

PARTIS
Artistic Practices
for Social Inclusion

Art and Hope



CALOUSTE GULBENKIAN
FOUNDATION

PARTIS Initiative Trajectories 2014-2018

coordination Hugo Cruz

P A

R T

I S

Art and Hope. PARTIS Initiative Trajectories

Coordination Hugo Cruz

Authors Américo Peças, François Matarasso, Guilherme d'Oliveira Martins, Hugo Cruz, Hugo Martinez de Seabra, Isabel Galvão, Isabel Lucena, Jacinto Silva Duro, Lúcia Ferro, Luís Rocha, Marco Domingues, Maria João Mota, Patrícia Costa, Paulo Teixeira, Sofia Cabrita and Tânia Araújo

Editorial production Clara Vilar, Hugo de Seabra, Narcisa Costa

English translation Christina Baum, Moyra Ashford, Daniella Morris and Andrew McDougall

Proofreading Christina Baum, Moyra Ashford and Isabel Lucena

Graphic design vivóeusébio

Printing Norprint – a casa do livro

Print run 200 copies

© Calouste Gulbenkian Foundation, January 2020

ISBN: 978-989-8380-34-0

Legal deposit: 466020/20

Fundação Calouste Gulbenkian
Av. de Berna, 45A
1067-001 Lisboa
gulbenkian.pt

The authors have the sole responsibility for the contents of their texts in this publication.

Art and Hope PARTIS Initiative Trajectories 2014-2018

**coordination
Hugo Cruz**



Table of Contents

Foreword	6
Guilherme d'Oliveira Martins	
Preface	8
François Matarasso	
Brief Introduction or the 'Why' of Reflection Today	12
Hugo Cruz	
Artistic Practices: from Social Inclusion to Participation	18
Hugo Cruz	
<hr/>	
PARTIS INITIATIVE	
Projects Supported 2014–2018	30
21 Reflections on Managing the PARTIS Initiative	44
<i>Calouste Gulbenkian Foundation</i>	
Hugo Martinez de Seabra	
Dynamics of Social Inclusion in the PARTIS Initiative	64
<i>Logframe – Consultoria e Formação</i>	
Paulo Teixeira	
Reflections on Artistic Quality	74
Isabel Lucena	
<hr/>	
PARTIS EXPERIENCES	
'That Caged Boy Was Destined to Be a Bird...'	88
<i>Chapitô – Colectividade Cultural e Recreativa de Santa Catarina</i>	
Américo Peças	
Singing Opera for Freedom	104
<i>Sociedade Artística Musical dos Pousos</i>	
Jacinto Silva Duro	
'Há Festa no Campo'	114
<i>Associação EcoGerminar</i>	
Marco Domingues	
'Integrar Pela Arte – Imagine Conceptuale'	124
<i>Movimento de Expressão Fotográfica</i>	
Luís Rocha and Tânia Araújo	

'Refúgio e Teatro: Dormem Mil Gestos nos Meus Dedos'	134
<i>Conselho Português para os Refugiados</i>	
Isabel Galvão and Sofia Cabrita	
'Retratos das Ilhas — o Bonfim para Além das Fachadas'	146
<i>Rede Inducar</i>	
Patrícia Costa, Maria João Mota and Lígia Ferro	
<hr/>	
A Retrospective Pointing to the Future.	156
Hugo Cruz and Hugo Martinez de Seabra	
<hr/>	
Author biographies	162



FOREWORD

A modern democracy calls for an effective link between creativity and inclusion.

PARTIS – Artistic Practices for Social Inclusion – is an initiative of the Calouste Gulbenkian Foundation to support projects that aim to push the boundaries and showcase the role of art in integrating vulnerable communities.

These projects create spaces for freedom and continuing learning, where prejudices can be overcome, and understanding and mutual respect can be nurtured.

The two first PARTIS editions covered 33 projects from different regions of Portugal, and included cultural activities such as music, visual arts, theatre and dance. The participants included refugee communities, prisoners, disabled people and mental health patients. More recently, a further 15 projects have been selected through an open call for support between 2019 and 2021.

Art and Hope. PARTIS Initiative Trajectories has focused on six experiences from the supported projects to tell the story of how they were created and made to work, giving voice to their principal players. This work reflects on the Calouste Gulbenkian Foundation's motivation and learning experiences in promoting the civic role of the arts and the discovery of new models of social inclusion.

The Calouste Gulbenkian Foundation would like to thank all the authors who have contributed to this work, in particular Hugo Cruz who coordinated this publication and François Matarasso who prefaced it, both experts in participatory arts and close followers of the PARTIS Initiative.

We believe that this publication will contribute to building new horizons for the arts and a new hope for our communities.

Guilherme d'Oliveira Martins
July 2019



PREFACE

The place of culture has become increasingly central to our lives. Of course, culture – by which I mean the artefacts and rituals through which people create meaning in their lives – has always been integral to human experience. Its sense-making activities are among the things that separate us from other animals. But in most societies, and throughout history, the majority of people's cultural experience was limited to special occasions or to activities, like singing or needlework, that could be undertaken without detriment to the daily tasks of survival. Only social elites had the leisure and resources to cultivate a taste for books, painting, opera or architecture.

That began to change as industrialisation created new cultural products and new markets for them. Print and then radio brought elite culture within most people's reach during the 19th and early 20th centuries. People who had spent their evenings entertaining each other with stories and music could now listen to orchestras and swing bands, news broadcasts and thrilling dramas. Radio became a force for social mobility, as poor teenagers discovered the possibilities of life beyond their farm or backstreet.

That process of cultural emancipation received new energy in the 1960s, as a generation brought up in the relative security of the post-war welfare state challenged established ideas about art. Up to that point, innovation had usually come from within the art world. Impressionism, modernism and surrealism were all internal debates, albeit ones influenced by social conditions. Now the challenge came from people who did not share the art establishment's assumptions and beliefs, using forms it did not even recognise as art: pop music, film, fashion, advertising and photography. They did not want to enter the art institution, as earlier generations had done: they wanted to rebuild it from the foundations. They had radical ideas about aesthetics and also about the economic and social basis of cultural production. Perhaps most revolutionary of all, they maintained that everyone could be an artist.

The idea that an artist is not a special kind of person but a person doing a special kind of thing was completely new. It overturned a belief in technique and learning that stretched back to the Classical world. The dictum, 'Ars longa, vita brevis' – or as the medieval poet William Chaucer put it, 'The life so short, the craft so long to learn' – captures that spirit.¹ An artist must be the master of his craft (and it was generally assumed that an artist would be a man). The new generation did not reject that idea – after all many of them had studied

¹ William Chaucer, in the opening lines of *The Parliament of Fowls* (c.1380).

art for years – but argued that it was not the only route into art or the only way to make it. They saw the creation of art as an act in the world open to all. The craft and experience acquired through the traditional apprenticeship or more recently in higher education is a great asset but it is not a precondition to making art. Sometimes, not knowing how things are expected to be done frees someone to make work that is fresh. Sometimes, having another reason to make art than an investment in training gives a person's work new urgency.

In the 1960s, artists who thought along these lines began to work with people outside the art world, opening their creative activity to anyone who wanted to take part. In the English-speaking world, where these ideas took hold strongly, they called themselves 'community artists', signalling their intention to make art collaboratively and, perhaps, to create community in the process of making art. They met strong resistance from art institutions, who recognised the challenge of this practice to their authority. Community art did not win every battle but, as I have tried to show in my book, *A Restless Art*, it has won the war.² Today, looking back over 50 years of committed engagement in participatory art practice, it is clear that the emancipatory ideas of the 1960s have transformed the art world and the society that supports it. The orchestras, theatres, galleries and other art institutions once so sceptical of community art now run participation programmes of their own, hoping to renew their relationship with society.

This is not the only reason why art now has such a central place in people's lives. A general growth in prosperity, leisure, education and democracy across Europe has made that possible, while a parallel decline in politics and religion as sense-making systems has made it necessary. This has facilitated the steady rise in participatory art in recent decades, not only in Europe but throughout the world. There is another important factor that should be understood too. The period of industrialisation saw a rapid transformation in the length and quality of human life, as we learnt how to protect ourselves from disease, malnutrition and hard labour. Innovations like sewers, clean water, electricity, public transport and vaccination have made life much less precarious. We still face problems but they are not so readily solved by civil engineering and public health initiatives. Mental health, drug dependency, domestic violence and loneliness are complex, social challenges and participatory art has shown itself to be a safe territory in which to approach them.

2 François Matarasso, *A Restless Art* (2019).

Art's potential in human development is being harnessed to support the growth of individuals and community groups, and to foster social inclusion. Its capacity for empowering vulnerable and marginalised people also gives political visibility to complex and delicate problems.

The PARTIS Initiative of the Calouste Gulbenkian Foundation demonstrates the resonance of this work today. After the Revolution, the Portuguese constitution made a vital promise of cultural participation and some important organisations, such as Chapitô in Lisbon and ACERT in Tondela, took up the challenge in the 1970s. Progress was initially slow but in the past 20 years there has been a striking growth of participatory art in Portugal. There are now many artists and activists who believe that everyone can make art and that doing so can be a route towards social inclusion, recognition and emancipation. The projects supported through PARTIS, of which only a few can be described in this book, are of the highest quality in artistic and in social terms. And with each edition of the initiative, there have been more and better proposals. It would be foolish to pretend that participatory art projects can solve the multidimensional challenges now facing European society. But it would be equally foolish to disregard their potential in supporting people's capacity to work together to find better ideas for the future.

François Matarasso
15 May 2019



© João Pedro Rodrigues, 'Geração Soma'



Brief Introduction or the 'Why' of Reflection Today

A new way of understanding 'art making' can emerge from this: an aesthetic of access that redefines who makes art, what art is, the nature of beauty and pleasure, and appropriate ways of appreciating art.

PETRA KUPPERS, IN *COMMUNITY PERFORMANCE: AN INTRODUCTION*, 2007

In a living space where time has become a precious 'commodity', it is more important than ever to stop and think. When reflection is part of our daily lives, it can reconnect us personally and collectively to whatever context we find ourselves in. Rarely ever a waste of time, reflection has the potential to lead us to new signification. This is never more important than in a world where the dominant values are the 'ecstasy' of success and meritocracy at all costs, which would have us believe the act of reflection is neither pleasurable nor productive, but a purely onerous and useless activity. As an ongoing exercise, reflection can bring meaning to all we do. It integrates, creates new meanings, solves impasses and offers a glimpse into the future. Reflection, particularly through writing, helps build narratives that can be understood both by the 'self' and the 'other'. It requires us to understand the other's perspective, propelling us to decentralise our individual 'worlds'. In other words, it can train us to be aware of otherness, based on diversity and respect and break down defences and rigid ideas. It can thus be a profoundly generous and democratic act.

This is one of the basic ideas in the proposal put to the 16 authors who comprise this book. Without hesitation, the invited authors accepted the challenge of casting a critical eye on the projects they were involved in – either directly or less directly. They write straight from their different perspectives.

After six years of intense work under the aegis of the Calouste Gulbenkian Foundation (CGF), the PARTIS Initiative has just embarked on its third edition, its 'coming of age', and has opted for a pause to look back on its 'youth' in the light of current responsibilities. This book registers this moment. Besides our reflections, we need to put what has been learnt into print and make it available to all those interested. In fact, this has become one of CGF's main roles within Portuguese society.

So, you will find a wide gamut of goals here: firstly, within the remit of reflection, to look back on the work developed by the many different projects, teams and participants, presenting their views or the views of authors involved in their activities. We wish to encourage reflection in a form that makes it

useful for the projects, and for future projects and their lead organisations and partners. Secondly, we set out to document these reflections in a participatory way so that the CGF may continually reposition and improve its intervention, as it was able to do in time for the third edition. Thirdly, we want to contribute to the discussion of integrated policies throughout this field, where art creation meets social inclusion. Fourthly, we aim to produce knowledge that will improve our practice and avoid continuously starting anew, and make it available to all stakeholders – artists; cultural, social and educational staff; academics, students and citizens in general. And lastly, we aim to think globally, so that Portuguese experiences in this fast-growing sphere, along with our reflection on them, can contribute to producing and disseminating knowledge across borders, stimulating international debate.

The starting point of this book is the principle of collective creation, common to all the projects included here. In other words, a philosophy that requires all the principal players to participate actively, horizontally, with reflective action, commitment, sharing of responsibilities, listening actively and taking an overall view, so that decisions can be made on a collective basis rather than individually. We are seeking to build a main thread with a framework and purpose flexible enough to express the identities of the many voices, views and hands that have produced these texts. One of the highlights of this publication is to see how different points of view end up complementing each other, giving space to dialogues that not only point out the potentialities but also the fragilities in this field of action. Taken as a whole, these texts encourage us to reinterpret confrontation and diversity. The projects' complexities can be seen as the rich and challenging raw material of art practices for social inclusion.

Reading this, you will see that it is possible to have constructive dialogues risking new ways of making and thinking reality. The views of those who fund, monitor and evaluate the projects within a culture that both supports and demands, meet up with those of the teams, partners and participants in the projects, along with certain external actors, such as supervisors and journalists. Added to their views, is the PARTIS viewpoint, which locates them within a wider international context. My task has been to articulate these discourses, allowing their meanings to emerge and instigating others.

It is clear that such texts, whether poetic or academic in style, whether placing more weight on quantitative or on qualitative data, can all constructively aid the retrospective process. They allow a more detached perspective on the projects, highlighting their main features in comparison with other ways of

practice, and taking into account all the changes in this field throughout the world. We have made a point of spelling out how the projects' initial ideas were broached, how they have changed, and how they point to the future.

We describe six PARTIS experiences in detail here, all from the first two editions. They cover initiatives in music, circus arts, theatre, video and visual art and were chosen by the team that accompanied them from the outset. We tried to balance their different ethics, aesthetics, outcomes, and the legacies they leave. Once again, I would draw your attention to the diversities in their artistic languages, geographical locations, the types of lead organisations and the make-up of teams, partnerships and participants, as well as the diversity of the results. To summarise, this book reveals the projects' main objectives, methodologies and outcomes, while always respecting the singularity of each experience.

Bearing in mind that PARTIS projects have worked with deaf people, with young children, urban and rural communities, young offenders and young adult prisoners, we can see the complexity as well as the richness of the approaches developed. Consider the many disparate elements involved in any single project: you put highly diverse participants, often with little formal education, together with teams of professionals, chosen for their skills but each also holding their own world view; these must articulate with the partners, which all have their own diverse missions and distinct *modus operandi*. You might think such different actors could make communications difficult or even cause them to break down altogether. If you then add on the complex bureaucratic demands that come with the processes of funding, monitoring and evaluation, it might seem like a recipe for chaos or, at least, something that in the normal order of things, could not possibly work. But the projects have worked.

Today PARTIS exemplifies how solutions once held to be the only ones, often based on stagnated and limited ideas and focused on aspects of efficiency, do not match today's realities, nor meet our needs. PARTIS is a living example of how we can create other ways of seeing, making and experiencing realities by trusting in the efforts, commitment, consistency and participation of very different people. In unsettling times, we can only celebrate the hope that these practices bring.

A huge thank-you to everyone involved in our first two editions of PARTIS projects and to the authors of these texts. We'll meet again in this risky attempt to create other possible worlds.





© Carlos Porfírio, 'Odisseia'



Artistic Practices: from Social Inclusion to Participation

In its acronym, the PARTIS Initiative sums up the broad idea of 'artistic practices for social inclusion'. Because words convey ideas that translate principles, let us begin by clarifying them. The concept of social inclusion encompasses various concepts. Some relate more to individual attributes, others to the relevance of the social context in this process. Of most significance in respect of this text, is the attempt to reach a broader concept of social inclusion which does not focus solely on interventions for the most underprivileged within a specific context, as this can unintentionally result in patronising approaches, deepening the idea of deficit in relation to these groups. Our aim is to view this concept as a mutual movement between an individual and society, geared towards effective respect for diversity and the promotion of equal opportunities, regardless of anyone's social background. Thus, the goal is to define arts activities via an intense dialogue with social realities, paying particular attention to the communities that experience the most inequality, but proposing a wide-ranging perspective which encompasses the overall population of a given locality. This obeys the principle that one of the essential elements for social inclusion is to 'provoke' encounters between people from different walks of life. That given, the focus must be on activating participatory mechanisms and principles of citizenship in the inclusion process, so that people are actors and not objects. With regard to PARTIS, it is pertinent to ask the following question: can we promote artistic practices that use participation as an essential ingredient for social inclusion?

It is important to take on board the reason why participatory processes are central to the concerns and practice of contemporary art creation, as well as the social, educational and community approaches. Simultaneously, over the last few years, the social, educational and community fields have experienced an intense expansion of artistic languages, which has a parallel in the interest developed for the real in contemporary artistic creation.

These dynamics have arisen in reaction to fast-changing times. Today's world is characterised by fragmentation, allied with the transition from positivist narratives and fixed actions to post-colonial views, built upon new perspectives on the production of knowledge in the world. The time and space of transition, largely dominated by capitalist logic, does not allow time for questioning or developing processes. It relies only on efficiency and rapid, individualised responses.

Today's collective human experience consists of dealing with one crisis after another, each crisis setting off a further crisis, and this scenario has become

the established norm. It elicits emotions which generate fear, blocking any attempt to create potentially viable alternatives that might result in new solutions to problems. Despite this context, the world continually re-invents itself and experiments with different forms of production in different locations. It is worth pointing out that this has inspired the emergence of unconventional political panoramas and open-ended arts endeavours, as well as many experiments in alternative living, particularly those concerned with sustainability.

Democracies find themselves in a contradictory world at a moment that is decisive for its survival. Participation rates are low in their more conventional forms (such as party and union memberships, voting...), and institutional rigidity has left representative democracy in a severely fragile state. In order to understand how this has come about, we can turn to research results in this field: 1) participation generates participation, that is, people are predisposed to participation if they have previous experience of it; 2) in the current conjuncture, citizens do not necessarily participate less, but participate in different ways – more fluid, creative and non-conventional (such as signing a petition, taking part in a crowdfunding campaign, demonstrations or boycotts); 3) citizens need to feel that their participation makes a difference, in other words, they must be aware of the implications and consequences of their involvement; 4) the act of participating is not good per se. Only high levels of quality in participatory experiences result in positive effects (Arnstein, 1969; Kaase, 1984; Putman, 1995; Norris, 2004; Lawy & Biesta, 2006; Ferreira & Menezes, 2012).

Bearing in mind that participation in society contributes to the maintenance and renovation of representative democracy, it is not hard to understand the centrality it has achieved. However, this often happens for the wrong reason, and is usually seen as just one more ‘product’. At this critical time for the world, the proposals made by participatory democracy and how it encourages the junction of the representative with the participative, may well be determining, because they configure the dynamics of a plural democracy. It is worth paying close attention to movements that concentrate on the common, more flexible and creative, they have the potential to cause changes in hierarchical institutions that do not serve the majority of citizens.

Similarly, it is in this respect and context that artistic practices can be called upon to make their contribution. On the one hand, to question the outdated concept of elite art ‘only for the few’ and, on the other, to experiment with participatory mechanisms relevant both to the making of art and for promoting urgent debate on the state of our democracies. Thus,

the idiosyncrasies of art practices, which are non-formal and creative arenas, have in themselves a greater potential for participative expression, triggering alternative mechanisms.

In recent years, such a scenario has been developing in Portugal, particularly in the last decade when the Calouste Gulbenkian Foundation (CGF) launched PARTIS. Participatory practices first became visible and started expanding during the period of economic crisis in which Portugal had to seek financial support from the International Monetary Fund (IMF) and the European Union. The phenomena of participatory artistic practices (PAP) is not confined to Portugal, but has been seen across the world at different times, usually related to the challenging and constructive potential of these approaches, and in reaction to national circumstances. For example, in Argentina, during the economic crisis of 2001, when the country resorted to the IMF, many new community theatre groups emerged. In other words, the current presence of this type of arts practice in programmes of cultural amenities and interventions by local authorities, their role in structuring European Union promoted programmes and their emergence in the field of scientific research, is a clear response to the global context mentioned above, and Portugal, despite its specificities, is part of this context. However, it is important not to analyse this phenomenon by focusing exclusively on recent years. Instead, one should look for complementary explanations that contextualise and allow us to reflect on how actions can build structure, leaving a constructive legacy and leading to effective change.

With regards to Portugal’s specific context, it’s inevitable to look back on the revolutionary period and the number of actions set up then based on the principles of cultural democratisation. Curiously, it is hard to find records of these, and the few that exist can be challenging to access. The population’s main objective, broadly based, was to access cultural projects and secure their right to culture based on equality, as defined in the Constitution of the Portuguese Republic. Today, despite considerable progress, this process is far from complete. For this discussion, we should point out some characteristics of cultural democracy, such as citizens being able to take control of the means of cultural production, specifically art production, as well as cultural fruition. In this realm, PARTIS has made a considerable contribution to enterprise and reflection in respect of the various levels on which the population engages in artistic practices today. Nevertheless, many practices have continued to refer to traditional, stagnated power structures.

In the post-1974 revolution era, a number of initiatives have created significant impact, such as the cultural dynamism campaigns and the Fundo de Apoio aos Organismos Juvenis¹ (FAOJ)². Within the framework of policies for young people, FAOJ enabled outstanding work in professional skills-building, supported by various artistic languages, closely linked to the communities and to schools in particular. It established substantial local potential for art production, especially by setting up groups that have left, and continue leaving, their mark on Portugal's cultural scene. During this period, a highlight of theatrical production occurred when Augusto Boal was exiled in Portugal, working in partnership with the old Conservatory and also with FAOJ. Having lived in several Latin American countries, Boal brought over concepts and experiences that positively influenced artistic, educational and social practices, with participatory and collective principles firmly rooted in a desire for change characteristic of a revolutionary process. These aspects give Portugal's participatory art practices specific features distinct from other European countries, such as Spain.

Joining the European Union in 1986 enabled Portugal to accelerate a series of processes related to market-based, consumption-centred visions. This rapid evolution, which was little or never questioned, drastically improved society in certain aspects, but it also debilitated collective approaches in favour of individualistic conceptions of the world. Throughout the 1990s, social and cultural policies were implemented that on the one hand, strengthened many sectors, but on the other, caused participatory initiatives to stagnate. A hyper-institutionalization process took place that affected practices less well-connected to the formal power structure. During those years, this type of practice withered, and then very gradually started building up again, until after 2011 when growth sped up. This period of expansion coincided with Portugal's application for a bailout, following what had taken place in Ireland and Greece, with all the well-known consequences. The Portuguese Government implemented an unprecedented series of austerity measures which significantly impacted the lives of the population.

Focusing on the reality of participatory artistic practices without taking into consideration this part of Portugal's history hinders the understanding

1 Support Fund for Youth Organisations.

2 During this period, the Calouste Gulbenkian Foundation played a major role in supporting and developing several different initiatives as part of Portugal's cultural democratisation process.

of their richness and potential impact on the country's development and the opportunities for change in the communities. A meaningful reading necessarily merges the local with the national and the global.

Because of all this, in the present, we need to be especially alert to perceive how these practices can be improved without weakening the potential of arts and social enterprise by yielding to patronising and manipulative temptations. For this, it is necessary to compute the existence of a wide gamut of PAPs with different levels of participation, mechanisms and actors. The diversity of these has natural implications in defining the quality of participatory experiences. PAPs can range from the experience of an interactive play in a museum, run by a professional, as part of a guided tour, up to the participation of a great many people involved in all the stages of putting on a theatre play, from the initial research and the choice of theme, to rehearsing actors. Looking at the rationale for this extensive variety of proposals and recognising this characteristic as inherent to these practices, includes not insisting too much on doing a great deal, but rather on doing what can be done very well. The role of CGF, through the PARTIS Initiative, has been fundamental to this philosophy, particularly in rigorously overseeing the necessary processes and reflecting upon them.

In comparison with PAP, it is worth noting that, being participatory, Community Art Practices (PAC) presents some differences in respect of its higher level of involvement in implementing a working model based on community development principles. While PAPs carry out art creation with professionals and non-professionals, the PAC remit extends beyond this to additional characteristics, including: collective creation logic, horizontality, negotiation processes and collective decision making, the commitment and responsibility of all stakeholders, identifying and researching themes, work continuity and autonomy, and setting up groups rooted in the specificity of their region of origin.

Based on national and international research, as well as on observation and participation in different projects in this field, the list below shows the main attributes of the organisational strategies necessary for the development of these practices:

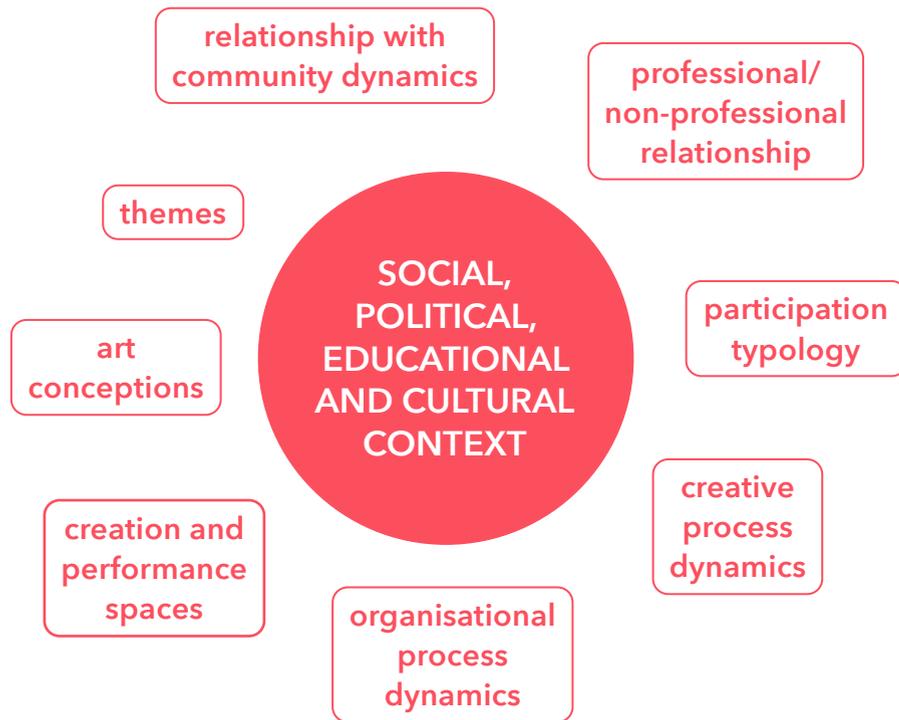


Figure 1. Central Dimensions of Community Art Practice

The relationship between these eight dimensions has mutual influence and is deeply rooted in their social, political, educational and cultural contexts. Here are some examples that help clarify each one of these dimensions:

- *professionals/non-professionals relationship* (i.e. the role of each of the parties involved, how relationships are developed and the underlying principles);
- *creation and performance spaces* (city centres and peripheries, conventional and non-conventional, cultural and social amenities);
- *participation typology* (active, intermediate or passive);
- *relationship with community dynamics* (networking characteristics among stakeholders, roles and relationship of significant agents in the community, both formal and informal);
- *art conceptions* (arts pathways and experiences);
- *themes* (what these are, how they are chosen and by whom, how they are conducted);

- *creative process dynamics* (methodology, phases, potentialities, fragilities, key moments, solutions to impasses, the aesthetics developed);
- *organisational process dynamics* (working rules, negotiation processes and decision making within the groups).

