1. **Please provide information on how, in your country, the issue of respect for cultural diversity and the cultural rights of each person is reflected in school curricula (legislative, institutional and policy framework and implementation);**

The Resolution of the Council of Ministers no. 42/2019, of February 21, when determining the elaboration of the National Arts Plan (NAP) for the time horizon 2019 - 2029, aims to guarantee citizens access to artistic enjoyment and cultural production, correcting inequalities in that access (social, economic or territorial).

The NAP proposes to substantiate “how the actions in schools fit into the guidelines included in the Profile of Students in Abandoning Mandatory Education; in the curricular matrices approved in Decree-Law 55/2018; in the National Citizenship Education Strategy; Decree-Law on Inclusive Education 54/2018. It is assumed that a permanent relationship with the arts and the heritage of different cultures also teach to respect the experience of others, to be more receptive to their culture, their interpretation of the world, promote sharing, argumentation, knowledge of the criteria of judgment and its historical evolution. In other words, it is understood that the promotion of an education that values ​​heritage and the arts will reinforce the citizens' sense of belonging and help in the reconstruction of communities with historical roots, aware of the multiple cultural influences to which we are indebted. This historical awareness, if authentic and expanded, instead of generating nostalgic or nationalistic feelings, will help to break down walls, interrogate the usual borders and prepare for the change that makes up the world and life.

Among the guidelines of the NAP, the following stand out: e) Encourage collaboration between artists, educators, teachers and students, in order to design teaching and learning strategies that promote an integrative curriculum, based on a consolidated management of knowledge and cultural experience ; g) To favor the territorializing of cultural and educational policies, mobilizing local resources as relevant agents and members of the teaching and learning processes; j) Contribute to the achievement of the areas of competence registered in the Profile of Students Leaving Mandatory Schooling, approved by Order No. 6478/2017, July 26, namely those related to critical thinking and creative thinking and aesthetic and artistic sensitivity ;

The NAP is part of a concerted strategy of valuing the arts and expressions in the curriculum, framing national and international objectives for the education of the future, such as the 2030 Agenda of the United Nations (ODS4) and UNESCO (which advocates education with access to cultural heritage and the arts). Is also part of a government strategy and an international thinking of change that understands education as a lifelong learning process, where knowledge and skills are built in a shared and joint way and fundamental attitudes for the integral development of the person.

NAP is deeply aligned with the National Strategy for Education for Citizenship, taking into account the coincidence between the themes of the Citizenship and Development curricular unit and those presented in artistic manifestations of all time.

In addition to this strategic instrument, which is the NAP, the National Reading Plan 2017 -2027 (NRP 2027) also stands out (Resolution of the Council of Ministers nº 48D/2017, March 31), aiming to consolidate the NRP that developed between 2006 and 2016, aims to be a driver of the use of books and libraries as sources of knowledge and culture. Among the various objectives that guide this policy instrument in the area of ​​education and culture, the objective of "Placing reading and writing at the center of the School" stands out.

1. **Please provide information on how, in your country, the issue of respect for cultural diversity and the cultural rights of each person is taken into account in the organization of the school system and schools (legislative, institutional and policy framework and implementation);**

In Portugal, recent legislation and the publication of the National Arts Plan Strategy reinforces the role of the arts in education, recognizing them as structuring. The Profile of Students Leaving Compulsory School, approved by Ordinance Nº 6478/2017, of July 26, establishes the matrix of principles, values ​​and areas of competence that curriculum development must obey. This profile requires an inclusive school that promotes better learning for all. It is intended that the development of the Profile's areas of competence allows the exercise of active and informed citizenship throughout life. This document recognizes the centrality of aesthetic and artistic sensitivity as a competence to be developed. Likewise, problem solving and critical and creative thinking are identified as essential competencies, necessarily stimulated in activities in which aesthetics and art are instrument and objective.

The NAP Strategy appears, therefore, as an opportunity for the approximation and rooting of arts in schools (taking into account the coincidence between the themes of Citizenship and Development and those that present themselves in artistic manifestations of all times) and finds space for affirmation of curricular autonomy and flexibility that make it possible for schools to manage their basic and secondary education curriculum, starting from the basic curricular matrices. In this sense, the cross between culture and education, with an “institutional” framework in the NAP, will allow incorporating the arts (and, consequently, the proposals and projects that have been developed by the Aesthetic and Artistic Education Program, the National Reading Plan, the National Cinema Plan, the School Library Network and the Portuguese Museum Network), now united in a common strategy, which reinforces other strategies with a focus on schools such as National Citizenship Education Strategy, which aims to develop skills for a culture of democracy and learning with an impact on individual civic attitudes, and on interpersonal and intercultural relationships.

