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Cultural Policies, indicators and Public Communication[1]

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Abstract
The proposal of the study is to problematize the production and communication of public information and the cultural indicators configuration seeing the development of instruments and new shapes of availability and interaction in the government practices. The paper aims at articulating the cultural policies, cultural indicators and public communication and presenting a new interpretative proposal to the cultural indicators configuration from a case study in Portugal. Concluding, the study points out that through the practices of Public Communication, the indicators (i) are recognized while communicational act that (ii) enhance the tools of transparency and accountability about the government entities.
Keywords: Accountability. Public management. Public policies. Communication.

Políticas culturais, indicadores e Comunicação Pública

Resumo
A proposta do estudo é problematizar a produção e comunicação de informação pública e a configuração de indicadores culturais com vista ao desenvolvimento de instrumentos e novos formatos de disponibilização e interação nas práticas governamentais. O *paper* procura articular os conceitos de política cultural, indicadores culturais e Comunicação Pública e apresentar uma proposta de modelo interpretativo para a configuração de indicadores culturais a partir de um *case study* em Portugal. Conclusivamente, o estudo aponta que, através de práticas de Comunicação Pública, os indicadores são (i) reconhecidos enquanto ato comunicacional que (ii) potencializam as ferramentas de transparência e de prestação de contas sobre as práticas dos entes governamentais.
Palavras–chave: Prestação de contas. Gestão pública. Políticas públicas. Comunicação.

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Políticas culturales, indicadores y Comunicación Pública

Resumen
La propuesta del estudio es problematizar la produción y comunicación de información pública y la configuración de indicadores culturales mirando al desarrollo de instrumentos y nuevos formatos de disponibilidad e interación en las prácticas gubernamentales. El paper busca articular los conceptos de política cultural, indicadores culturales y Comunicación Pública y presentar una propuesta de modelo interpretativo para la configuración de indicadores culturales desde un case study en Portugal. Concluyentemente, el estudio señala que, mediante prácticas de Comunicación Pública, los indicadores son (i) reconocidos como acto comunicacional que (ii) potencian las herramientas de transparencia y de rendición de cuentas sobre las prácticas de las entidades gubernamentales.
Palabras clave: Rendición de cuentas. Gestión pública. Políticas públicas. Comunicación.

1 Introduction

From the indicators, this article crosses the economic and infocommunicational perspectives. These are closely related in the field of approach of Public Policies and Development. It is thus about the definition and application of cultural indicators as an interdisciplinary gap between the two perspectives, taking into account that the broad and equivocal concept of culture has, in turn, privileged treatment and exploration within the interdiscipline of Communication and Information Sciences and related areas.

In this context, we focus on the movements of contemporary politics, in terms of democracy and the management of public goods, which are accentuating the use of legal devices and governance practices in the field of culture. It is the configuration of normative devices, which focus on the development of strategies for communication, participation and monitoring of governmental practices. Such strategies are enhanced by the use of digital platforms and mobile devices, but at the core of the initiatives is the production and availability of information for public access, namely in the form of statistics and/or indicators.

However, is the information made available for citizens to consult, obtain and use? Is it possible to establish mechanisms and practices that articulate such dimensions in supporting the reading, monitoring and evaluation of cultural policies? In short, how is it possible to transform public information to enable citizens and managers to consult and appropriately use this information in the field of culture? Answers re believed to come from the configuration of indicators and their continuous monitoring.

In this sense, the proposal of the study is to raise the problematization about the production and communication of public information and the configuration of cultural indicators, with a view to the development of instruments and new formats of availability and interaction. The paper seeks to articulate the concepts of cultural policy and Public Communication with cultural indicators and to present a proposal of an interpretative model for the configuration of cultural indicators based on a case study in Portugal. Thus, the study aims to support the understanding of what

exists in these terms at the national level and subsidize an experimental interactive data monitoring application[2].

2 Cultural policies and indicators

Historically, cultural policies are positioned within a statist vision in which their configuration and primacy would be in the action of the State. From the 1960s on, the first conceptual and even normative discussions of what would be cultural policy emerged. In 1969, UNESCO presented the idea of cultural policy "as a set of operating principles, administrative and budgetary practices and procedures that provide a basis for cultural action by the State" (UNESCO, 1969, apud REIS, 2011, p. 2).

This approach highlights legal personality as a determinant of the "public" idea and confers a technical and operational rationality on state practice vis-à-vis culture. UNESCO's instrumental vision seeks to enhance culture through the optimization of material and human resources, giving importance to the internal processes of formulation, implementation and even evaluation that involves the public management of culture.

The debate on cultural policy is reformulated within the multicentric or polycentric approach to public policy. What defines it are the contours of the problem "and not whether the decision maker has state or non-state legal personality" (SECCHI, 2012, p. 5). In the field of culture, this reconfiguration is perceived with the idea that "recent studies tend to include, in this concept, the set of interventions made by the State, civil institutions and organized community groups to guide symbolic development" (CANCLINI, 2005, p. 6)[3].

