**OVERVIEW**

| When we talk about social inclusion, we necessarily refer to a multidimensional process. In other words: inclusion implies a certain length of time, a cumulativeness of interconnected situations, an exposure to more or less systematic socialization patterns. Thus, we can say that there is inclusion when someone has economic, but also cultural, social, political and symbolic resources capable of reassuring a condition and a feeling of belonging to a whole, be it a group, a social class, an institution, an organization or a country. Thinking about inclusion within a system of inequalities, this intersects social class inequalities with another type of inequalities that are substantially as important as those of ethnic origin, gender and sexual orientation. These inequalities interact with each other depending on the individual's relationships, the historical moments and the life cycles of the individual paths.  If we look at the relationship between performing arts and social inclusion, this basically grants the opportunity to each individual to access environments in which they learn, through the arts, to integrate into their community, regardless of their economic difficulties, social class, ethnicity, religion, linguistic and cultural heritage or gender. In Portugal, the concept of non-formal education and the creation of communities of artistic practices is increasingly addressed in terms of programs that take place outside the formal education system, as extracurricular activities specifically aimed at populations considered at risk.  With regard to young people, we are talking about countless Portuguese in situations of greater social fragility such as unemployment, school drop out, delicate family situations or youth in institutions. Also due to the context of economic and financial crisis, minorities residing, usually in degraded social neighborhoods, and the most varied situations of social fragility, various social solidarity associations in Portugal seek to stimulate personal development, social integration and the employability of young people through initiatives such as social and psychological support.  This way, artistic expression as a social practice is seen as a tool to promote citizenship and social inclusion, a sense of belonging and development of group identity, which can keep doors open for a better future for many young people. Basically, projects that work with populations in situations of exclusion related to serious social disadvantages can create new life perspectives in a revolutionary perspective, taking place through shared experiences in which walls are broken down.  Information collected on *“Música e inclusão social - Contributos para a Compreensão do Fenómeno das Orquestras Juvenis”*, by João Teixeira Lopes, Graça Mota, Ana Luísa Veloso, Rute Teixeira. |
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**BEST PRACTICES**

| * + - 1. **P.ARTE.J. - Práticas Artísticas para o Empoderamento Juvenil** | | |
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| Date  October 2021 - December 2023 | | Chão de Oliva – Centro de Difusão Cultural em Sintra |
| Element | This project aims to promote artistic activities for youth as a vehicle for their community relationship (collective development) and professional guidance (personal development). | |
| Problem Statement | The project was put together after reading the diagnosis and previous experience in the territory (Tapada das Mercês) focused on the problem of youth unemployment and vulnerable associative groups. | |
| Context | Taking into consideration the priority of promoting social inclusion and fighting poverty and discrimination, different objectives are presented to contribute to the local development and social inclusion of young people. | |
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| Geographical coverage | Tapada das Mercês, Sintra, Portugal. | |
| Key Stakeholders | * Sintra City Council – Education and Youth Division (Youth House - Casa da Juventude) * Visconde Juromenha School Group * Aga Khan Foundation – Project +Next * COMMUS – Community Music Association * Jangada d’Emoções artistic group * National Art Plan * Algueirão Mem Martins Parish Council | |
| Target beneficiaries | The target audience are teenagers between 15 and 18 years old and young adults between 18 and 24 years old. The activities of P.ARTE.J. are designed for young people who are neither in the labour market nor in the formal education system, or for young people at risk of dropping out of the education system. | |
| Objective | The programme will be able to respond to the social needs of the defined target audience (youth), such as offering activities that reflect their interests, enabling them for future professional guidance, creating new employability opportunities. Through research processes for collaborative creation (artistic production) there will be an opportunity for youth to shine on their own community and professional future.  On the other hand, interconnection with the community and sense of belonging - feeling “Part of” - is also a crucial contribution to the social inclusion of young people. The activity plan foresees the involvement of different local partners and other groups to take advantage of this project. | |
| Methodological approach | Some activities to be developed:  • Training sessions through artistic practices;  • Intergenerational meetings;  • Collaborative artistic creation;  • Musical, theatrical and dance creations;  • Creation of original artistic productions. | |
| Results | No results seen yet as the project will only now be implemented. | |
| Impact | People with the most diverse backgrounds will be able to meet their desired artistic ways of expression, from theatre to dancing, music, painting, photography, and all sorts of artistic creations.  The greatest impact will be on youth willing to make art - from those who never created anything, or those who did but never had the chance to take that to another level. | |
| Success factors | No one wants to define anyones’ future, however, future successful opportunities will be seen in taking beneficiaries to the theater house in Sintra and helping them finding a job there - as actors, light and room technicians, multimedia, animations, etc... | |
| Constraints | Students’ motivations; possibly lack of funding. | |
| Sustainability | Long term applied practice, using non–formal education. | |
| Replicability and upscaling | Such practice has been replicated in similar contexts, specially in areas and neighbourhoods which lack support from the Government and are usually places inhabited by minorities and people socially excluded. In the entire country, there are numerous projects like this one, from North to South and Islands. | |
| Related resources | Video, hashtag #MostraATuaArte and pictures. | |