The Strategy also provides for training formal and non-formal teachers and educators, artists and mediators, developing artistic and pedagogical concepts, practices and processes that promote creativity and critical thinking.

1. **Please clarify to what extent the measures described above relate not only to the issue of languages in education (in this regard, please briefly explain the context and provide details on the State language policy), but also to the arts, heritage, science, history, values and religions, or word views and ways of life, in all their diversity.**

The NAP mission lies in the certainty that inclusive education is only complete if it integrates the cultural and artistic dimension. Believing that the way to achieve this goal is to break the “walls” that separate the school from society, a plural and systemic strategy was designed to ensure the contamination of the various social sectors in 3 axes of intervention (Cultural Policy, Training and Education and Access). For the school to change, a change in mentality about the importance of culture in the lives of citizens is necessary. Then we will have a school that understands that life is also curriculum and that recognizes that the centrality of the arts and skills that develop around fruition and creative production, are as fundamental as knowing how to read, write and count.

In NAP Strategic Action Plan, structured into Axes, Programs and Measures, Axis C - “EDUCATION AND ACCESS” stands out, which includes the programs: “INDISCIPLINAR THE SCHOOL”; "KM2: ART AND COMMUNITY" and "360 ° COMMUNICATION"

This Axis aims to guarantee access to art for all citizens, encouraging the active and distinct participation of each one; Propose the presence of the arts in schools in a diversified way, including their use as a pedagogical, creative and transversal resource in the approach to the contents of the different subjects; Attend to the specificity of the place, the different communities and the agents who already work there; Disseminate actions, mapping and communicating their existence

Among the OBJECTIVES of this axis, the following stand out: Take advantage of the creative and undisciplined power of the arts to change the teaching system, making it more transdisciplinary and open to different learning profiles; Contribute to school success, personal development, further studies and integration into active life; Encourage collaboration between artistic agents, the educational community and other stakeholders, to design teaching and learning strategies that contribute to an integrating curriculum, based on the consolidated management of knowledge and cultural experience; Connecting the school to the surrounding social context; Promote recognition of the value of cultural differences and dialogue between cultures, the diversity of voices, territories and resources; Support initiatives that encourage individual and collective creation, in its multiple forms and expressions, bringing together artists and non-artists; Create an online platform (NAP portal) to gather information, map and make known the offer of Art-Education and Art-Community in the national territory; Increase the circulation of Art-Education and Art-Community projects and works in the national territory, so that they can be enjoyed by a greater number of citizens; Connect institutions, artists, projects and works; Produce pedagogical resources and make them available through digital platforms

In more detail, the objectives of each of the programs registered on the C axis are highlighted

• Program I “INDISCIPLINED SCHOOL” aims to: Reinforce the identity of each group of schools, considering their territorial, social and cultural context; Articulate the school, curriculum, contents, territory, community, heritage and local culture; Promote a connected, open and creative school, aligned with: Sustainable Development Goals\_UN; Goals for education 2030\_OCDE; Letter from the Council of Europe on Education for Democratic Citizenship and Human Rights; UNESCO recommendations on the centrality of art and heritage in education and community life; Profile of Students Leaving Mandatory Education; Curriculum matrices approved by Decree-Law nº 55/2018, of July 6; Decree-Law nº. 54/2018, of July 6, on Inclusive Education; National Citizenship Education Strategy.

• Program II “KM2: ART AND COMMUNITY” aims to: Give people, organizations and communities a voice, making them responsible for their cultural Km2; Contribute to the enhancement and cohesion of the territory; Promote co-creation projects between artists and communities, in particular the most vulnerable populations; Promote the involvement of the educational community with the local community; Disseminate good practices in the areas of action of the plan; Provide a dialogue between artists, art students and the cultural heritage of the interior regions of the country, involving local communities.