Once these dimensions and their interactions have been identified, it becomes possible to envisage changes on several levels (individual, collective, community, institutional and political). Thinking that changes resulting from these types of practices are limited to the individual and collective level is to disvalue their potential. They can impact from an institutional viewpoint, on internal networks and between institutions, as well as allowing changes in community dynamics and advocacy. In this aspect, it is important to highlight the relevance of the capacity and diversity of the teams and the project partners, as expressed by their ability to work as a network. However, it is also relevant that changes can be triggered by other variables in participants' lives and their communities. It is necessary to avoid thinking of these practices as cures. They should be evaluated using the logic of complementarity.

To sum up, various aspects should be taken into account, some of which have been repeatedly identified in this book and summed up in its conclusion. These aspects stress the importance of reciprocity, the involvement of all the actors in the processes and the encouragement of the desire to build communities creatively.

In face of the world's transformations and the evolution of these practices, will we – artists, social workers, educationalists, citizens, politicians, academics, funding organisations and the State – be truly ready to accept the challenges that are put to us of creating, together, in a participatory way?

Bibliography

- ARNSTEIN, S., 'A ladder of citizen participation', *JAIP*, 35(4), 216-224, 1969.
- BISHOP, C., *Artificial hells: Participatory art and the politics of spectatorship*, New York, Verso, 2012.
- BOAL, A., *A estética do oprimido, (The Aesthetic of the Oppressed)* Rio de Janeiro, Garamond, 2009.
- COHEN-CRUZ, J., *Local acts: community-based performance in the United States*, London, Rutgers University Press, 2005.
- CRUZ, H. (coord.), *Arte e comunidade*, Lisboa, Fundação Calouste Gulbenkian, 2015.
- FERREIRA, P., Azevedo, C. & Menezes, I., 'The development quality of participation experiences: beyond the rhetoric that participation is always good!', *Journal of Adolescence*, 35(3), 599-610, 2012.
- KAASE, M., 'The challenge of 'participatory revolution' in pluralistic democracies', *International Political Science Review*, 5 (3), 299-318, 1984.
- LAWY, R. & BIESTA, G., 'Citizenship-as-practice: The educational implications of an inclusive and relational understanding of citizenship', *British Journal of Educational Studies*, 54(1), 34-50, 2006.
- PUTNAM, R., 'Tuning in, tuning out. The strange disappearance of social capital in America', in R. G. Niemi & H. F. Weisberg (eds), *Controversies in Voting Behavior*, 38-68, Washington, CQ Press, 1995.





© D.R., 'Orquestra Geração Centro Cultural de Amarante'



© Carlos Porfírio, 'Mãos que Cantam'

T



© Terratreme, 'Urb'

PARTIS INITIATIVE



© Carlos Porfírio, 'PA-REDES'

Projects Supported 2014-2018

PARTIS – Artistic Practices for Social Inclusion is an initiative of the Calouste Gulbenkian Foundation which supports, through funding and capacity building, organisations that develop projects to foster social inclusion, using art practices (music, visual art, audio, and performing art) as the central methodology.

By making these projects possible, PARTIS aims to create channels of communication between groups and communities that would not normally cross paths and bring together interests that help reduce social inequality and develop social capital within communities.

In 2013, there was an open call for the first edition of PARTIS which resulted in the selection of 17 projects supported between 2014 and 2016. The second edition of PARTIS supported 16 new projects, between 2016 and 2018.

The following pages list the 33 projects supported, and present a selection of indicators from the first two PARTIS editions.

1st PARTIS EDITION (2014-2016)

CBR LINHAS ART LAB (CBR LINES ART LAB)

Organisation: O Teatrão, Oficina Municipal de Teatro

Artistic discipline: Theatre

Location: Coimbra

Twenty-five young people from different social backgrounds took part in this multidisciplinary arts training project, spanning theatre, music, dance, visual art and public art. The project was promoted by the Oficina Municipal de Teatro – O Teatrão, with active community participation.

COMPANHIA LIMITADA (LIMITED COMPANY)

Organisation: Sou Largo, CRL

Artistic discipline: Dance, Theatre

Location: Lisbon

Developed by Sou Largo organisation, this project worked with 64 people living isolated lives in the Mouraria borough, in Lisbon. The idea was to create a network of relationships and activities that would bring people out onto the streets or promote visits to those who were not able to get out of their homes.

**DAQUI P'RA CÁ
(FROM HERE TO HERE)****Organisation:** InPulsar – Associação para o Desenvolvimento Comunitário**Artistic discipline:** Dance**Location:** Leiria

Ten children from a Roma Gypsy background living in a housing estate and 10 children from a dance school (all aged 6 to 13) participated in this project which took place in the town of Leiria. The aim was to bring these two groups closer through dance, theatre and photography.

**FESTIVAL DE MÚSICA DE SETÚBAL E ENSEMBLE JUVENIL
(SETÚBAL MUSIC FESTIVAL AND YOUTH ENSEMBLE)****Organisation:** A7M – Associação Festival de Música de Setúbal**Artistic discipline:** Music**Location:** Setúbal

This project gave origin to the 'Ensemble Juvenil de Setúbal', a group that mixes musical genres, made up of music students, young people with special needs and young people from underprivileged backgrounds with little access to music education.

**HÁ FESTA NO CAMPO
(PARTYING IN THE COUNTRYSIDE)****Organisation:** Associação EcoGerminar**Artistic discipline:** Urban Art**Location:** Castelo Branco

This project aimed at strengthening community ties and interrelationships among 150 residents, mainly elderly, from the villages of Juncal do Campo, Freixial do Campo, Barbaído and Chão da Vã (all in the Castelo Branco region), bringing them together in the preparation of community events and art events: the village parties. (see page 115)

**IBISCO – DE
(IBISCO - Educational Department)****Organisation:** Associação Tibisco – Teatro Inter-Bairros para a Inclusão Social e Cultura do Optimismo**Artistic discipline:** Theatre**Location:** Loures

Theatre was the art chosen by Associação Tibisco to work on the self-esteem, motivation and concentration span of 35 children and pre-adolescents with poor school results, frequent absences and lack of motivation, living in vulnerable neighbourhoods in the Loures region.

**INTEGRAR PELA ARTE –
ESTE ESPAÇO QUE HABITO
(INTEGRATING THROUGH ART -
THIS SPACE THAT I INHABIT)****Organisation:** Movimento de Expressão Fotográfica**Artistic discipline:** Photography**Location:** Guarda, Porto, Coimbra and Lisbon

Run by the Movimento de Expressão Fotográfica, this project chose photography as a tool for developing learning and social skills, with around 200 young offenders, aged 14 to 20, from six boarding educational centres in Guarda, Porto, Coimbra and Lisbon.

**MALA MÁGICA– ARTES
CIRCENSES PARA A CIDADANIA
(MAGIC SUITCASE - CIRCUS ARTS
FOR CITIZENSHIP)****Organisation:** Chapitô - Coletividade Cultural e Recreativa de Santa Catarina**Artistic discipline:** Circus Arts**Location:** Lisbon

Ninety young offenders from the Bela Vista and Navarro de Paiva educational centres in Lisbon, trained in circus arts to develop technical, artistic, expressive and communication skills. The aim was to contribute towards the participants' personal development and social inclusion.

**MÃOS QUE CANTAM
(HANDS THAT SING)****Organisation:** Associação Histórias para Pensar**Artistic discipline:** Music**Location:** Oeiras

The Associação Histórias para Pensar developed this project for deaf students, promoting their participation in a choir. Using sign language, these deaf choral singers from Oeiras, 'sang' with hearing choir singers, in a unique inclusive project.

**MARGENS – ENTRE O
ARTÍSTICO E O SOCIAL /
UM PROJETO DE EMPATIAS
(BORDERS - BETWEEN THE
ARTS AND THE SOCIAL/
AN EMPATHY PROJECT)****Organisation:** Academia de Produtores Culturais**Artistic discipline:** Photography, Theatre, Music**Location:** Lisbon

Thirty homeless people from the Poços dos Negros night shelter worked on preparations for the 'Festival Todos - 2014'. They received training in performing arts, creative arts and production, as well as sessions to develop self-esteem.

**O MUNDO À NOSSA VOLTA
(THE WORLD AROUND US)****Organisation:** Associação Filhos de Lumière**Artistic discipline:** Audio-visual**Location:** Lisbon, Moita and Serpa

The Associação Filhos de Lumière project delivered film workshops for 120 children and young people at risk from the regions of Lisbon, Moita and Serpa. The young people made a film with the help of their families, teachers and professional filmmakers.

**ÓPERA NA PRISÃO: DON GIOVANNI
1003 – LEPORELLO 2015
(OPERA IN PRISON: DON GIOVANNI
1003 – LEPORELLO 2015)****Organisation:** Sociedade Artística Musical dos Pousos**Artistic discipline:** Music**Location:** Leiria

In the Estabelecimento Prisional de Leiria – Jovens, around fifty young inmates aged 16 to 25 were involved in the production of Mozart's Don Giovanni. The Sociedade Artística Musical dos Pousos chose opera as the tool for developing these young people's skills – boosting their self-esteem, self-control and personal and civic awareness. (see page 105)

**ORQUESTRA GERAÇÃO CENTRO
CULTURAL DE AMARANTE
(AMARANTE CULTURAL CENTRE
GENERATION ORCHESTRA)****Organisation:** Centro Cultural de Amarante**Artistic discipline:** Music**Location:** Amarante

Amarante suffers from great social inequality. An orchestra (EL Sistema type of work) was created to counter poor schooling and prevent students from dropping out, helping promote social integration for these vulnerable young people. This project included 46 children and young people at risk of social exclusion.

**REFÚGIO E TEATRO: DORMEM
MIL GESTOS NOS MEUS DEDOS
(REFUGE AND THEATRE: ONE
THOUSAND GESTURES SLEEP
ON MY FINGERS)****Organisation:** Conselho Português para os Refugiados**Artistic discipline:** Theatre**Location:** Lisbon

Aimed at asylum seekers and refugees, this project combined theatre with the teaching of Portuguese through drama sessions at the Centro de Acolhimento and provided artistic support to the RefugiActo theatre group. The stage thus becomes a shared space where participants can reclaim a sense of belonging and cultural identity. (see page 135)

**SONS À MARGEM
(MARGINAL SOUNDS)****Organisation:** Associação Sombras das Palavras**Artistic discipline:** Music**Location:** Loures, Seixal

An urban music project to develop the musical skills and techniques of around 30 young people aged 16 to 30, from underprivileged neighbourhoods in Loures and Seixal.

URB**Organisation:** OCT Terratrema Oficina**Artistic discipline:** Audio-visual**Location:** Cascais, Oeiras and Seixal

With the participation of 50 residents from urban peripheries with serious social problems, the project set out to develop a script and recruit actors and crew to film a TV series about the life of the most vulnerable in the big cities.

VITÓRIA 283**Organisation:** Mala Voadora – Associação Cultural**Artistic discipline:** Theatre**Location:** Porto

The aim of this project was to promote access to culture, namely theatre, dance and film, to children aged 6 to 12, who live in adverse socio-economic conditions in the neighbourhood of Vitória, Porto. The children were encouraged to respond creatively (producing records of their experience) to meet the challenges set by arts practitioners from various disciplines.

2nd PARTIS EDITION (2016–2018)

CONTRATEMPO: GRUPO DE INTERVENÇÃO SOCIAL ATRAVÉS DA MÚSICA (OFFBEAT: SOCIAL INTERVENTION THROUGH MUSIC GROUP)

Organisation: Associação Nova Aurora na Reabilitação e Reintegração Psicossocial
Artistic discipline: Music, Photography
Location: Porto

45 ANARP clients, from neighbourhoods in the area of Porto, mostly people with schizophrenia, took music and singing lessons and formed a group with students from a Health Technologies degree. The music teaching dimension of the project was part of the syllabus of a Master's degree at Escola Superior de Música Arte e Espetáculos.

FADO DANÇADO (DANCED FADO)

Organisation: Associação Batoto Yetu Portugal
Artistic discipline: Dance
Location: Oeiras

With the support of researchers and choreographers, the Associação Batoto Yetu Portugal recreated the fado, a dance with strong African and Brazilian influences popular in the early 19th century, but ever since fallen out of favour and disappeared. The project was held in Oeiras, for young people from

neighbourhoods where the majority of the population is from the PALOP (Portuguese-speaking African countries).

FORÇAS COMBINADAS (COMBINED FORCES)

Organisation: Chapitô – Colectividade Cultural e Recreativa de Santa Catarina
Artistic discipline: Circus Arts
Location: Oeiras

For 36 months, around 20 young people from the Centro Educativo Padre António de Oliveira in Caxias who were serving the heaviest terms under the Education Tutelary Act, worked in partnership with the Chapitô arts team, setting up a circus company, from the planning and business management stage to the creation of a performance. (see page 89)

GERAÇÃO SOMA (PLUS GENERATION)

Organisation: Associação Vo'Arte
Artistic discipline: Dance
Location: Lisbon

This project worked the idea of the 'super-hero' with special needs children from three primary schools in Lisbon. Following a series of residencies with the Companhia de Dança Vo'Arte, the exploration of the 'superpowers' within the individual led to the creation of an interdisciplinary performance.

INTEGRAR PELA ARTE – IMAGINE CONCEPTUALE (INTEGRATION THROUGH ART – IMAGINE CONCEPTUALE)

Organisation: Movimento de Expressão Fotográfica
Artistic discipline: Photography
Location: Lisbon and Viana do Castelo
A project for blind and visually impaired people. Departing from a process of analysis and debate, including visits to museums and theatres, the participants used photographic equipment to produce a narrative that was later exhibited and published in an inclusive book. (see page 125)

L'EGO DO MEU BAIRO (MY NEIGHBOURHOOD'S L'EGO)

Organisation: Associação Olho.te
Artistic discipline: Theatre
Location: Funchal

This project focused on the residents of the Nazaré neighbourhood, in Funchal, Madeira Island. It particularly targeted children and young people who had dropped out or were lagging behind at school, and long-term unemployed people. The project worked both the group's personal skills and the area's urban renewal.

NOTAS DE CONTACTO – A OCP SOLIDÁRIA NA CERCIOEIRAS (CONTACT NOTES - OCP SOLIDARY AT CERCIOEIRAS)

Organisation: Orquestra de Câmara Portuguesa
Artistic discipline: Music
Location: Oeiras

For a period of 36 months, professional musicians from the Orquestra de Câmara Portuguesa worked with 105 people with various disabilities from CERCIOEIRAS. The aim was to use arts practice to help participants develop cognitive skills useful to their daily lives, alongside music skills.

NOVOS ALUNOS D@ GUILHERME COSSOUL (GUILHERME COSSOUL'S NEW PUPILS)

Organisation: Sociedade de Instrução Guilherme Cossoul
Artistic discipline: Music
Location: Lisbon

This project created a philharmonic band with around 30 children aged 8 to 14, from different socio-economic backgrounds, some regarded as children at risk by Junta de Freguesia da Estrela, their local council. Through group music training and practice, the project aimed to promote social inclusion and prevent students from dropping out of school.

ODISSEIA (ODYSSEY)**Organisation:** Artemrede - Teatro

Associados

Artistic discipline: Theatre, Circus Arts, Audiovisual**Locations:** Almada, Barreiro, Moita, Oeiras, Santarém and Sesimbra

Developed and delivered in partnership with Associação Rumo, the Odisseia project provided accredited theatre, street art, circus art and film/music training for around 100 young people from the metropolitan area of Lisbon for three years.

PA-REDES (WALLS)**Organisation:** Clube Intercultural Europeu**Artistic discipline:** Urban Art**Location:** Lisbon

Local residents created an outdoor urban museum to portray the memories of social housing estates João Nascimento Costa and Carlos Botelho, in Lisbon's Beato neighbourhood. Several urban art murals were painted on the façades of buildings in the two estates as part of the project.

PAVILHÃO MOZART – SÓ ZERLINA OU COSÌ FAN TUTTE? (MOZART PAVILION – JUST ZERLINA OR COSÌ FAN TUTTE?)**Organisation:** Sociedade Artística

Musical dos Pousos

Artistic discipline: Music**Location:** Leiria

The project recreated Mozart's opera *Così Fan Tutte* with every aspect of the opera, including stage sets and costumes, created by young inmates, their friends and families, and staff of the prison Estabelecimento Prisional de Leiria – Jovens. The pavilion – Pavilhão Mozart – was renovated and will be a space for performing arts run with the involvement of the inmates and open to the community.

PLANTE UM MÚSICO – PROJETO ZÉTHOVEN (SOW A MUSICIAN – ZÉTHOVEN PROJECT)**Organisation:** Associação Cultural da Beira Interior**Artistic discipline:** Music**Location:** Covilhã, Fundão

This project involved 120 schoolchildren from years 5 and 6 attending schools in Covilhã, Fundão and Guarda, with little access to cultural activities and occasionally belonging to underprivileged backgrounds. Aiming to counteract cultural isolation and promote professional solutions in the arts, the project offered musical training to children and young people of differing skill levels.

REFÚGIO E ARTE: DORMEM MIL CORES EM MEUS DEDOS (REFUGE AND ART - A THOUSAND COLOURS SLEEP ON MY FINGERS)**Organisation:** Conselho Português para os Refugiados**Artistic discipline:** Visual Arts**Location:** Lisbon

This project worked with around 40 young refugees, aged 14 to 18, living in the Lisbon shelter for unaccompanied minors – Centro de Acolhimento de Menores Desacompanhados. The project focused on visual arts combined with Portuguese language teaching, improving their comprehension of the language and helping to break communication barriers.

RETRATOS DAS ILHAS: BONFIM PARA ALÉM DAS FACHADAS (PORTRAITS FROM THE ILHAS: BONFIM BEHIND THE FAÇADES)**Organisation:** Rede Inducar**Artistic discipline:** Photography, Theatre**Location:** Porto

Developed on the Bonfim *ilhas*, in Porto, the project involved an inter-generational group of local residents. It focused on improving civic and community participation, using photography and theatre as tools that complement each other in the creation of art. (see page 147)

TUM TUM TUM**Organisation:** Centro Social de Soutelo**Artistic discipline:** Music**Location:** Gondomar

The 'Tum Tum Tum' project provided musical training to more than a hundred young people and children at risk in Gondomar, as well as twenty unemployed or disabled adults. Developed over 36 months, they worked with Xilobaldes, a percussion band whose instruments are made of recycled materials.

UNIVERSO283 (283UNIVERSE)**Organisation:** Mala Voadora – Associação Cultural**Artistic discipline:** Theatre**Location:** Porto

This project involved twenty-six Year 10 students from the Curso Técnico de Vendas, with a background of low academic achievement, who ended up dropping out from regular school. A multidisciplinary arts team led by the Mala Voadora organisation, accompanied these young people until they finished year 12, helping them to achieve personal and professional fulfilment.

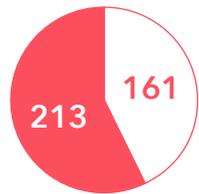
PARTIS I and II – Performance Indicators

Source: Final External Evaluation Reports, Logframe (2017 and 2019)

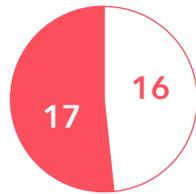
● = PARTIS I ○ = PARTIS II

indicators

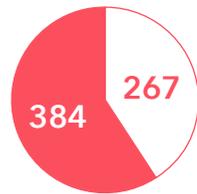
374 applications received



33 lead organisations



651 partner organisations



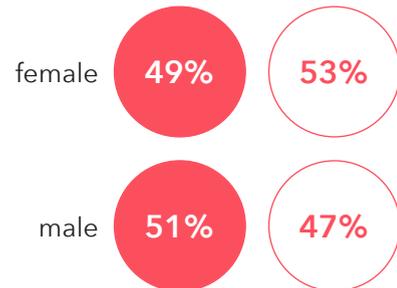
direct participants

7,901 PARTIS I

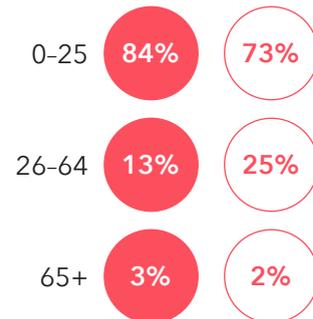
11,453 direct participants

3,552 PARTIS II

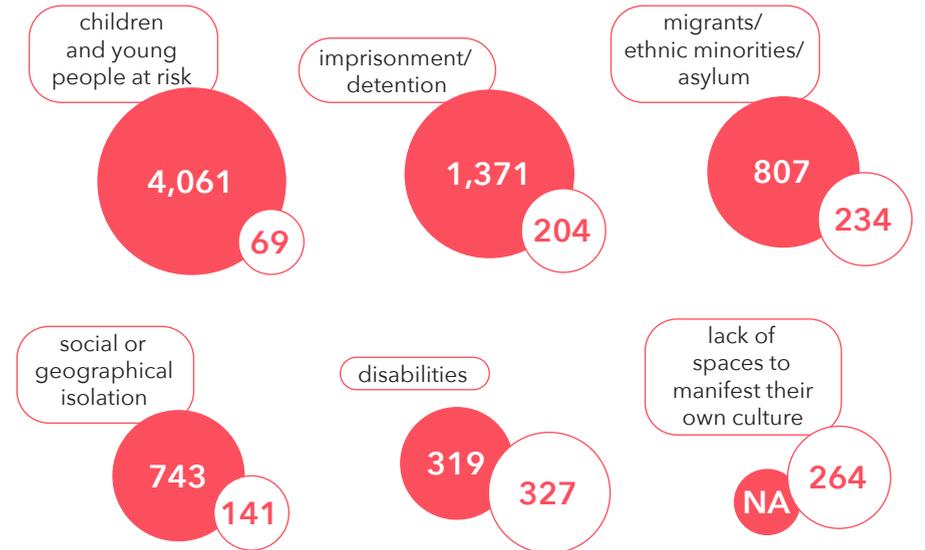
gender



age group



issues (multiple answers)



504 professionals (hired, including part-time ones)



400 volunteers



artistic field

(main, there are multidisciplinary projects)

25 performing arts projects



4 audio-visual projects



4 visual arts projects



PARTIS I and II – Performance Indicators (cont.)

Source: Final External Evaluation Reports, Logframe (2017 and 2019)

● = PARTIS I ○ = PARTIS II

total investment



945 public events

210,716 audience



25 PARTIS projects presented at the Calouste Gulbenkian Foundation





© Liliana Carvalho, 'Daqui p'ra cá'

21 Reflections on Managing the PARTIS Initiative

In 2009, the Board of Trustees of the Calouste Gulbenkian Foundation launched the Programa Gulbenkian de Desenvolvimento Humano (PGDH)¹, led by Luísa Sanches do Valle, with the mission: 'To be an agent of change in society through the promotion of social innovation, the creation of opportunity for inclusion and the anticipation of social problems and using these strategies as keys to development'

In 2013, the same Board of Trustees enabled the PGDH to launch an innovative national initiative titled PARTIS – Artistic Practices for Social Inclusion.

Between 2013 and 2018, PARTIS aligned itself with the statutory purposes of the Foundation on its four flanks of action (Art, Education, Charity and Science), including the scientific one of producing knowledge at the most varied levels.

Throughout this period, the development and adjustments made to the PARTIS Initiative were conducted by combining previously listed quantitative data with collective feedback from the PARTIS team, external evaluators, academics who had shown an interest in the Initiative and representatives of the projects.

This text aims to sum up the reflections in three categories: on the guidelines of the PARTIS Initiative, on the implementation of PARTIS projects and, finally, on the role of the funding organisation.

¹ The Gulbenkian Human Development Programme.

A. Initiative Guidelines

1. Absence of quotas in the selection process adds value

In 2013, while preparing to launch the open call for the first PARTIS edition, a number of meetings were held with art and social experts to gather their opinions on how the Calouste Gulbenkian Foundation should approach this field and contribute to improving its capacity and visibility in Portugal.

Contrary to what is common practice in the world of foundations, we quickly concluded that for this open call we would like to leave plenty of room for players on the ground to express their priorities and concerns, without being limited to a starting point focused on specific social problems and/or artistic fields.

Therefore, from the first edition onwards, we decided that the open call would not include quotas in any of the following dimensions:

Social problems – even though the Foundation is fully aware of the main social problems faced by Portuguese society, by encouraging projects to present innovative proposals that might bring about unlikely encounters between people who would not normally cross paths, we have demonstrated the benefits of allowing room for ‘outside the box’ proposals (two examples of this are the ‘Ensemble Juvenil de Setúbal’ and ‘Imagine Conceptual’ projects).

Artistic discipline – because one of the main objectives is that everyone, in their diversity, has the opportunity to play an active role in a project’s creative process and implementation, we quickly concluded that, by giving room to different artistic languages and functions in the creative process, we could reach out to a broader range of participants. Thus, PARTIS included performing arts (theatre, music, dance, opera, circus), audio-visuals (video, film, documentary) and visual arts (photography, painting, sculpture and others).

Geographic – the priority set for selecting projects in these first two editions of PARTIS was based on the overall quality of the proposal and not on geographic quotas that would enable us to support projects across the whole of Portugal. In fact, the first two editions of PARTIS allow us to reach three conclusions: 1) work in this field is being developed all over the country (including the islands) at different levels of depth and quality; 2) there were applications submitted from all the different regions of the country; 3) there is still a great capacity imbalance between that of the large cities, such as Lisbon and Porto, and the structures available to effect intervention in the countryside and the south of Portugal.

Last, but not least, *Lead organisation typology* – the only requirement for taking on a PARTIS project is to be a non-profit organisation. Thus, PARTIS may select projects submitted by arts organisations as well as by social bodies. More than the lead organisation’s past experience, we value the cross-over between the experience of the artists who join the project and the quality of the partnership established during the application phase, regardless of whether it is led by an arts or social organisation.

2. Social inclusion requires a time investment (Process vs Result)

Given that PARTIS is part of the Calouste Gulbenkian Foundation’s social arm, it is usual for the selected projects to be given sufficient time for their interventions in social problems to have a lasting impact and bring about effective change.

Therefore, while in the first edition we accepted and approved 12-month projects, as a result of evaluation and reflection, and in time for the second edition, we concluded that projects should structure their presence on the ground over 24 to 36 months.

As advocates of gradual social transformation in the areas contemplated by the projects, we will always favour interventions where the creative results (performances, exhibitions, installations, etc.) are part of the process and not its final objective. The moment when work prepared within a project is presented to the public is of capital importance for everyone involved, and life-changing for the participants. It is one of the results, but one that should be built into a longer-term process, thus avoiding manipulation of those involved and of the established objectives, which would go entirely against the aims of these initiatives.