In any case, cultural policies are thus forms of deliberate intervention, operated at the organizational level of culture, established at some point of cultural production (creation, production, circulation, consumption, etc.), and in some social sphere in cultural domains (crafts, dance, music, among others). For example, urban festivals in public parks are actions in collective spaces that enable social participation through a policy of spreading cultural expression (COSTA, 1997). Behind this action, there is a set of agents and institutions related to its territorial reality and that assume responsibilities in the conception and execution of cultural policies (MARTINELL,1999).

Namely, for the study presented here, it is necessary to perceive the State, the Municipality, as the protagonist agent of the action (or absence) around the cultural policies established in the territory. It is by the potential of intervention in the reality of local culture that the Portuguese municipal councils act on symbolic development, with impact on other dimensions. Further: it is through interventionist action, as cultural policy, that the allocation of public resources to

[2] The present article is a synthesis of the study gathered in the book organized by the authors and entitled "Cultural Indicators in Brazil and Portugal: subsidies for communication between State and Society" (Collection icultura&media N°5, published by the Faculdade de Letras da Universidade do Porto/CIC.Digital).

[3] Free translation of: "*Los estudios recientes tienden a incluir bajo este concepto al conjunto de intervenciones realizadas por el estado, las instituciones civiles y los grupos comunitarios organizados a fin de orientar el desarrollo simbólico* [...]".

culture is often necessary. An intervention that requires good governance mechanisms and suggests a public management that evaluates the results of the actions over time, seeking to be effective, efficient, and effective, among others. In other words, government action with previously established purposes in culture needs constant and adequate evaluation, and indicators may be the appropriate mechanism for such a goal.

However, what is the importance of evaluating cultural policies? Briefly, the answer lies in the need to understand the process of intervention, or absence, carried out in culture. It is, however, about understanding the relations and mechanisms of this policy through an evaluative investigation, that is, an investigation that "is always accompanied by a judgment about the adequacy of what has been described to certain parameters or criteria" (COELHO, 2016, p. 77).

Therefore, evaluation is a systematized and rationally elaborated judgment that seeks to perceive the agents involved, the process developed, the means established and the results obtained with an intervention in the sphere of culture. It can be perceived as an instrument "to improve the efficiency of public spending, the quality of management, and social control over the effectiveness of State action, the latter instrumentalized by the disclosure of results of government actions" (RAMOS; SCHABBACH, 2012, p. 1272). In such a conjuncture is that cultural indicators will be framed[4].

A first definition of cultural indicators is associated with social indicators, being possible a conceptual re-appropriation. Essentially, the indicator is understood as a methodological resource that brings in itself information about some aspect of social reality, either to realize the maintenance or transformation of this reality (JANNUZZZI, 2017). In a broad sense, indicators enable the monitoring of social reality. In a more precise definition, a social indicator is

> [...]a generally quantitative measure, endowed with substantive social meaning, used to replace, quantify, or operationalize an abstract social concept, of theoretical (for academic research) or programmatic (for policy formulation) interest) [...] (JANNUZZI, 2002, p. 55).

Despite the perception of an indicator as a measure, there is also the recognition of the presence of agents and their interests in the application of indicators that aim to monitor reality. There are different purposes of use, ranging from public power to civil society, but with limits in the perception of this reality. This is because the indicator captures reality as a "simplified representation of it, the more specific the aspect of interest and the more reliable and accurate the information used for calculation" (JANNUZZI, 2017, p. 22).

Readapted to the cultural context, the indicators can be perceived as a type of social indicator in which, for example, culture (social concept) can be perceived in relation to cultural products (substantive meaning) and analyzed under an empirical context, translated into indicators of the supply of these products (movies, plays, festivities, etc.), for the interest of certain agents.

[4] About the history of indicators in cultural policies, see Martins and Pinto (2019).

A specific definition of the cultural field emerges in the perspective of Bohner (1979). Associated with the "culture and development" movement, in a phase of UNESCO's actions in the sector, in which development was perceived as a point to be reached, indicators were considered in an empirical approach to reality for the formulation of rational cultural policies. Thus, they should help determine the situation of society and predict its evolution towards the goals, the indicators being "statistical instruments for the analysis of cultural development" (BOHNER, 1979, p. 5).

The analogy with a barometer is conceptually applied to Carrasco-Arroyo (1999). The barometer is a piece of equipment that measures atmospheric pressure. With it, it is possible to know trends, to make a small forecast. The association, then, suggests that the cultural indicator is a synthesis information, a mechanism similar to the barometer, which, "without necessarily saying everything, allows you to know where you are and, if possible, to perceive the tendencies" (CARRASCO ARROYO, 1999, p. 6)[5].