• And in program III “360º COMUNICAR” we intend to: Develop and execute the NAP Communication Plan; Create a platform for the dissemination and mapping of artistic and cultural proposals with a social and educational dimension; Connect institutions; Make pedagogical resources available; Promote the circulation of artistic projects; Inventory the cultural and artistic education program in each municipality.

For each program, measures were defined to which commitments, actions, entities involved in the execution are associated, as well as results and schedule indicators.

In parallel and in an articulated way with the NAP, one of the measures that stands out, with regard to NRP2027 - “Placing reading and writing in the center of the School”, is achieved through: 1. Inclusion in school activities and academic times of periods for the daily practice of reading, silent and aloud, by students and teachers; 2. Encouraging extensive, reflective and in-depth reading of printed and/or digital books, through diverse strategies and contexts: guided reading in the classroom, reading activities in school libraries, reading contracts, autonomous reading, reading volunteering ; 3. Promotion of the use of digital tools as a pedagogical strategy to motivate and improve reading and writing; 4.Production of guidelines and practical examples for teachers and librarians who train reading and writing and reduce the difficulties detected early; 5.Production, by research centers, of studies and methodological indications and of support platforms for the teaching of reading and writing.

1. **Please specify the specific and particular difficulties encountered in ensuring an inclusive and qualify education that allows cultural diversity and the cultural rights of each person to flourish at the same time;**

We do not have information to respond to this question.

1. **Have specific mechanisms been established to consult and ensure the participation of stakeholders, in particular the population concerned and parents, for a better understanding and effectiveness of the rights to education, including its cultural dimension? What place is given in this context to the voice of children?**

With regard to the cultural dimension, the NAP focuses on the training of formal and non-formal teachers and educators, artists and mediators, developing concepts, practices and artistic and pedagogical processes that promote creativity and critical thinking. This strategy is based on a vision that a participatory cultural experience builds communities, which will become more and more integrated, as the transmission and access to artistic manifestations and cultural heritage is democratized, allowing a feeling of belonging and encouraging participation citizens, giving them a voice and valuing their knowledge, practices and traditions. Thus, everyone can contribute to the culture of the community.

On the other hand, it is emphasized that adherence to NAP is voluntary. In this academic year, the challenge of joining groups of schools to the plan was launched and there was an expressive adhesion - 65 groups of schools voluntarily joined. They are distributed throughout the country in a balanced way, allowing the creation of roots from north to south, inland and coastal, in rural and urban areas. This adhesion is already the precursor to change.

In addition to this national measure, at the level of services under the Ministry of Culture, there are a number of other measures, less comprehensive in territorial terms, which also seek to support teachers for the use of arts and culture in learning strategies. For example, the role of National Theaters with the micropedagogies workshop (TNSJ) or the recent articulation work between TNDMII and the Lisbon City Council, which aim to address issues of early school failure and drop-out where cultural diversity issues are preponderant. In addition to the theaters, the educational services of a relevant set of equipment under the tutelage of the Minister of Culture have sought to work towards ensuring the participation of the main local stakeholders, in a perspective of an increasingly effective implementation of the concept of cultural democracy. At this level, the role of the Regional Directorates of Culture, due to its proximity to the territories, stands out as the most illustrative example of the work that can be done in each territorial context, in order to promote the involvement and participation of different stakeholders, reinforcing an effective assumption of the right to education, including its cultural dimension.

With regard to the “children's voice”, the National Strategy for the Rights of the Child 2019-2022 (NSRC), provides for the creation of a National Council for Children and Youth, which will be represented by all groups of Children and Youth, minority or not, with geographic representation ensured. This Council will be created within the Commission for the Implementation, Monitoring and Evaluation of the Strategy (CIMES), which aims to promote and monitor its development, ensure the mobilization of all the stakeholders and ensure the implementation of the NSRC, as well as the monitoring and evaluation.

The “voice of children and youth” is also heard at the National Youth Council - a representative platform for youth organizations across the country, covering the most diverse expressions of youth associations (cultural, environmental, scout, politics, student, union and confessional). Two of New York's main areas of work are "Culture and Creativity" and "Formal and Non-Formal Education". NYC assumes itself as an interlocutor before the constituted powers and claims the right of consultation on all matters involving Portuguese youth in general, being recognized by the State as a partner in matters of politics and youth.

1. **What recommendations should be provided to States and stakeholders on these issues?**

We do not have information to respond to this question.