3. Great need for capacity building of structures active on the ground

The ongoing need for capacity building within social economy institutions in Portugal (and in other countries) is nothing new. Throughout the first six years of the PARTIS Initiative, with a few laudable exceptions, we found staggering competency gaps among the entities applying for support.

This was particularly clear in the quality of the project proposals received during the application phase. In many cases, it was evident that a great deal of time had been invested in preparing the application. Nevertheless, applicants seemed to be completely unaware of basic essentials such as defining the specific objectives, their respective activities and indicators of monitoring

and evaluation. Financial management (budgeting, accounts provision and reporting, among others) is another area in which the need for training and fine-tuning of work methodologies is obvious.

PARTIS aims to do much more than merely funding projects. Throughout the years, our focus has been on empowering art and social economy structures by promoting meetings, workshops and conferences. When organising these events, whenever possible, we always try to open them up to organisations that have not been directly supported by PARTIS.

4. From Replication to Sustainability

Against the reality that funders have limited funding, this type of initiative is always launched with the ambition to monitor, evaluate, validate and maximise the chances of supported projects being replicated.

Very much in line with the previous capacity-building issue, over the first five years of the PARTIS Initiative, we have realised that replication is a highly challenging objective. This is particularly true for organisations that, once PARTIS support comes to an end, become so fragile that they are no longer capable of integrating the results and dynamics generated by the project.

Thus, during the assessment carried out in preparation for the second PARTIS open call, it was decided to place less weight on the replication criterion and to focus more on project sustainability. Even with the projects supported for 36 months, we realised that the main challenge, long before replication, is sustainability after the Calouste Gulbenkian Foundation support comes to an end.

That said, some of the projects supported by these first two PARTIS editions did extraordinary work in producing free manuals available online – some in dual language format – so that other entities with similar concerns could consult them, and adapt the methodologies, conclusions and recommendations included to their own realities [i.e. ‘Mãos que Cantam’ and ‘Há Festa no Campo’ project manuals].

5. Focus on partnership work and network development

From the outset, the PARTIS Initiative has fostered the establishment of partnerships suited to the proposed intervention and its stated objectives. Thus, within this framework we are seeing an increase in PARTIS applications that are not prioritising quantity, but rather the relevance of the partnership in question.

In the same vein, the creation of networks within these areas proved to be of paramount importance in the first two editions of the PARTIS Initiative, and these could take very different and complementary formats. At a more macro level, the Foundation, as funding body and facilitator of the successful establishment of this field of social intervention, has sought to foster its own connections and set up networks of interests, both with the standard cultural agents (government and state institutions, local authorities) and with other Foundations (national or international) with aligned visions or purposes.

B. Project Implementation

6. Clear need to define the project roadmap from the outset

Another reflection made during the first PARTIS edition was on the need for capacity development so that a ‘Theory of Change’ can be drawn up for each of the approved projects.

When applying for funding, the candidates have to establish their objectives (general and specific), along with their own monitoring and evaluation metrics. But because the implementation of these projects is complex and involves getting entwined in an intricate web of relationships, there is justification for investing in training that enables the projects to create a realistic roadmap to guide their development.

The PARTIS team recognises the need for flexibility, inherent in the very logic of the project, for the natural adjustments to projects unfolding in challenging environments over 2 to 3 years. But we are convinced that the early development of a project roadmap facilitates implementation on the ground and maintains focus between lead organisations and partners.

7. Need to measure the quality of artistic practices

The first PARTIS edition was launched with a specific focus on monitoring and evaluating the projects’ social dimension, which was conducted by Logframe. However, from the reflection exercise undertaken by the Foundation’s own team and feedback provided by the promoters on the ground, it didn’t take long to conclude that adding an artistic quality dimension to the overall evaluation exercise would be a positive move.

For the second PARTIS edition, the Foundation invited Isabel Lucena, a consultant with years of experience in implementing similar initiatives in the United Kingdom, to present a proposal that would fill this gap.



As in the case of the monitoring and evaluation of social impacts, the model has undergone a continual exercise of fine-tuning and reinforcement. However, we are already able to report that this is one of the aspects that the projects' lead organisations have most welcomed and engaged in.

That said, we also recognise how complex a task it is to develop such a model and disseminate the recommendations and proposals for adjustments. In contrast to an essentially quantitative assessment with well-defined metrics, tried and tested in the social field for many decades, the artistic dimension takes us into qualitative territory where subjectivity may cloud or condition the dissemination of learning and knowledge.

8. Creating opportunities for projects to identify their specific capacity-building needs

Once again, in relation to the constant capacity-building needs these structures have, and because PARTIS does not wish to impose a single, uniform training model on organisations with ongoing projects, a line of small grants, known as *Iniciativas Conjuntas de Aprendizagem (ICA)*², was made available for the projects included in the second edition.

To enable the sharing of knowledge and maximise the opportunities offered by the ICAs, the projects' lead organisations are encouraged to work together and submit collective learning proposals. In this way, the following is encouraged: the creation of procedure manuals; consulting/training in specific areas (communication, submission of applications, project management, among others); visits and exchanges between projects; strategic meetings, and so on.

Any ICA that is approved is expected to produce a document (the formats vary – a report, film, website, blog, etc.), sharing the conclusions and recommendations resulting from their activities. Thus, the specific knowledge gained within these contexts can reach other interested parties, inside or outside the PARTIS Initiative.

9. Preserving the PARTIS legacy

What is left after a project finishes and PARTIS support comes to an end? What is the project's legacy? This is an issue we focused on throughout the first two editions of PARTIS. To answer it, we enlisted the help of Logframe to define,

² Joint Learning Initiatives.

together with those responsible for the projects, what a PARTIS product is. It is: 'A result that may be social, artistic, or about information, communication or dissemination, and is tangible in that it can be used by others and continues to exist after the project's conclusion.'

Over these first five years, numerous products have been identified within the PARTIS framework, falling into five main types:

Firstly, as was to be expected, the most obvious and common result of supported projects is their *final artistic output* – a performance, installation, exhibition, documentary, film, CD.

Some PARTIS organisations have invested in producing *manuals and toolkits* to help other organisations wishing to work in similar contexts (such as the dual language ebook produced by the 'Mãos que Cantam' project or the Methodology Manual created by 'Notas de Contacto' – a project by the OCP Solidária with CERCIOEIRAS).

Other projects have produced *books and brochures* describing their experience (among them, 'Contratempo' or 'Este Espaço que Habito').

Academic work and scientific papers have been produced by partners in fields dedicated to developing the evidence base, such as university research centres (for example, 'Ilhas do Bonfim: A vida Urbana no Porto, para além das Fachadas' – 'The Bonfim Ilhas: Urban Life in Porto, behind the Façades') by sociologist Lígia Ferro, published in *Barómetro Social* magazine in 2018.

There are also numerous *project communication and dissemination materials*. In this category, this book on the first two PARTIS editions will be a key resource for passing on the knowledge gathered to date. In the future, we intend to produce similar books for each PARTIS edition.

10. Geographic implementation: bias towards cities and coastal regions

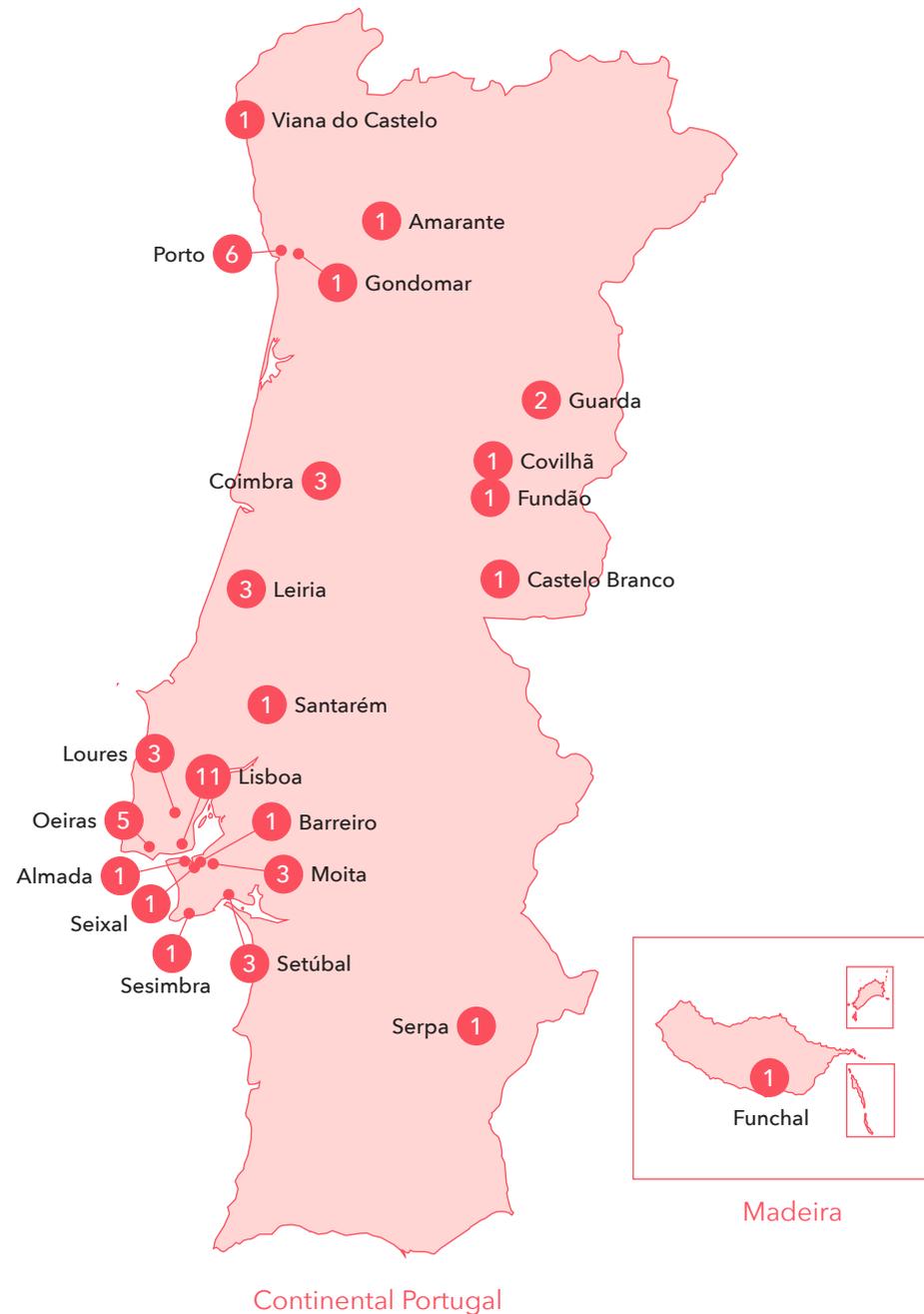
As already mentioned, we decided not to use geographical quotas in the early PARTIS selection processes, prioritising instead the proposals with quality and views aligned with the PARTIS Initiative's vision and objectives. And because of this, there has been a marked predominance of urban projects (essentially those located in large cities such as the Lisbon and Porto Metropolitan Areas) and in coastal regions (Figure 1, page 55).

On the one hand, it is true that the vast majority of the population and, consequently, of social problems, reside on the coast and in the regions previously identified. On the other hand, in the context of an initiative

promoting social and territorial cohesion, this is an issue on which we continue to reflect and ponder adjustments.

With a few exceptions, such as Amarante, Castelo Branco, Covilhã, Santarém and Serpa, the PARTIS Initiative did not select projects located in the deep interior of the country. However, we know that there is awareness of the Initiative in these areas, since PARTIS has received applications from them. Consequently, we need to reflect and find working formats that help to capacitate organisations in those regions, so that they can compete with the better-implemented organisations based largely in Greater Lisbon and Porto.

Figure 1. Geographic implementation of PARTIS I and II projects



11. Low number of quality proposals for working with senior citizens

Looking at the aggregate figures from the first two editions of PARTIS, we realised that the vast majority of approved projects worked with children and young people up to the age of 25.

Since Portugal has one of the world's highest ageing demographics, we have been surprised by such a lack of proposals for working with senior citizens.

12. What is the matter with visual arts and participatory art in Portugal?

In a similar vein to the previous point, when we look at the arts activities most frequently submitted in candidacy, very few centre on the visual arts. Some proposals combine different artistic media and, apart from photography, a very small proportion of these include visual arts (when they do, it is often painting). Nevertheless, the overwhelming majority of proposals (and selected projects) are for performing arts (mainly music and theatre) and audio-visuals (mostly documentary and film).

As it is our belief that visual arts have an equally important role to play in processes of social transformation (this is very obvious in projects such as 'Art for Change', supported by the La Caixa Foundation in Spain), we have been reflecting on the lack of such applications and the reasons behind it. While continuing to value the absence of genre quotas, we have invested in disseminating the PARTIS Initiative vision and guiding principles to artists in this particular field.

13. Ethical Dilemmas (or their Absence)

In January 2018, during the third edition of the annual event 'Isto é PARTIS', the Foundation organised the masterclass 'Ethical and Artistic Dilemmas of Participatory Art' led by François Matarasso. The high demand for this masterclass and the active participation of those present emphasised the lack of opportunities for more in-depth reflection on such themes. It also confirmed that which many non-approved applications had already demonstrated - the enormous risk in this field for highly vulnerable citizens to suffer unwanted and undue exposure.

Equally worryingly, we noticed that many artists are not sensitive to, nor aware of, the importance of ethics and respect for the 'other' in the way they develop their approaches. They are often truly convinced that they are acting towards the empowerment of the groups they work with.

In participatory and co-authoring processes, it is essential that the entire team, and especially the artistic coordinators, be willing to yield to, to absorb and incorporate the context in which they are intervening into their original plan. The imposition of a personal or rigid vision can cause target groups and/or communities to completely lack ownership of the process, rejecting and distancing themselves from the project.

Participatory art projects are highly complex and demanding, but also very rewarding when a meeting of motives and ownerships is achieved, both in terms of the process and the product(s). The rewards for work developed with ethics and respect for the co-authoring participant, are difficult (perhaps even impossible) to measure quantitatively.

C. The funder's role

14. Funders as partners or supervisors?

The PARTIS Initiative, promoted by the Programa Coesão e Integração Social³ (previously known as the Programa de Desenvolvimento Humano⁴), maintains the same conviction it has held since its inception: to adopt the stance of a partner and not an overseer. The starting point of any relationship within the PARTIS framework is one of trust and willingness to enable skill and capacity building for the lead organisation and its partners. Obviously, funders need to validate and ensure protocol compliance, but always with the attitude of assisting the capacity building of the funded partnership, never assuming that there will be intentional deviations if rigorous auditing and validation methods are not implemented.

Thus, the Foundation ends up taking on the barely visible role of a player on the ground, engaging, whenever justified and possible, as a partner, negotiating the rounds relevant to realising the targets of the selected projects with other players on the ground.

15. Showcasing the projects, a contradiction?

In regard to the 'results vs process' dilemma previously cited, PARTIS's role is not to promote festivals or the projects' final presentations. If that were

³ Cohesion and Social Integration Programme.

⁴ Gulbenkian Human Development Programme.

the case, we would be falsifying our objective of enabling the transformative experience of process ownership for the people and the groups or communities they belong to.

In full awareness of what is stated in the previous paragraph, in 2015, PARTIS decided to hold the first showcase of projects entitled 'Isto é PARTIS' ('This is PARTIS'). This event, which includes a showcase and conference, was repeated in 2017, 2018 and 2019, becoming a regular annual feature in the Foundation's calendar. The four purposes of the event are the following:

Advocacy – these presentations enable the presence of different actors (some from decision-making spheres, both at a local and national level) towards whom PARTIS has an interest in exerting some influence in favour of greater attention to these areas. It does so by providing quantitative and qualitative elements and raising awareness *in loco* through the diverse presentations;

Capacity building – the production, rehearsal and staging of these presentations (performances, exhibitions, installations and so on), provides both the direct participants and the projects' lead organisations/partners with access to top venues and technicians. This results in a process in which everyone comes out enriched and empowered (participants, artists, support teams and the Foundation's technical resources);

Media – these periodical presentations are an opportunity to invite journalists interested in this area so that, via the different means at their disposal, they can disseminate the knowledge and impacts that artistic practices can have when applied in participatory contexts with non-professionals who have often experienced exclusion from cultural creation and enjoyment.

Exchanges, national and international – the showcase provides an occasion for inviting projects with similar principles and philosophies, implemented in other territories, to come to Portugal. This enables the creation of networks, as well as a broadening of experiences for the participants and the public.

16. Political dimension

Although at different levels and with different visibility, all participatory art projects have an associated political dimension. By promoting unlikely encounters between professionals and non-professionals, between population groups of different backgrounds (age, socioeconomic, ethnic, cultural and religious, among others), these projects aim to question the *status quo* and to propose alternative formats of coexistence and recognition of diversity in contemporary societies.

Projects such as ‘Retratos das Ilhas’, ‘RefugiActo’ and ‘Imagine Conceptuale’ have sought to issue warnings and political reflection regarding the most vulnerable in society – whether isolated people without media exposure, asylum seekers or people with different types of disabilities.

If art has always been recognised as a space and opportunity for political intervention, this connection is almost embryonic in participatory art processes, creating robust vehicles that convey concerns and ‘gaps’ through messages transmitted in a wide variety of formats (performances, installations, short films, etc.).

17. Advocacy – one step forward, two steps sideways

We believe that, in social domains, the mission of Foundations such as Calouste Gulbenkian is to identify areas for innovative intervention, risky perhaps, but with significant growth potential. By investing in pilot projects in these areas, monitoring and evaluating their progress and impacts and subsequently validating the priority of the intervention, it is possible to advocate to other actors, usually policymakers and influencers (on a national and local scale), for the generalization of this type of work methodology.

The case of PARTIS is no different. Knowing that it is impossible for the Foundation to provide support throughout the country, we have invested in disseminating project results through public events (seminars, conferences, workshops, and so on) in order to raise the awareness, not only within arts and social institutions, but also amongst local decision-makers, that participatory artwork promotes more cohesive and robust local communities.

Just like other domains in which the Foundation intervenes, we encounter contradictory signals at the ground level in this field. As previously mentioned, there is high awareness about this type of intervention in certain geographical locations, but in general there is still considerable apathy regarding their development.

Similarly, in relation to state structures, we can easily identify an alignment of interests at various levels - Ministerial, Directorate Generals and Offices. However, experiences such as the difficulty in implementing the ‘Cultura para Todos’ (‘Culture for All’) initiative have shown us that there is still a long way to go.

At both central and local government levels, the high turnover amongst those in charge has hindered the advocacy agenda.

18. Proximity and collaboration between the social and cultural dimensions of the Calouste Gulbenkian Foundation

As a result of the development of projects supported by PARTIS over these first five years of the Initiative, we have seen a strengthening of the relationship between the Foundation’s social dimension and its cultural one (namely the Music Service, Museum, Art Library and the Educational Services).

Numerous, highly positive collaborations have been developed over this period, significantly adding value to the common agenda of validation and affirmation of participatory art in Portugal.

19. Proximity to Academia

One of the greatest shortcomings of the early phase of PARTIS was the lack of systematisation and documentation in respect of the knowledge produced, the methodologies developed and the successes and failures of projects on the ground. In view of this, our partnerships with Academia have turned out to be of paramount importance.

During the first edition of PARTIS, the Foundation was contacted by the Faculdade de Ciências Humanas of the Universidade Católica Portuguesa⁵ in Lisbon to jointly design a postgraduate course on these themes. In the set of projects supported by the second PARTIS edition, a (still small) group had partners in the fields of knowledge production, and a number of papers were approved for publication in specialist journals (mainly sociology and psychology).

At the same time, the PARTIS team has supported more than two dozen academic theses, from journalism degrees to postdoctoral theses in sociology, many of them by international researchers (Brazilian, Italian, Spanish and German, among others).

20. Optimising Media Coverage

The media is an absolutely fundamental tool in transmitting the message that many of these projects wish to convey. As such, PARTIS encourages the production of regular press releases by lead organisations.

The Portuguese media (as in Europe as a whole) is currently experiencing a highly challenging period. Over our first five years, we have met with countless excellent examples of journalists who understand the transformation and change that the projects are bringing to groups and communities and

⁵ Faculty of Human Sciences of the Portuguese Catholic University.

have produced outstanding media coverage (in areas as diverse as radio, press, television, documentary, social media and podcasts, among others).

Unfortunately, in these early phases, we were also confronted with some less ethically committed media, contributing (if unintentionally) to the spreading of prejudices which were contrary to the purposes of the projects.

While the media can play a vital role in this strategy, they can also cause irreparable disruptions in some of these interventions. In this framework, we have found that briefing journalists before their contact with the work and the people involved in it, is fundamental to the quality of the resulting journalism.

21. Ownership

What PARTIS projects have taught us most is that achieving ownership, hugely present in the majority of initiatives developed to date, requires a great deal of investment from all those involved. The professional artists need to be flexible and open; the artistic team need to form a coalition with those responsible for the social monitoring of participants; and participants need to be encouraged and capacitated to engage in the different stages of reflection, creation, implementation and presentation of their projects.

Based on principles of good intentions and universal values, the field of participatory art embodies high risks of improper use and manipulation of the project participants, particularly those in situations of greater social vulnerability. The best way to avoid this risk is to give participants the power, not only to 'voice their opinions', but for them themselves to be the co-builders, authors and protagonists of the process, equally responsible for the artistic and community outcome of the intervention.

To conclude, the Programa Gulbenkian Coesão e Integração Social advocates the maxim 'trimming the sails' whenever we see signs that it is necessary to adapt and redefine routes. We are convinced that in the field of art practices as a methodology of intervention and social transformation, there is still much learning and reflection to be done. The great advantage of the place we find ourselves in at the completion of the second PARTIS edition is that a true community of practice is beginning to emerge in Portugal and this will enable a deepening of reflection and a significant increase in its impacts on the organisations and their respective communities.

From the viewpoint of the Calouste Gulbenkian Foundation, it is a great privilege to witness and contribute, in our way, to the affirmation of this field of intervention in Portugal.







Dynamics of Social Inclusion in the PARTIS Initiative

Reflections in the Light of Evaluating the First Two Editions

The starting point of this article is the experience of evaluating the first and second editions of the PARTIS Initiative through the lens of monitoring the thirty-three projects. It pursues the objective of understanding and systematising the main conclusions arrived at during this process.

From this perspective, it is important to stress that since it launched the PARTIS Initiative, the Calouste Gulbenkian Foundation has endowed it with a unique and innovative character. Equally unique and innovative was the challenge of finding an evaluation model that encompassed all the dimensions of the PARTIS project interventions. Constructing a model for assessing social intervention, a structural dimension of the Initiative¹, was in itself a process which sought to translate the knowledge acquired through monitoring the projects in terms that would allow the retrieval of data relevant to the identification and consolidation of the lived experiences.

In the course of this reflection, it can be verified that the relevant factors for this process occur at different stages, which we will seek to demonstrate next.

Creation of the PARTIS M&A System

Starting with the PARTIS Initiative monitoring and evaluation system (hereinafter referred to as PARTIS M&A), it should be noted that this was built on presuppositions as interesting as they are rare in contexts of this nature. Firstly, the Calouste Gulbenkian Foundation (CGF) created propitious conditions for both clarity and a conscious positioning so that, in working within an innovative context and with a programme that was 'different', the evaluation system could be open and flexible, enabling a process of continuous refinement and improvement. Secondly, the Foundation made it possible for the projects included in the first edition of PARTIS to participate effectively in the construction of the first version of PARTIS M&A.

Because of this, it was possible to co-create a monitoring and evaluation system based on foundational principles and values that enabled the positive differentiation of the Initiative and maximised its transformative potential, namely: transparency; capacity building/qualification of the 'PARTIS Ecosystem'; working as a network; collective learning; and co-creation and continuous improvement.

¹ In the first edition, the Logframe team also had the task of collecting data on the artistic dimension. However, it was not possible to carry out the evaluation to the degree that the programme required, since this dimension is not our area of expertise.

Transparency is a principle that needed to be incorporated into the process from the very beginning, given that the aim was to create an innovative ecosystem capable of bringing together different stakeholders and creating spaces for sharing at various levels. Trust is a vital element for operating fluid, efficient and effective processes, and transparency is a key factor in building trust.

The establishment of an innovative ecosystem linked to the use of art practices for social inclusion brought with it a concern regarding the capacity building/qualification dimension for the organisations and professionals involved in PARTIS. This would be vital in areas such as planning, management and, of course, project evaluation.

The idea of functioning as a network was also present from the outset of creating the M&A system. The creation of an online platform to facilitate the exchange of information, ideas, challenges and solutions is something that goes back to the beginning of the programme.

Finally, there is the ever-present conviction that the projects and those who work in them have a considerable contribution to make to the system. Their specific knowledge would enrich the evaluation process, and such participation would promote collective learning cycles and continuous improvement in the monitoring and evaluation system and the PARTIS Initiative itself.

While stressing again CGF's broad openness and support for evaluation, setting up a monitoring and evaluation system for the PARTIS Initiative was nevertheless not without its challenges, not least because the projects work with a wide range of participants, problematics and intervention logics, and because the mechanism of inclusion is art, but ranges over many different art forms. Thus, the questions of how to evaluate artistic excellence and how to measure social impact (at the Initiative level) in the face of such diversity, posed constant challenges for the team.

Together with these challenges were very concrete technical difficulties in designing an evaluation model: on the one hand, the existing diversity generated difficulties in creating common metrics that would allow a consistent performance narrative throughout the Initiative, and on the other, the ambition that the system be more than 'merely evaluative', but also practical for building capacity and promoting networking between the projects, organisations and professionals involved. In short, the technical difficulty of setting up the PARTIS M&A system was compounded by the challenge that this system

should be an 'enabler' of the ecosystem it envisaged, bringing together intervenors using art practices to achieve greater social inclusion.

Thus, PARTIS M&A was designed, discussed and approved with the following characteristics: 1) a focus on a multi-method approach; 2) the use of quantitative and qualitative indicators to measure inputs, outputs, outcomes and impacts; 3) a participatory approach at all stages of the system; 4) the fundamental premise that the system be useful for decision making and interventions.

The principle of transparency was adhered to by incorporating the system into the 'PARTIS M&A Global Plan' which described the whole system and spelt out the portfolio of indicators, mechanisms and information gathering instruments.