For her part, the researcher Fukuda-Parr (2000) does not present a concept, but a positioning for cultural indicators. In her proposal, an indicator consists of information built to evaluate, inform cultural policies within a perspective of political dialogue. To justify such an idea, the same author exemplifies the construction and use of the Huma Development Index (HDI), which becomes central to public debate, in much of the world, when it is published by Unesco. "To some extent, this worries many heads of state. The newspaper attach importance to the facts. The HDI ranking is the cause of widespread discussion and soul-searching in many countries [...]" (FUKUDA-PARR, 2000, p. 83, our translation). The researcher recognizes that the same path should be perceived regarding cultural indicators: tool for political dialogue, providing accompanying information to cultural policies. A trend increasingly demanded, considering the standard use of data by economists and sociologists on the one hand, and the use of indicators by politicians, media and activists, on the other (FUKUDA-PARR, 2000).

Thus, for the purposes of the present study, cultural indicator can be perceived as an interpretative synthesis built upstream by agents, strategy and theoretical basis, which seeks to perceive the cultural reality, making it plausible for interpretation downstream, for academic research, policy formulation and/or for the social exercise of control, participation and inspection of cultural policies. In the conceptual basis of the aforementioned definition, two intrinsic elements require particular presentation. These are to understand the idea of cultural policies and of Public Communication. The reason is in connecting the indicators as theory and practice, recognizing that such items are necessary components to analyze the indicators in Portugal, an exercise proposed at the end of the article.

[5] Free tranlation for: "[...] *sin decir necesariamente todo, permita saber dónde se está y, si es posible, percibir las tendencias*".

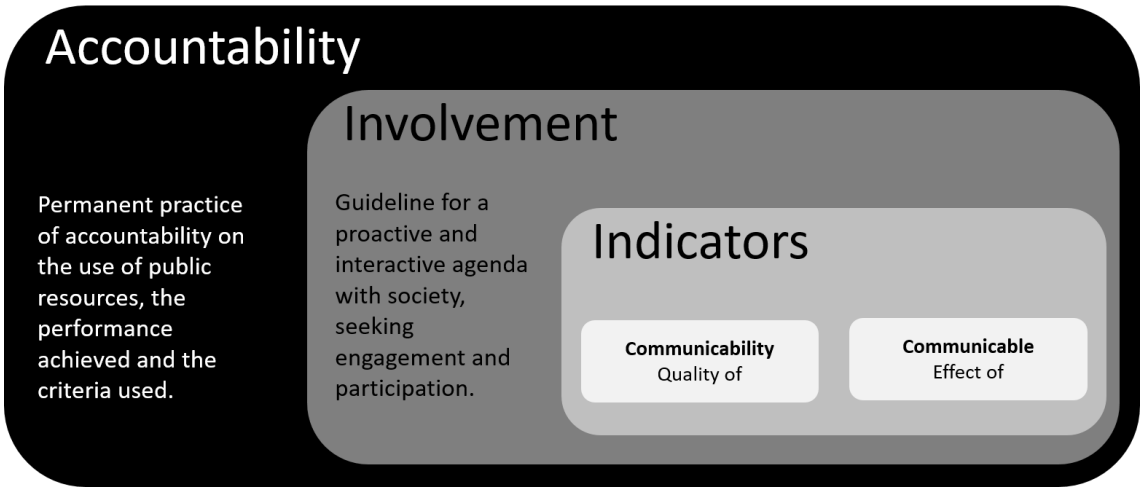
3 The addition of Public Communication

The insertion of Public Communication in the debate is associated with the *accountability* of cultural policies and indicators. In the evaluation of cultural policies, two aspects must be considered: *performance* and *accountability*. P*erformance* is understood as the accomplishment of the agent that promotes the intervention, being the effort undertaken "towards results to be achieved. The simplified equation is: performance = efforts + results; or performance = efforts ➔ results." (BRASIL, 2009, p. 9). Performance deals with the internal dimension when executing the policy, as it encompasses the action, the agent, the criteria, and the goals that should be measured, considering the effort undertaken and the results achieved. Thus, to measure performance is to monitor and evaluate the results of the cultural policy, its plans, programs and projects and check their development against the previously established purposes.

Accountability does not have an exact definition in Portuguese, but can be understood as the responsibility for outcome. It is understood "as the permanent obligation to account for the use of public resources, the results achieved (performance) and the decision criteria used" (HELLMANN et al., 2014, p. 84). There is here an external dimension related to cultural policy, in the sense of having responsibility over the development of a normative action or the allocation of public resources and the need to report them to other agents involved (beneficiaries of the action, oversight bodies, media, society). Transposed to culture, intentionally refers to the presentation, for example, of the decisions taken to safeguard the local heritage or the rendering of accounts related to the financial investment of a certain government agent.

Notably, these two perspectives have already been perceived in the concept of cultural indicators previously presented, in which the indicator is defined as an interpretative synthesis for programmatic interest, in the formulation, implementation, and evaluation of policies, and/or democratic, for the exercise of social control, participation and inspection of cultural policies.

