafts, tourism and design work together to create new formative and hybrid personal relationships, in which everyone brings home a new way of seeing and feeling the world.

THIS IS NOT A SUMMER SCHOOL

THIS IS NOT A SUMMER SCHOOL is the capacity building programme for the region's cultural and creative sector, with a strong focus on digital learning. We establish an open-access ecosystem for peer-to-peer learning, to share experiences, hopes and dreams through innovative digital tools. A fluid place, it is transdisciplinary, open for experimentation and adaptive to changing needs and expectations. The off-season, year-round training starts in 2024 and continues as legacy after 2027. It acts as an interface between European and international artists, creators and experts, focusing on strategies and processes for cultural agents to work with the tourism sector without being hijacked by the mass tourism dynamics. Trainees are part of a small-scale laboratory trying out answers to how we can find a balance between artistic freedom, cultural expectations and economic viability, or how do we stay mentally healthy in a competitive environment? Together we create a community that shares innovative know-how, promotes cross-sector collaboration and opens the mind to the possibilities of European collective impact.



WHISPERING SANDS

WHISPERING SANDS empowers young people, sending them on research trips all over Europe. Wisdom seldom comes with a hard voice, but softly like a whisper. 480 teenagers, 40 from each of the Algarve's 16 municipalities, travel through Europe researching their realities in many fields: politics, economy, environmental issues, gender equality, arts and culture. Each tiny piece of wisdom that young people collect is a grain of sand, together they form a dune. Upon returning and in dialogue with local artists, they devise cultural interventions that transform regional schools into fluid debate spaces. These connect to a programme of FuckUp Nights, where we create a culture of debate that allows people to agree to disagree, inviting international thinkers and experts to join us. Additionally, creating regional TV and youtube channels, radio, podcast and a weekly newspaper.

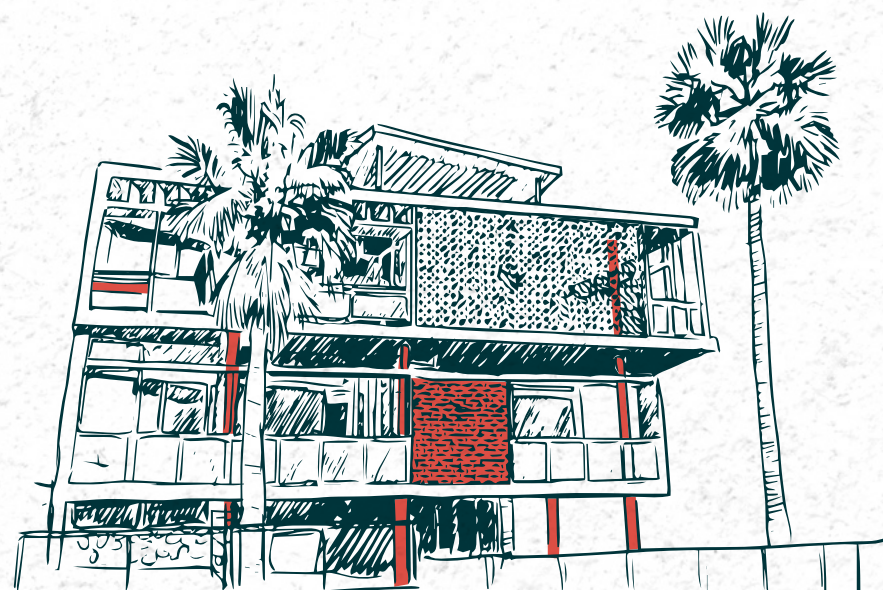
Inspired by our pilots *Cápsula*, *uTalk* and *South Music*, which engaged more than 300 young people, and which highlighted the 16 year old photographer João Melo abroad, and bands from Jelgava's Music School in our region, *WHISPERING SANDS* encourages critical thinking and open debate in times of ideological battle.

DETOURISM

Within the European tourism industry (overall accounting for half of the world's tourist arrivals), the Algarve is a mass tourist destination. Travellers intend to discover something new, but resort back to what others have already seen and approved. The must-sees are overcrowded and other places are empty. Together with locals in the region's 16 municipalities, we intend to produce a Dis-guide that maps potential places: Ideal spots for napping, the absurdest landscapes, places that should have been something different, places that put the + in LGBTQIA+. It guides us to places and landscapes where "nothing happens", but where everything can happen unexpectedly. We invent perspectives that take visitors away from the traditional must-sees out into the region, to what might be "hidden secrets". There, people meet, via a shared sense of curiosity. We leave guest books at the places as objects of exchange for inspiring thoughts and ideas to learn from and with each other. The dis-guide is available digitally, as a layer on google maps, and as an app with augmented reality features, staying in use and being extended beyond 2027.

CREATIVE RIPPLES

CREATIVE RIPPLES is a programme on participatory art that aims to develop new strategies to involve communities in the design of the city of the future, making use of tools from art therapy and participatory art. The programme develops new strategies to involve communities in the design of the city of the future, making use of tools from participatory art. The programme develops new strategies to involve communities in the design of the city of the future, making use of tools from art therapy and participatory art. Aiming to change people, their lives and the landscape through creative solidarity, from 2022 onwards community leaders and local artists will be selected and will go through a programme of masterclasses, workshops and educational trips. Participants learn, share and develop ideas for shows and exhibitions for the International Arts Festival in 2027, with a focus on fluid places: bringing different people together and developing transdisciplinary activities, and connecting venues in urban, suburban and rural space and with digitally accessible multimedia content.



Floating Spaces

We have a need for solid ground under our feet. In the future, our habitats will be adaptive and resilient, but also versatile and unstable. We interact with these *FLOATING SPACES* in different dimensions: in urban areas, the digital realm and our natural habitat. Therefore we, even today, create the fluid, flexible environment we want to live in tomorrow.

The *EUROPEAN CREATIVE ROOFTOP NETWORK*, initiated by Faro, regenerates unused urban spaces as an answer to climate change and to reclaim them as public spaces.

FROM MODERNISM TO FLUID ARCHITECTURE asks: What can a city of the future look like? The travelling exhibition in the spirit of the New European Bauhaus revolves around modernist thinking and its urban planning approach. *SHAPE YOUR LANDSCAPE* explores the change of our landscapes through tourism in 10 digital immersive artworks. *IT'S ABOUT THE PEOPLE – A DIGITAL FARO CONVENTION* brings one of Europe's most important conventions on heritage into the digital revolution and puts it in the hands of people through, for example, gaming in Minecraft.

EUROPEAN CREATIVE ROOFTOP NETWORK

Between 15 and 35 percent of Europe's urban landscape is underused or even neglected: rooftop spaces. At the same time, European cities urgently need to regenerate space and adapt. The *EUROPEAN CREATIVE ROOFTOP NETWORK* acts at this intersection to create communal safe spaces on urban rooftops, spaces open for dialogue and knowledge transfer between European neighbours. Spaces designed with and managed by the residents and neighbours together with artists, as floating spaces where public life and intimacy interact constructively. We need to know each other to think about the space we belong, share and want for Europe.

This Creative Europe-funded, ongoing flagship started in 2019, with nine European cities. Currently, the network has a citizen group that discusses and makes proposals on public policies for the city's rooftops. We make them all available online for other cities to implement. Before 2027, we activate 5,000 m² of rooftops in Faro, and another 10,000 m² in the region, especially in Olhão, known as a cubist town due to its flat rooftops. This will slow down the seasonal urban density of the Algarve - during summers with tripled population - and lets us try nature-based artistic concepts for climate smart urbanism. After 2027, Faro will be the European centre of rooftop knowledge, and headquarters of a network to which more and new international cities can join, all mapped digitally and linked to respective social media accounts.

FROM MODERNISM TO FLUID ARCHITECTURE

At the turn of the 20th century, and later after the two world wars, most of Europe struggled with housing and thus urban planning: first for an exponentially growing population, later due to destroyed cities. Modernist buildings and planning visions attempted to make cities liveable again. Faro has over 500 modernist buildings, mostly ignored by the general public. We put the spotlight on them. Our modernist buildings are different from the rest of Europe: They are a compromise between the then current idea of the dictatorial state urban planning policy that limited non-vernacular construction, developers with a knack for existing modernist architecture and the tastes of local communities. Diverging ideas came together in an amalgam of buildings full of colour.

We will set up a travelling, interactive exhibition that tells the story of vernacular modernisms and project its urbanistic visions into the future. With tools from ethnography, we collect the oral history from residents, audible in the exhibition. Through 3D interactive cartography, the public can interact with modernist cities from the mid-20th century. Finally, we ask whether modernist ideas can help us to find solutions to develop fluid, flexible architecture that solves current problems: seasonal touristic overload, inner city heat waves, floods, mental health problems due to isolation, and an aging population.

A DIGITAL FARO CONVENTION

The Faro Convention on the Value of Cultural Heritage for Society, signed in 2005 during the Faro National Capital of Culture, is considered one of the most important European conventions on heritage. Its text remains pertinent, but the acceleration of the digital revolution creates an increasing need to adapt the ways of viewing, knowing, respecting and preserving cultural heritages. We extend ideas from the Faro Convention into the digital sphere. We have already experimented with transdisciplinary teaching, with young people exploring their heritage through architectural reproduction in the online Minecraft game. In 2027 we will run 20 digital pilot projects with the signatory countries, in partnership with schools. They are developed by and for the young people, often digital natives, applying new technologies to create digital heritage projects focusing on intangible heritage: stories, knowledge, practices. The results will have different digital formats (AR, VR, machine learning, blockchain and others not yet existing), run on different platforms and devices. We compile them on a platform which additionally provides educational tools for students and teachers.

SHAPE YOUR LANDSCAPE

Vincent van Gogh, Claude Monet, Caspar David Friedrich, William Turner – all great landscape painters. We bring their works (and of other masters) to the islands of Faro and other places in the Algarvian landscape as part of the immersive exhibition *SHAPE YOUR LANDSCAPE*. The exhibition turns 10 landscape painting masterpieces into immersive virtual reality experiences that rewind time, explore the Algarve landscape in the era of the painter, and show the change of European landscapes through tourism and climate change. Art lovers,

In the application book, more than a hundred potential local, regional, national and international cultural partners were mentioned, with the objective of deepening the projects in a possible second phase. As it was indicated to these partners that this information would be reserved, that is why that information is not included in this document.

digital nerds and environment activists are brought together to create fluid, transformative experiences. The exhibition reflects on the intricate relationship between nature and art and their mutual influence, and dissects the underlying emotional bond between us and our culture, and nature as herself. Informed by recent developments in climate science, geoengineering and machine learning, we create artistic simulations of what the landscape of the future may look like.

RESILIENT ROOMS

Housing is a serious problem in many big European cities and tourist destinations. Faro and the Algarve have some of the most expensive real estate in Portugal. Living quarters are hard to find and additionally, with the challenges brought by the pandemic and gentrification, many people find themselves at risk of losing their house. Being in this constant jeopardy affects our mental well-being. These are not long-term homeless people, they are in a temporary risk phase. If a quick and easy solution is not found, these people and families can fall into the poverty cycle. *RESILIENT ROOMS* links the issue of the transitory poor with the ideas of the New European Bauhaus, an initiative for eco-friendly, sustainable accommodation. Among other things, we will pilot modular, temporary and adaptable living spaces. Building on our regional creative potential in the field of architecture, we aim to adapt our environments to this challenge and our people's needs. We set up an international hackathon that brings together European creatives and affected communities from the region. Our aim is to show how architecture, as a fundamental part of the creative industries of the Algarve, is able to brighten the future of the most vulnerable people.