In its design, the monitoring and evaluation system was organised around three major axes encompassing the different aims it needed to meet, as shown in the figure:

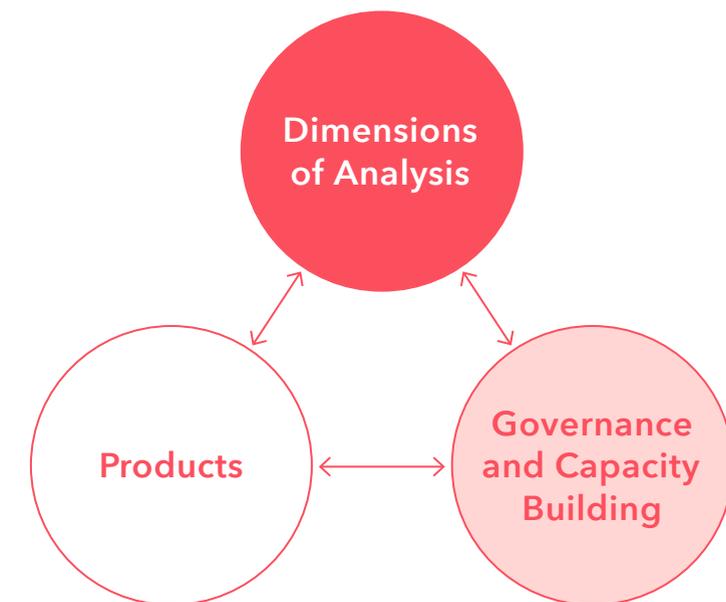


Figure 1. Three Axes of the M&A System Design

Dimensions of Analysis contains the two essential monitoring and evaluation blocks of the programme. These were based on a process that began by strengthening the design and visualization of PARTIS projects via co-construction of a Theory of Change that would specify the desired social changes and the identification of indicators and metrics that could provide evidence to support the narrative of social inclusion. The annual visits to projects, which took place twice in the first edition of PARTIS and three times in the second edition, are included in this PARTIS M&A building block. The feedback loops in the system contributed to the strengthening of the projects' technical components by linking these to the second building block of the monitoring and evaluation system, *Governance and Capacity Building*.

In terms of *Governance and Capacity Building*, the system incorporated different elements that contributed to this double objective. We had the aforementioned online platform supporting the sharing and capacity-building process, collective work sessions and the presence of specialists in subjects relevant to the PARTIS objectives, as well as collective reflection and discussion on the results of implementing PARTIS M&A.

In the *Products* block, dimensions of tangibility that resulted from the implementation of the initiative and the projects were organised with the PARTIS M&A Global Plan, a battery of monitoring and evaluation indicators, half-yearly and annual reports and all the systemization of PARTIS products created within the scope of the intervention of the projects and which are evidence of good practices

This apparently complex system was discussed, designed and validated in a climate of great openness and transparency, creating highly significant levels of trust. It has achieved the following results: 1) raised levels of trust and proximity amongst all stakeholders; 2) the sharing of successes and also the challenges and failures; 3) the introduction of regular improvements to the system; 4) the creation of regular collaborations between projects; 5) sense of belonging and community; and 6) progressively richer technical discussions and reflections. The robustness and breadth of the designed system differentiates it from other existing practices and has resulted in giving PARTIS great visibility, nationally and internationally.

In Portugal, we would highlight the presentation of PARTIS M&A at several congresses, seminars and other events, in both academic and professional contexts, the introduction of a Postgraduate Degree in 'Art

Practices and Social Inclusion' at the Universidade Católica² (Lisbon) which is already in its second edition and counts on the support of CGF, and, lastly, a wide range of very close contacts with all the relevant funders and stakeholders in Portugal's arts and social inclusion fields.

PARTIS has also garnered recognition and admiration on the international level. PARTIS M&A has been presented and very well received at international evaluation events, namely at two European Evaluation Society (EES) international conferences. In the academic domain, it has gained recognition and discussion (*Master of Public Policy Evaluation* at the Universidad Complutense de Madrid), and it has also been the subject of research carried out by international partners, programmes and networks.

In addition, we have received positive coverage in international publications, such as *The Evaluation Enterprise*³, published by Routledge, which surveys good practice and presents 'state of the art' evaluation at a global level.

Results and Conclusions of the Implementation of PARTIS M&A

Starting by identifying some of the more direct consequences of implementing PARTIS M&A, analysed throughout the first two editions of the Initiative, we can say that the evaluation process has helped to keep the rhythms of implementation close to those planned and to achieve good rates regarding the physical execution of the projects. It facilitated the introduction of adjustments to the projects and their instruments, and alerted us to the need for strengthening project support partnerships. It has also helped flag the desirability of bolstering the social inclusion component of the projects, qualifying and clarifying mechanisms and tools.

As the process progressed, it was possible to stimulate high effectiveness in achieving results and objectives, as is shown in the Initiative final reports.

Overall, implementing PARTIS M&A has contributed to a quality of results either equal to or higher than planned. These results are consequential because they meet the key requirements of maximising the Initiative's results and minimising the impacts of the most common project weaknesses.

² Catholic University.

³ *The Evaluation Enterprise – A Critical View*, 2018. Edited by Jan-Eric Furubo, Nicoletta Stane. Routledge, New York. 282 pages | 6 B/W Illus.

These first five years of PARTIS have been a process of collective learning, and we would highlight a key aspect, which is the skilling of teams and professionals in an almost organic manner. While it is evident that there will be other aspects that have contributed to the empowerment of project teams, all the stakeholders within the PARTIS Initiative recognise that effective participation and discussion around planning and evaluation issues have positively impacted practice, both individual and collective.

Given this, we now have a very broad body of evidence confirming the importance of PARTIS M&A for a great many organisations and professionals. An example of this learning is the evident improvement in the technical aspects of the applications submitted to the second edition of PARTIS by professionals and organisations that took part in the first edition.

These five years of PARTIS M&A's implementation, evolution and continuous improvement have allowed us to identify and systematise some of the projects' most problematic aspects and thus serve as a warning for anyone wishing to design and implement projects aimed at social inclusion using art practices as the catalyst.

First and foremost, is the key issue of *Human Resources* and the skills necessary for teams to be able to activate true social inclusion processes. We need teams that are effectively multidisciplinary and include social professionals to work in concert with colleagues in the arts. This has not always been the case for all projects and it is simple to see that, wherever this concern did exist, the results were better.

As a consequence of this first point, the *social work* in the projects and the quality of this work have not always matched the ambition of the artistic dimension. Many projects lacked the tools and processes for guaranteeing the quality of the social work undertaken. With more and better human resources in the social area and more substantial investment in accompanying and supporting the social dimension, the efficacy and social impact of projects will certainly improve.

Another challenging area is *Project Management*. Those responsible for the projects have not always had access to management support tools, digital or otherwise, and as a consequence, the project implementation processes have sometimes lacked adequate control and recording.

Another two areas where there is room for improvement within management support are *Evaluation and Communication*. The projects need to create their own evaluation models, preferably focusing on aspects that will be

useful for their present and future work, and many have not done so for lack of resources or because they relegated this activity to second place.

The absence of clear internal and external communication strategies is a further zone of improvement that should be explored. We live in a communication society with a great deal of tools at our disposal, and we must not neglect this dimension of the interventions. Clearly defining audiences, key messages and the tools for communicating them, is always going to be of great importance in projects of this nature.

In speaking of challenges, we should also mention the meaningful know-how we have accumulated from implementing PARTIS M&A. We have certainly learned and evolved a lot during the monitoring and evaluation processes of the first and second PARTIS editions.

The first conclusion we drew was very significant - greater demands and higher artistic quality correspond to greater social inclusion potential for the projects. There appears to be a direct correlation: 'better art' implies a greater potential for social inclusion.

A second important point is the need for robust diagnostics to support interventions. Well-characterised social problems, with well-defined causes and consequences, along with other metrics, allow us to understand the real dimension of social problems.

Another conclusion, or lesson learned, is that the projects which invested coherently in creating moments of effective participation for the participants (direct and indirect) have reaped very obvious gains from this effort: better diagnostics, better strategies, better outcomes, and greater sustainability.

Balancing the projects' social and artistic dimensions produces better results. We need robust work on both flanks, as otherwise we will not meet the basic ideal-type of what a PARTIS Project should be - a project that promotes social inclusion through art practices. The essential components are a clear and coherent design and clear, evidence-driven implementation. This is the right path to success, as art practices do not, by themselves, change people's lives. However effective a project may be, if there is no defined process for inclusion in place, this will not happen magically.

The projects emphasising social change performed best. The focus should be on changing the situation for vulnerable participants/groups from the one they held when they started. Therefore, project objectives should be focused on which changes we want to make, and then build metrics that evidence these changes.

Lastly, sustainability should be a daily concern and should be worked on from the very first day of the project to the last. We have to work towards sustainability on an ongoing basis and try to build strategies that actually support that sustainability into the contract.

Finally, there is still a dimension of PARTIS projects that, while not yet being planned for, is very significant: advocacy and the influence of public policies and decisions in this area. Many of the PARTIS projects have been able, through their action, to demonstrate the need for changes to strategic public policy measures and options.

Therefore, in light of the above, it is fitting to end by launching some pointers to the future so that the PARTIS Initiative can continue to grow and fulfil its promise of social inclusion.

Recommendations and Routes for Future Development

We have systematised these into five major recommendations. The first is for the projects to think in a structured way, investing in their advocacy function and in the potential for influencing public policy in their respective areas of intervention.

Next, we would stress the need for the projects to make more use of digital and non-digital management tools based on their Theories of Change. This would both improve the processes of management support and provide the information necessary for supporting adjustments to the projects or their implementation processes.

In terms of design, we recommend that there be a shift in design structures so that the 'big artistic moment', the 'show', is not the final event of the project, but rather a highlight that creates the energy and positivity needed to leverage solid social inclusion processes.

Fourthly, the projects need to place greater emphasis on communications by establishing sound communication strategies, identifying their objectives and clearly defining audiences, messages and means.

Finally, we consider that there is an urgent need to start building the memory of these projects and processes via systematic record-making and, above all, through the production of materials that will permit the replication of implementation strategies, with the relevant adaptations for different contexts. The knowledge produced within the projects needs to be systematised to provide a support base for future projects, and for deepening and optimising the use of art practices to achieve social inclusion.





© OCP, 'Notas de contacto - a OCP solidária na CerciOeiras'

Reflections on Artistic Quality

The creative partnership of professional and non-professional artists produces work that demands to be read and responded to in its own terms. (...) meaningful assessment of the quality of participatory art needs understanding of its intentions and processes.

FRANÇOIS MATARASSO, *A RESTLESS ART*, 2019, PP. 88, 95

Artistic excellence is a guiding principle in the projects developed and supported by the Calouste Gulbenkian Foundation, and a significant feature in the selection criteria of the PARTIS Initiative. In order to identify opportunities for continuous improvement and ensure high quality for the projects, the Initiative, and its sector, the Foundation commissioned a system to evaluate artistic quality within PARTIS. Introduced in the second edition of the Initiative, the system was conceived from scratch, combining the latest international theories on quality issues in participatory arts practice with the sociocultural reality of the projects, the Initiative and respective sector.

This chapter looks at how the evaluation system was developed, and the challenges, achievements and gaps identified through its implementation over the period 2016-2018.

In Portugal, the PARTIS Initiative is a pioneer in supporting artistic practices for social inclusion in a strategic and consistent manner. Along with the development of individual projects, PARTIS supports the establishment of a community of practice dedicated to sharing knowledge and developing critical thinking in this field, encourages academic partnerships that contribute to the production of sector-related knowledge, and organises an annual showcase and conference on art and social inclusion.

The Initiative covers the whole of Portugal and aims to select the *best and most innovative projects for social inclusion through arts practice (visual, performing and audio-visual arts) by supporting consistent, informed and sustained proposals, based on partnerships, and susceptible of evaluation*¹. Because the practice of art (and respective production) lies at the heart of this initiative, its projects are by nature typologically distinct from any educational or social interventions where art is used as a tool for achieving non-artistic ends. As such, the PARTIS projects come within the field of participatory art, a type of practice that encompasses a wide range of artistic genres and disciplines. Notwithstanding their wide diversity, these projects share the following central

1 PARTIS 3rd edition criteria.

characteristics: the coupling of professional and non-professional artists (often referred to as participants); a balance between process and product; and, quite often, being based on partnerships between the cultural and social sectors.

In recent years, the international socio-economic scenario has simultaneously favoured the expansion of participatory arts and a need for these to prove their effectiveness and efficiency. Austerity policies and the consequent shrinking of available resources have forced participatory art promoters to prove the value of their projects in a highly competitive climate.

Evaluation culture has grown noticeably in the field, but frequently without recourse to adequate methodologies. Metrics imported from the social sciences are often applied to the participatory arts and, while effective in measuring the social impact of these practices, they have proved inadequate for evaluating their artistic dimension.

Matarasso (2019) states that *there is too much about 'what', and not enough about 'how' or 'why'*, and ascribes the cause to tunnel vision on the part of funding institutions. This trend is, however, counteracted by the Calouste Gulbenkian Foundation which, as a funder, pursues a visionary and comprehensive policy in support of the PARTIS projects and Portugal's emerging participatory arts sector. The Foundation's concern with the qualitative dimension of the Initiative and adoption of an evaluation system designed for deepening knowledge and promoting continuous improvement (through processes of identification and action focusing on the challenges, achievements, successes and failures of the projects evaluated), contributes to a better understanding of the 'how' and 'why' of the results and impacts achieved by participatory art.

The general objective of the evaluation model presented in this chapter is to broaden knowledge, draw conclusions and offer recommendations about the artistic quality of the processes and products developed under the PARTIS Initiative. This includes: informing the Foundation, so that it can make decisions and formulate well-founded policies; identifying models with the potential for attracting other funders; generating knowledge capable of influencing cultural and social policy; contributing to the development of an evaluation culture in Portugal and of metrics to assess artistic quality as objectively as possible; identifying the 'how' and 'why' of the results obtained, and the cause and effect relationship between artistic quality and social impact; and, last but not least, contributing to the development of networks and synergies in Portugal and internationally.

Evaluation System

Because participatory art is co-created by professionals and non-professionals, it has specific features very different from those of more conventionally made art. It, therefore, requires readings, appreciation patterns and evaluation practices framed in its specificity. This has been a subject of debate at international level, and over the last few years various tools and models have been developed specifically for the purpose. The system presented in this chapter was built from scratch, based on elements extracted from successfully tested evaluation models and from theories developed by leading experts, such as François Matarasso (responsible for much of the critical thinking and debate in the field) and the academics Steve Seidel (Harvard University) and Rachel Blanche (Queen Margaret University, Edinburgh).

Two of the present system's key features are its holistic dimension and its adoption of artistic quality principles. Together, these two features have made it possible to set up structures and metrics suitable for evaluating participatory art. The holistic aspects reflect concepts developed by Matarasso (2019), who sees project development as a cyclical process in which all stages contribute to the quality of the results obtained; and Seidel (2009) who argues that artistic quality is influenced by all those who are responsible for taking decisions about projects and, consequently, by the recognition of, and the balance between, the different viewpoints held by all these stakeholders, including those furthest away from the creative process. The multiplicity of actors (professionals and non-professionals, cultural sector and social sector) and aspects (process and product) requires the evaluation system to be extremely clear about the meaning attributed to 'artistic quality' both in the broad context of participatory art and in the specificity of each project. It is therefore essential to define from the outset what is being evaluated, for what purpose and according to which principles.

Cultural policy specialist Rachel Blanche (2014) carried out a study for Creative Scotland (the Scottish Arts Council) in which she distils a set of quality principles, that clarify which aspects to evaluate during the artistic creation process, enabling the development of corresponding indicators. This set of principles includes: artistic distinction and professionalism; authenticity and social relevance; inspiring and engaging; participant-centred; purposeful, active and hands-on; progression for participants; participant ownership; suitably situated and resourced; properly planned, evaluated and

safe. The adoption of these quality principles (agreed with the projects at the outset of the evaluation process) and the above-mentioned holistic dimension results in an evaluation system that allows for the precise identification of which artistic quality indicators require attention, in which phase, and which stakeholders to involve.

The system takes the projects to be evaluated as a whole, so that process and product complement each other. Once the bases for evaluating the creative process have been defined, it is essential to clearly identify the evaluation criteria for the resulting products. Public presentations of creative products are important moments of sharing that validate the creative process and give participants the gratification of arriving at the culmination of a cycle. It is precisely the creation of artistic products to be shared by means of a presentation, that distinguishes participatory art from other interventions defined as educational or occupational activities. As argued by Matarasso (2013), creative products developed through the co-creation process between professional and non-professional artists should be enjoyed/evaluated by those who have not participated directly in the project, according to the same criteria that apply to the arts generally. Therefore, the degree of quality of these products depends on their ability to provide an artistically satisfying experience, both in their own terms and in the wider context of what is considered to be good in the arts today, taking into consideration the following aspects: aesthetics, technical ability, innovation, and intellectual and emotional satisfaction.

The set of tools adopted by the present system was developed as a mechanism to mitigate the subjectivity intrinsic to the concept of 'artistic quality', enabling ways of producing evidence which cannot be biased by the opinion of the evaluator and do not exert influence on the participants. Wherever possible, these tools are used to gather information through (or alongside) the artistic production process. So, further to process and product observation, structured interviews and questionnaires, they include participants' diaries/blogs (where appropriate), sound and image recordings, media reviews, social media comments, and a self-reflection toolkit (to be used by the project stakeholders).

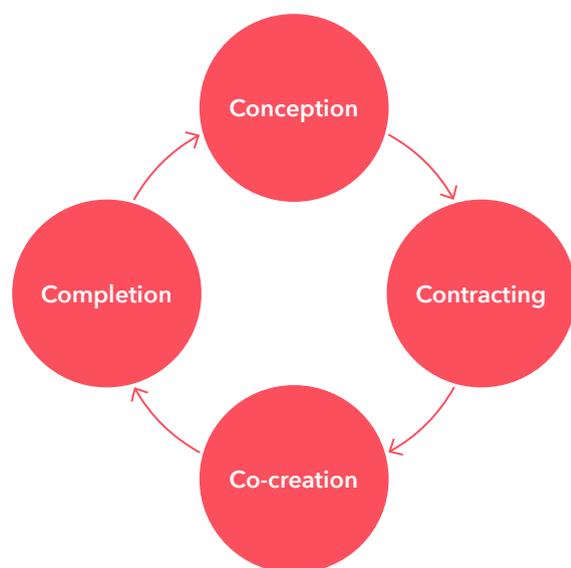
The implementation of the system has resulted in an essentially qualitative exercise focused on the specificities of each project. As the indicators were flexible enough to adapt to individual realities and characteristics, the system was implemented through a close relationship

with the projects, including interviews (formal and informal) conducted with a number of different stakeholders (lead organisation, partners, artists, participants); direct observation of the creative processes and products (at various stages); and the analysis and interpretation of materials produced by or related to the projects (media, social networks and comments by the public). The implementation period provided opportunities for adapting and improving the system originally designed. Key challenges encountered included: having been introduced several months after the beginning of the second edition of the PARTIS Initiative; some confusion on the part of the projects regarding the concept of 'artistic excellence', which they tended to interpret through the prism of conventional art rather than the specificity required in participatory art; certain tools unsuited to Portugal's context (i.e. diary writing by participants with a high level of illiteracy); the lack of structured reflection and documentation within the projects; and the absence of media criticism regarding the artistic dimension.

Conclusions

From a continuous improvement point of view, it is essential to accurately identify the challenges and their sources. Matarasso's artistic production cycle (2019) – Figure 1 – helps this identification. Visualising the process as a cycle also makes it possible to change the perception one might have regarding the development and continuous improvement of the various players (participants, artists, lead organisation and partners, funders) who, at the end of the project, will be better capacitated to offer higher quality contributions on the next cycle. This also applies to the Initiative and the sector as a whole.

Figure 1. Artistic production cycle based on Matarasso's model (2019)



Most of the challenges encountered were satisfactorily resolved as the projects progressed. However, their inclusion is pertinent as a record, for knowledge sharing, and to prevent similar situations in the future.

Conception (development of the idea, including its purpose, objectives and anticipated outcomes)

- Lack of consultation with the participants (and resulting diagnostic errors);
- Inadequately developed partnerships (leading to problematic relationships);
- Under-estimated resources (human and financial);
- Unclear and/or undefined artistic rationale;
- Lack of planning for project sustainability and legacy.

Contracting (negotiation and agreement of mutual obligations and benefits)

- Mismatch between the proposed work and the participants' expectations;
- Lack of knowledge about other stakeholders' viewpoints and expectations;
- Lack of internal communication.

Co-creation (making and presenting artistic work)

- Changes to the initial artistic rationale and consequent impact on project resources and development;
- Training needs (regarding co-creation processes involving professionals and non-professionals);
- Ethical issues;
- Lack of structured reflection among stakeholders.

Completion (reflection, evaluation and future planning)

- Need for a wider range of signposting options/referral routes for participants;
- Insufficient knowledge about the impact of projects on the practice of the artists and organisations involved;
- Need for structured reflection and record-keeping (at individual and collective levels).

Reflections on artistic products

- In general, the artistic products reflect the participants' life experiences, which confers them authenticity;
- The aesthetic and technical aspects were generally adequate or of high quality;
- The feedback obtained reveals that the product presentations were thought to be stimulating, having emotional and intellectual impact and leading to reflection and debate on the topics approached;
- There was a wide range of opportunities for sharing products (open rehearsals, screening of excerpts, documentaries, exhibitions, installations, murals, performances, CDs, books and scientific/academic articles and events);
- The venues chosen for the presentation of work can have significant impact; and some projects showed tremendous adaptability, preserving the aesthetic and technical characteristics of the products when presented in different contexts from the original ones;

- In cases where the creative processes proved to be more problematic, team efforts were made to offset challenges and generate products of good quality;
- There is a need to address the absence of art criticism in the media, an essential element for the evolution of individual projects and the sector.

Legacy

- Original methodologies and creative products, with the potential for dissemination and promotion in Portugal and internationally;
- Impact on participants, especially those who have benefited from some form of continuity;
- Impact on the practice of artists and organisations, the PARTIS Initiative and the sector;
- For some projects, the creation of individual archives;
- Documenting by the Calouste Gulbenkian Foundation (e.g., this publication);
- Sharable knowledge compiled by the Joint Learning Initiatives;
- Sharable toolkits and manuals;
- Production of scientific/academic work at national and international levels;
- Cross-influence between the cultural and social sector and potential influence on other sectors such as the education system;
- Development of international networks and exchange programmes;
- The maturing of the PARTIS community and the sector as a whole.

The final part of this chapter addresses the gaps identified by the present evaluation process, the measures taken to solve these and potential developments for the future. The lack of a period of research and development was identified by the evaluation process as a significant gap. The model used by the Calouste Gulbenkian Foundation (common to many funding institutions) requires detailed information at the application stage, which is particularly difficult to obtain in participatory arts interventions. This is due to the multitude of actors involved and to the dynamics that develop once the project starts on the ground. The approach resulted in misdiagnoses at the stages of Conception (i.e. lack of consultation with the participants, inadequate

artistic rationale) and Contracting (i.e. poorly developed partnerships), which particularly impacted the Co-Creation stage (i.e. changes in rationale, lack of resources, problematic partnerships). Reflection and feedback from the projects enabled the Foundation to change its model for the third PARTIS edition, allowing adjustments during the initial stage of work on the ground.

The lack of structured reflection and documentation on the part of the projects has also been identified as a gap with impact at individual, organisational and sectoral levels. The self-reflection toolkit *Is this the best it can be?* (2016)², developed for Creative Scotland as a capacity-building resource for its beneficiaries, was translated into Portuguese and made available to the projects with the aim of furthering their skills in this domain. Its tools offer guidance for the development and implementation of comprehensive and structured thinking practices, and methods to obtain and record information in order to form individual archives and contribute to preserving memory in the Initiative and the sector. This will inform a publication documenting the third edition of the PARTIS Initiative, which follows the present one.

Despite having the appropriate skills in their fields of expertise, some of the professional artists required training in shared creative practices, which was provided by the projects. The PARTIS Initiative already provides some professional development opportunities, including workshops and masterclasses integrated into the 'Isto é PARTIS' annual event. However, it would be beneficial to create more opportunities throughout the year, based on the needs identified by the projects.

Ethical questions are of particular importance in participatory contexts where artists often work with communities with problematic issues that can put them in vulnerable positions – professional development in this domain is a priority.

The maturity that the PARTIS Initiative and the sector have achieved suggests that a turning point has been reached in which it would be productive to start deepening knowledge based on the results obtained and the gaps identified.

Several PARTIS projects have developed new methodologies and products that deserve to be explored and disseminated through events and presentations, including internationally. Plus, a number of international organisations have expressed interest in and requested training by specific PARTIS projects.

² Set of tools included on Creative Scotland's website.

Broadening the evidence base is another area to consider.

There are still gaps regarding the target groups and regions represented in the Initiative. The Foundation has made efforts to address the issue, but these have not so far resulted in geographical expansion. This partly reflects the country's population distribution, however, there is also the factor of insufficient quality in the few proposals received from the under-represented regions. The Foundation's decision not to adopt quotas has produced excellent results; however, it would be interesting to explore options capable of bringing more balance to geographic and demographic representation.

Bibliography

- BLANCHE, R., *Developing a foundation for quality guidance for arts organisations and artists in Scotland working in participatory settings*, Edinburgh, Creative Scotland, 2014.
- MATARASSO, F., *A Restless Art*, Lisbon and London, Calouste Gulbenkian Foundation, 2019.
- MATARASSO, F., 'Creative Progression: Reflections on quality in participatory arts', *UNESCO Observatory Multi-Disciplinary Journal in the Arts*, Volume 31, Issue 3, Victoria, University of Melbourne Graduate School of Education, 2013.
- SEIDEL, S., TISHMAN, S., WINNER, E., HETLAND, L. & PALMER, P., *The qualities of Quality: understanding excellence in arts education*, Massachusetts, Harvard Graduate School of Education, 2009.





© Márcia Lessa, 'Ibisco-De'

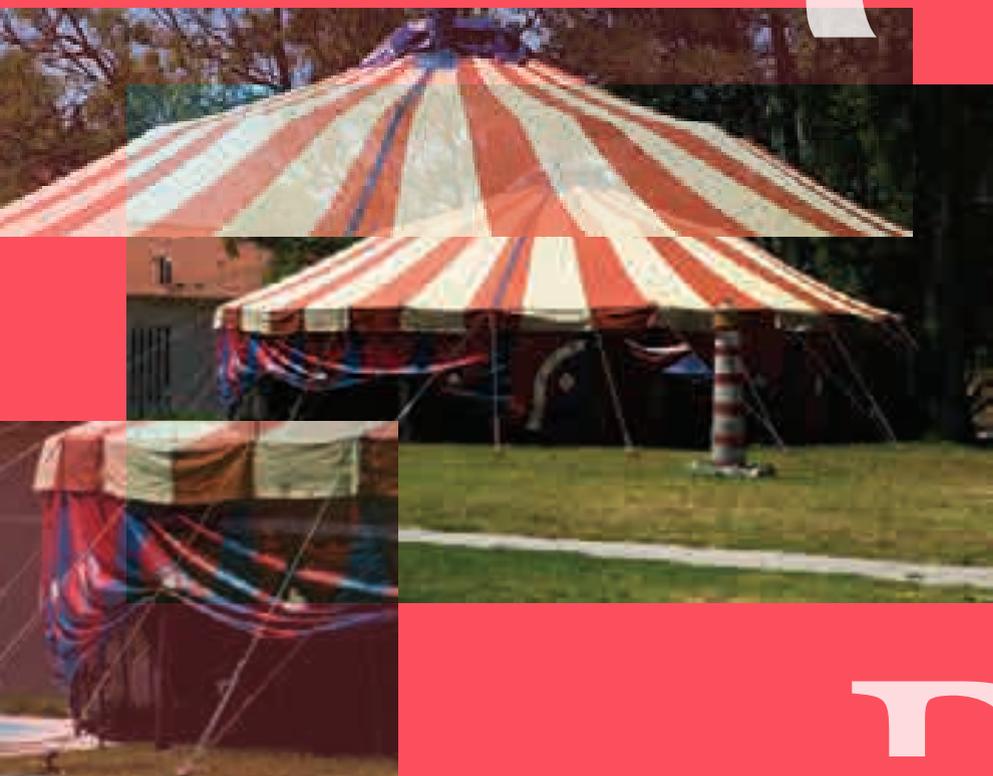


© Vitória Menezes, 'Contratempo'



© Hugo Castro Andrade, 'L'Ego do meu Bairro'

PARTIS EXPERIENCES



© Chapitô, 'Forças Combinadas'

'That Caged Boy Was Destined to Be a Bird...'