Figure 1 – *Accountability*, involvement and indicators



Source: Martins (2018).

It is in the dimension of *accountability* that lies the fundamental guideline for the construction of indicators. This dimension, more subjective and less delimited than performance, presupposes the creation and presentation of indicators for a social involvement. It is about understanding the appropriation and use of the indicators, aiming at communicating, controlling and participating in cultural policies. There is, precisely, the recognition of the indicators from the standpoint of governance and democracy, serving as interpretative synthesis for social involvement (figure 01).

Involvement is not framed in a type of indicator, but in a guideline that brings with it forms, means and practices that endow indicators with communicability, as a desirable property, and are communicable, as a process of sharing the "findings" with the public. In this sense, different types of indicators (such as effort and outcome indicators) potentially contribute to the involvement of publics, provided that their configuration is plausible for interpretation and that access and visualization are suitable for different types of publics. "After all, the more the agents involved understand the objective criteria used, the more legitimate the political decisions about the content of programs and ways of allocating public resources will be, even if they do not agree with them" (JANNUZZI, 2017, p. 38).

It is precisely in the articulation between *accountability,* involvement and indicators that Public Communication can be operationalised. The use of the term is on the premise of displacing the notion of communication "as a modality, instrument or any other term that designates it only as part of the area of social communication" (BRANDÃO, 2009, p. 30). The public context refers to an action of individuals in the process, especially by using technologies and the context of democracy (MATOS, 2009). Conceptually, it is about communication processes carried out by/among different social agents (state, government, society, third sector, etc), focusing on the public interest.

The guideline of Public Communication is to give protagonism to society, providing it with the capacity and forms of communication in all themes of public character: from governments to the actions of private initiative that imply public consequences. The operational context presents two perspectives that can be framed for the study carried out. The first is in the background of public, or social, participation in public policies. The effectiveness of communication in this segment produces involvement, because the communicational flow becomes interactive, in order to generate a proactive agenda in the resolution of public problems and to direct its performance towards accountability. The stimulus for the involvement of the population in politics generates a recognition about the actions promoted in the political, economic and social fields (BRANDÃO, 2009).

The second framework, on the other hand, is in the relationship between information and communication, considered a circular process of information exchange and mutual influence, pointing to communication as a broader process than information (DUARTE, 2010).

> [...] actors and agents generate, transform, seek, use, and disseminate information of various kinds. However, the mere existence of information does not necessarily mean efficient communication. It can be useless, manipulated, misunderstood, or not arrive at the right moment.

> Information is only the source of the process that will flow into communication made possible by access, participation, active citizenship and dialog. (DUARTE, 2010, p. 4 – our translation)

It is, then, highlighted that the connection with human and social interaction established by the concepts of information and communication and their complementarity will be expanded with the concepts of infocommunicational flow and mediation.

> [...] process of transmission of information between agents who share a set of signs and semiotic rules (syntactic, pragmatic and semantic) aiming at the construction of meaning. It is synonymous with human and social interaction and presupposes information in the form of messages or contents transmitted, shared, in short, communicated (SILVA, 2006, p. 143 – our translation).

This will be especially noticeable in the activities developed by government agencies, in which accountability information may be available – explanation about political decisions and the use of public resources for knowledge, evaluation and inspection and/or public data information – "those of State control that concern the whole of society and its functioning. Examples: statistics, jurisprudence, historical documents, legislation and norms." (DUARTE, 2009, p. 62).

The articulation between such elements establishes parameters for the application of Public Communication that end up relating to cultural policies and evaluation movements. Table 1 systematizes some principles that can be inferred from this relationship.

Table 1 – Principles for the configuration of cultural indicators with Public Communication

Principle	Characterization
(a) Information based on a model of interpretation	A project of investigation and management of cultural policies and indicators requires a previous study that gives theoretical support to the actions that will be developed and to the interpretations derived from them.
(b) The importance of information	The recognition of the importance and value of information when it comes to studying, (re)creating or transforming the cultural reality, especially in supporting decision-making, planning and execution of cultural policies.
(c) The recognition from politicians	The indicators should have an adequate proposal for communicating the results. In its conception, a project of cultural indicators must consider the various recipients and users interested in their understanding. These are no longer the market or government audiences, but all citizens.

Based on Taber (2005, p. 10-11).

Public Communication will then establish itself in the macro dimension (as a cultural policy), and micro (as cultural indicators). In cultural policy, the evaluation mechanisms find, in Public Communication, a process of communication of the "findings" to the public, for both performance and accountability. In addition, as indicators – micro dimension – communication is established as a desirable property of "communicability", in which communicating the results and recognizing he publics requires the construction of indicators with practical, clear and accessible communication, making them plausible to read and understand socially.