2.3 EXPLAIN SUCCINCTLY HOW THE CULTURAL PROGRAMME WILL COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

Cultural heritage and arts, no matter how traditional, get produced and passed on through people, and thus changes with them and the practices they adopt. We believe that it is impossible to present heritage and not showcase its contemporary, cutting edge expressions. Furthermore, looking beyond our own horizon, working transdisciplinary and across categories is at the heart of our concept of fluid placemaking. Therefore, we have developed and implemented several ideas in our programme that contest, re-interpret and augment the Algarvian heritage and its relation to the region and Europe.

WATERS DON'T SLEEP revolves around our maritime traditions and its artifacts. The centralised collection is not only a museum of our past but a projection of our future.

Different cultural actors design workshops and performances around the artifacts that engage audiences in the digital revolution through new, hybrid media storytelling. They are developing answers for currently pressing questions out of old knowledge: e.g. What can we learn from the sailors about eco-friendly water mobility (replacing tankers running on crude oil)?

In *SHAPE YOUR LANDSCAPE* we challenge the pseudo-folkloric artistic expressions and touristic landscape. The exhibition presents landscape painting masterworks from European painters shown across the region, in natural settings. It is accompanied by an immersive virtual reality experience in which human-computer co-creation reconstructs past and future landscapes from Europe and the Algarve.

2.4 HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE, LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE CONCEPTION AND IMPLEMENTATION OF THE CULTURAL PROGRAMME?

The regional community of artists and cultural and creative organisations has been involved since the beginning. When we built the cultural strategy (PEC Faro 2030) we created public cultural partnerships, in which local cultural actors identified problems and opportunities. These were at the heart of the ECoC programme design. Additionally, we launched applications for international funds and invited regional partners to participate. This has enabled the financing of Creative Europe, FEDER, INTERREG. The number of independent cultural agents supported by the municipality rose from 13 in 2012 to 51 in 2021. Furthermore, Bezerranha, a cultural network programme for the Algarve, was set up involving all 16 municipalities that are now part of this bid. It is worth EUR 900,000 in direct support to artists.

Although local and regional organisations are very engaged in conceptional planning and structural cooperation, often skills for the implementation of ideas and visions are missing. We therefore founded South Music in 2021, a regional capacity building programme, involving 32 bands from all over the region. From 2022 onward, the programme will extend to other artistic areas.

A team of regional creatives supported by a variety of international curators were central in the development process of our Faro2027 programme. An ideas competition led to

the presentation of more than three dozen proposals. Through a parallel open call to the cultural and creative actors in the region we received 70 additional proposals. Furthermore, creative dynamic sessions were held with artists and cultural agents, which generated new partnerships. Finally, through *Capsula*, a project which seeks to identify, enhance and promote young U-18 Artists, we discovered new talents that advised us during the creation of the programme. Now, all projects, events and exhibitions of our programme include at least one regional partner.

In the run up to 2027 we are further enhancing and promoting regional artistic capacity through training programmes and internationalisation opportunities. A main goal is to create a stable and easily accessible funding base which increases cultural production and allows more cultural organisations and artists to be involved in programme implementation.

Those from the art world, who created international careers, and who grew up in the Algarve and moved out to the world, or those from elsewhere who moved and settled here, are essential to feed the dream of new generations. Names like Pedro Cabrita Reis, Lídia Jorge, Dino D'Santiago, Manuel Baptista, Nuno Júdice are fundamental to the project implementation process.

europaean dimension

Faro2027 imagines the European coastline as an interface for contested heritages, sustainable futures, and the meaningful flow of people, ideas and places.

We will highlight the common heritage and challenges of European coastal landscapes by:

1. engaging European creators and cultural agents as collaborators for the implementation of our artistic programme;

2. engaging European citizens in dialogue as co-creative audiences of our artistic programme and communication strategy, both virtually and live. The co-creative and participatory mechanisms of our artistic programme are devised to facilitate the development of a pan-European creative community that re-imagines Europe from Faro's perspective, to shape a shared sense of European place.

3.1 GIVE A GENERAL OUTLINE OF THE ACTIVITIES FORESEEN IN VIEW OF:

PROMOTING THE CULTURAL DIVERSITY OF EUROPE, INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING BETWEEN EUROPEAN CITIZENS;

HIGHLIGHTING THE COMMON ASPECTS OF EUROPEAN CULTURES, HERITAGE AND HISTORY, AS WELL AS EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES;

FEATURING EUROPEAN ARTISTS, COOPERATION WITH OPERATORS AND CITIES IN DIFFERENT COUNTRIES, AND TRANSNATIONAL PARTNERSHIPS.

The Black, Mediterranean, Atlantic, North, and Baltic seas are connected by a continuous landscape: 53,563.9km of European sea borders. Europe and Faro are culturally defined by their coastline: about half of their population lives 50km from the sea. Around 180 million people living under the **coastline paradox**: the counter-intuitive observation that coastlines cannot be well-defined. Undefinable by cartographic generalisation,

Europe's largest and longest border has constantly moving boundaries. The shared waters connect the margins and edges of Europe, its global pasts and futures, and all of us.

Faro2027 is inspired by the concept of uncertain, complex, changing boundaries to reinterpret the European coastline not as a border, but as an interface - a boundary that instead of

dividing, connects, and invites the natural environment, poetic architectures and human behaviour that shape this fluid landscape for a dialogue about Europe. Faro2027 is a European capital of moving boundaries: defined by contact, not separation. As we transition from our European identity of seasonal overtourism, we no longer fear being ourselves among European peers. We dare locals, visitors, nomads, and migrants to be

creative together, from the city rooftops¹ to the virtual data flows², on four main European themes:

¹ EUROPEAN CREATIVE ROOFTOP NETWORK, a growing pan-european network of european cities;

² Europe at Home, an online art exhibition with contributions from over 30 european cities;

FARO2027 MAIN EUROPEAN THEMES

HOW BIG IS EUROPE? IT DEPENDS ON HOW WE DEFINE ITS BOUNDARIES.

The boundaries of Europe are irregular and mean something different for different Europeans. Portugal and Latvia are separated by a minimum of 6 land borders, but their coastlines share a common neighbour: the moving waters. There are, and there were ultra-peripheral parts of Europe in Africa, Asia and the Americas. A European tourist may visit European heritage at the Portuguese Cistern of El Jadida, Morocco. Can we be tourists of our own heritage? Are citizens of places once within European boundaries (but not anymore) citizens, tourists or migrants in today's Europe? The European way of life is a paradox of unity in diversity. Europe is a landscape of contested heritage defined by people's behaviour, different readings and uses of a common space that gets its meaning from the encounters that take place there. Faro2027 addresses this question with the European theme of **"Living borderlands"**, dealing with the European challenges of **Transcultural mobility** and **Contested heritage** to be explored in the artistic theme **"North of the South"**. These themes propose a debate on the boundaries and margins of Europe, and on how to reconcile colonialist heritage with patterns of global migration while building a peaceful intercultural European community.



Transcultural
mobility



Contested
heritage

HOW ALIVE IS EUROPE'S LANDSCAPE? IT DEPENDS ON HOW OUR BEHAVIOUR SHAPES IT.

Many mythologies warn us about death and rebirth by water: the global flood as a transition point into the new. In Ancient Egypt, the flooding season irrigated the soil and brought fertility, if in good measure - or danger, destruction and death, if in excess. Accelerating climate change familiarises us daily with the latter in ways that we are not yet culturally equipped to deal with. Faro, together with European cities like Amsterdam, Venice, Oulu, is under threat from rising sea levels by the end of the century. The population of the Algarve triples each summer disrupting urban metabolism and local lifestyles. Climate refugee waves might be branded by populists and racists as a flood destroying Europe. Our behaviour during the flood - already here - will shape the future life of the landscape. Faro2027 addresses this question with the European theme of **"Fair Human Landscapes"**, dealing with the European challenges of **Resilient Nature & Cities** and **Adaptive Cultures** to be explored in the artistic theme **"Nature in Transit"**. These themes propose a debate on how to adapt European cities into a resilient part of nature, inspired by wetlands and intertidal zones, and engage citizens in owning and caring for our cities' sustainability.



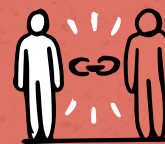
Resilient Nature
& Cities



Adaptive
Cultures

TO WHOM DOES EUROPE BELONG? IT DEPENDS ON HOW WE SHARE IT.

Most European cities have rivers, streams or lakes crossing their urban landscape, and transnational river basins delineate(d) the social, cultural and urban history of Europe. Rhine, Danube, Maritza/Evros, Oder, Mesta/Nestos, Sava, Daugava, Soča/Isonzo, Guadiana are transnational water flows that cross dozens of European borders, that millions of Europeans feel are equally theirs. They carry stories, conflicts, trade, hydropower and resources that can generate equal and fair prosperity for the affluent and the tributary, for the spring and the estuary, if the water is shared democratically. But who owns the constant flow of water? How much can we take without giving back? The fair sharing of river water - the fair sharing of European places, which is about sharing the good and the bad for the benefit of all; European solidarity and integration in practice. Faro2027 addresses this question with the European theme of **"Overcoming Tourism & Poverty"**, dealing with the European challenges of **Democracy & Inequalities** and **Fair Sharing** to be explored in the artistic theme **"Give and Take"**. These themes propose a debate on how to find the fair share of Europe for all, by openly discussing old and new forms of poverty among ourselves, and building deeper patterns of European interaction, beyond the unsustainable and superficial traditions of mass tourism.



Democracy &
Inequalities



Fair Sharing

HOW SOLID IS EUROPE? IT DEPENDS ON US: HOW WE MOVE, AND WHY WE MEET.

European identities aren't anymore based on unchanged departure and arrival points. European integration is decentralised, and the new European lifestyle is a search for multiple, glocal cultural existence. We are all agents of reflexive modernity: places, encounters, and experiences shared; people, creativity, identities meeting. Europe is a flowing, mobile, changing reflection of 446 million highly mobile, interconnected, synchronous "Europes" that mutually visit, host, re-create and reflect each other. European cultural capital is then found in the unusual meetings between host and visitor that transform the shared meaning of places, and change our cultural perceptions from living as us vs. them, to living as "we". Faro2027 addresses this question with the European theme of **"Fluid Citizenship"**, dealing with the European challenges of **Co-creative Citizenship** and **Phygital Lifestyles** to be explored in the artistic theme **"Floating Spaces"**. These themes propose a debate on how to make Europe flow sustainably; about smart mobility and digital transition solutions that decentralise citizenship and augment our connectivity, always at the service of creative placemaking that connects us, based on what we are sharing, and not where we come from.