| **2. “Ópera na prisão” project** | | |
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| Date 2003 - 2021 | | Calouste Gulbenkian Foundation in Lisbon and Prison of Leiria, Portugal |
| Element | Young inmates and the power of opera as a way to fight criminal recidivism. | |
| Problem Statement | This project aims at using arts as an integration tool, as prisoners sing on their way to freedom. | |
| Context | Professional artists from the world of classical music and young prisoners meet regularly inside a prison to exchange artistic experiences and set up an opera production. For cycles of 3 years, an opera is prepared to be performed by the inmates, the prison workers, technicians, guards and family members. An orchestra and professional opera singers, as well as a maestro are also involved on such project. After the debut inside bars, the production is taken to the stage of the Great Auditorium of the Calouste Gulbenkian Foundation in Lisbon for a final performance. | |
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| Geographical coverage | Prison of Leiria and Calouste Gulbenkian Foundation, Lisbon, Portugal. | |
| Key Stakeholders | * Funding entity: Calouste Gulbenkian Foundation – PARTIS Program; Portugal Social Innovation 2020; Caixa Agrícola de Leiria Foundation. * Partners: SAMP – Pousos Musical Artistic Society; Young Leiria Prison; General Directorate of Prison Services; Leiria City Council; Clara Leão Dance School. | |
| Target beneficiaries | Young inmates, as well as their families and prison workers. | |
| Objective | Lower the criminal recidivism rate among young inmates. | |
| Methodological approach | On June 2nd and 3rd, the opera entitled “Nós. Vocês. Toda a Gente” which was entirely produced in the prison of Leiria was performed to the public. Such final performance was the result of a collaboration with the entire project community. For this years’ class of “singers”, this was the first moment to share the creative process with the public and, on top of that, new communication technologies were used, allowing physically distant artists and participants from the prison in Leiria to gather on stage. | |
| Results | This project can change the lives of the young inmates at the prison of Leiria and shows the cooperation of these young people and the arts. Already in 2003 and 2015, other generations of inmates presented operas to the community: *“Don Giovanni”* and *“Così Fan Tutte?”.* | |
| Impact | Inside the prison, the “Mozart Pavilion” was created to work as a place of performing arts for the entire community, both from outside and inside the prisional establishment. This way, shows can be performed by the prisoners and presented to their family and friends. | |
| Success factors | The biggest success is in the transforming power of opera, as it brings together not only the prisoner’s families, but also the partner community of this project (prison guards, psychologues, politicians, musicias, artists and technicians). The inmates gain capacities and skills thanks to teamwork and to the overcoming of walls and prejudices by everyone through opera. | |
| Constraints | Lack of interest of inmates; possible criminal recidivism among young them, even so. | |
| Sustainability | It is very important for the inmates to leave the area of the prison and perform their opera show to family and friends. Who knows, whether opera will be part of their future outside the bars, and will help them in their social inclusion, after their time or parole is over? | |
| Replicability and upscaling | Possible presentation of the opera “Nó, Vocês. Toda a Gente” in the Basque Country, Barcelona and Ireland. | |
| Related resources | Pictures, videos and the final opera performance; media coverage. | |