This way, seek the effective involvement of the public is to recognize the cultural indicators by the quality and effect of communication, synthesized in two properties:

Communicability – the indicator quality as a powerful communicative act. The message of the indicator is clear, concise, correct and admissible of easy and integral interpretation. Assumptions: perceiving the concept and the substantiation of a social meaning (how is culture translated?); recognizing the objectivity of the information (is the measure a valid information to perceive the cultural reality?); perceiving the message as an interpretative synthesis of the cultural reality (is the picture of reality plausible of interpretation by the public?).

Communicable – the understanding that the indicators can be communicated, or, in other terms, that they are under the effect of communication as a process established by strategies and techniques. Assumptions: understanding the availability of cultural indicators to society (is there a practice of creating and presenting cultural indicators?); identifying the form of access to indicators (is it easy to access and search for indicators?); recognizing the environment organization that stimulates the use, understanding and reflection of indicators for cultural policies (is there an adequate language, layout artifacts, diversity of formats in the presentation of indicators?); identifying the mobilization acts for the access and use of indicators (are there actions to promote the use of indicators, such as dissemination, events and training?).

4 A "synthesis" analysis model

The construction of a model of articulation and analysis between cultural policies, indicators and Public Communication is the final step to understand what exists in these terms in Portugal. The path undertaken so far recognizes that indicators are important mechanisms both for the state bureaucracy and for society. In the first case, they are mechanisms for the management of cultural policies elaborated by public administrations; in the second case, a potential instrument for the evaluation and control of these policies by society. The three-dimensional positioning – society, State and Market – of Public Communication is also added to the potential use of such indicators.

In order to articulate and guide the analysis, an interpretative model was elaborated that associates nine constitutive elements of the cultural indicators. The synthesis of the proposal is shown in table 2.

Table 2 – Interpretative model for the configuration of cultural indicators

<table>
<tr><th colspan="4">Reading the model</th></tr>
<tr><td colspan="4">(1) Objective/strategy (programmatic interest): Analyze the indicators for the evaluation and control of municipal public expenses, based on the information from the City Councils.</td></tr>
<tr><td colspan="2">Upstream
(a) Information based on an interpretation model</td><td colspan="2">Downstream
(b) The importance of information.
(c) The recognition of the public.</td></tr>
<tr><td>(2) Abstract social concept</td><td>Culture</td><td>(7) Interpretation capacity
The indicators' message/sign</td><td>Admissible of understanding by managers, cultural, activists, media, citizen.</td></tr>
<tr><td>(3) Substantive social meaning</td><td>Museums, festivities, dance, music, etc.</td><td rowspan="2">(8) Subsidize the planning activities
- Performance.</td><td rowspan="2">Indicators for the analysis of efficiency, efficacy and effectiveness of actions, for example.
Contribution to public management.</td></tr>
<tr><td>(4) Flow/dimension</td><td>Output/Government
Input/Society</td></tr>
<tr><td>(5) Known regularities</td><td>House action (or absence) in culture (cultural policy)</td><td rowspan="2">(9) Evaluation and control by public authorities and society (ability to react to the message according to the strategy).
- Accountability.</td><td rowspan="2">The indicator refers to an action (or absence) In the cultural field, as public policy. It functions as a monitoring of government practice and the use of public resources. It can generate public awareness and debate.</td></tr>
<tr><td>(6) Power relationships</td><td>Normative: transparency and access to information laws.
Pragmatic: power and decision-making between government and citizens.</td></tr>
</table>

Source: Martins (2018).

The conceptual construction of the model follows the basis built for the understanding of cultural indicators and Public Communication: upstream is associated to the principle of " (a) information based on an interpretative model", moreover, it brings the macro dimension of the cultural policy that needs to be substantiated and transformed into a quantitative measure recognized as synthesis; the downstream is established by "(b) importance of information" and "(c) recognition of publics", in which the properties of communicability are constructed in light of performance and accountability. Specifically, the interest of the model is in the upstream constitution, when realizing the construction of the indicator; and downstream, when seeking to realize the importance of information and recognition of publics in (8) subsidizing planning activities and (9) evaluation and control of actions (table 2).

Thus, for this study, six performance dimensions can identify the performance. These dimensions are built by modeling the value chain (a survey of actions or processes to generate or deliver products or services), in which distinct measurement objects and indicators are established. The model presents the effort dimension (economy, execution and excellence) and the result dimension (efficiency, efficacy, and effectiveness), defined as follows:

> Effectiveness is the impact generated by products/services, processes, or projects. Effectiveness is linked to the degree of satisfaction or added value, to the transformation produced in the context in general. This class of indicators, more difficult to measure (given the nature of the data and the temporal character), is related to the institution's mission. [...];

> Effectiveness is the quantity and quality of products and services delivered to the user (direct beneficiary of the organization's products and services). [...];
> Efficiency is the relationship between the products/services generated (outputs) with the inputs used, relating what was delivered and what was consumed of resources, usually in the form of costs or productivity. [...];
> Execution refers to the realization of processes, projects and action plans as established. [...];
> Excellence is the conformity to criteria and standards of quality/excellence for the realization of processes, activities, and projects in the search for the best execution and economy; being a transversal element. [...]; and
> Economy is aligned to the concept of obtaining and using resources with the least possible burden, within the requirements and the quantity required by the input, properly managing the financial and physical resources. [...] (BRASIL, 2009, p. 19-20).