Co-creative
Citizenship



Phygital
Lifestyles

A sample of Faro2027's activities, and how the potential co-creators and citizens are connected to work on shared European themes (detailed in the cultural programme):

	PROGRAMMES	EUROPEAN CO-CREATORS	TRANSLOCAL CITIZENS
curation and co-creation Europeans co-design and develop the programme	GASTRO EMBASSY	<i>Đula Ribar (Novi Sad 2022)</i> <i>Vesela Mihaylova Vladimirova (Prazlav - Taste of Data)</i>	<i>neighbourhood associations, chefs and hospitality students, food producers, urban activists, local and European decision makers</i>
co-productions Europeans work together to produce the programme	MANUAL PIECEWORK: REVERSING THE RIVER	<i>Bek Berger (New Theatre Institute of Latvia)</i>	<i>municipalities, NGOs, schools, researchers, climate activists, European performers</i>
residencies Europeans travel to work in a country other than their own	BLOOM IN THE MOUNTAINS	<i>Inta Balode (LAUKKU), Sjoerd Bootsma (Arcadia)</i>	<i>local farmers, amateur gardeners, international students, European artmakers, permaculture interns & volunteers</i>
knowledge exchange Europeans meet to share and trade qualified opinions	WHISPERING SANDS	<i>Marco Alfieri (Biennale des jeunes créateurs de l'Europe et de la Méditerranée)</i> <i>Oliver Musovik (Skopje 2028, candidacy)</i>	<i>youth leaders, youth associations, community centres, religious congregations</i>
online interaction Europeans interact virtually via cultural programme	IT'S ABOUT THE PEOPLE - A DIGITAL FARO CONVENTION	<i>Council of Europe's Faro Convention Network,</i> <i>Marcela Okretič (Aksioma), Michal Hladky (Creative Industry Kosice)</i>	<i>museums, heritage associations, archeologists, media artists, designers, programmers</i>
citizen's fora Europeans meet as active audiences and co-create	MANUAL STORYMAKING	<i>Paolo Montemurro (Consorzio Materahub),</i> <i>Gina Kafedzhian (Plovdiv 2019), Crafting Europe network</i>	<i>artisans, tourism offices and operators, hotels, local markets, local civil parishes, universities, designers</i>

3.2 CAN YOU EXPLAIN YOUR OVERALL STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

Faro2027 is not seeking to simply attract the interest of a wider audience, we assume a more ambitious communication challenge. Our strategy uses hybrid communication channels (see communication strategy in Chapter 5) to activate the digital dimension of Europe's sense of place. As sincere marketing, and through hybrid interactions, we will define new bonds between people (visiting physically and/or interacting digitally) and Faro. In the process, Faro2027 forms its community, driven to see, take part, and interact with a sense of authentic human creativity and belonging.

We will discuss real topics with audiences where they are, and give them creative space to lead the conversation themselves. We don't do that only in Faro and the Algarve: we do it all over Europe. To be effective, we must be more insightful about the topics to discuss, relevant to Faro, but prevalent and urgent in most other European cities. Only like this can our audience of people, organisations and companies across Europe be engaged and mobilised to activate their own creativity: with an invitation to solve challenges with their community.

The community issues we will start communicating about are: a) Fighting poverty, with special attention to child poverty; b) Creating opportunities for young people; c) Improving public space and respect for nature; d) Increasing cultural activity and slow, sustainable year-round tourism. We heard about these urgencies on the streets of Faro and the Algarve as part of the bid's consultation process, but they also echo in other cities, and are connected to our common European themes. Our strategy is to invite reborn locals, regular visitors, and lost relatives/friends from the margins of Europe and the Mediterranean to meet as landscape peers, to co-create new cultural values that share problems and make up a new "we": we work together to find creative solutions to common European challenges.

Faro2027 uses culture as a flywheel to solve local problems in such a way that the solutions can be applied to other places in Europe. We call it Fluid Placemaking, and are already piloting it by mobilising Europe:

- we created spaces that make people experience, feel and share Faro2027 ideas in a way that supports their own creativity via the *MI.MOMO.FARO* project, a nationally-awarded digital literacy project in which school children explored the city's modernist heritage via the Minecraft game. A second edition is being implemented with probable participants from Mozambique and Kaunas 2022.
- we challenged xenophobia starting from the stomach, with the *GASTRO EMBASSY* initiative *Cataplanas of the World*, inviting community members to create original creative content, in cross-cultural recipe interpretations of cataplana, using this traditional cookware from the Algarve. These online creations can be shared, remixed, replicated and re-interpreted, but most importantly - tasted - by the community;
- *GASTRO EMBASSY* also integrates intercultural dialogue with combatting food poverty across Europe, like food+culture assistance programs, crowdsourced and intercultural free meals, or food sharing social media challenges.
- we engaged cities such as Amsterdam, Antwerp, Barcelona, Belfast and Chemnitz to start the *EUROPEAN CREATIVE ROOFTOP NETWORK*, with the goal of discussing sustainable public spaces in European cities, and we co-organise hybrid cultural projects that open new artistic, environmentally sustainable and accessible rooftop spaces.

For all European themes, we won't just make our cultural programme translatable to other places in Europe, we will co-create it with Europe! That is our strategy to give sincere attention to people, no matter who they are or where they are in Europe, and invite this growing community to access and express their own creativity, as an act of fluid placemaking: hybrid places that are testing grounds for Faro2027 social, economic, technological, environmental and cultural initiatives in which everyone throughout Europe can participate, and which grow beyond the European Capital of Culture itself.

3.3 TO WHAT EXTENT DO YOU PLAN TO DEVELOP LINKS BETWEEN YOUR CULTURAL PROGRAMME AND THE CULTURAL PROGRAMME OF OTHER CITIES HOLDING THE EUROPEAN CAPITAL OF CULTURE TITLE?

Collaboration between Faro2027, ECoC and/or ECoC candidates for 2026, 2027 and 2028 is infused in the cultural programme. The programme and its strategies were informed by knowledge exchange and peer learning with ECoCs for 2025 and long before. Faro2027 wants to inspire confluence between the urgencies of different European cities and communities, and we have direct dialogue with artists, curators, producers, municipal agents and other legacy stakeholders from Košice 2013, Riga 2014, Leeuwarden 2018, Novi Sad 2022, Kaunas 2022, Timisoara 2023, Chemnitz 2025, and candidates Jelgava 2027, Valmiera 2027, Clemomnt Ferrant 2028, Jerez de la Frontera 2031, among others.

Faro2027's cooperation with other cities is part of, but not limited to, the candidacy, going beyond the competition. Collaboration starts or has already started and will flow organically into the title year(s), grounded on a shared interest to work on common European challenges, and starting from interconnected European cultural heritages. With every city, we seek first opportunities for the collaborative development of new, shared cultural value that changes people and places into having a new or wider sense of collectivity.

Examples are:

In the ongoing flagship *EUROPEAN CREATIVE ROOFTOP NETWORK*, a EUR 4 million Creative Europe project, we work with Amsterdam 1987, Antwerp 1983, Rotterdam 2001, Chemnitz 2025, candidate Valmiera 2027 and more cities, to make Europe the world leader in green, creative rooftop architecture, as well as develop new

rooftop-based community spaces for more sustainable European cities. In the forthcoming flagship *SUNBURN FESTIVAL* we aim to cooperate with Bodø 2024 and Timișoara 2023. In *BLOOM IN THE MOUNTAINS*, with Eleusis 2023, Leeuwarden 2018, and candidate Liepāja 2027. In *MANUAL STORYMAKING*, with Oulu 2026, Plovdiv 2019 and Matera 2019.

In *Europe at Home*, we collaboratively curate a digital gallery documenting the COVID-19 pandemic from different European perspectives together with San Sebastian 2016, Valletta 2018, Plovdiv 2019, Galway 2020, Esch-sur-Alzette 2022, Kaunas 2022, Novi Sad 2022, Eleusis 2023, Veszprém 2023, Tartu 2024, Bodo 2024, Chemnitz 2025 and Oulu 2026.

In the Erasmus+ funded *EXPLORE+*, we explore how to create culture-education partnerships to enhance young people's creativity and curiosity, together with Chemnitz 2025 and Timișoara 2023.

For Faro2027, cooperation with other European Capitals of Culture has also been boosted through networking approaches. Faro has an heritage, and will have a legacy of cultural cooperation with former, future ECoC and candidates going beyond the competition, as one of the 8 co-founders of Culture Next, a European network that gathers 26 such cities as members, from Europe and the UK. Faro is also a co-founder of the "Cities Fund for Culture", set to be launched together with 9 cities from the same network, at a member's meeting in Faro, at the end of Nov 2021. Faro is a partner in a recent, Creative Europe-funded project aiming to develop a Guide on Culture and Sustainable Development Goals for European cities, and will host network meetings and activities within that project.



outreach

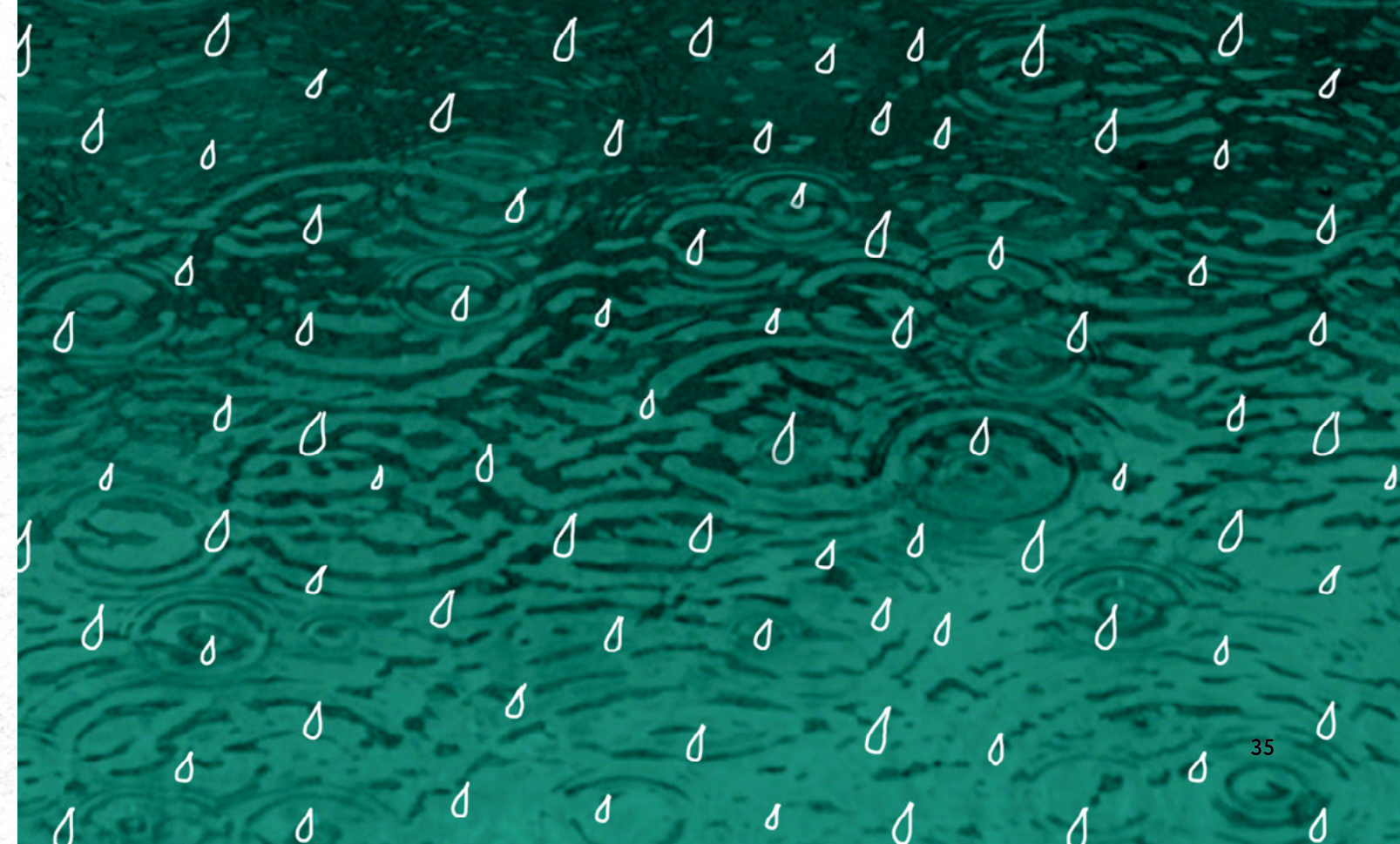
4.1 EXPLAIN HOW THE LOCAL POPULATION AND YOUR CIVIL SOCIETY HAVE BEEN INVOLVED IN THE PREPARATION OF THE APPLICATION AND WILL PARTICIPATE IN THE IMPLEMENTATION OF THE YEAR.