| **3. “Tunas”** | | |
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| Date Annually | | Universities all over the country |
| Element | Traditional music performed by university students as a way of academic inclusion. | |
| Problem Statement | Inclusion of students in the strong academic tradition of Portuguese universities through musical groups. | |
| Context | Tunas are musical groups formed by university students and are about a century-old tradition at the Portuguese universities. | |
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| Geographical coverage | Universities all over the country. | |
| Key Stakeholders | Tunas are a movement initiated and organized by the faculty rector and student council. | |
| Target beneficiaries | Every university student from both sexes. | |
| Objective | Through music and out of the ordinary performances, the university's history is kept alive, as well as the Portuguese culture, while uniting its members, who are usually students who moved (for example!) from the islands to study in Lisbon and feel a bit lost with this transition. | |
| Methodological approach | This tradition is rather strong in Coimbra, a city in the center of Portugal, which is home to the oldest university in the country. The tunas appeared there and, at first, they were exclusively for men, but women soon gained their place in this art. Nowadays, we see only men/women or mixed sexes groups of tunas.  A tuna is not like a band or choir: tuna members often wear a university attire – traje - which includes a long black cape, play a wide range of musical instruments - classical or not -, and perform popular and fun Portuguese songs, or their own creations, which generally exalt the country's academic culture and historical heritage. | |
| Results | Like many university groups around the world, each tuna has its own hierarchy and rituals such as prank calls and tests to assess who is worthy to participate. Tuna members travel across the country to perform, keeping the university's history alive, bringing together secrets of academic tradition and uniting its members through music and fellowship. | |
| Impact | Active participation of the student community in academic traditions; inclusion and integration of freshmen years while transitioning from their highschools, cities, communities and parents’ houses to an independent lifestyle (all in all, university life). It is also a place where boys and girls can work together and hierarchy sees no difference either on social class or sexes - in fact, students have their own tuna make-believe names. | |
| Success factors | Annually, tunas perform in various festivals, competitions against other tunas, formal presentations at their Faculty, or even informal raise funding presentations on the streets. | |
| Constraints | There are no significant obstacles and restrictions in the implementation of the practice, unless the willingness of all students to take part in all the activities organised. | |
| Sustainability | This good practice is supported at national and regional level by the Portuguese university system. | |
| Replicability  and upscaling | The Academic Tunas appeared in Portugal more than a hundred years ago and will prevail. | |
| Related resources | Youtube videos; pictures; several presentations. | |

| **4. Theatre in school presentations as a replacement for other school subjects** | | |
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| Date Annually | | Escola Básica 2º & 3º Ciclos du Bocage, Setúbal, Portugal |
| Element | A new opportunity given to students in the areas where they do not are skilled/intelligent enough to succeed. | |
| Problem Statement | School failure tends to be a constant problem in public schools in Portugal, especially in schools near neighbourhoods where social inclusion is difficult due to the presence of minorities which have more troubles integrating, or lack of Government funds. The school areas where students, especially teenagers, tend to fail the most are those crucial for them to pass the school year or be retained for grades.  Having a relevant role and/or the right motivation at a school play is, in this project, the salvation for these students. | |
| Context | At the school of extant project, the subject of Music is in charge of organising an artistic presentation from the students to their families and friends. But Music teachers never work alone, as they partner up with other teachers from other areas (ex: Portuguese, History, Arts, etc…) to make the project come to life.  Therefore, if the student at risk of failing the school year plays a relevant role, not only in the school play, but also in the other subjects associated with it, can pass with “flying colours” and, consequently, not be retained another year more. | |
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| Geographical coverage | Escola Básica 2º & 3º Ciclos du Bocage, Setúbal, Portugal | |
| Key Stakeholders | Students, parents, teachers, the entire school community and random people watching the school plays. | |
| Target beneficiaries | 10-18 year old students. | |
| Objective | Increasing the motivation of students at risk of dropping out or failing towards school projects (and education, in general); integration in the school community; possible development of talents and opportunities of young people who never dreamed of seeing themselves in the area of theatre or even having any kind of school success.  Through performing arts, it is possible to fight against school failure and dropping out. | |
| Methodological approach | The students’ at risk relevant role on the school play must be shown in the areas of Portuguese (by practicing and memorizing the speeches of the character to be presented at the play), History (by understanding the context of the character, if the play is set in another time), Arts (by preparing costumes and settings), Civic Education (through teamwork and help towards one’s classmates) and, of course, Music (by rehearsing and putting the play together).  In the end, it is even possible for a student to see his/her efforts replacing the normal tests and exams typical of every school subject’s final evaluation. | |
| Results | Increased motivation of students towards school; satisfaction of teachers and families (and the students at risk, in general); equality of all students in terms of final evaluation at a given subject which can be defining for success or failure at school; fight against all the risks deriving from school drop out/school failure. | |
| Impact | Such practice is an excellent mechanism for non-formal learning, development of skills and social competencies of young people. Also, apart from school theatre significantly contributing to the students’ personal development and subsequent realization, it also avoids all the mainstream problems consequent from retaining a student one more year at school: more money invested, depression, the feeling of failure, possible criminality, etc… | |
| Success factors | This is a second chance given to people who had everything against them to succeed. | |
| Constraints | Lack of interest from the student and consequent dropping out or failing the school year from negative grades in the relevant subjects. | |
| Sustainability | The practice is annually implemented. | |
| Replicability  and upscaling | The school plays are usually presented at the end of the year and the students at risk of failing, if approved in the supra referred subjects for their efforts, can happily keep on studying on another school year, after having seen their efforts as fruitful. | |
| Related resources | Pictures; videos; school play. | |