These dimension will translate into a set of indicators on governmental action. As far as culture is concerned, these dimensions are associated to a given sectorial policy undertaken by the City Council. To exemplify, table 3 demonstrates the dimensions in the context of a cultural policy with possible indicators.

Table 3 – Dimensions and examples of cultural indicators

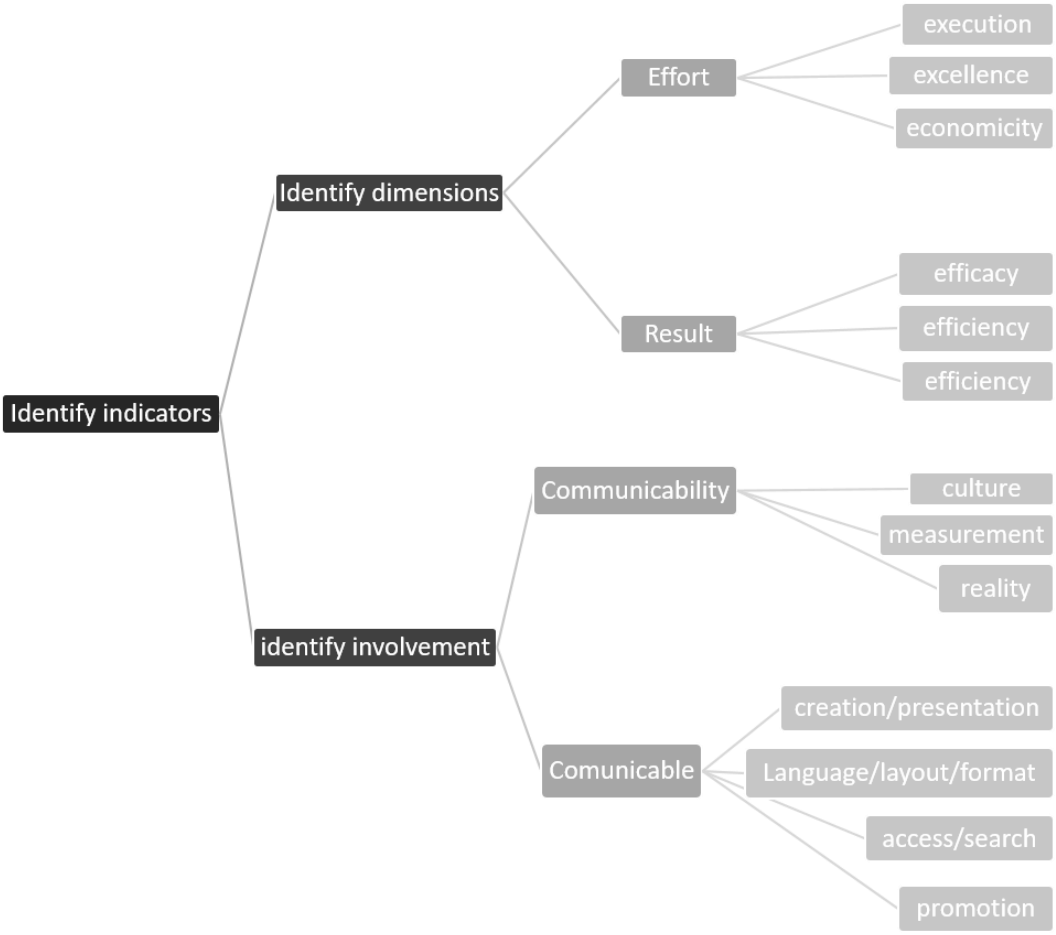
Dimension		Indicators
Effort	Execution	Budget execution rate in culture carried out by the city council. Physical/financial execution rate in culture carried out by the city council.
	Excellence	Percentage of cultural projects with quality management system implemented at the city hall.
	Economicity	Percentage of administrative and final (culture) spending in relation to total spending on culture in the city council. Percentage of economic resources of the city council dedicated to culture per year.
Result	Efficacy	Number of artistic performances in public spaces. Percentage of access to city hall museums
	Efficiency	Percentage of increase in theater attendance in relation to the investment made in its promotion. Average cost per participant in cultural activities.
	Effectiveness	Number of cultural activities per thousand inhabitants. Public investment per capita in culture. Occupancy rate of public movie theaters.

Source: Martins; Pinto; Silva (2021).

In turn, the accountability dimension responds to an external dimension of the indicators, in which the prerogative of social involvement justifies the creation and presentation of indicators. Involvement brings about ways, means, and practices that endow the indicators with communicability, as a desirable property, ad are communicable, as a process of sharing the "findings" with the public.