Drop by drop we collected, condensed, and contrasted the concerns, ideas, and dreams of people in Faro and the Algarve. 3000 thousand conversations have marked the starting point of answering some of the most urgent challenges we share with Europe.

Like markets all over the world, the municipal market of Faro is one of the most heterogeneous places of the city. A perfect location to get in touch with many different people on a daily basis! Right between the fruit stand and the fish stand, we set up the **Culture Stand - Banca de Cultura** - as our main continuous proximity space for dialogue with citizens. Although not created because of it, its digital side was very helpful in the pandemic to leave ideas and issues in the online *Wonder sessions*. **"What bothers you in Faro?"** was the same simple question we asked passers-by also from the booth on the downtown square. With *Proyeto Pergunta* we went to the communities on the islands, to schools, neighbourhoods, and markets to discover the most pressing issues. In talks with improbable peers on the city train in *Take a ride for mobility* we discussed mobility challenges and trends. Children explained their ideas for the Faro of the future in the *Christmas*

House, and in *Mar D'Estórias* we went with them to Ria Formosa to imagine wonderful things happening in the lagoon.

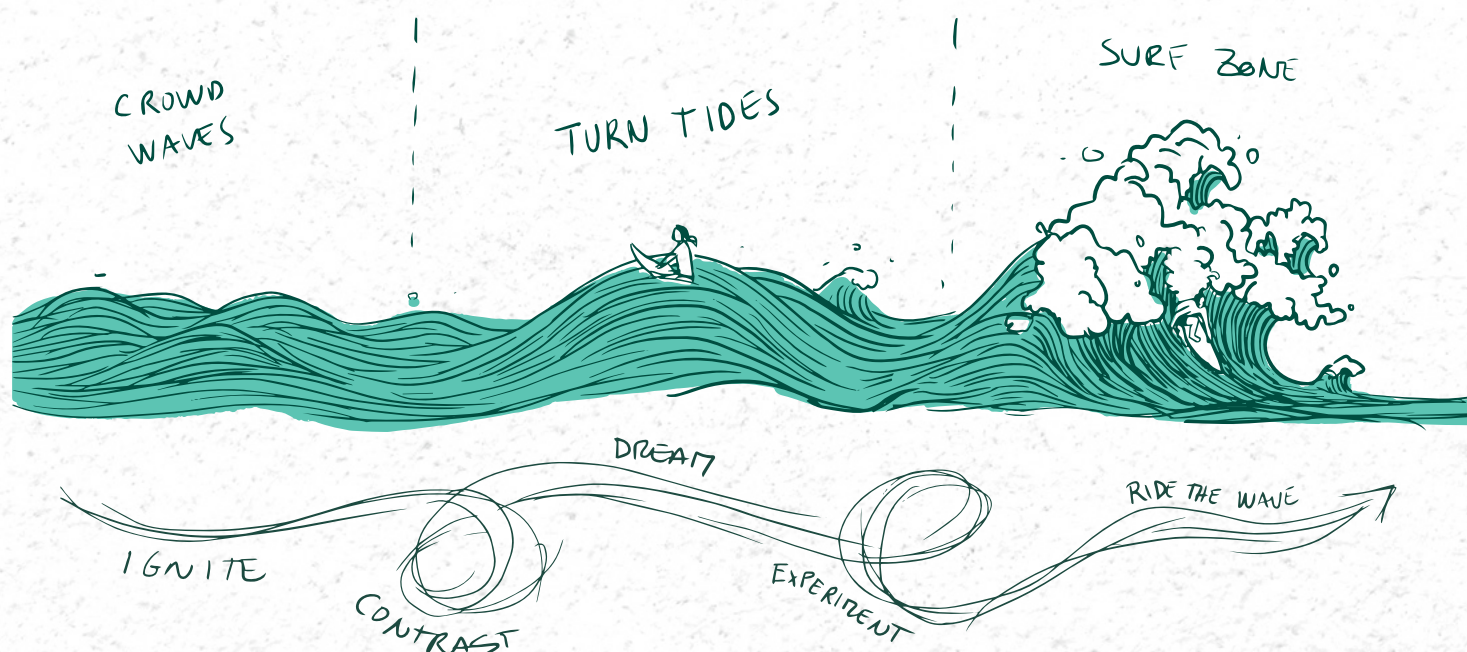
Since 2019, we have asked citizens, creatives, communities, associations, decision makers, tourists, foreign students, cultural agents, municipal workers, and many, many more, to share their perspectives and creativity in different formats. We made an unprecedented effort to involve people in public policy making via interviews, focus groups, meetings, study visits, open world cafés, online consultations, and ad-hoc conversations. We went out to meet people where they are - in public space and events, in the rural parishes and islands, on digital platforms. We organised sessions and meetings with creatives and with local social and cultural organisations, we have been out in the street and in cafés and talked with around 1,000 people in 10 days in the *Fair of Santa Iria*.



We developed all these formats **from the starting point of sincere attention**, a true interest in the personal stories, motives, and perspectives. This has helped us discover the unexpected, identify real issues and recognise taboos. But we also realised that the power of our process lies not less in enquiring back, questioning and rethinking: *Mar d'Estórias* showed us that we need to dream deeper and differently about the lagoon. The feedback we received in the *Culture Stand* made us go back to redefine our engagement strategy and start testing a new communication approach, with, amongst others, a new action logo designed and chosen by citizens. **In our approach, ideas flow in one direction like the waves to the coast. But at the same time, the natural stream of the waves is also circular: it demands that some water goes back, only then can the wave reach the coast.**

Maintaining the enthusiasm of citizens with meaningful opportunities to get involved is crucial. **We will continue** successful formats and pilot more, to further build the capacity of the municipality and other key players in citizen participation and engagement. A good example for such an "expanding" placemaking project is the citizen's group engaged in the *EUROPEAN CREATIVE ROOFTOP NETWORK*.

We also expect **volunteers to play a growing role** in our process, engaging communities and places with us in the coming years. Already, the currently 30 local and international volunteers of Faro2027 helped to identify priorities regarding the goals for the ECoC programme and legacy. We want our volunteers to generate their own learning experiences: In 2021, interns of Faro2027 started exploring and designing a welcome programme for newcomers, with Erasmus students. Till the end of the year, they will implement the project *Obvious or Not*, consisting of five challenges to discover hidden treasures and unsuspected phenomena in Faro. This is a pilot for the project *DETOURISM*. We are looking at developing the volunteer programme further step by step: In 2022, we will start receiving international volunteers from the European Solidarity Corps in the *CREATIVE RIPPLES* project in collaboration with two local NGOs. We aim to gain new supporters between 8 and 80 years old by creating participation opportunities especially for families and pensioners, and we work towards broadening the capacity building opportunities for our volunteers: in our digital volunteering strategy, volunteers already receive challenges and tips to develop their communication and social media skills, and we look forward to engaging further in the European debate on developing competences through intercultural experiences, together with different Erasmus+ national agencies and other international and regional partners.



4.2 EXPLAIN HOW YOU INTEND TO CREATE OPPORTUNITIES FOR PARTICIPATION OF MARGINALISED AND DISADVANTAGED GROUPS.

Different perspectives on common challenges are a key ingredient to our fluid placemaking. Everyone is called on to participate – without labels, at eye level, but accommodating special needs and differences. Collaboration with community organisations, capacity building and self-assessment help us to become more accessible and inclusive.

Economic and social barriers to cultural participation play an important role for Faro2027: The Algarve is the region in mainland Portugal with the most worrying poverty rates. About a fifth of its population is at risk of poverty and social exclusion. COVID-19 had additional negative impacts on income, housing and living conditions, and access to health care. Looking this reality in the eye is frightening and often linked to feelings of shame on all sides. We are convinced that also here it is crucial to come together based on empathy and respect to understand, accept, and explore further with greater awareness. *Culture Stand* and *Proyecto Pergunta* were designed to meet people where they are – referring both to place and social environment. Visiting children of the Roma community on the barrier islands in *Mar d'Estórias* was a very enriching learning experience in the sense of our sincere attention approach.

From our close work with cultural and social organisations and mediators, we have learned that **the best way to involve vulnerable citizens in culture is simply encouraging their actively "doing" culture**. We all can do something that has value and enhance our self-confidence and sense of belonging. We can all be creative, whether we are a foreign surfer, from a migrant community, live on a barrier island, are lovesick or move in a wheelchair. Recognising that our characteristics are not isolated, that each person's identity has multiple and overlapping layers, allows us to recognise and discover the capacities and abilities in anyone. **By creating spaces for sharing between European citizens, community, and creatives, between local associations, between the most improbable citizens, we expect to give, take, perform, and learn together.** Therefore, we have asked volunteers, motor bikers, and social aid beneficiary families to take the Faro2027 bid book to Lisbon. Our Cultural Programme creates such spaces across all programme lines.

In *Cataplanas from the World*, a pilot project for *GASTRO EMBASSY*, we are already working with three migrant women to learn how to cook with the Algarvian Cataplana pot, merge it with the ingredients and techniques of their home country and share this intercultural gastronomic experience with others. With the *SUNBURN FESTIVAL* we share our traditions and cultural views regarding sunlight, and in *RESILIENT ROOMS*, we tackle affordable **housing** as one of the biggest issues for all sort of residents in Faro and the Algarve – locals, students, migrants, foreign retired, new or temporary poor.

We are aware that without ensuring the accessibility and inclusivity of our venues and programmes, participation will remain limited. Granting free access to a great part of cultural activities, and going to the places where people are, will be as important as improving the mobility situation in the city that today impacts negatively on cultural participation. We also plan to set up general guidelines for accessibilities and inclusion, for example related to removing physical barriers and flexible pricing.

In connection with the Cultural Strategy PEC 2030 programme *TodXs* on accessibility and inclusion measures, we plan to set up **a capacity building programme** for the teams of municipal and other local cultural structures. The key learning will be that attending to the diversity and specific needs of the audience - the hearing impaired, the blind, non-native speakers, ... - increases the comfort for all, like ramps for wheelchairs that are welcomed also by cyclists, parents with strollers, or the elderly. The capacity building programme will be set up in multidisciplinary working groups including local associations that work with the community groups. Amongst others, the training shall help to explore possibilities for involvement both as audience and as co-creators, for example in theatre. We want the programme to include international and local exchange and study visits, and lead to the creation of concrete action plans, personalised codes of practice as well as self-assessment tools.



4.3 EXPLAIN YOUR OVERALL STRATEGY FOR AUDIENCE DEVELOPMENT, AND IN PARTICULAR THE LINK WITH EDUCATION AND THE PARTICIPATION OF SCHOOLS.

What does it mean to be listened to with sincere attention? What happens if we use this technique on each other? It creates this happy mix of mutual trust and empathetic exploration that we want to stimulate with our outreach strategies. Co-creation, ownership and belonging are the essence of engagement in our fluid placemaking projects.

Fluid placemaking happens when people who care about a place create specific solutions or projects and take the responsibility to implement them. This ownership of creative solutions - leaving our footprint - generates identity and belonging to the place and generates new relations amongst its users.