A Reflective Analysis of the 'Forças
Combinadas' Project

*That caged boy
was destined to be a bird
to build his home in trees
and to look down on rooftops*

*that boy was a bird
who never took flight
for whom windows were never opened
and the city stole from him
his place amongst the stars*

*that poor, poor boy
who knew so much
and was so wise
so rich of dawns*

*disinherited
and never loved
the bird boy
had a caged destiny*

MARIA BEATRIZ SERPA BRANCO (1923-2006)¹

Perched on a hilltop in the heart of the city of Lisbon, near Castelo de São Jorge (Saint George's Castle), Chapitô² is a unique space where *training, culture, creation, entertainment and social intervention* promote multiple intersections.

With an institutional track-record spanning almost 40 years, Chapitô plays an important role in the history of the city of Lisbon and also Portugal, in that it calls upon its citizens to participate in an enlightened and civic capacity and to a cross-cutting practice based upon the principles of inclusion, solidarity, justice, and social equality.

1 An unpublished poem gifted to the author of this piece in the context of a community development project both participated in. The project took place in Évora in the 1990s and focused on Children and Young People at Risk.

2 Chapitô – Santa Catarina's Cultural and Recreational Collective.



THAT CAGED BOY WAS DESTINED TO BE A BIRD...

In 1987, it was incorporated as an IPSS - Instituição Particular de Solidariedade Social³. In 1991 it acquired the status of ONGD – *Organização Não-Governamental para o Desenvolvimento*⁴.

Owing to its work, the Portuguese Secretary of State for Culture declared Chapitô of ‘Manifest Cultural Interest’ in 1987. In 2000, the Ministries of Finance and of Labour and Social Solidarity declared it was of ‘Superior Social Interest.’ In 2018, Lisbon City Council declared it held ‘Cultural and Social Local Interest’. Chapitô is established within the framework of the Social and Cultural Patronage Law.

It is one of the institutions which stands out the most in the new social paradigm of an *emerging social contract*. In 2009, it was awarded the Gulbenkian Award for Philanthropy, and in 2012 it won the Cooperation and Social Economy Solidarity Prize awarded by CASES – *Cooperativa António Sérgio para a Economia Social*⁵.

Chapitô is part of numerous national and international networks and is one of the founding members of FEDEC – *La Fédération Européenne des Ecole’s de Cirque professionnelles*⁶ and FIC – *Federación Iberoamericana de Circo*.⁷

Chapitô has been a cultural hub for nearly four decades. It has hosted exhibitions, film cycles, social gatherings, performance art, theatre, music, workshops, initiatives focused on African and Brazilian culture, and fostered links with European countries, connecting the Northern and Southern hemispheres while promoting solidarity, cooperation, and transcultural dialogue.

Built on this fertile vision of the world, Chapitô has developed unique expertise in terms of *social inclusion for Children and Young People at Risk* via circus art, performance art, and scenic art, all the while investing in civic and artistic education with a strong sense of vocational and professional preparation.

3 Private Social Solidarity Institution.

4 Non-Governmental Development Organisation.

5 António Sérgio Cooperative for Social Economy.

6 European Federation of Professional Circus Schools.

7 Ibero-American Circus Federation.

'Forças Combinadas' Project

The 'Forças Combinadas' (Combined Forces) Project⁸, supported by the Calouste Gulbenkian Foundation (2016-2018), and part of the PARTIS (Artistic Practices for Social Inclusion) Initiative aims to promote Circus Art for young offenders at the *Centro Educativo Padre António de Oliveira*⁹ in Caxias, greater Lisbon area. This Centre relies on support from the *Direção-Geral de Reinserção e Serviços Prisionais*¹⁰.

The key aim for these young people at risk is for them to experience a radical transdisciplinary pathway in building a performing company, engaging in an aesthetically and morally powerful creation, performing, directing, staging and sharing it with the public, opening the 'prison' doors to reveal a brilliant dimension which all humans have, even those who at a young age fall prey to juvenile delinquency.

For this endeavour, Chapitô pitched a circus tent within the grounds of the Educational Centre. To raise a circus tent within an institution of containment isn't only audacious from a symbolic and aesthetic point of view, but it is also a requirement for a creative ecology within the realm of the 'Forças Combinadas' Project.

We remain committed to the pivotal idea that positive socialising and a circus show are forces that have the power to regenerate and heighten citizenship.

The title as a synopsis and purpose of the Project

'Forças Combinadas' is an acrobatic and circus art module which combines three indissoluble factors: 1) the participation of at least, *two or more individuals who work together* on their strengths and skills to achieve a concerted objective; 2) this aim is sustained upon the *permanent construction of 'unlikely' points of balance*, which are only possible through the dynamic combination of individual forces; 3) the result seeks to attain *an aesthetic characterised by audacity and artistic innovation*, 'figures/images/positions' that challenge the average notion of possibility.

⁸ Project promoter: 'Chapitô Cultural and Recreational Collectivism from Santa Catarina', in partnership with DGRSP, *Direção-Geral de Reinserção e Serviços Prisionais* (Directorate-General of Social Reintegration and Prison Services)/*Centro Educativo Padre António de Oliveira* (Father António de Oliveira Educational Centre).

⁹ Father António de Oliveira Educational Centre.

¹⁰ Directorate-General of Social Reintegration and Prison Services.

Hence 'Forças Combinadas' is *a task that involves a physical, psychological, and artistic transcendent experience*, which always stems from a consented dialogue between individuals who cooperate with each other to share *a work of art* on stage which summons a feeling of being in awe.

The Project 'Forças Combinadas' - Engenho e Artes nos Limites da Socialização Juvenil¹¹ takes inspiration from that virtuous and demanding module of circus art alternately combined *as an instrument of recognition and ownership of new grounds (cultural and social) to build up a sense of citizenship* with young offenders doing time under the most severe regime of the Law on Educational Guardianship - that of detention – who, due to the level of anomy and marginality that characterises them, are effectively and dramatically at the limits of socialisation.

When faced with 'deprived' young people whose notions of citizenship were built on feeble pillars, when they have a fragile awareness of 'others', have been socially and culturally self or hetero excluded, with a precocious sense of sociomoral development –, 1) only the *excellence of the artistic proposal*, 2) only a *fertile environment* and 3) only *meaningful relational ties* can trigger changes in the game called destiny.

- 1) The 'Forças Combinadas' Project surpasses the 'mere' condition of learning artistic skills; performing and circus arts are conjured and lived, so as to *create a time-space communication 'message'* (which is intentional and concerted) with artistic and social value, and to *create a performance* sustained on the foundations of an ethical and aesthetically relevant 'matrix artistic object' (text, parable, myth, music, film, painting...), which invites authors and actors to the realm of creative intertextuality. It is the *collective edification of dramaturgy which constitutes a pathway, and the intra and trans individual process of change* which wants to be the beholder of this transformation in the powerful ritual of the performance;
- 2) The creation of a fertile environment within a closed-off 'total institution' demands that *the 'assemblage' of a social and cultural cosmos* be simultaneously intimate and open to scrutiny, and relevant enough to establish itself as an *alternative in the rewriting of lives*, even those that are prisoners of so many internal and external hindrances. This environment is developed along three

¹¹ Combined Forces Project - Talent and Art at the Limits of Socialisation Amongst Young People.

complementary and symbiotic axes throughout the project, strengthening senses and synergies: *the Training Workshops* are a didactic approach, with room to learn and practice artistic techniques; *the Creation Laboratories* are meeting points, where voices traverse and cross-over, where proposals are developed, and results emerge, it includes the collaboration of a *Buddy Circle* (young people with relevant artistic and civic traits) who question the process, push boundaries and present themselves as examples of proximity and possibility in the building of more inclusive futures; *the Performance* as *locus* redeemer, calling to the stage, to the centre, to the place of social recognition and applause the delinquent and outcast, and in this encounter mediated by the radical dramaturgy of circus arts, *'provoking concerted twists and turns' within the actors and the spectators;*

- 3) Coming from a place where characteristics such as being deprived, egocentric and/or ethnocentric build many narratives of juvenile delinquency, *we want to step out of this with these young people and step into an arena in which they will have interface experiences with people who come from different backgrounds, and have had varied experiences, expanding their seeing and listening horizons, enriching their emotional lexicon and promoting an opening up to different levels of reality. Only by redesigning other places can we be other people* or in the words of Morin (2000), *'men who are prisoners of a culture can only free themselves through Culture.'*

About Chapitô's steadfastness and strong partnership

Chapitô is an ONGD whose primary goal is the *social inclusion of disadvantaged young people*. All our skills, art, and areas of domain are geared towards inventing new ways in which to counteract the destiny cards which have been (badly) dealt, and to improve the good fortunes of young people who face exclusion. *Our mission is to promote the civic and cultural education of these young people, favouring artistic education as a means of intervention.*

We believe that by developing artistic expression and communication skills, we can help reduce marginalisation and social exclusion, prevent crime and foster the willingness to build futures valued by society and filled with personal meaning.

Chapitô's affiliation with the Educational Centres is *built upon a robust and official partnership with the Ministry of Justice*. It is not to be mistaken for any experimental or transitory intervention. The work Chapitô carries out with young people under the tutelage of the Justice system is continuously monitored and assessed, producing impressive quantitative and qualitative results that have been recognised at national and international level. *In 2001 it was selected as a model-project to represent Portugal's candidacy to the European Crime Prevention Award and at the European Best Practice Conference.*

Under a *systematic rationale which is a consequence of the cultural and civic promotion of social integration* with young people at risk and/or facing exclusion, *over the past 30+ years, Chapitô* has perfected a consistent and complementary set of processes that have been tested in real-time and continuously regulated and which have become benchmark references:

- 1) *Socio-educational intervention programmes* based upon artistic education and cultural and civic promotion *within the Educational Centres*, which have become an integral and concerted element of the Educational Programme at these Centres;
- 2) *Casa da Autonomia* for young offenders, offering a supervised watchful eye within a social environment;
- 3) *Educational/Professional Training Programmes* to earn qualifications, with credits equivalent to the traditional pedagogical system (access to the final year of high school), which constitute the front line of prevention for many young people facing risk situations/social exclusion;
- 4) *Educational/Training Programme in Circus Arts* made available after working hours;
- 5) *Cultural Animation Programmes and the Promotion of Cultural and Civic education* following a preventative logic;
- 6) *Psychosocial counselling* in *defining* and carrying out life projects;
- 7) *Entrepreneurial advice and career management* for professionals and those actively working, namely in the artistic sector.

Chapitô is the result of a demanding and supportive dynamic social economy, and for more than three decades has embraced this sustained intervention with a strict management structure and with a large technical team to support it, which equates to a significant financial investment for a charitable organisation.

From an abundant paradox or the unlikely encounter of two worlds

The unlikely encounter between these worlds (Chapitô and the Educational Centre with compulsive confinement) is audacious, but this interface between the heterodoxy and orthodoxy *puts us in an area of paradox, a place where anything is possible.*

Performing arts, the circus and artists 'invade' a 'total institution' of re-education and confinement and by the very nature of the journeys and the processes, they *question, yield, add perspective, favour interactions, challenge stereotypes, and open new horizons.* Aside from the informal and daily dimension of meet-ups between artists and qualified social workers (and private security), the project offers opportunities for learning and taking a reflective stance with regards to 'art, transcendence, and inclusion'; all of which is negotiated, agreed and duly officialised, hence sustainable and replicable.

The challenge lies in the project's capability to *create a 'changed reality'* in areas where what is real is very much predetermined. Hence it has to be 'ostensibly' visible: *for art to have a relevant social and political impact, to simply exist does not suffice,* it must be brought to light, inscribed in the time and experiences of its subjects, underlined by the discourse of those who create it and those who read it, broadened by many echoes so that it can reverberate and create new horizons and opportunities. This *creation of reality, which is artistically, socially and politically relevant* is pivotal for the project to transcend the methodological field *and enter a field whereby it changes people's lives.*

For this reason we are obsessive and meticulous with regards to keeping *a systemised log of the pathways taken and processes developed,* compiling an architectural document which because of its meaning, cannot be ignored, and should constitute *a register and leverage for new architectures* of people and institutions: audio-visual logs, written logs, collated narratives, impressionist logs, creative scripts, critical incidents.

Continuing on this subject of an unlikely encounter between two worlds *we acquit the comings and goings from the outside world into the circle under a closed regime:* the creation of a *Buddy Circle* who are identified based on their artistic and civic relevance, which can cause a direct impact on the participants for the specific contribution they can offer to the creative process through their availability to take on a mentoring role and because

of the close proximity (age-wise and in terms of experience) which makes them possible examples of building blocks to rewrite the lives of the young people under tutelage.

The artistic proposal lies in *the intersection of performing arts and circus art:* it is founded on a very 'physical' sense of dramaturgy which can be used as a vessel based on the proposals of the 'new circus' and, because it is universal and radical, it brings together a wide ranging audience and appeals to a high number of people.

By exploring new languages, the 'new circus' shows produce an *artistic synthesis,* with a strong coherence between the physical expressions of the artists, the dramaturgy, which is the conveyor of a powerful message, and the stage set which oscillates between minimalism and a technically advanced apparatus.

Chapitô has a great deal of experience when it comes to creating circus art with young people – for over 20 years, students and teachers from the Professional School for Performing Arts and Techniques have produced collective creations recognised for their excellence.

Can art contribute to change?

The partnership between the Direção-Geral de Reinserção e Serviços Prisionais and Chapitô reaffirmed for the 'Forças Combinadas' Project *allows for the organisation of conviviality in space and time sustained on artistic creation.* The Training Workshops and Creation Laboratories take place over 6 hours per week (2 hours in the evening + 4 hours on Saturday afternoons). The Circle Buddies are strongly engaged in the creative processes and participate in this forum. At the end of each term for each year in which the project runs (June and December), the 'world' is invited to enter the prison and watch the performance created and produced by these young people *in an environment that demands human transformation.*

Process intensity: artistic creation has more to do with the psychological rather than chronological nature of time. Its regenerating strength lies in the meaning of what was experienced and how these experiences can mould behaviour and dispositions capable of building socially relevant and personally gratifying futures. The first desiderate is not to form artists; instead, the aim is to use artistic experiences as examples and benchmark for excellency, to *open windows in the lives of those who had them shut before their time.*

Notwithstanding, this short amount of time has different dimensions: meaning that all of Chapitô's architecture, history, knowledge, and talent are condensed in this virtuous encounter with the group of young people; infinite possibilities which we have devised over more than three decades to fight social exclusion amongst young people are laid bare before their eyes; artists and buddies alongside the young people summon a world in which human redemption is always implicit; and they light-up within themselves, and shine their light on others, opening up pathways which thus far were undiscovered.

It is what we know best, and the best we can hope for in this land of last chance saloon!

The scientific aspect of a process is based primarily on active listening of the subjects, much more than complying with targets and parameters in a linear fashion. The main aim of our intervention is to create conditions for authentic and trusting human relationships.

Paralysed and introverted bodies need to rid themselves of 'the chains within.' Circus arts offer up this dimension where the benefits can be reaped immediately, where everything comes together, a path towards self-esteem. Where they are able to 'do together', with others. Hence the future of a performative dimension with a more demanding syntax is woven.

In every workshop and throughout all of the activities implemented by the project, there was a resounding urge and intention to contradict stereotypes which are characteristic of the 'total institutions' – perverse hierarchies, isolation, self and hetero exclusion, power domination relationships, etc. – to improve social relations and favour a dialogue about inclusive life projects. A self-evaluation and hetero evaluation 'routine' was established for the end of each workshop/event and has proven to be very beneficial in building constructive criticism and promoting citizenship.

The artistic creation sustained on the pillars of circus art always had the main aim of empowering each young person on their artistic and civic education journey, but always subordinate to and in tandem with the experience of working within a cohesive group. The powerful idea behind creating theatrical performances in its diverse and complementary dimensions proved to be very much in line with the different desires and skill sets, thus enabling the production/artistic creation mechanisms to be experienced by all young people.

The young people have shown an array of artistic predispositions that have blossomed during the workshops. Notwithstanding, the performances

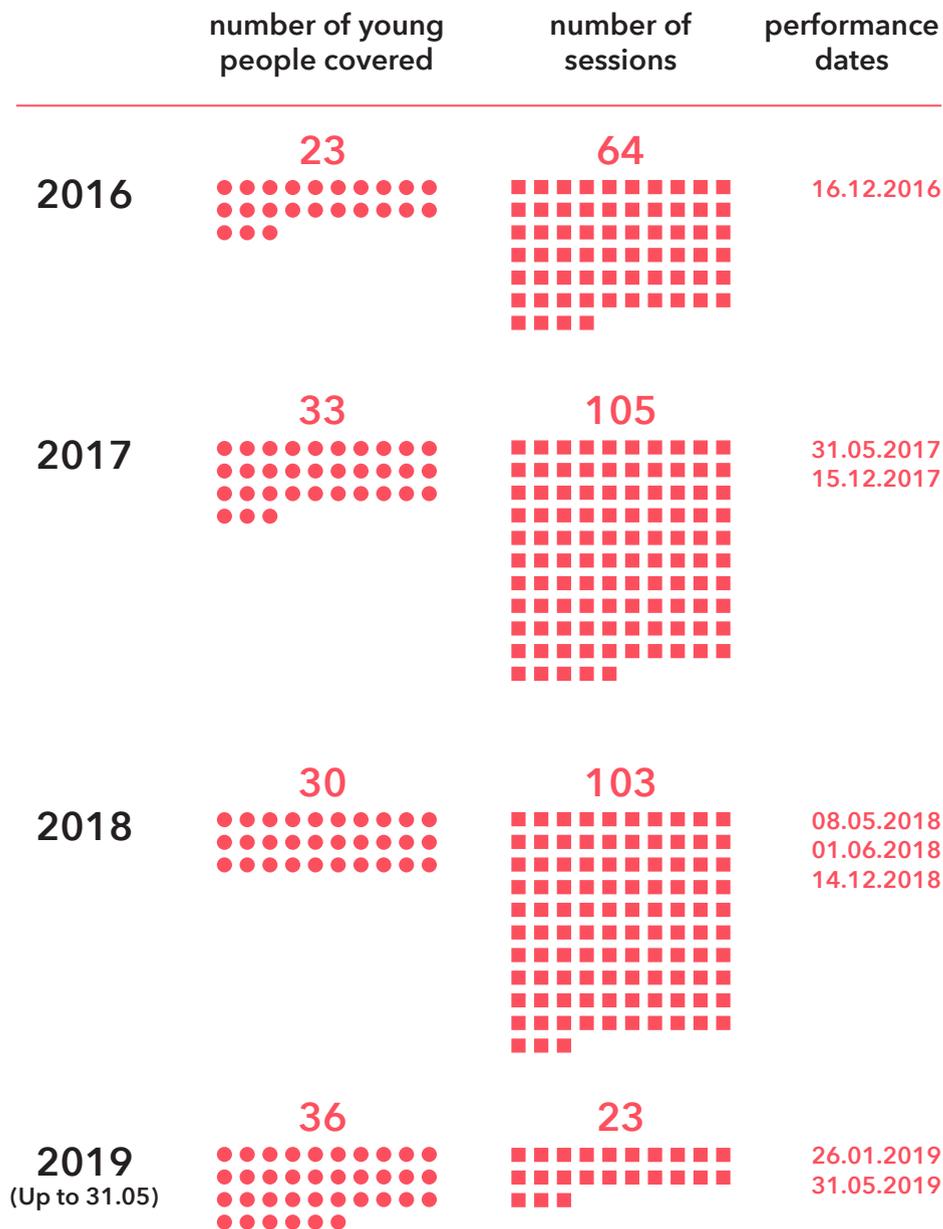
themselves, and being before an audience, undoubtedly trigger more profound shifts in the participants, whereby they move from an area of artistic experimentation into one of artistic intention. The main challenges lie in the nature of the institutions, namely those with restrictive routines, limiting a more regular practice of artistic activities. The rigidity of institutional frameworks does not always integrate the needs of creative processes. Splitting up the group of young people and sub-dividing them into smaller groups was not always the most conducive pathway to achieving greater interpersonal relevance.

Notwithstanding, these adversities were taken on as a challenge to enrich the interinstitutional dialogue and to seek concerted solutions amongst partners. The Direção-Geral de Reinserção e Serviços Prisionais has been very consenting in allowing us to publicise the project (via TV and media outlets), and the Minister of Justice has herself shone light onto the importance of the project by attending one of the public events. There has been a palpable shift in the relationship between the institutional staff and the young people. They have built positive ties with each other and enjoy a less stressful relationship. The project has also meant that the Centre is open to a greater number of people, hailing from all walks of life, and on a more frequent basis.

The inherent nature of this partner, an entity that is regulated in the eyes of the law and must follow rules and regulations, was not conducive to establishing partnerships with other potential candidates who came forth. Notwithstanding, if from a formal point of view this broadening out of partnerships did not prove to be sustainable, the involvement and participation of a large number of people (namely students, ex-students and teachers from the Chapitô Circus School) fully complied with the desire for an added and significant degree of socialisation which we sought from the onset.

At the end of 2017, BPI SOLIDÁRIO offered the project its financial support. The partnership was a financial one primarily because, as opposed to the PARTIS initiative, BPI awards do not establish a dynamic of joint reflection.

Figure 1. Quantitative figures



We will persevere!

Below follows an excerpt from an article written by Maria João Caetano and published in the *Diário de Notícias* newspaper on 23rd January 2019. In a heartfelt piece, the journalist gleaned the essence of the 'Forças Combinadas' Project:

'What day is it today? ', asks Rafael while doing sums in his head before concluding: 'I've been here for one year and 12 days. I get out on the 8th of July. Not long to go now.' He has been in prison for one year and 12 days. Detained. Locked up. At the Centro Educativo Padre António de Oliveira, in Caxias, greater Lisbon area. Rafael is 16 years old and meticulously ticks off the days which all blend into one. 'We wake-up, do the cleaning, have breakfast, then go to class. In the afternoon we take a shower, have dinner and go to the sitting room.' It's the same day in, day out, except on weekends. We don't have classes on Saturdays and Sundays. It's visitation day, for those who have visitors. And circus day. After lunch, the 24 boys from the Centre cross the patio and head into the red and blue tent. They remove their shoes, put the music on, and do the most amazing things: they walk with their hands on the ground and their feet in the air, they do somersaults, and walk on giant balls, they hang from the trapeze and juggle three balls in the air at the same time.'

Hence, we reiterate, *we will persevere!* The Calouste Gulbenkian Foundation helps fund the 'Forças Combinadas' Project, but when funding draws to a close, Chapitô will face a sustainability challenge that it will have to overcome. And that's just the way it is! First and foremost, an organisation must stand for its ethical commitments and offer its services to those who need it. The young offenders at the *Centro Educativo Padre António de Oliveira* can count on Chapitô.

Where do we climb to?

What direction should we take?

What horizons should we rip through?

What do we balance on?

How many hands are required to change the course of destiny?

Circus arts are 'stilts,' which lead us to higher grounds, the steps get wider and the distances become shorter. At times, just on stage. Often, in the lives which shrivelled-up before time!

For these reasons, at Chapitô, we keep on going. Today, as we did forty years ago. Combining forces. Calling forth bright futures.

Bibliography

- VV.AA., *Novo conhecimento, nova aprendizagem*, Lisboa, Fundação Calouste Gulbenkian, 2000.
- BARBIER, R., *L'Approche transversale: l'écoute sensible en sciences humaines*, Paris, Anthropos, 1997.
- BOHM, D. & PEAT, F., *Ciência, ordem e criatividade*, Lisboa, Gradiva, 1989.
- BRUNER, J., *Cultura da educação*, Lisboa, Edições 7, 2000.
- CASALI, A., *Ética como fundamento crítico da educação humanizadora*. Actas do VI Congresso Internacional de Educação, Santa Maria, Biblos Editora, 2015.
- FOUCAULT, *As palavras e as coisas*, São Paulo, Martins Fontes, 2000.
- FREIRE, P., *Pedagogia do oprimido*, Rio de Janeiro, Paz e Terra, 2002.
- FREIRE, P., *Pedagogia da autonomia: saberes necessários à prática educativa*, S. Paulo, Paz e Terra, 2007.
- MORIN, E., *Os sete saberes necessários à educação do futuro*, São Paulo: Cortez, Brasília: UNESCO, 2000.
- MORIN, E., *O desafio do século XXI: religar os conhecimentos*, Lisboa, Instituto Piaget, 2001.
- NIZA, S., *Escritos sobre educação*, Lisboa, Tinta da China, 2012.
- ROBINSON, K., *Creative schools*, New York, Penguin Books, 2016.
- SANTOS, B. S., *Reinventar a democracia*, Lisboa, Gradiva, 1998.
- SOROMENHO-MARQUES, V., *A era da cidadania*, Lisboa, Europa-América, 1996.
- TAYLOR, P., *Réflexions sur une pédagogie de libération*. Actas do Congresso Internacional *Um olhar sobre Paulo Freire*, Évora, Universidade de Évora, 1998.





© Joaquim Dâmaso, 'Ópera na Prisão'

Singing Opera for Freedom

Freedom is an all-encompassing word. It doesn't matter if you utter it in English, Portuguese or Creole, its meaning is universal. At the Estabelecimento Prisional de Leiria - Jovens (EPLJ)¹, the concept of 'freedom' means more than not being behind bars and away from the daily grind. Yes, it is possible to sing opera for your fellow inmates and others outside the walls. Freedom is sharing a common goal; it's growing wings by singing Mozart's arias which are not too far from the sharp rhymes of rap, afrobeat and hip hop.

To plan, adapt, stage and perform a Mozart opera every three years – with the participation of inmates, prison staff and officers, a professional orchestra and singers, with the support of families and the local community – may appear to be an ambitious goal, more so because the project is not limited to within the prison walls. However, opera has proved to be effective in reintegrating and revitalising social ties cut off by prison sentences. It builds resilience and improves teamwork, motivation and self-esteem.