From these conceptual elements, the analysis methodology was established in three distinct moments: presenting the indicators; identifying the dimensions; identifying the elements of involvement. The scheme below presents the course of the study.

Figure 2 – Course of the analysis



Source: Martins; Pinto; Silva (2021).

The methodology was applied on the websites from the National Statistics Institute (INE) and on the Contemporary Portugal Database (PORDATA), from the Francisco Manuel dos Santos Foundation.

5 Results and discussions

The presence of agents, processes and guidelines around cultural policies point to ways of use and, more precisely, analysis methodologies in the context of cultural indicators. For the analytical exercise of this study, it was chosen to understand the cultural indicators associated with municipal councils, available in the National Statistics Institute (INE) and on the Contemporary Portugal Database (PORDATA).

National Statistics Institute

INE is a public institute of special regime linked to the indirect administration of the State. It has administrative autonomy to "produce and disseminate in an effective, efficient and impartial way, official statistical information of quality,

relevant to the whole society" (INE, 2018). Information is made available on the website (www.ine.pt), basically in four axes: statistical data (statistical indicators in databases, structured by theme, with access and visualization resources); national accounts (substantial set of information organized according to economic principles); publications and studies (publications of studies and analyses carried out by the institution's technicians); thematic dossiers (set of indicators organized with the objective of evaluation and monitoring of Portugal 2020 - an analysis tool for the European Structural and Investment Funds 2014-2020).

With regard to culture in municipalities it is possible to find, for example, indicators in the thematic dossiers on municipalities (they present the expenditure of municipalities on cultural and sports activities for the year 2016); or in publications and studies, such as in Culture Statistics – 2016 (expenditure of municipalities on cultural and creative activities, considering the sum of certain municipalities in a region). However, for the present study, we use the indicators available in the "statistical data".

Thus, the identification of the indicators occurred by consulting the "statistical data", through the theme "culture, sports and leisure" with the sub-theme "culture". This allowed the visualization of twelve types related to culture and municipalities. Briefly, the indicators follow the same structure pattern: expense (represented by the monetary value - €); cultural domain; scale (geographical location); period (available year). In this order, the quantity of indicators is justified in the recognition of the concept and the substantiation of a social meaning (how culture is translated). Thus, culture is interpreted by cultural domains, having the following indicators of chamber expenses:

By total (sum of domains) – expenditure on culture and sports (€) by municipalities (annual) and expenditure on cultural and creative activities (€) by municipalities (annual);
By segmentation (by domain) – expenditure on cultural heritage, libraries and archives, books and periodicals, crafts, performing arts, audiovisual and multimedia, architecture, interdisciplinary activities, advertising, visual arts (€) of municipalities (annual).

As the structure of the indicators is the same, the second and third stages of the study have been organized in table 4 for the identification of the dimensions and involvement.

Table 4 – Analysis of cultural indicators – Statistics National Institute.

Indicator	Recognition	Subdimension	Argument
	Dimension	Effort	**Economicity** – the expenses are framed in the analysis of the operations and financial flows of the municipalities. The aim is to understand the effort made in the allocation of financial resources (€) to culture.

Expenditure in cultural and creative activities (€) of municipalities by Geographic localization (NUTS - 2013) and Type of expenditure; Annual.	**Involvement**	Communicability	**Culture** – substantiation of culture as the sum of cultural and creative domains/activities. Categories defined in ten dimensions [6].
			Measure – The information is expressed in absolute value in currency unit (€).
			Reality – Translated by the recognition of the expenditure as a financial operation of the municipality in the cultural domains/activities expressed in a monetary unit and possible to compare in the territory (municipality) over time (available years).
		Communicable	**Creation/Presentation** – The indicators are presented within a broader context of the institution's mission and goals. It is not a system of cultural indicators, but a range of different indicators on one access platform.
			Access/Search – Without the objective presentation for the cultural indicators, access to such resources follows the paths and interface available for the other consultation topics.
			Language/*layout*/format – The interface pattern presents resources of charts and graphs. The language is technical, not creating mechanisms to approach the public. The format privileges information on a regional and national scale. The choice per municipality should be made in the indicator selection parameters.
			Promotion – There are no institutional actions for the specific use of cultural indicators for monitoring the actions of the chambers. There is, however, the holding of free seminars to promote the ability to perceive and interpret statistics in search of a "more conscious citizenship" (INE, 2018).

Source: Martins; Pinto; Silva (2021).

It is noted that the arguments established by the translation of culture, a valid measure for the indicator, and a plausible reality of interpretation, give the indicator an adequate quality as communicability. However, it is in the establishment of strategies and techniques that the proposal to make it communicable encounters barriers. It is in the extrinsic elements to make available, organize, present and foster the use of indicators is that communication is not effective in the search for social involvement in the cultural policies of the chambers.