OUR ENGAGEMENT PRINCIPLES

Invite everyone Culture is an inherent part of human nature and city, and concerns all of us. The fluctuating communities of our placemaking projects consist of a diverse mix of city users, from residents to tourists, from students to temporary workers and digital nomads, from families on the islands to lonely elderly people. We all produce cultural meanings and identity together, and the diversity in it spurs our creativity. Therefore, we design our communications to speak to everyone and reach out to as many and diverse people as possible as a first rule. Partnering with community and social organisations helps us to reach out also to groups that most know about the effects of current urban development trends, but often are underrepresented in cultural or participative processes. The more our projects are made for everyone, the greater our impact will be.

Meaningful relationships through sincere attention It is a bit like with tourism: we don't aim at quantity of audience, but at establishing significant relationships. Every person matters. From our engagement process of the candidacy, we learned that listening with sincere interest before spreading other messages allows us to understand, to explore with greater awareness, and adapt our approaches to situations that are new for us - or that are constantly changing, as has been the case under pandemic restrictions.

From audience to co-creative participants Meaningful cultural programmes are about

quality and the depth of the cultural experience. We want to generate spaces where people can **develop their cultural interests**, their creativity, their social relations, and their identities. We want to take **mediation** approaches to the next level with connection and empathy on a one-to-one basis. This encounter at **eye level** between persons - for example one artist and one citizen - can be highly intense and they touch both in a way that most collective events cannot. Our projects generate spaces for learning and exchange - we encourage our audience to become part of temporary communities that empower citizens to take on an active and self-conscious role in the process and become creative participants rather than spectators. We want to build on the enthusiasm people feel when doing something relevant for them. In our pilot projects we have seen that just **letting people do** can sometimes be just enough.

Culture is where people are If we are all cultural beings, then culture happens everywhere - in the homes, on the streets, even on the beach. We have identified many challenges and obstacles for people not to *come* to cultural events - so we *go* where people are! As we identify and open new spaces for culture in the city and beyond, we also want to reflect the digital side of our lives in hybrid offers. Projects such as *IT'S ABOUT THE PEOPLE - A DIGITAL FARO CONVENTION* or *WATER OUR TERRITORY* use the opportunities of virtuality to connect more and different people to our fluid places.



INVOLVEMENT OF YOUTH AND CHILDREN

We believe that the young generations have big contributions to make in our fluid placemaking processes. Their energy, freshness of mind and innocent creativity is a potential that we would not like to miss! There is a lot of experience, know-how and connections in Faro and the Algarve that we can build on to create a powerful engagement of youth as co-creators and volunteers in the European Capital of Culture project. The Algarve was a pioneer in creating the first Regional Youth Action Plan of Europe with a network of almost 50 partners, amongst all 16 municipalities of the Algarve, with all regional directorates and across 10 different thematic areas. In the informal group *redeMOVE* - a European best practice example - 20 institutions and organisations from the Algarve cooperate and involve youth in regular activities and project partnerships. In October 2021, the city of Portimão, in the Algarve, hosted the *Democracy Reloading Conference* that joined dozens of municipalities in Europe around the topic of youth participation at local level, and with whom we expect to develop new international frameworks to assess the impact of local youth strategies. The municipality of Faro already implements the project

We Propose! Citizenship and Innovation in Geographic Education, where students develop intervention proposals for the city of Faro. For the implementation phase of Faro2027, we turn these "proposals" into "creations". *We Propose! We Create!* will add a strategy to collaborate with university students, local and international creatives. Training with a multidisciplinary team from the municipality has already started to embrace this addition. The young generations are also very present in the cultural programme of Faro2027 - in *RESPONSIVE CHAIN REACTIONS* and *WHISPERING SANDS*, they are the main actors and in *Capsula* we give them all the space and support for them to create their own path.

The Myth of Ria Formosa is a project that will engage **primary and elementary schools** in a collaborative competition of digital storytelling about Ria Formosa. We invite students to engage with the histories, the biodiversity and the amazing phenomena that happen in the lagoon in front of our doors. The project includes study visits and meetings with researchers, environmental organisations, creatives, and the communities on the barrier islands. We miss a communication strategy regarding this beautiful space, therefore a dedicated digital platform will host a mix of fantasy and real scientific information, and of course the most fantastic stories about Ria Formosa. Upon this continuous collection of information, the magical light show of our *OPENING* event will be based.



management Finance

CITY BUDGET FOR CULTURE

5.1 WHAT HAS BEEN THE ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING EXPENDITURE FOR THE PRESENT EUROPEAN CAPITAL OF CULTURE APPLICATION)?

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2017	4,000,000 €	7.1 %
2018	3,300,000 €	8.8 %
2019	4,000,000 €	9.9 %
2020	3,400,000 €	8 %
2021	4,900,000 €	9.6 %

Since 2019, Faro has an annual budget for culture at 10% of the total annual budget for the city. In 2020 and 2021, due to the need to allocate large amounts to fight the pandemic, this amount had a drop, but also in these years, EUR 500,000 in each year was dedicated to programmes which support the sector within the scope of the pandemic, enhancing digital experimentation and investing in capacity building.

Following our cultural strategy, in 2022 the municipality plans to transform a system of

annual contracts into two or three year contracts to support the cultural, creative and artistic sector. This focus on middle- to long-term support brings stability in staffing and planning, safeguarding independence, at arms length from political decision-making, and brings much-needed internationalisation capacity to the artistic creation. This transformation is a result of findings during the preparation of this candidature, and the projects that we have implemented to date.

5.2 IN CASE THE CITY IS PLANNING TO USE FUNDS FROM ITS ANNUAL BUDGET FOR CULTURE TO FINANCE THE EUROPEAN CAPITAL OF CULTURE PROJECT, PLEASE INDICATE THIS AMOUNT STARTING FROM THE YEAR OF SUBMISSION OF THE BID UNTIL THE EUROPEAN CAPITAL OF CULTURE YEAR.

In order not to reduce funds to cultural partners in pandemic times, we do not use funds from the city's annual investment in culture for the bidding process. This has been paid from the general budget of the city since 2018.

In the period 2018 to 2021, a budget of EUR 1,185,000 has been invested in the bidding process (2018: 150,000, 2019: 175,000, 2020: 215,000k 2021: 645,000). For 2022 it is planned to be EUR 700,000.

These financial amounts are used for cultural-creative programmes, strategy development, citizen participation, and to develop an on and offline approach in culture and the staffing of dedicated teams. Most of this investment refers to operating and current expenses.

5.3 WHICH AMOUNT OF THE OVERALL ANNUAL BUDGET DOES THE CITY INTEND TO SPEND FOR CULTURE AFTER THE EUROPEAN CAPITAL OF CULTURE YEAR (IN EUROS AND IN % OF THE OVERALL ANNUAL BUDGET)?

Legacy is a crucial element of the reason Faro is running this candidature. There is a need to rethink and reshape the relationship with tourism and to explore healthy and more respectful lifestyle related paths in the way forward. The city of Faro decided on 2 Nov 2021 to spend 10% of the city budget on culture.

The Algarve has the highest population growth rate in Portugal, with 3.7 percent over the last decade. According to combined long-term forecasts from both the OECD and the IMF, an average of 1.5 percent annual economic growth is expected for Portugal up until 2026. We expect to spend EUR 6,800,000 on culture in 2028, in 2029 7,100,000 and in 2030 7,400,000.

OPERATING BUDGET FOR THE TITLE YEAR

INCOME TO COVER OPERATING EXPENDITURE

5.4 PLEASE EXPLAIN THE OVERALL OPERATING BUDGET (I.E. FUNDS THAT ARE SPECIFICALLY SET ASIDE TO COVER OPERATIONAL EXPENDITURE). THE BUDGET SHALL COVER THE PREPARATION PHASE, THE YEAR OF THE TITLE, THE EVALUATION AND PROVISIONS FOR THE LEGACY ACTIVITIES. PLEASE ALSO FILL IN THE TABLE BELOW.

Total income for operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
46,300,000 €	43,100,000 €	93 %	3,200,000 €	7 %

INCOME FROM THE PUBLIC SECTOR

5.5 WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE? PLEASE FILL IN THE TABLE BELOW:

Income from the public sector to cover operating expenses	In euros	In %
Central Government	0 €	0 %
City	10,600,000 €	24.6 %
Region	6,000,000 €	13.9 %
EU (without the MM prize)	26,500,000 €	61.5 %
Others		
Total	43,100,000 €	100 %

The Melina Mercouri prize will be fully applied in support of legacy programs in 2028 and 2029.

5.6 HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER OPERATING EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

At the local level, the city approved its first decision to support the application process on 18 Nov 2019. On 2 Nov 2021, the city council unanimously approved a decision to allocate EUR 10,600,000 between 2023 and 2028 for operating costs of the ECoC programme. Distributed in the following cash flow:

2023	1,900,000 €
2024	1,900,000 €
2025	1,900,000 €
2026	1,900,000 €
2027	2,100,000 €
2028	900,000 €
Total	10,600,000 €

In Portugal, there is no political and administrative regional level between state and municipalities. The value of EUR 6,000,000 placed in the region refers to the joint investment commitment established with the 16 municipalities in the Algarve region

as decided on 5 Nov 2021. This reinforces the commitment of the South of the Country to this project.

The Portuguese Government, through the Ministry of Culture, has already made a formal commitment to financially support the city that will receive the title with EUR 25,000,000. The Ministry of Culture stated that this budget will be allocated from funds of the EU Framework Programme 2020-2027 (therefore, the EUR 25,000,000 are mentioned in the EU line (without the MM prize), to which we add another EUR 1,500,000 that we expect from other sources of EU funding). This is the only investment source formally confirmed by the national authorities at this moment. The Secretary of State for Tourism is still negotiating with the candidate cities the amount of financial and operational support that will be given. Therefore, candidate cities agreed to assume EUR 8,000,000 based on the investment allocated by this organisation to the previous ECoC in Portugal. But, because it is not yet confirmed it is not included in the table. The budget will be adjusted as soon as a formal compromise is established.

INCOME FROM THE PRIVATE SECTOR

5.7 WHAT IS THE FUND-RAISING STRATEGY TO SEEK SUPPORT FROM PRIVATE SPONSORS? WHAT IS THE PLAN FOR INVOLVING SPONSORS IN THE EVENT?

Paying attention to companies and their needs, and involving them from the beginning, is the basis of our strategy. With the *Rockstars* programme, we involved more than 30 local and regional companies in the brainstorming that led to the development of the marketing strategy for Faro2027. The various pilot projects carried out were also aimed at involving the private sector. In the *MI.MOMO.FARO* project, we are sponsored by Microsoft, and the exhibition "Europe at Home" was sponsored by Sonae, a multinational company with a diversified business portfolio. On 20 Oct 2021, a written agreement was signed with the 7 main business associations of the region - which represent the majority of companies in the Algarve - in which they recognise the strategic importance of this project and undertake to be active agents in obtaining private support.

For the 2027 year, we want to further expand the participation of the private sector. We will create a civic crowdfunding platform to raise funds from all areas, giving the chance to any supporter to choose which part of the programme is more suitable. Big firms, international organisations, individual citizens

and groups will be able to participate equally in the European Capital of Culture process, choosing different projects that they feel are close to their specific sensibility and interest.