That was exactly what the 'Ópera na Prisão' (Opera in Prison) initiative did, playing the role of catalyst, harnessing change through art. The first edition of the initiative run by SAMP – Sociedade Artística Musical dos Pousos² (Leiria) – alongside the prison community, ended in 2006, with the staging of the opera *Don Giovanni*³. At that same time, SAMP also conducted a survey with the participants. The results showed significant improvement in their social conduct, their relationships, general behaviour and self-motivation. Due to its value and social role, the project returned in 2014 as part of the Calouste Gulbenkian Foundation's PARTIS I and II. So far, 'Ópera na Prisão' has had three editions.

In 2017, the initiative also received funding from Portugal Inovação Social (Portugal 2020/POISE) and again from Fundação Caixa Agrícola de Leiria, which joined the project instigator, the Calouste Gulbenkian Foundation.

1 Leiria prison for young offenders.

2 Musical Art Society of Pousos.

3 *Don Giovanni – Il dissoluto punito, ossia il Don Giovanni* – is an opera in two acts written by the Austrian composer Wolfgang Amadeus Mozart with a *libretto* by Italian Lorenzo Da Ponte. The text is regarded as a *dramma giocoso*, a term used to describe a piece of work that combines comic and serious action. However, Mozart called it an *opera buffa*. *Don Giovanni*, regarded as one of opera's masterpieces, was performed at Estabelecimento Prisional de Leiria – Jovens on 24th October 2015, as part of the 'Ópera na Prisão' project, which brought together young offenders senior management and admin staff, and prison officers, and was conducted by Paulo Lameiro. Further reading: <https://www.jornaldeleiria.pt/noticia/opera-vai-sexta-e-sabado-prisao-e-leva-d-giovanni-1003-lepor-2303>

Three main goals

Recent changes in Portugal's prison system has justified the efforts to reintegrate and create a dialogue through artistic languages. According to the latest data released by INE⁴, the number of inmates in Portugal's prisons increased by 15.7% between 2010 and 2017. Furthermore, Portugal is one of the countries with the highest rate of young people not in education, employment or training. Leiria has two prisons, one of them is the Leiria Prison for young offenders aged 16 to 21. Inmates have access to education and vocational training, but lack tools for developing personal, professional and artistic skills that would facilitate their re-integration into society. Within this scenario, the 'Ópera na Prisão' project proposes three main pathways. The initiative's main goal is to use opera – a musical genre frequently seen as elitist – to reduce the percentage of young inmates reoffending, by involving their families, promoting co-creation and a close-knit community that intervene positively in their reintegration process and social inclusion after they have served their sentences.

Secondly, it proposes that the prison community, families, friends, technical and managerial staff and society as a whole come to understand that they have a role in the transformation and reintegration of young offenders. Finally, the third aim concerns the impact that an artistic work conducted in prison can have through the media both in Portugal and abroad. Viewed live by over 1,600 people, the project had a media impact on the community, social networks, and elsewhere.

On a global perspective, efforts are being made to reduce the stigma attached to prisoners and to successfully integrate inmates after they have served their sentences. On a personal level, the project seeks to provide sustainable and structured social support within the community as well as to improve inmates' behaviour inside the prison, reducing sanctions, reoffending and misconduct by improving the prospects of successful reintegration.

According to Paulo Lameiro, SAMP artistic director and mentor of the project, 'Ópera na Prisão' is 'a work built with artistic objectives, based on the notion that the moment of stepping on a stage contains a 'cathartic element', capable of offering strong transformative experiences of artistic intensity', aiming at integrating inmates to life outside the prison after they are released. It also gives hope and a sense of progress to a life put on hold by a prison

4 Instituto Nacional de Estatística (National Statistics Institute).

sentence. This approach is based on the Plano Nacional de Reabilitação e Reintegração/Justiça Juvenil⁵, 2013-2015, which highlights the principles of human dignity and building a free society with justice, solidarity and equal rights, underlining the principles of rehabilitation of criminal behaviour and reintegration and social responsibility, aiming to increase the individual's opportunities for change and social reintegration by intervening with their environment during and after their release.

A cry that is laughter

A tightness in the chest or a lump in the throat, a cry that is laughter and a pride that is hope; a lot of hope in the future. There isn't just one feeling or mood that can sum up what goes on in the hearts and minds of inmates, their families and fellow prisoners that came to hear and see young offenders singing one of Mozart's most famous works. Therefore, one should be generous when describing the initiative. Young inmates whisper to each other, smiling and - whenever an improbable candidate steps on stage taking on the tenor role - can't resist cracking a joke or two. After the first moments of surprise, they become silent, transfixed in each movement and every choreographed step performed by their fellow inmates. Under the old corrugated tin roof, with sun beams piercing the holes, the members rejoice at the burst of classical music. Since the first opera performance, SAMP has taken three years to perfect their opera production. It was necessary to encourage, enrich, to open new horizons and teach and be taught by the 50 young people who opted to take part. After two years of intense work, everything was in place and ready for curtain up. Every participant eager to give their best. In order to take to the stage, inmates had to overcome their shyness and stage fright and show their fellow inmates, wives, girlfriends, children, families and the rest of the community that it is possible to get motivated and sing opera well even in adverse conditions. However, the participants' main goal was to prove their intrinsic value to themselves and, at heart, to have an uplifting experience beyond their daily routines. Through a lot of practice and rehearsals, participants improved their vocal skills enabling them to sing their roles in the opera. In the end, upon sounding the last musical note, the shackles and the mental and physical barriers were broken. A brighter future lay ahead, full of possibilities. As Hugo Seabra,

⁵ National Rehabilitation and Reintegration/Juvenile Justice Plan.

from Calouste Gulbenkian Foundation, said during an international presentation on the project, if the primary goal of the PARTIS Initiative is to 'provoke' improbable encounters between protagonists on stage and audiences that would never meet without intervention, 'Ópera na Prisão' is a fine example of this provocation.

Two years of work before stepping on stage

This is an artistic project which believes that stepping on stage can result in an individual's transformation through art. It is part of a collective experience aiming to reintegrate inmates when they finish serving their sentences. In the first year of the project, we chose 50 young people among the prisoners of Leiria prison for young offenders – with a total of 250 inmates aged 16 to 23 – to take part in a production of Mozart's *Don Giovanni*. Paulo Lameiro points out that in the first year their work focused mainly on incorporating the concept and knowledge of classical music in the young offenders' musical and cultural worlds. In the second year, they worked on the dramatization of Lorenzo Da Ponte's *libretto*, and they also discussed the themes and interpreters they liked: 'this second phase resulted in an 'opera'. An unthinkable production in which the prison director played the role of the Commendatore and two prison officers also played roles'. After their first public performance, which had a significant impact in the international and national media, social networks and local communities, the end of the second year focused on stimulating, enriching and feeding the talent of these young people so that in the third and last year of the project, when these young offenders are about to leave prison, contacts could be made with artistic and cultural institutions that might be able to take them on after their release. It's not the falling of the curtain, but a new opening. It's the final act of reconciliation.

Acquiring maturity

Diogo Varela is one of the former inmates who took part in 'Ópera na Prisão'. At the end of his sentence, he joined the Conferences and Events support team of the Calouste Gulbenkian Foundation. 'During the three years I took part in the project, we evolved and reached maturity, which provided me with useful tools to return to society', he says.

Ricardo Nunes, former director of Leiria prison for young offenders, recognises the 'added value of the initiative' concerning 'motivation,

behaviour change and stabilisation’ of the young people involved in the ‘Ópera na Prisão’ project.

Carla Pragosa, responsible for the prison’s re-education programme, says that at first what motivated the participants was the possibility of being able to go outside, to be on the streets, which is a ‘different experience’ from their daily routine. But as the work progressed, their attitude changed. ‘Over time, this aspect was no longer important. What interested them was whether or not there was an opera rehearsal,’ she recalls.

In July 2018, these young men had the opportunity to go to Lisbon to perform *Só Zerlina ou Così fan tutte?* (Just Zerlina or Così fan tutte?) a fusion of opera, rap and theatre, accompanied by professional and amateur musicians at the Gulbenkian Concert Hall, as part of the Foundation’s Summer Garden programme. Earlier, in 2016, the same venue staged *Don Giovanni 1003*, *Leporello 2015*, a fusion of afrobeat with opera, directed by Paulo Lameiro.

Project’s development

Embracing a dynamic plan, ‘Ópera na Prisão’ conducted three workshops of dance, theatre and video to consolidate the participants’ creative talent and continuing artistic progress in its second edition. Since 2014, EPLJ has been home to ‘Ópera na Prisão’. Still, on 23rd February 2019, it wasn’t arias or rap that filled the prison facilities, but the contemporary dance show *De dentro para fora* (inside out) – a coproduction between SAMP and Escola de Dança Clara Leão (Clara Leão Dance School), performed by a group of young inmates and company dancers. Choreographer Clara Leão states that the dancers taking part in the initiative were also transformed by the experience.

According to Leão, it is important that the dancers act as true portals to a relative freedom and normality, away from surveillance and outside prison walls. ‘This performance is made from each gesture conveying what we felt when we first sat in a circle to start our creative process – facing themselves and the others, perceiving how from ‘I’ we move to ‘You’ and then ‘We’’, she explains.

Once again, members of the public showed their enthusiasm for the work conducted inside the EPLJ. In its last activity as part of the PARTIS Initiative, over the period 2018-2019, ‘Ópera na Prisão’, aimed to build the ‘Pavilhão Mozart’ (Mozart Pavilion), a permanent performing arts space inside the prison open to inmates and the community.

David Ramy, coordinator of the ‘Pavilhão’, says it seems like ‘a dream to have a concert hall in prison open to the community – the paradigm of freedom developed within the paradigm of non-freedom,’ but it is also a dream to create a choreography with dancers from inside and outside the prison, and yet it came true.

Prisoners are in charge of managing the facilities, lighting, sound and settings, and it is anticipated that financial sustainability will be generated from the revenue of ticket sales for using the ‘Pavilhão Mozart’, which will work as another cultural venue in Leiria, providing arts residencies, sale of merchandising and documentaries and other products.

Lessons learnt from ‘Ópera na Prisão’

On completion of the three-year project, Paulo Lameiro states that the cultural organisations that took on former inmates reported unexpected results. For instance, young people no longer wanted to be labelled as ‘former offenders’. ‘That was the first lesson,’ said Lameiro. The second lesson was that inmates represent just one part of the project. Besides detainees, a prison facility is also populated by social workers, senior management and admin staff, and prison guards and things run more smoothly when daily routines are not disrupted. ‘These young people are highly creative, very resilient, capable of enduring a great deal of suffering, their life experience has taught them extraordinary skills,’ says Lameiro, adding that it is not enough to help young people to ‘transform’ themselves without solving the social problems that resulted in their incarceration. ‘We have to change even more because what led to these young people’s arrests would lead us to be arrested too.’ According to the Project’s Evaluation Report conducted by SAMP, there was a 25% reduction in the recurrence rate and violent/unruly behaviour, revealing the project’s great impact and the effectiveness of the proposed solution.

With regards to the ‘Pavilhão Mozart’, the report points out that conclusive assessment of the psychological, social and inclusion impact of the initiative will only be possible when the project is completed, and through analysis of the interim and final psychological assessments conducted with the inmates. Nevertheless, some provisional results can already be verified. So far, 75 inmates have participated in the project, so the evaluation of goals reveals that the objective has already exceeded predictions.

‘The impact is substantially higher when family members and friends of prisoners are involved in the creative process, as well as when the prison officer community is involved. Some former inmates who participated in the project carried on with their artistic training in music and dance, continuing the work begun in Leiria.’

‘Ópera na Prisão’ highlights the inmates’ talents and artistic skills, helping them to express their emotions appropriately rather than channelling them into different modes of behaviour. It promotes personal and social skills that function as a *modus operandi* in complying with norms and rules. In addition, the objective methodology enables them to structure their own lives and daily routines through personal accountability, the exercise of active citizenship and valuing resources for social reintegration; thus increasing resilience and inner motivation necessary for behaviour change.

It also reduces stress, increases self-control and promotes learnings, such as the need for perseverance and hard work to achieve one’s goals, the ability to choose, decision-making and accountability, as well as fostering relational skills, group cohesion and a sense of belonging, higher capacity for emotional expression, family values, and increased focus on goals and values for future achievement. The report states that prisoners have gained motivation for other art-related activities, such as viewing RTP 2 (Portuguese TV channel focused on culture), submitting applications to the Calouste Gulbenkian Foundation open calls or preparing performances for other inmates. Through contact with art, they learnt to overcome their limitations, listen to each other and to be more tolerant. The quality of their work has also improved, as well as their sense of responsibility and motivation.

Finally, inmates’ families became more receptive to welcoming them when they left prison, and were happy to take part in the performance at the ‘Pavilhão Mozart’, reflecting their awareness of the importance that each has in the transformation and reintegration of their children and friends, as a result of their work with SAMP professionals throughout the project.

Bibliography

- DEMONY, C., *Young Portuguese inmates sing Mozart opera on way to freedom*. Entertainment News, Reuters, 2018. Accessed on 20th May 2019. Available on <https://www.reuters.com/article/us-portugal-crime-opera/young-portugueseinmates/sing-mozart-opera-on-way-to-freedom-idUSKBN1K31G2>.
- DURO, J. *et al.*, *SAMP-Sociedade Artística Musical dos Pousos: história, música, testemunhos, 1873-2016*, Leiria, SAMP-Pousos, 2016.
- MARINHO, Raquel, JÚNIOR, Odacir *et al.*, *Quando estou a cantar não estou preso*, SIC, 2016. Accessed on 20th May 2019. Available on <https://sicnoticias.pt/programas/reportagemespecial/2016-07-24-Quando-estou-a-cantar-nao-estou-preso>
- MATARASSO, F., *Against the odds: Opera in a Portuguese prison*. *A Restless Art*, 2015. Accessed on 20th May 2019. Available on <https://arestlessart.com/2015/10/26/against-the-odds/>



© Tiago Moura, 'Há Festa no Campo'

'Há Festa no Campo'

'Artivism' in community-based interventions and local development

This document comprises of multidisciplinary contributions and deliberations from different agents and their perspectives and offers a theoretical, practical and reflective approach. The information acquired during the 'Há Festa no Campo' (Partying in the Countryside) Project has been documented in the *Guia de Intervenção Comunitária para o Desenvolvimento Local*¹ in the context of the first edition of PARTIS (Artistic Practices for Social Inclusion) which was part of the Calouste Gulbenkian Foundation's Programa de Desenvolvimento Humano². This project was granted funding for a 3-year period (2014-2016). It was spearheaded by Associação EcoGerminar – Associação de Desenvolvimento do Interior de Promoção do Comércio Solidário e Sustentável, do Ecoturismo e de combate à Desertificação Rural³, in partnership with the following entities: Associação Terceira Pessoa for artistic coordination, ETEPA - Escola Tecnológica e Profissional Albicastrense, the joint Boroughs of Freixial and Juncal do Campo, ACRJ - Associação Cultural e Recreativa do Juncal do Campo, Castelo Branco Town Council, ESE/IPCB, EDP Foundation, MEF - Movimento de Expressão Fotográfica and 'Lata 65', amongst others.

Villages are locations that host a great deal of diversity, and an opportunity for social change in the current socio-economic context. Notwithstanding, over the last decades the village populations from Juncal do Campo, Freixial do Campo, Barbaído, and Chão da Vã in the joint Boroughs of Freixial and Juncal do Campo have migrated and emigrated to large urban centres or European countries. Consequently, there has been a significant devaluation of this rural region and its cultural identity. This reality has contributed to considerable population loss and substantial ageing in these regions, which are now characterised as low-density population areas. During successive government mandates, these villages were condemned to abandonment and suffered the inevitable loss of continued private and public services, namely schools, chemists, local health clinics, post-offices, public transport, policing, and small local businesses (grocery stores and cafés).

- 1 *Guide for Community-based Interventions for Local Development*. The author of this document was responsible for the coordination of the project herein described. Part of this content was submitted as part of the assessment for Specialist in Social Work exam within the framework of public examinations held on 18th April 2016 at the Polytechnic Institute of Castelo Branco.
- 2 Gulbenkian Human Development Programme.
- 3 EcoGerminar Association – Association for the Development of the Interior, for the Promotion of Solidarity and Sustainable Trade, Ecotourism and Combating Rural Desertification.

In the past decades, public investment can be summed up as having built sports amenities that are rarely used and nursing homes and day-care centres which only exist as long as demand for such services lasts. On the other hand, the increasing city and urbanisation appeal paired with a lack of complementary development policies in the villages, has contributed to steadily detaching the population from a feeling of belonging. This resulted in a lack of active citizen participation, which weakens their collective capacity to voice concerns.

‘Há Festa no Campo’ was created to address these issues by maximising opportunities, some of which were identified through a diagnosis prepared by conducting door-to-door interviews in the villages, and followed-up in meetings with population leaders and local bodies, as well as through researching new development trends⁴.

When the assembly generates a party and the party generates assembly

Systematisation of the intervention project based on the diagnosis carried out:

Data collection and presentation to the community – This is technically referred to as the social diagnosis phase, but is also used as an opportunity to introduce the project and the team to the community (ideas, partners and potential). In this first phase, conversations with the population are carried out by conducting door-to-door interviews, as well as meetings with local bodies and community leaders, which allows for building bridges regarding participation, alongside the collection of information and qualitative data;

People Mobilisation – From the Church to local leaders: Local leaders are identified, generally amongst those who have ties with associations and local collective organisations, but sometimes through a call made in church (during mass), which is one of the privileged spaces in which to establish a safe and trustworthy relationship with the local village population. The mobilisation was carried out by putting invites through people’s letterboxes, a symbolic love letter to the village was also delivered on Valentine’s Day; information was distributed in cafés, local

⁴ Visits to other areas, participation in online forums and research.



grocery stores, and spaces attended by the public, ranging from the communal washbasins where washerwomen launder clothes to bus stops;

Community Assemblies/participation – Once participation has been established, it is fundamental that a feeling of equality, proximity, and union be fostered in the meeting places, and seating should be arranged in a circle or U-shaped format. The leading dynamics of these assemblies were decentralised, seeking to generate enthusiasm in the participants through active participation and animated sessions, so that the main players could become an integral part of the process. These meetings are occasions for debate, planning, and decision-making; hence, consensus must be met. The assemblies aim to promote participation amongst the villagers, but can also be used to organise theme meetings with partners and local businesses;

Capacity building/sharing/organisation – This phase is comprised of informal capacity building within the community by sharing responsibilities and skill-sets in the following processes: preparing and planning initiatives where those involved help each other in mutual and shared tasks; organising initiatives based on sharing information and know-how at different stages. Art is created as a collective, shared, and collaborative process during this phase. In ‘Há Festa no Campo’ this was reflected in many initiatives, such as the photography encounters, the urban art murals, the creative sewing workshops and many others;

Party and celebration – This phase represents the local and public celebration of the initiatives organised by the community. During this phase, the feeling of belonging and helping others is strengthened and communicated to attract potential new partnerships. It draws visitors and generates new development networks. The artistic and cultural public initiatives are presented to the public, making the community more attractive to others. The party enables the community to: feel a sense of shared mission, preserve its intangible heritage and community ties, improve community self-esteem, plus create opportunities to attract new transformation actors and development promotion agents;

Communication – *Jornal das Aldeias (Village Newspaper)*, documentary *Enquanto as oliveiras crescem os homens não morrem (As long as the olive trees grow, men won't die)*, *Guia de intervenção comunitária para o desenvolvimento local (Guide to community-based intervention for local development)* and attracting new agents for development – This communication plan recommends three specific targets: 1) the community 2) outside of the community and 3) the partners. While the communication plan for the community requires strong ties with the local communication channels and mobilising local actors to decode the message to be communicated, communication outside of the community should strengthen relationships and a sense of belonging to the community from people who migrated from the villages. The *Jornal das Aldeias* newspaper, the *Enquanto as oliveiras crescem os homens não morrem* documentary and the *Guide to Community-based intervention for local development* are practical examples of the importance of communication associated with its artistic and technical dimension, and looking inwards and outside of the community. It is also a tool through which to promote the project's practices and a means to integrate and converge by promoting and communicating the fusion between art and social intervention;

Sustainability and partnerships – These are maximised through the proximity and empathy established with the partners, namely: local authorities (Parish and Town Council), where sometimes the relationships vary per the different community intervention and mobilisation logics.

Community-based Artivism: a proposal by a social worker who participated in the ‘Há Festa no Campo’ project

For the ‘Há Festa no Campo’ Project, the social worker was responsible for coordinating an artistically strong multidisciplinary team. A strategy was defined whereby the underlying theme was a challenging vision of real-life, the need for political transformation through the organisation of a network to promote social change in the quest for processes that promote local development. McDonough (2001, p. 354) defends that the guiding principles of social work are freedom and defending social justice, and that the focus on

community intervention is completely justified as a 'key factor in the social justice mission of social work: 1) due to a growth in the number of people excluded in a market economy 2) a greater democratic deficit, the need for a participatory democracy as a source of empowerment', thus proposing 12 key-ideas in community intervention, of which we highlight the 4 that are closest to the 'Há Festa no Campo' Project:

- 1) 'A deep knowledge of community life to define adequate interventions' and verifying that communities;
- 2) 'Show a high level of interaction and reciprocity which fosters an increase in resources to solve some of the day-to-day problems.'
On the other hand;
- 3) 'The process of engaging the population and the need for successful *empowerment* experiences.' Lastly, the important role the social worker represents to the strategy; whereby
- 4) 'The actions and decision-making belong to the community' (McDonough, 2001, p. 355-356).

The social work, in which the initiatives carried out by the social worker are framed, takes on the role of agent for change and a means via which to promote greater social justice. An underlying aspect of social work is the culture of a democratic and participative intervention in the quest to involve a community throughout the intervention process, and an implicit search for knowledge in the field of social sciences to define a strategic guideline. One which is consolidated on a rationale of looking for and reflecting on knowledge (research) and the presentation and development of proposals (action).

Taking on the responsibility for coordinating and guiding a multidisciplinary team, most of whom are artists, the social worker proposes a model of community-based intervention, or as Faleiros (2008, p. 51) would state regarding the collectivisation of the practice, where the clients are placed in a position of interacting with each other and encouraged to establish alliances to find common solutions. This also implies a rise in power from the individuals and the community considering the decision-making process of the proposed social intervention strategy.

It is in this quest that the proposal for a new concept to be developed arises, one I define as 'community activism'. In other words, the artistic disciplines as a means to heighten concerns and community proposals for a public discussion, introducing participatory practices with artistic goals that

offer an insight into the social problems. I would summarise 'community activism' as being an artistic manifestation 'with and by' a community which is supported by artists and social agents who raise its awareness, and thus alert the local and regional powers, proposing alternatives which involve participation and integration to find solutions for their problems, and leverage opportunities. In the 'Há Festa no Campo' Project these are largely reflected in the urban art murals, photography, and video.

The underlying proposal of the 'Há Festa no Campo' Project was to change the situation endured in the villages, where the current and dominant model conditions and feeds the ever-increasing abandonment of the village and rural populations, contributing to increasing inequalities in power relationships (Faleiros, 1997). Developing the villages required a renewal in terms of social intervention by creating close-proximity services based on a more traditional philosophy of social work (face-to-face customer service, providing information and sign-posting), but also in terms of radical changes in the community structure and advocacy via political activism attained by promoting collective initiatives and awareness-raising in the communities.

Thus, through art, the social worker took on the role of a political activist by defending a new development model based on the participation and capacitation of the local population to defend their own interests. In this setting, the social worker was an agent for change who, through understanding the social dynamic (system interaction) was able to define a structured intervention project (objectives, aims, and results) with the community and social institutions, duly encompassed by social policies. The 'Há Festa no Campo' community-based intervention model was the result of a participatory and continuous diagnosis, and a (re)structured planning process resulting from social intervention methodologies interconnected with the artistic dimension. This was the basis for bringing together cultural aspects and promoting community participation.

Outcomes which continue to be a source of inspiration

This project contributed to creating a different vision for the future. It took art and culture to the villages, and brought different areas together – rural and urban, traditional and contemporary. It has also brought artists to the community, developed creative collaboration processes, and served as an inspiration to other organisations and territories to look at art as a mechanism



© Mária Lessa, 'Integrar pela Arte - Imagine Conceptuale'

'Integrar Pela Arte - Imagine Conceptuale'

The Movimento de Expressão Fotográfica¹ – MEF is a non-profit private association that works in the field of images, placing particular emphasis on photography, with the intention of promoting it to the general public in the name of social inclusion. To that end, it is engaged in seeking partnerships with institutions and organisations concerned with social mobility, in order to provide educational and artistic opportunities to audiences with less access to these. In this context, it created the photographic project 'Imagine Conceptuale' which aims to reflect on the possibility of people with visual impairments creating images, and seeks to explore the senses represented through images, combining them with elements prevalent in artistic movements – Surrealism, Impressionism, Expressionism, Performance, Pop Art and Conceptual Art.

When we talk about the creation of photographic images by people with visual impairments, what does it mean not to see? As a starting point, and recognising that we would not find conclusive answers, we sought to base our analysis of photography by the blind and visually impaired on the notion of what light is and on how we relate our understanding of what an image is. In the development of the project, we assumed from the outset that a blind or visually impaired person seeks to see through their other senses and that the construction of a visual image can be merely conceptual without necessarily bearing a physical resemblance to it. Giving importance to the exploration of the senses represented therein, we expected the planning of these images with elements derived from the other senses would give people with a visual impairment the opportunity to create an image, leading to a non-visible image, but one with content and meaning.

The 'Imagine Conceptuale' Project begins with a question: what perception of photography will a person who can't see or who sees little have? To answer this question and reach the main objective of this project – the production of visual narratives by the blind or visually impaired – we began by suggesting aesthetic concepts to the participants, with the aim of stimulating their expression with artistic quality.

To enable us to achieve the proposed objective, we felt from the beginning the need to prepare and educate the MEF team on the specificities of the project participants, as well as on the need for creating accessible documents about artistic movements, ideas that would prove crucial to the

1 Movement for Photographic Expression.



development of the project. Visiting museums, galleries and other cultural spaces, chosen in accordance with the artistic movements proposed for the development of the photographic projects, also proved key to understanding the specific requirements of translating a visual work for tactile reading. Discussion with the participants about the creation of the final image to be made, facilitated the production of a personal narrative and, consequently, increased the value of their work from an artistic viewpoint.

Over the course of the whole project, 110 interventions² were carried out in five institutions: Associação Promotora de Emprego de Deficientes Visuais, Fundação Raquel e Martin Sain, Íris Inclusiva, Lar Branco Rodrigues – a project of the Santa Casa da Misericórdia de Lisboa – and Centro de Reabilitação Nossa Senhora dos Anjos – part of the Santa Casa da Misericórdia de Lisboa.

The implementation of the project had three key stages: planning, intervention and presentation. The planning was composed of three different steps: first, the participants were exposed to the various artistic movements chosen. Then, they were challenged to describe all the images that this brought to mind. Lastly, the suggestion was that they visually constructed the image they intended to produce.