Contemporary Portugal Database – PORDATA

In 2009, the Francisco Manuel dos Santos Foundation created the Contemporary Portugal Database - PORDATA. Through a website (www.pordata.pt) the Foundation seeks to collect, organize, systematize and disseminate information

[6] Categorization undertaken by the European Union in the Final Report of the ESSnet – Culture (2012).

on various themes in society (education, economy, culture, among others), based on statistics from official sources in Portugal and Europe. "The Foundation's effort is to collect and organize the available information, making it as clear and accessible as possible" (Francisco Manuel dos Santos Foundation, 2018).

For the information on municipalities, PORDATA has 14 themes, in 751 statistical tables. Among the available topics, culture presents five sub-topics (cinema, expenses, live shows, museums/galleries and periodicals).

In expenditures, 10 topics are listed for those carried out in culture by the municipalities. These topics present indicators built, basically, from the category (current or capital), the cultural domain (INE proposal) and the type of measurement (monetary unit or percentage). Three topics deserve to be highlighted: expenditure of municipalities on culture and sports as % of total expenditure; expenditure of municipalities on culture and sports: total, current and capital; expenditure of municipalities, by cultural domain (2013-) (%). This last topic changes the INE proposal, cited above, in the configuration of the measure (monetary value to percentage), which ends up translating the reality of culture expenditure in a proportion, mathematically, for all domains. This configuration facilitates the public's interpretation and allows an indication of the investment and priorities, as a cultural policy. The first two, on the other hand, are the object of the following analysis.

Table 5 – Analysis of cultural indicators – Statistics National Institute.

Indicator	Recognition	Subdimension	Argument
City councils' expenditures on culture and sports as % of total expenditures.	**Dimension**	Effort	**Economicity** – expenditures are framed in the analysis of the operations and financial flows of the municipalities. Effort made in the allocation of financial resources transformed into percentage.
	Involvement	Communicability	**Culture** – It is not expressed, but it is the substantiation of culture as the sum of cultural domains. It can refer to a broad sense of the term. Finally, it is associated with sport.
			Measure – proportionality with the use of the percentage (%).
			Reality – The analysis of culture in the chamber's policy is translated by the proportion of spending in the sector in relation to the chamber's total spending, expressed in % and possible to compare in the territory (municipality) over time (available years).
		Communicable	**Creation/presentation** – The indicators are created and presented within the institution's performance proposal. It is not a system of cultural indicators, but includes culture as an important thematic area.
			Access/search – It has an objective presentation for cultural indicators, highlighting the theme in the platform. However, it does not emphasize the analysis for expenditure as a mechanism for monitoring cultural policies.
			Language/*layout*/format – the interface is prepared to present resources of charts and graphs. There is a significant effort to bring the technical language closer to the audience/user, seeking to present contextualized information. In

			the indicator there is the question "which municipalities spend a higher or lower percentage of their expenditure on culture and sports?", in an attempt to translate the indicator's objective to make it plausible to interpret. The layout is built by appropriate visual communication parameters.
			Promotion – There are no institutional actions for the specific use of cultural indicators for monitoring the actions of the chambers. However, the Foundation offers an online course on the presentation and use of the website; a platform adapted for children[7].

Source: Martins; Pinto; Silva (2021).

With respect to the indicator "expenditure of municipalities on culture and sports: total, current and capital" there is largely the same pattern of analysis. However, it is noteworthy that in the configuration "Involvement > Communicability" culture can be perceived by the accounting category of current or capital expenditure. The measure is expressed in monetary unit (€), and the reality of the analysis of culture in cultural policy gains the possibility of recognizing how public resources were allocated: current (personnel expenses, acquisition of goods and services, charges, subsidies, among others); capital (investments in infrastructure or permanent equipment).

However, it should be said, it implies in the configuration "Involvement > Communicable", because the interpretation requires knowledge about the concepts. Even so, PORDATA tries to alleviate this situation by presenting the supporting question: "which municipalities spend more and less on current or investment and other capital expenditures in the area of culture and sports?".

5 Final Considerations

The application of the analysis model to understand cultural policies in articulation with indicators and Public Communication succinctly summarizes some conclusive points:

- For a vision of accountability, the indicators serve as accountability to society, after all, they deal with the expenses incurred by the public administration agent.
- In accountability, it is also possible to see indicators in support of understanding the policy undertaken. An analysis of the allocation of resources in culture is support for generating reflection on the priorities of the policy undertaken. The principle of doubt that the indicator can generate will serve as a basis for public debate and social participation in cultural policy.
– Indicators enhance the tools of transparency and accountability on the practices of government entities. They function as a mechanism of social involvement by providing the citizen's interpretation of the cultural policy and the effective action

[7] Available at: www.pordatakids.pt . Access on: 05/29/18

of the manager in the area, but their effectiveness will depend on communication processes that involve governments, society and even the market.
– It is necessary to recognize the indicators as a potentiated communicational act. In addition, one must pay attention to the effect of communication as a process established by strategies and technique, after all, in times of digital mechanisms and big data, generating dialogue and participation for the public interest is a condition for democratic processes.

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