In return for financial and service contributions there will be much more than the usual badges, prizes and other promotional benefits. These companies and their employees, the organisations and citizens, will be recognised for their contribution to solving problems that affect not only their community, but also other European communities. Everyone wants to be part of the solution, to be part of something bigger and really significant. Urgent problems such as climate change, or creating opportunities for future generations, or poverty, with special attention to child poverty. They will also be responsible for fluid placemaking. They will become ambassadors and agents of sustainable change, in both the financial and social sense. A powerful leverage for civic engagement.

In this way, sponsoring Faro2027 is based on making the relationship between companies, Faro2027 and society socially relevant.



OPERATING EXPENDITURE

5.8 PLEASE PROVIDE A BREAKDOWN OF THE OPERATING EXPENDITURE, BY FILLING IN THE TABLE BELOW.

Programme expenditure (in euros)	30,300,000 €
Programme expenditure (in %)	65.4 %
Promotion and Marketing (in euros)	6,600,000 €
Promotion and Marketing (in %)	14.3 %
Wages, overheads and administration (in euros)	7,300,000 €
Wages, overheads and administration (in %)	15.8 %
Other (in euros)	2,100,000 €
Other (in %)	4.5 %
Total	46,300,000 €

Costs for assessment and monitoring between 2023 and 2028 and unexpected expenses are included in "others".



BUDGET FOR CAPITAL EXPENDITURE

5.9 WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE IN CONNECTION WITH THE TITLE YEAR? PLEASE FILL IN THE TABLE BELOW:

Public sector revenue to cover capital expenditure	In euros	In %
Central Government	0 M €	
City	27,500,000 €	100%
Region	0 €	
EU (without the MM prize)	0 €	
Others	0 €	
Total	27,500,000 €	100%

New cultural infrastructure and recovery/transformation of the existing ones are considered crucial to ensure a European cultural path between the city and nature, which is the heart of the transformation that the city is experiencing.

Investments, such as the Cultural Kilometre, are an improvement for people in the city who live in a love-hate relationship with public space, and at the same time stress their personal relationship with the landscape.

5.10 HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER CAPITAL EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

At the local level, on 2 Nov 2021, at the city council meeting, the city unanimously approved a decision to allocate EUR 27,500,000 between 2023 and 2028 for capital costs related to the ECoC programme.

because we do not have a formal guarantee of this value. All the value that it is possible to bring from these instruments will be subtracted from the municipal investment.

At a regional level, we expect to be able to allocate a value between EUR 7,000,000 and EUR 10,000,000 of the next EU regional financing instruments. We do not put it on the table

At the national level, despite the joint attempts of the candidate cities in Portugal, it was not possible, at the time of submission of the candidacy, to obtain a commitment from the Central Government for capital cost.

5.11 WHAT IS YOUR FUND-RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/FUNDS TO COVER CAPITAL EXPENDITURE?

Our goal is to use the funding we attract to equip the city's new, rehabilitated and adapted cultural infrastructure with the best possible conditions to implement the bid's artistic programme, but also to keep this infrastructure sustainable and accessible beyond 2027, as part of the legacy of the European Capital of Culture.

From a pan-European perspective, funding programmes targeted are: a) the Connecting Europe Facility (energy, transport and digital sub-programmes); b) the ERDF-backed European Urban Initiative (strand b - innovative actions); and c) the New European Bauhaus (delivery phase pilots).

From a regional perspective, the Algarve Regional Coordination and Development Commission (CCDR-Alg) as regional managing authority for ESIF, is a supporter of this bid and is committed to mobilising resources for the successful implementation of Faro2027. As Portugal's only "transition region" for the 2021-2027 Structural Funds framework, the Algarve has a disadvantage in this regard, accentuated by the profile of specialisation based on services, in particular tourism, a sector strongly impacted by the pandemic. To mitigate this problem, the central government has granted an extra EUR 300 million from NextGenerationEU, with the intention of diversifying the economic base,

promoting employment and making the region more resilient to external shocks.

The CCDR-Alg considers Faro2027 and its plans to be totally aligned with the Algarve 2030 Regional Development Strategy, regarding goals for the development of the cultural and creative industries, regionally connected cultural programming and sustainable urban development actions, but also with the Regional Smart Specialisation Strategy (RIS3 Algarve) concerning knowledge and innovation in creative industries sector.

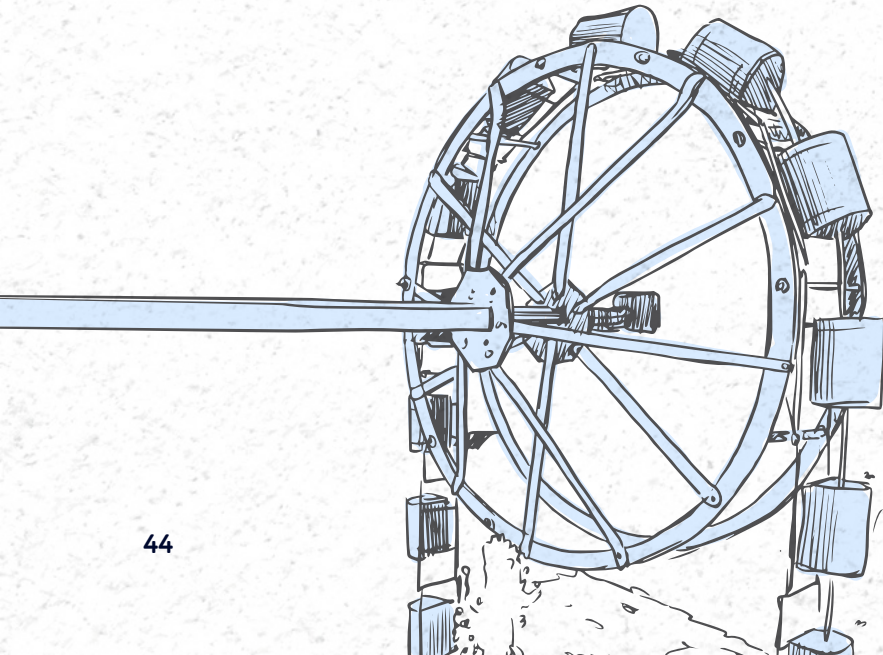
While the 2021-2027 framework for ESIF (ERDF and ESF) isn't yet formally approved, the CCDR-Alg admits the potential availability of a total of EUR 778 million in the Algarve Regional Operational Programme, for which regional municipalities are prioritised beneficiaries, specifically for EUR 72 million (ERDF) under the heading "A closer Europe". Furthermore, development of cultural heritage and cultural/creative industries are relevant priorities within Interreg's Operational Programme for Cross-Border Cooperation Spain-Portugal (POCTEP), with an estimated EUR 8 million (ERDF) available for the Algarve, in Euroregion AAA (Alentejo, Algarve, Andalusia) cooperation initiatives, which Faro2027 intends to capitalise on.



5.12 IF APPROPRIATE, PLEASE INSERT A TABLE HERE THAT SPECIFIES WHICH AMOUNTS WILL BE SPENT FOR NEW CULTURAL INFRASTRUCTURE TO BE USED IN THE FRAMEWORK OF THE TITLE YEAR.

Infrastructure	In euros
Fábrica da Cerveja	7,900,000 €
Cultural Kilometre	16,700,000 €
Formosa Platform	1,100,000 €
Customs Building	800,000 €
Artistic Residences on the Islands of Culatra and Farol	1,000,000 €
Total	27,500,000 €

A description of these projects can be found on the map at the end of the bidbook.



Organisational structure

5.13 PLEASE GIVE AN OUTLINE OF THE INTENDED GOVERNANCE AND DELIVERY STRUCTURE FOR THE IMPLEMENTATION OF THE EUROPEAN CAPITAL OF CULTURE YEAR

A possible ECoC in Faro will be implemented by the **Faro2027 Company** created specifically for this function. Also, the municipality of Faro also plans to strengthen its current public company which manages the Municipal Theatre, giving it new areas of management, human resources and financing. This will happen as part of the cultural strategy regardless of whether Faro is awarded the ECoC. This company will be responsible for managing infrastructure and equipment, producing strategic programmes essential for Faro2027, and for the legacy of the ECoC. In this way, we keep the accumulated experience/work-force in the region. At the same time, it will train people and maintain all new connections and partnerships the ECoC brings for the future.

FARO2027 COMPANY MANAGEMENT STRUCTURE

The management structure of the **Faro2027 Company** will reflect the region's involvement in the project.

PROPOSED ORGANISATIONAL STRUCTURE FOR FARO2027 COMPANY

The organisation to be created will have three major areas:

- Executive Board;
- Committee;
- Strategic Advisory Commission.

EXECUTIVE BOARD: with seven seats for the Municipality of Faro, the Central Government, the AMAL - Association of Municipalities of the Algarve, the University of Algarve, a cultural entrepreneur with international experience, a citizen who is found with an open call and an international figure with ECoC management experience. The Board will supervise the implementation plans, and lobbies in their own networks for the ECoC.

COMMITTEE: consisting of three chosen executive board members, which prepares the decisions of the executive board five to six times annually.

CEO AND ARTISTIC DIRECTOR are both invited for all meetings of the board and its committee.

CEO: responsible for operations and the management team. Chosen through an international recruitment procedure and will be responsible for choosing directors for the following areas:

- Mobilisation and activation on wider European, national and regional partnerships, networks and producers;
- Administration, finance and human resources;
- Marketing, (hybrid) communication, community participation;
- Strategic projects, assessment and monitoring.

ARTISTIC DIRECTOR:

responsible for implementing the artistic programme and for appointing the artistic team and curators from the various artistic areas. It will be chosen through an international recruitment procedure and will be responsible for choosing directors for the following areas:

- Programming with the coordinators or curators (at least 5);
- Capacity building and impact programmes;
- Strategic and digital partnerships and cooperations;
- Production, technical realisation and audience development (together with CEO);
- Engagement, volunteering and schools.

STRATEGIC ADVISORY COMMISSION:

which monitors the strategic project's development, ensures regional and national cohesion and advises on project orientation. The Mayors of the Regions, Government elements and a set of relevant personalities at a European, regional and national level, will be invited, along with others from the academic world, from the cultural and creative sector and from the community.

Not only the Artistic Director and the CEO but also the Managers and Coordinators are recruited through international recruitment procedures.



Contingency planning

5.14 WHAT ARE THE MAIN STRENGTHS AND WEAKNESSES OF YOUR PROJECT? HOW ARE YOU PLANNING TO OVERCOME WEAKNESSES IDENTIFIED?

STRENGTHS

- Faro has an Atlantic-Mediterranean approach similar to other European Capitals of Culture in the south of Europe, which fits in the tradition of cities such as Matera, La Valetta, Eufrosia and Pafos.
- Due to its geographic position, multiculturalism is a natural aspect of the Algarvian society historically, and this enables creative experimentation with multiple forms of engagement for a wide range of different people, both digital and offline.
- Being a “wonderful” tourist destination gives the chance to rephrase the meaning of beauty, not only in terms of sea and beach, but also in terms of traditional sensitive issues, such as social sustainability, respect for the landscape, migration and poverty.
- The Sagres European Heritage Label and the Faro Convention are milestones of European culture that allow the pursuit of diplomatic and cooperation connections to other countries, and can be capitalised to show the visibility of the EU, its programmes and values.
- Due to the 5 million visitors annually, there is year-round, Europe-wide access, and a large and quality accommodation capacity. The region has a deep, well researched knowledge of visitor profiles, target markets and connections to the international tourism sector, which make it feasible to reach very broad audiences without extra effort - and which can be utilised in cultural development.