In the implementation phase, the effective creation of images was worked on, using what had been learnt about artistic movements and the ideas previously discussed, which allowed the participants to expand their concept of image and encouraged creativity and interpretation of the idea/concept. Of the 70 participants that began ‘Imagine Conceptuale’, 63 completed their projects, producing a total of 94 images.

In the project’s presentation phase, there were four key events – two exhibitions³, put on in the towns where the project was carried out, the

2 Interventions carried out: training sessions for the MEF technical team; sessions for creating communication resources accessible for the participants; group sessions to present the project, educational sessions about the different artistic movements to be worked on, conceptualisation of the final images to be made through individual sessions; visits to museum with access to tactile images and audio-description, through activities carried out by education services in partnership and with supervision of the MEF; individual sessions to finalise the photographic ideas and create them; individual sessions for the practical execution of the conceptualised images and for their respective editing and selection for public presentation; two exhibitions put on in Paços do Concelho, in Viana do Castelo and in the Ground Floor Gallery of the Calouste Gulbenkian Foundation’s headquarters in Lisbon; launch of the book and final documentary.

3 ‘Imagine Conceptuale’ in Viana do Castelo and ‘Ver com outros olhos’ (See with Different Eyes) in Lisbon.

screening of the documentary⁴ *As sombras mudaram de lugar* (*The Shadows Have Moved Places*) and the book launch for *Um olhar sobre o nada* (*A look over nothing*)⁵, which allowed the participants to share⁶ their end result with friends, families and the general public.

As a working methodology, the intention was for each participant to be active in all work phases (learning by doing), experiencing the different aspects of this process. We sought to encourage individual and group interdisciplinary work. All the work of creation and production, from the idea and sharing it with the group right through to the production and collection of materials for creating the image, was evaluated by each participant, fostering a greater sense of belonging and personal value, allowing each participant, ultimately, to state that, despite not seeing, they knew perfectly well what was in the image and that the result was their idea brought to life. The final choice of the image to be presented publicly, accompanied by the text/idea, was discussed individually and collectively. The discussion of ideas related to the image was encouraged with the aim that the final image reflected the initial idea and that in the exhibition there were no discrepancies in what had been worked on in the process of creating the image. Another aspect to analyse in relation to the results obtained, which was important from a descriptive viewpoint, was understanding the similarities and differences between the age brackets we worked with, their relation to artistic movements and their freedom of expression. The older age bracket worked mainly on the question of memory or issues related to illness, the majority created their ideas based on the artistic movements presented, however, it was in the younger age bracket that inspiration for the work was more strongly influenced by these artistic movements, with a particular focus on Performance and Surrealism, picked up in creative workshops and museum visits.

Accessible visits was another of the objectives outlined in the proposal. We made six visits to museums in partnership with the relevant education services, where mediatory tactile objects and adapted visits were created in order to improve the accessibility of the visual works of art for people with

4 The documentary *As sombras mudaram de lugar* (*The Shadows Have Moved Places*) describes the work process of the project and is complete with audio-description. Images by Luís Rocha and edited by Tânia Araújo. Duration: 43 minutes.

5 October 2018. 17x23cm, hardback, colour print, portrait format. 186 pages. ISBN: 978-989-99831-4-4.

6 A tactile edition of the book was created; however, the production costs made it economically inaccessible, making its commercialisation unfeasible.

visual impairments. Despite great difficulty and scarce resources, it was positive to see that the education services and museums were sensitive to and have an interest in implementing new educational proposals and services to improve accessibility. The opportunity to improve accessibility and contact with art, together with partner institutions and participants, was considerably positive.

Another proposal we put forward in terms of evaluation⁷ was to look systematically at the relationship between participants with low vision and those with congenital or acquired blindness. We came to the conclusion that, despite the great difficulty in creating a common working method due to the varying degrees of impairment, this diversity allowed for a whole range of ideas, reflecting the diversity of the participants.

At the end of the project, we believe that we have achieved the objectives stated in the proposal. The first objective, the creation of tactile materials, produced positive results, given that 50% of the 63 participants said that they were inspired by artistic movements in the creation of their work.

For the second objective⁸, developing the participants' ability to come up with and discuss an idea for their personal photographic project, we can say that the results achieved were very consistent and positive, with the sharing of ideas manifesting itself in the desire for these to be embodied in photography.

The third objective was the visiting of museums and cultural spaces with participants to complement the process of developing an idea for the project. Through access to different works of art, we wanted the participants to be able to develop their knowledge. Due to the lack of tactile accessibility to the works and the inexistence of audio-described works, the project's target audience wasn't able to fully benefit from this phase of the project.⁹ Therefore, the results we had hoped for were not achieved.

The fourth objective was the individual production of a personal work and the appreciation of it from an artistic viewpoint through the discussion of

7 Across the whole project, there was an evaluation of the psycho-pedagogical impact on the participants. This was undertaken by MEF's educational psychology department from the beginning of the project.

8 After the delivery of tactile materials and the training sessions, each participant shared in group their idea that later, in their own way, was developed to arrive at the final idea. The presentation and identifying of photo locations, personal justification of the guided choice of images were designed to create a common path for all participants.

9 This was one of the objectives in which we felt that the participants would have liked to have gained more experience, more contact with works of art. It was a phase of the project where the autonomy and personal relationship of the participants with the project were less effective, owing to the scarcity of existing resources.

the idea with each participant. We obtained a total of 94 images, with each one of the 63 participants presenting their work with a personal reflection. The works showed artistic quality, coherency between idea and image, inspiration by artistic movements, personal identity and an overall message. This was a phase of the project where personal relationship and interaction with the project grew, where the participants understood that it was possible to turn their idea into photography.

The fifth objective was the final choice of images to be presented publicly in the exhibition. In order for the entire work process to have a sense of personal ownership, the authors were given the freedom to select the image and text they would like to exhibit. To that end, the final images were embossed and audio-described, making the work accessible to each of the participants, enabling a conscious and objective choice. This was the phase in which the participants were most conscious that their work would be exhibited in public and shared with other people; perhaps for that reason, the relationship and interaction with the project grew significantly at this moment.

The sixth objective consisted of the project's presentation in public spaces (Lisbon and Viana do Castelo), with the intention of stimulating personal, social, artistic and cultural awareness, allowing all the participants to feel a heightened sense of being an active member of the community. These presentations also aimed to provide an inclusive visit, accessible to all, so that people with visual impairments could enjoy visual works of art with autonomy. To achieve this goal, the images were adapted to have a tactile surface, using texturing and tracing the visual contours, attempting to maintain an image related to the original visible one. Reading tactile images is possible thanks to printing on microcapsule paper, which enables the creation of images with a raised texture, traceable surfaces, complemented by touch-activated audio-description. For this, a system composed of a Raspberry Pi with touch-sensor capability and headphones was used to activate the audio reproduction. This approach to tactile images requires awareness that an adaptation doesn't fulfil the function of faithfully reproducing the original work, taking into account that its material features and size, key factors for experiencing by touch, are changed. Nevertheless, the great contribution of this process lies precisely in its recreation, in the re-reading of the work and in the time that each user will

be able to enjoy their reading, making the expressivity of the viewed¹⁰ image more accessible. In this phase, the participants had a much more significant relationship with the project as they had the opportunity to share their work and feel that the whole process was, finally, taking shape and being appreciated by others. The two exhibitions attracted a total of 14,094 visitors.

Considering photography as a common language, mainly made up of visual metaphors that often cannot be described suitably for a blind person and do not serve to express their conception of the world either, without relying on a contingent conceptualisation, we cannot state explicitly that a person with a visual impairment will be able to create an image which fits within the canonical standard of photography, as in the understanding of what a photo is there exist fairly explicit rules regarding photographic technique, lighting, composition, capturing process, etc.

However, if we look at the act of photography as something that can be understood through descriptions and outside the domain of logic or reason, we can consider that a person who is blind or visually impaired can use this process of communication to express themselves.

We consider that, as Aumont said, a photograph is an analogy of reality:

'(...) notion of analogy, this is, the problem of the similarity between image and reality (...) from the point of view of the viewer, and of how they can perceive in an image something which evokes an imaginary world. We will return to the same question, but showing this time the image itself, or better, the relation between image and the reality it supposedly represents (to put it another way, we will consider the representation not so much a result, to be appreciated by a viewer, but as a process, production, to be gained by a creator).' (2002: 198)

People who are born blind or become blind at a young age, cannot construct visual maps of the world around them based on vision, relying instead on their other senses (hearing, touch, smell, etc.), developing an internal representation of the real exterior, made by experiences that construct an idea of what would be seen.

¹⁰ For the exhibitions, tactile maps were created to enable autonomous exploration of the works, this was reinforced at the Lisbon exhibition with the installation of a tactile walking surface.

So, we can consider that a person with congenital blindness or acquired blindness makes photographs of what they imagine, through a construction of mental images, where the photograph is the physical record that best represents their imagined image.

Bibliography

AUMONT, J., *A imagem*, 7.^a ed., Campinas, Papirus Editora, 2002.

BARTHES, R., *A câmara clara*, Rio de Janeiro, Nova Fronteira, 1984.

BIANCHETTI, L. & FREIRE, I., *Um olhar sobre a diferença*, 7.^a ed., Campinas, Papirus Editora, 2006.

MERLEAU-PONTY, Maurice, *O olho e o espírito*, São Paulo, Cosac & Naify, 2004.





© Mária Lessa, 'Refúgio e Teatro'

'Refúgio e Teatro: Dormem Mil Gestos nos Meus Dedos'

*Yet again I am about to set off
On great new adventures
Strange words pass through the air
And my desires sing – and hence I etch
The image of this moment onto my feelings.*

*Resounding and profound
That world
I dreamt of and lost
Awaits
The weight of my gestures.*

And one thousand gestures sleep on my fingers.

SOPHIA DE MELLO BREYNER ANDRESEN

The 'Refúgio e Teatro: Dormem mil gestos nos meus dedos' (Refuge and Theatre: One thousand gestures sleep on my fingers) Project ran from February 2014 to early 2017. The overall objective of the project was to promote theatre, dramatic and physical expression as enabling strategies to help asylum seekers and refugees in their integration process.

The project encompassed four partnerships from the arts and cultural sector: Casa da Achada, in Lisbon, Escola da Noite, in Coimbra, The Teatro Municipal Joaquim Benite, in Almada, and Teatromosca, in Sintra. Over the three years, one-off partnerships were also established with other bodies in different areas.

Set up by the Conselho Português para os Refugiados (CPR)¹, a non-profit, independent and pluralistic Non-Governmental Organization for Development (NGOD) that has defended and promoted the Right to Asylum in Portugal since 1991. The CPR is committed to offering legal and social counselling, accommodation, assistance in job seeking and professional training, as well as teaching Portuguese as a Foreign Language (PFL) and literacy skills to asylum seekers, refugees and those granted international protection, who had to flee their countries because their life or integrity was at risk, and come to Portugal seeking protection, freedom, and safety.

¹ Portuguese Refugee Council.



‘RefugiActo,’ an amateur theatre group, was founded in 2004 within the framework of teaching-learning the Portuguese language. It was comprised of people from different countries, different age groups, and different socio-cultural heritages who had no family networks nor groups of friends, no tools to communicate in Portuguese, and no formal training or experience in theatre.

The group gained ground because they felt and feel it was a necessity, a means through which to reflect on their plight and an opportunity for personal and social transformation. It is a refuge-space, where individuals gain self-perception insights and awareness of others, where they discover they have more in common than they initially thought and share their feelings. It is an arena in which a sense of collectivism and living in the present is encouraged.

One of RefugiActo’s objectives is to offer a forum for refugees to express their own voices, and for their voices to echo those of many others. Another objective is to intervene and contribute to raising awareness within Portuguese society in matters regarding the refugee plight and to increase its appreciation of interculturality.

The application sent to the PARTIS Initiative was anchored on this 9-year track-record regarding the teaching-learning exchange pertaining to language-theatre-integration, including the creation and development of several theatrical initiatives as vessels for integration and social inclusion. With these objectives, ‘Refúgio e Teatro: Dormem mil gestos nos meus dedos’ encompassed two focal points.

Let’s begin with the *dramatic expression sessions* aimed at those who had just arrived in the country and needed to learn the language quickly and feel adjusted in their new environment.

The sessions were held every week at the shelter in Bobadela. The aim was to promote language learning through games, concentration exercises, songs, storytelling, improvisation, etc. They were devised and carried out in tandem with topics covered in class, in accordance with PFL Level A1/A2 (identity, job and place of work, family, objects, preferences, on-going and repetitive actions, health, body, clothing, space, orders, time, elements and phenomena found in nature, emotions, attributes, festivities and traditions).

Learning to speak Portuguese is of the utmost importance and fundamental to further the integration process. Refugees and asylum seekers often face grave emotional, physical, and psychological distress. Frequently this distress manifests itself as frustration, lack of self-esteem, insecurity, dependence on interpreters or the need to resort to a different language in

which to communicate (French or English). To overcome the language barrier, one must decipher behavioural, social and cultural codes that can be very different from their own.

The dynamics employed in the sessions helped to learn these codes, to live in a group with strangers, to create ties with different people, and most importantly, to have a physical space and allotted time in which to ease the pressure, the stress and the loneliness, and learn how to manage them. It was also a platform through which to gain confidence in communication and reclaim a sense of autonomy.

Learning by doing is the basis of the methodologies used, in other words, communicating in Portuguese, complementing it with signs and/or gestures, in creating situations inspired by reality, promoting dialogue and actions/reactions to incite more autonomy and confidence in dealing with real-life situations.

These methodologies were constant throughout the project and developed via a direct interaction between the person responsible for the project's artistic dimension and the PFL teacher. Many practical exercises created specifically for the context of learning Portuguese stemmed from this direct interaction that was developed within the dynamics of the process and adapted to the constant changes and requirements, and they have since been disseminated into various formats. It is important to highlight that, at the beginning of this project, Portugal offered shelter to a small number of refugees (compared to neighbouring countries), but the figures changed drastically during the second year of the project, with a circa 200% rise in the number of people seeking asylum. This situation turns the task in hand even more pressing, both at the Shelter Centre and in raising awareness amongst civil society. On the other hand, it demanded new and more varied strategies be created to apply arts practices in language teaching. Nowadays these methodologies can be very useful to all teachers of Portuguese as a Foreign Language and Portuguese as a Second Language.

To better assess the impacts of the dramatic expression sessions, various strategies were developed, namely introducing a moment of pause for reflection and fomenting debates during the sessions whereby the participants could manifest their emotions and share what they had learned. Short recordings and written words or short sentences were also used. When sharing their thoughts, the participants highlighted laughter, happiness, and a feeling of ease and empathy with the group. They stated that during the sessions they weren't

focused on thinking about their problems, their sadness, how shy or afraid they felt. Their feelings of mistrust and anxiety disappeared or eased away.

In addition to this, during the PFL classes, the participants from the dramatic expression sessions were invited to share their experiences, more often than not showing a great deal of interest and enthusiasm to learn new words, learn more about Portuguese culture, and spend time with others because it gave them a sense of happiness and wellbeing.

Lastly, and with the aim of monitoring in a more cross-cutting manner the development of participants who partook in at least three months of dramatic expression sessions, a collaborative assessment grid was devised involving employment and social work colleagues and using the following indicators: autonomy, interpersonal communication, commitment and responsibility, attitudes and posture.

The Centro de Acolhimento para Refugiados (CAR)², in Bobadela hosted a number of visits from political dignitaries who were either interested, involved or part of the decision making process in terms of offering refugees shelter in Portugal, namely: Deputy Minister, Eduardo Cabrita, the High Commissioner for Migration, Pedro Calado, the President of the European Parliament, Martin Schulz, the Secretary of State for Home Affairs, Jorge Gomes, the Portuguese Parliament Sub-Commission for Equality and Prevention of Discrimination and a visit from Marcelo Rebelo de Sousa, the President of Portugal. These visits were used to showcase the project, interact with the visitors, and for those participating in the project, to make them feel they had a voice to be heard, and what they were communicating could make a big difference.

Now we will turn to the other focal point: regular and continuous artistic support to RefugiActo.

With a 9-year track-record and a very distinct dynamic provided for by the different cultures of the participants, RefugiActo benefitted from training sessions and one-off workshops offered by different professionals from the world of theatre who contributed to the advancement of their practice and artistic productions. Notwithstanding, because it is not a closed group, every year, there would be newcomers, with whom that know-how was shared.

Through PARTIS, RefugiActo aimed to acquire, perfect and broaden its artistic skills and techniques to boost its theatre practice and play a more active role in Portuguese society, acting as a voice for the refugees.

² Refugee Reception Centre (RRC).

For three years while the project was active, RefugiActo hosted regular get-togethers at weekends. These occasions evolved from being an opportunity to share, reflect and discuss issues and became more structured and focused on creation per se and acquiring theatre know-how and techniques. As a creative collective, RefugiActo began taking on methodologies, improving how the group worked as a whole, and developing its capability to be critical and self-critical, its body awareness and the need to plan and organise ahead of producing a performance.

In its second year, the Project welcomed four new participants who showed a willingness having participated regularly and committed to the dramatic expression sessions. The group increased to a total of 12 people from different countries (Belarus, Colombia, Ivory Coast, Ethiopia, Iran, Kosovo, Palestine, Portugal, and Russia). The bar in terms of challenges was also raised, be it at a relationship level and group dynamics and in terms of the dramaturgy.

Hence the performance 'Fragmentos' (Fragments) gained traction and was performed at different phases of its development in various locations throughout the country. The group participated in several performances and debates during pivotal years in which millions of people sought protection. During this time, the theatre was very influential in raising awareness and publicly sharing the plight of the refugees, creating empathy and stimulating knowledge.

On the other hand, the performances included in refugee-related events, such as the World Refugee Day and the Conselho Português para Refugiados' International Congress held at the Calouste Gulbenkian Foundation, were watched by many refugees who had recently arrived, and it is important to highlight that their remarks were unequivocally positive, because they saw a reflection of themselves and identified with the actors.

The group decided it wanted to devise a longer play with greater artistic quality; hence a more systemised way of working had to be developed with a lower turnover rate, regular get-togethers including a masterwork plan, step-by-step research of dramaturgy elements, artist residencies for the creative process and intense rehearsals. This demanded a great deal of coordination, but namely commitment and generosity from everyone at RefugiActo, an amateur theatre group with inherent individual vulnerabilities, likely to trigger misunderstandings at a relational level and hence risk all the defined objectives.

By the end of the project, 'Fragmentos' was a 40-minute long performance. The play was developed based on individual and family stories,

reflections, memories, hesitations, readings, ideas, exchanges, and dreams. This collective creation deals with the stories of those who were forced to flee, but namely it addresses the issue of who one is before falling into this category labelled 'refugees': Describe what your house was like? Tell us about your family? How was your childhood? What were your dreams?...

Following their performance in the multipurpose auditorium at Calouste Gulbenkian Foundation on 15th January 2017 under the 'Isto é PARTIS' Initiative, RefugiActo decided to spend the rest of the year touring. Their performance was shared with varied audiences in Leiria, Vieira de Leiria, Alvito, Aveiro, Bobadela and Almada.

Throughout the three years in which it was active, the 'Refúgio e Teatro: Dormem Mil Gestos nos Meus Dedos' Project brought together 354 direct participants from 36 different nationalities, mainly males aged between 26 and 64 years old.

A total of 119 dramatic expression sessions were held, 118 RefugiActo rehearsals plus 68 activities (artist residencies, outings to shows, participation at conferences and artistic initiatives, meetings, e-learning sessions, etc). A total of 27 performances were staged involving 3,432 people.

What happened when the project came to an end?

Arts and theatre are an integral part of the CPR Portuguese as a Foreign Language teaching-learning programme. Aside from this, the artistic skills and interests of those seeking and benefitting from international protection were incorporated into the diagnosis and individual social intervention plan.

The artistic practices are already included in the general conditions for shelter, but the organisation continues to seek support.

The dramatic expression sessions have resumed, having been put on hold. They take place every week at the two shelters spurred on by Isabel Galvão.

With support from the Calouste Gulbenkian Foundation, the exercises and methodologies applied during the project were compiled to create a Theatre Practice Handbook. It exists in digital format in English and Portuguese so that it can be shared with teachers, cultural animators, social workers and anyone interested in artistic practices in language learning for refugees.

RefugiActo is back to where it was before PARTIS. In other words, managing itself and without continued professional artistic monitoring. Armed with extra technical and artistic support, but subject to new inconsistencies,

the group remains open to new challenges. It aims to increase the team in order to strengthen the connection with those seeking protection and newly arrived refugees, and to promote meetups and group dynamics that foster greater awareness of the self and of the other, in an environment of sharing, mutual support and new artistic creations.

In 2018, with a 7-member cast hailing from different countries - Armenia, Russia, Iran, Palestine, Portugal, and the Democratic Republic of Congo - RefugiActo focused on preparing material and creating a new piece of work. Hence a new play was born: 'Prometido?' (Promised?), which deals with issues such as violence, prejudice, and discrimination but also courage, respect, and solidarity. It was performed on World Refugee Day at the Calouste Gulbenkian Foundation during the 13th CPR International Congress. Auditorium 2 was packed to the rafters, and at the end of the performance the cast and audience engaged in conversation.

RefugiActo's achievements, the relationship between theatre and language acquisition, and the importance of artistic practices in the process of receiving and helping refugees integrate into a new society gained traction across the country and was recognised as best practice by various national and international organisations. It was awarded the European *Tell Me Dario* prize for using theatre and language learning as tools for social inclusion.

This project opened many routes for reflection regarding the crossover between various sectors in the integration process. Notwithstanding, there is still a long way to go.

In this case, the artistic project only gained ground because participants and people responsible for social initiatives at the Conselho Português para os Refugiados were directly involved with it. Also, because it was a teacher and artist collaboration from the onset.

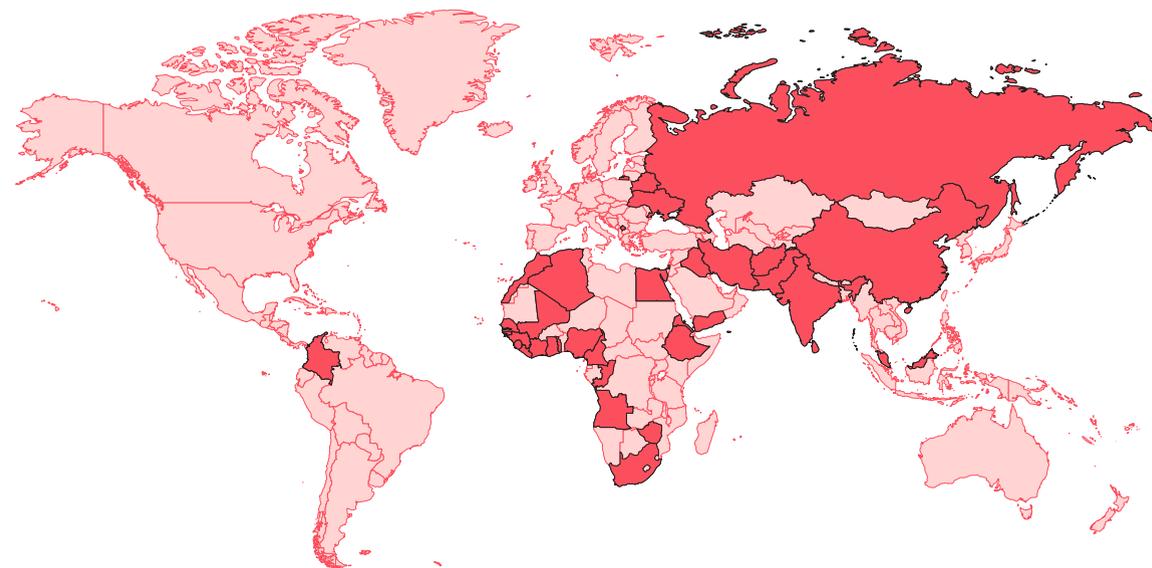
Artistic practices should, without a shadow of a doubt, be part of the complex process of receiving and helping refugees feel at home in a new community because they help them feel more humane and autonomous. They also foster the sharing and promotion of culture, contribute to wellbeing and collaboration, and fuel imagination. They encourage the most important attribute these people bring with them: dreams and hope.



participants directly involved in the project throughout
the three years

ABDOULAYE	ABDOULIE	ABDOURAHAMANE	ABDOURAHIME	ABDUL
ABDULKARIM	ABDULLAH	ABIBATU	ABUBAKAR	ADAM
ADAMA	ADEL	ADNAN	AFSHIN	AHMAD
AI FANG	AISSATOU	AJET	AKA	ALAIN
ALEMADIN	ALEXANDRA	ALHADJ	ALI	ALIHUSEN
ALIMANG	ALPHA	AMEDE	AMINATA	AMIR
AMJID	ANA	ÂNGELO	ANWAR	ARGIA
ARIA	AROUNA	ARSLAN	ARTEM	ASIF
AYMAN	AZUR	BAFODÉ	BAKARY	BAKERI
BÁRBARA	BENEDICT	BETELHEM	BOHDAN	BOUBACAR
CAMARA	CELESTINE	CHEICKLINE	CLÁUDIA	DALIA
DERI	DIABY	DIALLO	DIDIER	DINA
DODDY	DONGDONG	DORA	ELIE	ELVIS
EMAN	ESTER	FAISAL	FARSHAD	FATIMA
FAUFIANE	FILIPA	FOFANA	FOU	FOUSSNO
GAO	GENET	GEORGIA	GIUMIN	GRACINDA
GUIJAN	GULEMANH	GYURME	HABIB	HAIYAN
HAMAD	HAMADY	HAMED	HAMI	HAMID
HASEEB	HONGHONG	HONGJUAN	HUILING	HUIRAN
IBRAHIM	IBRAHIMA	IFTIKAR	ILDA	ILONA
ISABEL	ISAKA	ISATOU	ISMAIL	JIA
JIANXUN	JINHUAN	JOHANNA	JOLI	JOY
JUNLI	KEITA	KOFFI	KOITA	LAMIN
LARA	LI	LUCILLE	LUÍS	LULU
LYDIE	MABEL	MACIRE	MADIMOUSSA	MAISA
MAKTAR	MAMADOU	MANSOOR	MARGARITA	MARIA
MARIAMA	MARIAME	MARTHE	MARWAN	MARY
MATEUS	MATTHEW	MEIHONG	MEILIN	MIDIA
MIGUEL	MOHAMED	MOUNIR	MUHAMAMD	MUQQADAR
MUSTAPHA	NADIAMBI	NADIHA	NANDE	NASRI
NASTASSIA	NATALIA	NATANIEL	NAW	NICOLE
NIMAT	NIROJ	OCTAVIANO	OLGA	OMID
OSMAN	OTSA	PATRICK	PAULO	PHYLEMON
PIERRE	PRISCA	QIAOQIAO	QUINCY	RABHA
RAMASAMY	RAND	RAPHAEL	RASHEED	REMISIEE
RIAZ	RICARDO	RIPING	RITA	SABESAN
SABINA	SAEED	SAID	SAJITH	SERGII
GRYTSIV	SANOUSSY	SENAIT	SEZAIE	SHAKIR
SHAIKAT	SHI	SHIRIN	SIA	SILLY
SIMON	SINTHIA	SOFIA	SOLMAZ	SONGSHUAI
SOULEYMAN	SU	SUJEEWA	TAFSIR	TANIA
TAO	TIULIPANA	UDAYANGANI	VALENTINA	VALENTYN
VICTOR	VINCENT	VIRGINIA	VOLHA	WASEEM
WEI	WELESH	WICHENG	WILLIAM	WUHUA
XIANLY	XIAOLI	YAKHOUBA	YAN	YANA
YANNAN	YAYA	YISHE	YOUNAS	YUSUFU
ZACHARIAH	ZAFAR	ZAHEER	ZUBAIR	

participants' countries of origin



AFGHANISTAN	GHANA	NIGERIA
ALGERIA	GUINEA BISSAU	PAKISTAN
ANGOLA	GUINEA CONAKRY	PALESTINE
BELARUS	INDIA	RUSSIA
CAMEROON	IRAN	SENEGAL
CHINA	IRAQ	SIERRA LEONE
COLOMBIA	IVORY COAST	SOUTH AFRICA
CONGO	KOSOVO	SRI LANKA
EGYPT	LIBERIA	TOGO
ERITREA	MALAYSIA	UKRAINE
ETHIOPIA	MALI	YEMEN
GAMBIA	MOROCCO	ZIMBABWE



© Paulo Pimenta, 'Retrato das Ilhas – o Bonfim para Além das Fachadas'

'Retratos das Ilhas – o Bonfim para Além das Fachadas'

Aspects of a social and artistic
intervention project

The project 'Retratos das Ilhas – O Bonfim para além das fachadas' (Portraits of the Islands: Bonfim behind the Façades), promoted by Rede Inducar in partnership with PELE, Espaço de Contacto Social e Cultural¹, with the collaboration of photojournalist Paulo Pimenta, consisted of a work of social and artistic intervention which used theatre and photography to promote the collection of and reflection on memories of Porto's *ilhas*. Simultaneously, it sought recognition for the *ilhas* as human and community intangible urban heritage, while proposing ponderation on the present and future of these living spaces in the 'invicta' city.