WEAKNESSES

- The economy depends 80% on tourism, with a cultural, creative and artistic industry focused on the demand of the visitors for the production of events. Diversification of touristic offer is not happening, on a large scale, so far.
- Data shows that there is weak cultural production and therefore, the local cultural strategy and regional networking are essential to increase the quantity and quality of production.
- Real estate prices have gone up, due to decades of mainly focussing on golf-sea-beach audiences. Regional differences between villages and towns has led to Faro traditionally only being recognised as an administrative capital, so far. Denial of the social effects of consumer tourism is only slowly breaking.
- Mass tourism is allowed to provoke substantial changes to the landscape. Although, today there is greater concern for the territory, more action by public authorities is needed.
- Being a city in Southern Europe, the city and region have a tradition of being slow in implementation. Further professionalisation and capacity building of the sector is needed to carry a project of the scope and size of an ECoC.

OVERCOMING WEAKNESSES

Ever since the candidature started, four aspects that strengthen the city and regional culture have been the focus:

- Focus on regional cooperation through the partnerships between the cultural decision and policy makers, the producers and the artists in the region. By working in this way, EU funding (managing more than EUR 2,500,000) has been successfully applied for, and leading Europe-wide networks and programmes are being actively worked on.
- Capacity building in society and in the cultural and creative sector, to cultivate self-critical citizens and cultural producers and activists. To develop programmes such as 365 Algarve, which brought together the cultural and tourism sector, and a recent networked cultural programme - Cultural Network Programming - throughout the region where it was possible to support artists, and worth EUR 900,000.
- In order to stress the bottom-up approach of this candidature, different practical methods have been tested with people together through learning by doing in specific places, and this experience has been used as the overall mechanism of the programme, as well as implementing this in the cultural strategy.

Marketing and communication

5.15 PLEASE PROVIDE AN OUTLINE OF THE CITY'S INTENDED MARKETING AND COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE YEAR.

FLUID PLACEMAKING

Today, technology, data and data collection are key in communication. But we will not just use this to spread a message. Our position is about what creativity, life and humanity can be, and how we bring that into our communication strategy. People do not want to be a user or a number, they want to be human.

We communicate with people in the place where they are and in the way they communicate with each other. This process began, quite literally, in the streets of Faro. We talked to all sorts of people. In these conversations, one question was central: what is the main issue in Faro for which we need to find a solution?

The answer always then led to a challenge: Do you want to participate and contribute to the solution? Based on the answer, we worked with these people, within their specific habits, creating a fluid placemaking.

This requires sincere attention. Anticipating the expectations within these groups and meeting their specific habits is called sincere attention marketing. It takes more than technology, data and one-dimensional straight profiling. It's our strategy to increasingly engage people from Faro, the Algarve and the entire European Union.

That's why being involved in Faro2027 means to pay sincere attention to people and make people pay real attention to themselves and to others as a community. This is also the way to develop a creative community without borders. It's a fluid community creating fluid placemaking: a testing ground for our social, economic, technological, ecological and cultural projects in which everyone can participate.

HYBRID EXPERIENCE: TO CREATE THE BEST OF BOTH WORLDS

The ethical way to build this community is by offering people a hybrid experience. Both physically and digitally. We want the audience to feel free to make their own decisions. Our communication will flow between the physical and digital worlds, making the apparent gap between them disappear.

"Where are you" and "when are you" are two sides of the same question: "who are you". People will find their way to express themselves without feeling manipulated by an algorithm: this is the goodwill and trust we want to build.



OUR MISSION

Our mission is to awaken the inner creativity of each individual through the offer of hybrid cultural experiences. Our vision: Faro2027 will be the ground zero of a creative community without borders, with the common goal of increasing social well-being through the use of culture. By doing this in local terms and contexts we apply a bottom-up strategy. Individuals can influence new policies, on a local, national and European level by giving sincere attention to problems and by sharing their solutions. The European Capital of Culture will be an accumulator for well-being development.

CREATIVE HUMAN ALGORITHM FOR DIGITAL SUSTAINABILITY

People are not users or numbers, people are individual humans. Each one will become a Faro2027 stakeholder by having new experiences provided by it. A Creative Human Algorithm is composed of information that users share consciously and with a purpose: to solve problems and find practical solutions for them, using culture. Through the **Creative Human Algorithm**, each person will choose the experiences that compel them the most, choosing their own path freely: like a real-life role-playing game. This path will encourage individuals to meet new people. This will allow for the European and international bonds to become stronger in a creative community.



OUR VALUES

Being sincere means exploring, going deep into community problems, getting details needed to help people, to discuss real topics with them, to empower through the chance to express themselves.

Faro2027 becomes the online and offline "commonplace" for people - from Faro and abroad - to collaborate and creatively work together, respecting diversity, fostering solidarity through the knowledge of the other's perspective, nurturing a sense of hospitality not limited to the physical world.



ACCUMULATOR STRATEGY

We want to be in touch with our target audiences in the most relevant and respectable way. This strategy is not based on media and digital platforms but on people. Each individual counts in order to create a community (nano targeting). The community drives itself forward by meeting one another and being creative together. The community, therefore, owns the narrative: we just provide the tools and knowledge to create it.

This strategy has already started with the identification and segmentation of stakeholders, and the implementation of pilot projects such as "Europe at Home", "Cataplanas do Mundo" and "Banca de Cultura". In order to intensify this community growth, we will create a system called Persona to allow direct contact between people with similar tastes. While creating experiences together, people will unlock new creative challenges based on the Faro2027 artistic programme: like a role-playing game.

COMMUNICATION OBJECTIVES

The communication objectives of Faro2027 are:

- Obtain a growing membership to this creative community that we are building. The promotion of the Faro2027 programme depends on it;
- Create notoriety for Faro and the Algarve as a culturally creative place, capable not only of transforming their territory through culture but also passing on knowledge and influencing the rest of Europe;
- Increase the awareness that most of the problems of our communities are common in Europe, and that only by sharing solutions can we assure people's well-being;
- Create a European Creative Community strong enough to continue to grow even after 2027, united by the goal of jointly continuing to overcome European challenges;
- What we have learned from the pandemic is that people have developed a new sense of place. That's what we are going to explore in any way possible.

OUR BUDGET

Communication amounts to 14,3% of our budget. We want to be in touch with our target audiences in the most relevant way. To do this, we will create what we call the most sincere fundraising tool. It will be an accessible and transparent tool that will allow all those who want to support us, to do it the way they want. The control of the tool is in the hands of the user. All projects, all forms of support and all entities or people that support Faro2027 will be visible.

This tool will be expensive to accomplish. Although, it's the most democratic way to manage a communication budget. We are investing in people's creativity and creating a wider space for the expression of all Europeans.

By creating and using this tool, budget execution is done through a process of sincerity. Resources are made available based on the sincerity of communication and the availability of each individual to spend energy in the process. In reality, it's not just about spending money on promotional materials and campaigns. Our real investment is in people, inspiring and motivating them to be part of the process and, in fact, accelerating its growth.

5.16 HOW DOES THE CITY PLAN TO HIGHLIGHT THAT THE EUROPEAN CAPITAL OF CULTURE IS AN ACTION OF THE EUROPEAN UNION?

Europe is felt in all of Faro2027. Be it because of the themes that we want to explore, the partnerships developed throughout the process or because of its artistic content.

All of our promotional material (printed and digital), ads, media images, media releases, banners, etc. will bear the EU visual elements alongside the Faro2027 logo.

We have an international airport which serves as a base for the TAP Air Portuguese airline and two of the main low-cost airlines in Europe, and is also used by more than 30 other European airlines. With the project "Shall we embark on a European Capital of Culture", we aim to decorate planes travelling from other European cities to Faro, with images featuring the themes of our programme and with the EU logo.

Throughout the bidding process, we always alluded to the fact that the ECoC process is one of the main EU projects that we want to highlight. Another example is the New European Bauhaus, through which we have inspired local entities and artists to participate. We have

asked all of our partners to promote Faro2027 and to mention that this is a project of the European Union. On our website, the Faro2027 and European Union logos are available to the entire community.

Due to Covid-19, we have developed our candidacy at a time of pandemic and lockdown. This unparalleled moment in our recent history forced us to reinvent new meeting spaces and new ways of relating to other European cities and entities. We were not allowed to travel or hug fellow colleagues, but that did not stop us from participating in the European debate space, going to conferences, workshops, sharing knowledge and gaining knowledge. We faced this challenge head-on, and created new communication opportunities, such as the Europe At Home project, where, in full confinement we challenged 30 European cities (and we continue to grow!) to join Faro and be part of an open movement that seeks to reflect and decode this particular moment in our history, through the universal language of photography and video.

capacity to deliver

6.1 PLEASE CONFIRM AND SUPPLY EVIDENCE THAT YOU HAVE BROAD AND STRONG POLITICAL SUPPORT AND A SUSTAINABLE COMMITMENT FROM THE RELEVANT LOCAL, REGIONAL AND NATIONAL PUBLIC AUTHORITIES.

PLEASE CONFIRM AND PROVIDE EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE. TO DO THAT, PLEASE ANSWER THE FOLLOWING QUESTIONS:

6.2 EXPLAIN BRIEFLY HOW THE EUROPEAN CAPITAL OF CULTURE WILL MAKE USE OF AND DEVELOP THE CITY'S CULTURAL INFRASTRUCTURE.

This bid understands cultural infrastructure as the built environment which contributes to the improvement of people's living conditions in society. This includes infrastructure to facilitate CCI, cultural tourism and the arts. Along with the artistic vision of fluid placemaking, spaces in between all these cultural places are also seen to facilitate the programme. In concrete terms, this means we foresee these developments in

the normal growth of the city's cultural life, and which will require a set of new investments. In addition to the five strategic investments described in the question on Budget for Capital Expenditure, other new facilities, or their requalification, are planned to meet the growing needs of the city's cultural and creative sector and which, when carried out, will also serve the ECoC.

New equipment / infrastructures

- Construction of a **fair and exhibition park**.
- **The Associative Creation Centre:** a space that will receive the independent cultural movement, with multidisciplinary rooms, sharing of resources and a black box for presentations.
- **The Algarve International Technology Park:** is being developed at the University of Algarve.
- **The Cultural Centre of Bordeira:** a space that works on two important themes from that area of the territory, the "Charolas", an oral and musical heritage with strong roots in Faro, and the work in stone that had strong traditions here.
- Construction of the **Faro Municipal Historical Archive:** a building to treat and preserve the historical archive of the city of Faro.

Rehabilitation / Recovery of equipment / infrastructures

- **Rehabilitation of the city's waterfront:** main avenues and squares and its public space.
- **Expansion and requalification of the Municipal Theatre:** it is the main cultural hall in the south of Portugal and has one of the largest stages in the country. It will be expanded, creating a new space for independent production. Additionally, the room will be enlarged accommodating a total of 1,000 spectators.
- **Teatro Lethes:** part of the European Route of Historic Theatres, and one of the oldest and most beautiful theatres in Europe. The building will be acquired and expanded, maintaining the façade and the whole room, creating a contemporary building beside it that will serve as a basis for teaching in the theatre. Initial studies were carried out in collaboration with the University of Strasbourg.

Since the beginning of preparations for Faro's candidacy for ECoC2027, there has always been a concern to involve European, local-regional and national public and private stakeholders. The many conversations, workshops, debates and personal meetings we have had brought for all those involved insights into the way Faro, in the Algarve, will develop through culture in the decade ahead.

At the local level, two important documents were unanimously approved by the city council: The first on 18 Nov 2019, to clarify publicly the scope and size of the candidacy process for the city and region, and another on 2 Nov 2021 - after the local elections - that translates the candidature into financial commitment. The Municipal Assembly reassured these city council decisions on 12 Nov 2021.