This project was developed and coordinated by Rede Inducar, an organisation for the promotion of non-formal education and social integration, with the principal objective of facilitating spaces for collective creation and participation to promote the recognition of the *ilhas* as intangible, human and community heritage. The *ilhas* are a type of dwelling built for accommodating the workers that filled the urban mesh of the city of Porto from the second half of the nineteenth century (Teixeira, 1996) and which have remained part of the city's scenery until the present day.

'Retratos das Ilhas – O Bonfim para além das fachadas' stemmed from a work of surveying and profiling the *ilhas* coordinated by Vázquez and Conceição (2015), which allowed a panoramic vision of this reality in Porto, as well as access to a set of relevant data about the Freguesia do Bonfim (Borough of Bonfim). Simultaneously using artistic and social work tools, this project involved an intergenerational group of residents of the Freguesia do Bonfim, seeking to promote social and community participation through photography and theatre. A theatre performance was created through an impressive work of collective artistic creation and a series of activities and interventions through photography, whose end result came together in the final exhibition, *ILHA*, displayed at the Centro Português de Fotografia², with a well-attended opening on 25 November 2017. The fields of theatre and photography worked closely and collaboratively in a process focused on the objective of starting a debate about the threat of the disappearance of the *ilhas* and recording in memory, through dialogue and activities, these 'horizontal housing blocks' which form part of the city of Porto's identity.

¹ PELE – Social and Cultural Contact Space.

² Portuguese Centre for Photography.

The project's management and social coordination, provided by Inducar, was joined by the artistic management of the intervention activities – undertaken by PELE – Espaço de Contacto Social e Cultural and the photojournalist Paulo Pimenta.

A number of local organisations played a big part in the daily workings of the project, specifically in the direct involvement of local residents in the various activities and in shaping the course of the project itself. These included Associação O Meu Lugar no Mundo, Senhor do Bonfim – Associação de Solidariedade Social, Centro Social das Antas, Associação de Moradores da Lomba and Sporting Clube São Vítor.

With the issue of the right to housing ever more present in public discourse in Porto, it was vital to include the local authority partners - Junta de Freguesia do Bonfim (Bonfim Borough Authority) and Câmara Municipal do Porto (Porto City Council) - to develop the project holistically and cohesively.

As a project in progress and synergy promoter, it congregated a number of informal partners, some of whom provided only punctual collaborations, but which were, nevertheless, crucial to the reflection on the *ilhas* and the elaboration of certain activities. These included, Habitar Porto, Left Hand Rotation, OPPIA – Oporto Picture Academy, amongst others. At an operational level, the support of the Centro Português de Fotografia and Máquinas de Outros Tempos was key.

Initially planned for a 24-month period, the project was continued for a further 12 months, in order to consolidate the local public debate which was beginning to evolve and to allow for greater visibility and distribution of the products created; therefore, it took place, between January 2016 and December 2018, with one-off activities in 2019. 'Retratos das Ilhas' produced a performance, an exhibition, a scientific article and a number of activities of collective work and public debate about the situation of the *ilhas* in Porto.

As a young participant wrote to describe one of his photos (which went on to inspire the final song for the performance), 'the road is long'. And our shared path was, beyond that, guided by various rhythms, doubts, questions, reflections, changes of direction and continuous learning.

The early months of the project were crucial for discovering the place and meeting the people. Getting to know the locality happened through contacting and meeting various local actors, institutions and other projects, in order to understand what was already happening and build a work network with the aim of securing greater involvement and rootedness in the community.



Focused on the participation of *ilhas* residents, this approach revealed the need to extend participation to other residents, groups and associations. Thus, the project took on an intergenerational and intercultural dimension (by encouraging the coming together of Bonfim residents with newer arrivals, specifically immigrants), which allowed the exchange of individual and social experiences, as well as strengthening knowledge and ties between the various generations of participants.

Joined by photographer Paulo Pimento, children, young people and adults turned their cameras on the *ilhas*, the city and each other and captured images and narratives that resulted in the exhibition *ILHA*. If for the children and young people photographing in black and white and in analogue (with the effort and waiting time it demands) was a novelty and new discovery, for the older generations it was to relive memories of another time. For both, exploring the locality, visiting the *ilhas*, sharing stories and writing narratives, contributed to developing a more attentive gaze and revealed a greater awareness of their human and urban context. In a design exercise about what they thought the map of Porto would look like and after visiting the highest buildings to see the city from another perspective, the participants' perception changed. One of the young people shared their experience saying that 'the city grew a lot. When we were drawing the map, it seemed smaller because I didn't know everything'.

Reinforcing the interaction between the different parts of the project, this photography work was also the theme for a number of promotional events, consultations, meetings and public and political debate about the situation of Porto's *ilhas*. The concerns, ideas and suggestions from participants, shared over the course of various events, were discussed with local authority actors. Children and young people also had the opportunity to actively participate in discussions about access to the city and express their opinion regarding the possibility of making the city more child-friendly, including considerations about the specific necessities of the *ilhas* and social housing. On that note, the *ILHA* exhibition invited visitors to reflect on the role of the *ilhas* in the city and, if they were favourable to their preservation, they were asked about possible actions to maintain and improve them from an architectural viewpoint and in terms of living conditions, but also taking into account the community and identity aspect. This made it possible to reach a wider, more diverse audience, understanding the *ilhas* from the inside and out, given that the exhibition was put on in three different cities: Porto, Vila do Conde and Lisbon.

The images and narratives collected were also an important part of creating the performance CAL. The process of collective creation took place over a period of time with progress and setbacks, as shown in these notes by Maria João Mota:

'From the autumn of 2016, we began to meet up on Tuesday evenings in the hall of the Junta de Freguesia do Bonfim. It had been months of progress and setbacks on the road to building a relationship with the community that inhabits the ilhas. The group was heterogeneous, varying in age, experience, nationality, jobs, but united in the desire to be there and to create, to create collectively.'

'We began with a question. We consider the clarity and intent of that first question crucial to the processes of artistic creation, as it is undoubtedly the beginning of the thread with which we weave the narrative web. From the beginning we felt we shouldn't limit the focus merely to the field of the ilhas/home, but instead expand upon the emotional concept, thus bringing the whole group together. What is an ilha? So began our journey of close to a year until our first presentation. We began to write on paper and on our bodies words stemming from those scattered on paper: 'microcosm', 'wall', 'solitude', 'hub', 'a place of union'... We reflected, discussed, created – in a shared horizontal workspace: with feet bare and hearts open.'

'We created 'my ilha', with masking tape, projecting two and three-dimensional representations of those walls put up to stem poverty in an alleyway with just one door as entrance and exit, or of the barriers I put up when I 'island' (isolate) myself from others or the world. We let the body feel that tiny space, that stifles dreams and opportunities. The ilha is also a dead-end street for many of its inhabitants. A photo by one of the young people was incredibly impactful: a wall (which showed multiple time layers).'

'At the time, Paulo asked the reason behind that choice and the response was: 'it's what I see when I open my door'.'

'It was a process of constant fusion and dialogue between the performing arts and photography, which here confirmed itself not only as a record, but above all as a means of provoking reflection and improvisation. The analogue record the young people made of their daily life, of their field of action, was later shared with the group, which used these images in their subjective and poetic interpretation and which, to some extent, embodied the wide and invisible web of affections that this narrative sewed together. At the same

time, spaces were opened for remembering the ilhas/houses, these more or less secret archipelagos which from the late nineteenth century began to colour the city's map.

At the end of more than a year of almost daily visits and after participation in the great community celebration (the Rusgas of Bonfim), Rua de S. Vitor, that street full of little ilhas, opened up their houses, their hearts and their photo albums. For those of us that live in the city and resist the rampant tide of gentrification, the ilhas are a kind of utopia of community life, with the everyday, joy, sorrow, all shared. S. Vitor, a street located in the heart of the city, was still, at the start of the project, a bubble, breathing identity, spontaneity, thick Porto accents, swearing and affection. A street that made us feel 'who we are'. Over the course of the project, Rua S. Vitor saw its ilhas become hostels and Airbnbs, lifelong residents being forced to abandon their houses, and in the street other languages were heard, as was the constant sound of suitcase wheels – the growing rumble of a city losing its soul. In the performance, images of memories of the ilhas were used; we went back to the time when life was celebrated on a common courtyard, so it would inspire us to create more spaces for meeting our neighbours, our family, our community. We consider that, in community creations, it is important not simply to be held hostage to memory and the celebration of 'it was good before...'. On the contrary, it is crucial that we use that memory to question the present and together design the future that we desire (Cruz, 2015). CAL... the idea that walls are guardians of memories, stories, scars, silent witness to the passage of time, just like our skin. The idea that without memory, we forget our humanity, what unites us – what is essential.

The evaluation of the project, carried out by Lúcia Ferro, consisted of overseeing these doubts, progresses and setbacks, keeping a field log and conducting biographical interviews. Intervention activities with local participation and the team's internal work meetings have also been observed.

The evaluation report highlighted the development of skills by the participants, ready to be used in other aspects of life. The work of collecting photographs which served as a point of collective reflection on the memory of the living spaces provided by the *ilhas*, allowed reconsidering identity, as was referenced by the participants themselves in interviews. Through the artistic work and stimulating debate, an awareness of the situation of the *ilhas* in Bonfim was promoted, developing civic and social participation skills which

are invaluable for the urban dynamic and the personal development of each participant in the project.

Art education has had a backseat role in Portuguese formal education. However, the existence of specific art education projects in informal contexts is notable, providing an important contribution to the promotion of citizenship and cultural diversity (Abrantes et al., 2019:152-153). Some of these projects have had the support of the Calouste Gulbenkian Foundation (*idem, ibidem*). The 'Retratos das Ilhas – O Bonfim para além das fachadas' project was one of social and artistic intervention in an underprivileged urban area, supported by the Foundation. This project, which included contributions from the field of art education, planted a seed that we hope can continue to grow in the future.

Bibliography

- ABRANTES, Pedro, FERRO, Lúcia, LOPES, João Teixeira, VELOSO, Luísa & SWINNERTON, Maria de Assis 'Arts Education in Portugal: National Curricula and Emancipatory Projects', in Lúcia Ferro, Ernst Wagner, Luísa Veloso, Teunis IJdens and João Teixeira Lopes (eds), *Arts and cultural education in a world of diversity, Eno Yearbook 1*, Cham, Springer, 2019.
- CRUZ, Hugo (coord.), *Arte e comunidade*, Lisboa, Fundação Calouste Gulbenkian, 2015.
- TEIXEIRA, M. C., *Habitação popular na cidade oitocentista. As 'Ilhas' do Porto*, Lisboa, FCG/JNICT, 1996.
- VÁSQUEZ, I. B. & CONCEIÇÃO, P. (coord.), *'Ilhas' do Porto: levantamento e caracterização*, Porto, Câmara Municipal do Porto, 2015.





© Luis Rocha, 'Integrar pela Arte – Imagine Conceptuale'

A Retrospective Pointing to the Future

The richness of the reflections and projects presented in this book have enabled us to organise some key ideas that have emerged through the dynamics of the writing process. The proposal of integration that follows is wide open, under construction and not intended to be prescriptive on what needs to be done in order to do it well. The last thing this text intends is to establish a 'truth regime'. That said, its added value may lie precisely in the questions it elicits from readers, just as the actions of participatory art, the object of this book, have demanded from us. In addition, the aim is to inspire, share with and inform other projects in this field, whatever their idiosyncrasies may be. In sum, it is an essay that reinterprets practices, perceives recurrences, broadens references and creates space and time for reflection within the often gruelling demands of everyday life.

Out of this retrospection, which has been in course since the first edition of PARTIS, certain aspects have generated changes which are now integrated into the Initiative's third and current edition. These lessons have forced the Initiative to evolve, constantly seeking improvement and attempting to constructively influence national and international interventions in this area.

Let us begin with what is narratively obvious but not always achieved in practice. Working in this domain means to *risk* confrontation, in and with a constantly changing *unknown*. It means immersing oneself in the essence of what it is to be human, with all that that entails. This is a basic premise that needs to be continually updated because while it inspires, it is also depleting, risking the blurring of the essential.

It is also important to take on board that this is an area supported by 'doing together', with all the positives and negatives this implies. 'Doing together' with the community, the team, partners, lead organisations, funders and politicians, among others. Such construction by multiple hands and voices, strenuous in its complexity, demands a conviction that collective artistic creation is a potent way to trigger change, especially in a world tainted by the dominance of 'doing individually'.

The 'diversity' necessarily present in these practices must be viewed as a strength and not as a weakness. It is this feature, reflected in all the projects presented and by all the different actors, in all the different territories, that enables creative challenge. The 'different' magnifies conflicts but also provides the opportunity for developing a perspective of the 'other', a respect for what is different and takes us to critical thinking itself. Thus, it is relevant to consider *the heterogeneity of the people* involved as a strength in this sphere, that is, in projects that provoke unusual encounters, not otherwise likely to occur among

such diverse participants. It points towards the creation of more democratic spaces in the communities where the projects are developed. The challenge is to remove rigid labels that no longer serve people and spaces, allowing for the essential reinvention for change.

Another point to note is the inherent *hybridity* of these practices, because in essence they provoke dialogues between different artistic languages and sectors where it is often difficult to exchange experiences and work in an integrated manner. It should be emphasised that the definition of identity at the starting point is unavoidable, because it permits effective complementarity, stimulating openness to new solutions rather than having them superimposed, which can cause resistance. In regard to this, it is relevant to highlight the *dual character* of these practices, as both *social* and *artistic*, a feature that generates constructive and energising tension.

These approaches should not be conceptualised as a kind of universal panacea. The idea that it is better to do something rather than to do nothing must be deconstructed with all due care in order to understand what invisible premises are contained within. Not least because, in this area in Portugal, there currently seem to be real possibilities for creating in a more committed, informed way, with better quality and fewer restraints.

Participatory art practices also imply constant monitoring of the essential *balances* between ethics, aesthetics, effectiveness and empowerment. It is important that these principles guide daily actions, understanding that continual choices have to be made, often with little time to react and select the most effective course of action. *Active listening, broad vision and decentralization* are all fundamental for not losing focus on who the projects really serve and how. It is therefore relevant to understand that the *impact* happens *at various levels (individual, collective, community, institutional and political)* and that this is a potentiality to explore. In addition to understanding the connection between the different levels, they should not be divided artificially, which would run the risk of weakening the proposals.

It is good to stress that the participatory arts have, in essence, a festive character, of *celebration and blending the traditional with the contemporary*, creating spaces of pleasure and satisfaction. One should not fixate on the difficulties that arise, because it is often these that allow the development of creative problem-solving. For this, it will always be fundamental to genuinely believe in the collective as an open ground for the *co-construction* of possible realities, even if they appear impossible at first. Work should be based on the

integration of moments of *action and reflection* as a systematic daily procedure and the results should be seen as an integral part of the *process in course* and not separate from it.

From the key ideas in this book, we are convinced that there is enormous potential yet to be explored in this area. For that purpose, the Calouste Gulbenkian Foundation has mobilised as a whole around this theme and launched the *art and community movement*. For its third edition, PARTIS can count on committed partnership and involvement from the other Organic Units of the Foundation, namely: the Music Service, the Museum, Art Library, Central Services, Educational Services and its United Kingdom Branch.

In pursuit of this, from the outset cultural actors from different regions of Portugal were challenged to ally themselves with this movement, in the belief and with the commitment that together they could contribute to the definition of a four-year agenda in this field. At the start of this work, PARTIS counts on the collaboration of Loulé City Council; the Casa da Música Foundation in Porto; A Oficina – Centro de Artes e Mesteres in Guimarães; EGEAC – Companhia de Gestão de Equipamentos e Animação Cultural, E.M. Lisbon; and several theatres – Teatro Municipal Baltazar Dias in Funchal, Teatro Nacional D. Maria II in Lisbon, and Teatro Viriato in Viseu. The idea is that this network will structure itself and expand in accordance with the needs identified.

PARTIS continues to act on its growing concern with *capacity building and sustainability for the lead organisations* (and partners), and new and more frequent training activities are foreseen, namely in terms of Communication and Project Management (including monitoring of impacts and the changes generated in society as a result of interventions on the ground). Also, in this area, attention is being directed at *project teams and participants*, reinforcing moments of joint reflection and responding to training needs, both in the conceptual domain and in day-to-day activities. The priority areas of focus are those of relations within partnerships and multidisciplinary teams, project sustainability and the definition of consistent vocabularies. It appears important to keep stimulating networking at the local level, as well as at other levels (national and international). The diffusion of the networking logic is equally structural among the projects from the different editions, enabling concerted interventions that secure greater sustainability.

In line with the previous point, we are encouraging the *regular publication of lessons learned* from project implementation. PARTIS will seek to produce a publication per edition, which will collect, in varying formats, contributions

from the many actors involved in the three years of initiative implementation: promoters, evaluators, participants, academics, journalists, among others. As has happened retrospectively with this book and with the new publication we have started work on scheduled for launch in 2022, we seek to promote continuous reflection and an overview of the projects' evolution over time.

In the dimension concerning *professional development*, we seek to encourage and support (where feasible) PARTIS project representatives from any edition to attend national and international conferences on participatory art, thus enabling the dissemination of knowledge, the creation of networks and the empowerment of these structures.

The *strengthening of international partnerships*, in particular with the La Caixa Foundation's 'Art for Change' Initiative in Spain, should also be emphasised as an endeavour to share learning and project monitoring, evaluation and implementation models, as well as encouraging exchanges between structures active in this sphere in both countries.

PARTIS contributes directly to 5 of the 17 *Sustainable Development Goals* (SDGs) (further to additional ones that specific projects may also contribute to). These are: 1) to eradicate poverty in all its forms, everywhere; 3) to ensure access to quality health care and promote well-being for all, at all ages; 4) to ensure access to high-quality, inclusive and equitable education and promote lifelong learning opportunities for all; 10) to reduce inequalities within and between countries; and 16) to promote peaceful and inclusive societies for sustainable development, providing access to justice for all and building effective, accountable and inclusive institutions at all levels. An integrated vision articulating the local, the national and the global, essential in this type of practice, is an imperative that we intend to deepen and consolidate.

From what has been summarised, the challenge seems to lie in the need to ensure the quality of participatory experiences in this area, asking, for example, why it is always the same actors who participate in communities, particularly at the decision-making level. Project implementation has shown that this tendency can be dismantled and reversed, moving closer to promoting the equal opportunities that democracies and citizens need. The key ideas being explored here seek to understand the routes that have already been tried and deserve to be considered, while avoiding conceptions of social inclusion which perpetuate inequality. As diverse actors, we are all called upon to keep on researching how to make practices ever more cross-cutting and inclusive.

Because of all this, we can only be optimistic. The future is stimulating.

And, more than that, the possibility of building collectively that lies at the heart of our sphere of action, will also allow us the necessary space for the 'time out' that we all need at certain crucial moments in order to start up again, with renewed strength, as real change demands. Let us celebrate the future.

Author biographies

Américo Peças

Educator, trainer, scientific consultant. Action research fields: Childhood Studies and Child Pedagogy; Community Development; Art and Education. He is a member of the Movimento da Escola Moderna Portuguesa. Co-founder of two organisations for the protection and promotion of children's rights.

François Matarasso

François Matarasso is a community artist, writer and researcher, based in the UK. His latest book, *A Restless Art: How participation won, and why it matters*, was published by the Calouste Gulbenkian Foundation in 2019.

Guilherme d'Oliveira Martins

Executive Trustee of the Calouste Gulbenkian Foundation, President of the Grande Conselho do Centro Nacional de Cultura, National Co-ordinator of the European Year of Cultural Heritage 2018 and President of the auditing board of Caixa Geral de Depósitos, S.A. Graduate and Master in Law. Visiting university lecturer. Honorary Doctorates from the Universidade Lusíada, Universidade Aberta and Instituto Superior de Ciências Sociais e Políticas (ISCSP). He was president of the Court of Auditors between 2005 and 2015. In the Portuguese Government, he was Secretary of State for Educational Administration (1995-1999), Minister for Education (1999-2000), Minister for the Presidency (2000-2002) and Minister for Finance (2001-2002).

Hugo Cruz

Works in the fields of artistic creation and civic and political participation in various contexts. Co-founder of PELE, Núcleo do Teatro do Oprimido do Porto and Nómada. Doctoral candidate at CIIE-EU and CHAIA-EU and visiting lecturer at ESMAE-Porto. Artistic director of MEXE Encontro Internacional de Arte e Comunidade, Mira

Artes Performativas. He has published on *artistic creation and public space, community artistic practices* and *art and politics*. He teaches frequently at various national and overseas institutions, particularly in Brazil and Spain. He edited the book *Arte e Comunidade*, published by the Calouste Gulbenkian Foundation.

Hugo Martinez de Seabra

Project manager for the Calouste Gulbenkian Foundation's Cohesion and Social Integration Programme. He is responsible for interventions in the areas of migration and artistic practices for social inclusion. He has a master's degree in Historic Economy and Sociology (Universidade Nova de Lisboa, 2002). He also has a postgraduate degree in Ethnicities and Nationalisms (Universiteit van Amsterdam, 2000) and a degree in Sociology (Universidade Nova de Lisboa, 1997).

Isabel Galvão

She has worked in the Portuguese Refugee Council since 1997 as a teacher of Literacy and Portuguese as a Foreign Language. She uses and develops teaching-learning methodologies aimed at the specific needs of asylum seekers. She is a founder and facilitator of RefugiActo.

Isabel Lucena

Works in international consultancy in the fields of art and culture. Responsible for the arts portfolio of the Calouste Gulbenkian Foundation's UK Branch until 2015, she specialised in developing and managing programmes and cultural policies. She lives in London and Lisbon and has a special interest in participatory practice, transdisciplinary and cross-cultural work, and knowledge sharing.

Jacinto Silva Duro

Journalist at Jorlis, co-author of the publication *SAMP-Sociedade Artística Musical dos Pousos: história, música, testemunhos, 1873-2016*, Pousos, 2016.

Lígia Ferro

Teaching Assistant in the Department of Sociology at the Faculty of Literature of the Universidade do Porto, Research Associate at the Institute of Sociology of the Universidade do Porto (IS-UP) and Associate Researcher at the CIES-IUL, ISCTE-IUL.

Luís Rocha

Has a degree in Anthropology from the Universidade Nova de Lisboa. His personal and professional life is focused on the field of documentary photography. Artistic director and president of the Board of the MEF – Movimento de Expressão Fotográfica.

Marco Domingues

Born in Lisbon, moving in 2005 to the region of Castelo Branco, where he founded the Associação Ecogerminar. He is a social worker and higher education teacher, an activist for local development and the sustainability of our shared home.

Maria João Mota

Has a postgraduate degree in Human Rights and Democracy from the Universidade de Coimbra and in *Theatre as an Intervention Tool in Socio-educational Contexts* from the Universidade do Porto. She is a co-founder of PELE and the Núcleo de Teatro do Oprimido do Porto.

Patrícia Costa

Is a social educator and, since 2003, designs and manages social and community intervention projects, working with different groups and organisations, in various contexts and with multiple approaches. She is a teacher on the Técnico de Juventude course.

Paulo Teixeira

Sociologist and doctoral candidate in Communication Sciences, he is an evaluator and researcher who has worked for more than twenty years in the fields of Planning, Management and Evaluation of Public Policies, Programmes and Projects at national and international level. He was part of the board of the European Evaluation Society, of which he is still a member, and is a member of the American Evaluation Association. He is the coordinator of the postgraduate degree in Evaluation of Social Projects and Programmes at the Universidade Católica and founder and managing partner of Logframe – Consultoria e Formação, Lda.

Sofia Cabrita

Actress, director, teacher and cultural mediator. She has a postgraduate degree in Communication and Arts from the Universidade Nova de Lisboa, trained at the theatre schools: Teatro do Gesto, Estudos de Teatre and Kiklos-Scuola Internazionale di Creazione Teatrale; and has a degree in Actor Training from the Escola Superior de Teatro e Cinema.

Tânia Araújo

Has a degree in Audio-visual and Multimedia from the Escola Superior de Comunicação Social de Lisboa and works in the field of documentary photography. She is the project coordinator at MEF – Movimento de Expressão Fotográfica.

P A

R T

I S

A modern democracy calls for an effective link between creativity and inclusion.

PARTIS - Artistic Practices for Social Inclusion - is an initiative of the Calouste Gulbenkian Foundation to support projects that aim to push the boundaries and showcase the role of art in integrating vulnerable communities.

These projects create spaces for freedom and continuing learning, where prejudices can be overcome, and understanding and mutual respect can be nurtured.

Art and Hope. PARTIS Initiative Trajectories has focused on six experiences from the supported projects to tell the story of how they were created and made to work, giving voice to their principal players. This work reflects on the Calouste Gulbenkian Foundation's motivation and learning experiences in promoting the civic role of the arts and the discovery of new models of social inclusion.

Guilherme d'Oliveira Martins