At the regional level, extensive debates and decisions have led to support from the AMAL - Association of Municipalities of the Algarve. Together with the University of Algarve and the Algarve Tourism Board, a public ceremony was held as early as 25 Nov 2019, where a route map was agreed. The support has been instrumental in the co-production of the application process. In the same session, agreements were made that fostered several meetings and projects with three decentralised entities of the Central Government: the Algarve Regional Directorate of Culture (manages Governmental cultural actions in the region), the CCDRALg - Algarve Regional Coordination and Development Commission (manages EU funds for the region) and the regional delegation of the Portuguese Institute for Sport and Youth (which is responsible for volunteer programmes). On 5 Nov 2021, the Association of Municipalities of the Algarve decided to also financially participate in the candidature. Additionally, a regional council of business and commercial associations was held on 20 Oct 2021, where a declaration supporting the application was signed, to ensure working

together, with the objective of obtaining private financing for Faro2027.

The CCDRALg issued a formal communication affirming its full support for the formalisation of the application, and ensuring cooperation to mobilise the resources and means necessary for its implementation.

Concerning the national level, Faro was a pioneer in bringing all cities together. During the first meeting of mayors on 24 Jan 2020 in the Algarve, the first lines of communication between the candidate cities and national entities were organised. The advantage of this composition is that having all candidate cities together is a unique opportunity for the country to develop its cultural and creative sector and collectively, as well as individually, deepen European cooperation.

All Members of the National Parliament, elected by the Algarve region, from all parties, signed a declaration supporting Faro2027 considering this project a strategic regional objective. Finally, Faro2027 is a strategic cooperation project for the Euroregion AAA (Alentejo - Algarve - Andalusia). The Regional Government of Andalusia and the local authorities of the Algarve stress the importance of pragmatic cultural cooperation in the EU region of the south of the Iberian Peninsula.

capacity

PLEASE CONFIRM AND PROVIDE EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE. TO DO THAT, PLEASE ANSWER THE FOLLOWING QUESTIONS:

6.2 EXPLAIN BRIEFLY HOW THE EUROPEAN CAPITAL OF CULTURE WILL MAKE USE OF AND DEVELOP THE CITY'S CULTURAL INFRASTRUCTURE.

This bid understands cultural infrastructure as the built environment which contributes to the improvement of people's living conditions in society. This includes infrastructure to facilitate CCI, cultural tourism and the arts. Along with the artistic vision of fluid placemaking, spaces in between all these cultural places are also seen to facilitate the programme. In concrete terms, this means we foresee these developments in

New equipment / infrastructures

- Construction of a fair and exhibition park.

• **The Associative Creation Centre:** a space that will receive the independent cultural movement, with multidisciplinary rooms, sharing of resources and a black box for presentations.

• **The Algarve International Technology Park:** is being developed at the University of Algarve.

• **The Cultural Centre of Bordeira:** a space that works on two important themes from that area of the territory, the "Charolas", an oral and musical heritage with strong roots in Faro, and the work in stone that had strong traditions here.

• **Construction of the Faro Municipal Historical Archive:** a building to treat and preserve the historical archive of the city of Faro.

Rehabilitation / Recovery of equipment / infrastructures

• **Rehabilitation of the city's waterfront:** main avenues and squares and its public space.

• **Expansion and requalification of the Municipal Theatre:** it is the main cultural hall in the south of Portugal and has one of the largest stages in the country. It will be expanded, creating a new space for independent production. Additionally, the room will be enlarged accommodating a total of 1,000 spectators.

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6.5 IN TERMS OF CULTURAL, URBAN AND TOURISM INFRASTRUCTURE, WHAT ARE THE PROJECTS (INCLUDING RENOVATION PROJECTS) THAT YOUR CITY PLANS TO CARRY OUT IN CONNECTION WITH THE EUROPEAN CAPITAL OF CULTURE ACTION BETWEEN NOW AND THE YEAR OF THE TITLE?

The city of Faro will transform from an inward-looking administrative service city towards an engaged open city close to nature and water. The lagoon's name is Formosa, which means beauty in Portuguese. Through the transformation, the city creates spaces for cultural and creative interactions on the city's waterfront and its public spaces, which redefine beauty in terms of appreciation for mutual respect, natural wildness and social harmony. These infrastructures are mentioned in chapter 5 in the table of new cultural infrastructures.

• **Cinema Ossónoba:** a venue for theatre and shows in the mainland area of Faro, which will host a resident company to create a cultural laboratory on the problems of a rural area.

• **The building of Faro City Council:** in the city's historic area, will be gradually recovered and services will be relocated, transforming the historic building into a central cultural space.

• **Expansion and rehabilitation of the Museum of Faro:** the 16th century convent that houses the Museum will be remodelled and will have a natural connection to the Fábrica da Cerveja (an adjacent building).

• **Expansion of the Library of Faro:** and re-adapted to the "library of the future", to enhance the relationship between literature and nature, adding new digital dynamics.

CUSTOMS BUILDING "EU THEME - LIVING BORDERLANDS"

We transform the concept of customs, transforming the building that now houses the control of goods and people abroad, into a space for intercultural and intercontinental dialogue, where the energies that come from migration and diversity are thought about and discussed, and where gastrodiploacy will play a fundamental role.



FORMOSA PLATFORM (THE FORMER TRAIN STATION WAREHOUSES) "EU THEME - FAIR HUMAN LANDSCAPES"

The place where the train stops, a few metres from the lagoon, will be a place to stimulate critical thought and pragmatic action around the undergoing changes that nature is suffering and their implications for cultural and social life. Focused on plastic arts, it will have a transdisciplinary concept.



EU THEMES

THE NORTH OF THE SOUTH



Transcultural Mobility

CONTESTED HERITAGE



Contested Heritage

NATURE IN TRANSIT



Resilient Nature & Cities



Adaptive Cultures

GIVE AND TAKE



Democracy & Inequalities



Fair Sharing

FLOATING SPACES



Co-creative Citizenship



Phygital Lifestyles

ARTISTIC RESIDENCES ON THE ISLANDS OF CULATRA AND FAROL "EU THEME - OVERCOMING TOURISM AND POVERTY"

It will be one of the most Southern creative spaces of the European continent. We will call for artistic reflection and intervention by a network of creators who will address the future of poverty and respectful forms of tourism.



FARO INTERNATIONAL AIRPORT



FÁBRICA DA CERVEJA "FARO 2027 HEADQUARTERS AND EXPERIENCE IN WATER HERITAGE"

The building will be transformed to receive cultural agents and citizens in the construction of common ground, to a greater understanding of the territory - the place - and a search for more self-respect. This space, in addition to being Faro2027's headquarters, will also receive a regional cultural project that seeks a relationship of greater knowledge and respect with the water.



CULTURAL KILOMETRE "EU THEME - FLUID CITIZENSHIP"

The railway track has, for over a century, functioned as a curtain that separates the city from the lagoon and nature. Now this kilometre will connect spaces where local audiences can play, be emotionally touched, consume and experiment with culture, and visitors can join in alike. It will allow citizens and the city to renegotiate a relationship of mutual respect and explore imagination in the experience of nature and water.



6.3 WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

Faro, is after Lisbon and Porto, one of the best-connected cities in Portugal and in Southern Europe. Faro International Airport is the third busiest in the country, from where 30 of the main flagship and low-cost airlines operate to more than 80 European destinations, connecting with main airports, countries and capitals of Europe and all other major cities in the continent, in just a few hours. In 2019, the number of passengers reached 9 million.

The regional railway network links the main cities through 30 stations, including Faro, where there is a fast connection to all other Portuguese regions and main urban centres, such as Lisbon and Oporto. A large investment is underway for the modernisation of both equipment and infrastructure lines in the Algarve.

The regional road system includes two main roads: the A22 is a motorway connecting the whole length of the Algarve, intersecting the A2 to Lisbon, and the EN125, which connects with all the main cities of the region. The A22 also directly connects to Spain, where it becomes the A-49 to Seville. We also want

to underline the importance of the EN2 (national road 2), the longest European road, which connects Chaves (the northernmost city in Portugal) to Faro, along 740 km, crossing the entire length of the country.

Concerning sea travel and accessibility, there are important sea ferry routes in the development stages, such as the Faro – Tangier/Casablanca route.

There are several public transport companies such as FlixBus, ALSA, RENEX, Rede Expressos, EVA and others, which make available regional, interregional and international road connections with many cities around the country and Spain (e.g., Seville and Malaga). In Faro, there is a network of bus routes that ensure circulation within the city, and which transports around 100,000 people a year.

6.4 WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURISTS' ACCOMMODATION?

Faro and the Algarve is the region in Portugal with the greatest capacity for tourist accommodation, in terms of the number of hotels, accommodation facilities, and all other existing tourist infrastructures. The Algarve represents more than 30% of the tourism in Portugal. In 2019, the Algarve reached 21 million overnight stays through 5 million guests, of which 3.5 million were foreigners.

The United Kingdom was the main inbound market, with a share of 1.2 million guests. Also significant was the Italian market, with a growth of 27% in the number of guests (90 thousand) and the emerging markets such as Brazil, which rose 26% (82 thousand), and the United States of America with a growth of 20% (107 thousand).

ACCOMMODATION NUMBERS IN FARO AND THE ALGARVE (2020)

	Total beds	Beds in hotel or similar	Accommodation units	Hotels or similar	Total rooms	Rooms in hotel or similar
Faro city	6,400	2,400	850	27	4,000	1,600
Algarve region	257,000	126,000	37,500	600	119,000	45,000

Faro and the Algarve have a high multiplicity of accommodation types with a choice between hotels, hostels, airbnb, campsites, caravan parks, villages and tourist apartments. Although the Sun and Sea market continues to be the main attraction for tourists, the Tourism Board of the

Algarve has been working to diversify the regional offer, increasingly developing alternative tourism niches such as birdwatching, cycling & walking, and creative tourism. Its Marketing Plan is focusing substantially on these tourist segments.



FARO2027 BID BOOK CREDITS

Candidate City: Faro

Local Authority: Municipality of Faro, represented by **The Mayor Rogério Bacalhau**

Application co-producers: AMAL - Association of Municipalities of the Algarve; Algarve Tourism Board; University of Algarve.

Board of the Municipality of Faro: Rogério Bacalhau, Paulo Santos (Leading Faro2027 Executive Board), Sophie Matias, Carlos Baia, Adriano Guerra, Teresa Santos, Aquiles Marreiros, Anabela Afonso and Paula Matias.

Faro2027 Executive Board: Bruno Inácio (Project Director); Gil Silva; Joaquim Brandão Pires, representing AMAL - Association of Municipalities of the Algarve; Duarte Padinha, representing the Algarve Tourism Board; Miriam Tavares, representing the University of Algarve.

Project Team: Ana Sofia Martins, Diogo Simão, Isadora Justo, Tiago Prata.

The Faro2027 application process was carried out by thousands of people who were involved in the team, in strategic dimensions, in the creation and participation in pilot projects or in many other tasks. It is not possible to mention all of them but here is a list of those that most closely made all of this possible. Faro and the Algarve thanks you all (in alphabetical order):

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Finally, we want to thank all the candidate cities in Portugal. The way we were able to collaborate together shows there's a positive future for culture in Portugal.

Find more about our enjament process, strategies, pilot-projects and other projects at www.faro2027.eu



Producer



Co-producers



The Faro2027 bidbook was printed on certified paper that was collected from forests that are managed to preserve biological diversity and benefit the lives of local populations and workers.