| **5. Theatre classes** | | |
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| Date Year school 2021 - 2022  (07 September 2021 - 07 June 2022) | | Centro de Juventude de Lisboa, Instituto Portugês do Desporto e Juventude, Lisboa, Portugal |
| Elements | Extracurricular activities. | |
| Problem Statement | Upgrading the knowledge and skills of students after school through an interactive artistic approach to dramatic expression. | |
| Context | Extracurricular activities are born from the need to support the interests of students, encourage their artistic expressions and keep them busy during their free time with relevant and meaningful activities. | |
| Geographical coverage | Caldas da Rainha and Lisbon, Portugal. | |
| Key stakeholders | * Portuguese Institute of Sport and Youth (IPDJ); * Lisbon Youth Centre; * Teatro da Pessoa. | |
| Target beneficiaries | 6 to 18 year old students (most common school ages). | |
| Objectives | Learning by doing through non – formal education, while adding more knowledge and skills to the students’ “curriculum”. | |
| Methodological approach | After school classes and workshops adapted to the widest range of ages. Classes are divided according to the participant's maturity:   * “Cresce e Aparece CJL” - 6 to 12 year old students; * “Deixa Ser CJL” - 13 to 18 year old students; * “Amador de Teatro CJL” - 18+ year olds. | |
| Results | More motivation towards arts and, consequently, towards school work. Also, extracurricular activities are a great place to gain useful skills to add to a professional CV, in the future - apart from the obvious artistic skills one may add to it, communication and interpersonal relations with peers are also important. Finally, the sole motivation to put together a show for others to see and the responsibility and nerves of it are definitely empowering for youth. | |
| Impact | Theatre classes (and, in general, all extracurricular activities) work as an excellent mechanism for non-formal learning, development of social skills and practical competencies of young people. They never fail to significantly develop their personal development and subsequent feeling of satisfaction (ex: after the performance of a play). | |
| Success factors | Team playing and disinhibition, which can be applied in the students’ daily life. | |
| Constraints | No significant obstacles or limitations have been identified, unless the possibility of a new quarantine derived from Covid-19 to restrain face-to-face activities. | |
| Sustainability | Annual participation; no impact on the possibility of missing school classes, as the activities happen on Saturdays, for the 6 - 18 students. | |
| Replicability and upscaling | Presentation of school plays near the community; possible participation on foruns and presentation of the plays at a regional/national level. | |
| Related resources | Pictures; videos; presentations at the end of the trimester/school year. | |

**SUMMARY**

| All the 5 good practices connected with artistic expression explained in this document are unquestionable examples on how one can find several social projects devoted to youth empowerment in the society. The Portuguese community is diverse in cultural and identity backgrounds, but such an heterogeneous society can be brought together and see many of its differences fading away, either with opera at a random prison in Leiria, or arts learnt and performed at a social neighbourhood in Sintra.  For the purposes of a project such as this one, the good practices which, in the team’s opinion, best suit its objectives, are the theater classes as after school extracurricular activities, and the role of theater as a vehicle to prevent students from school failure and dropping out. Such activities are 100% just related to theatre as present on the fight against social discrimination and definitely empowering youth at risk. Nevertheless, as the personal experience of one of the team members says, the tradition of the academic tunas as safe spaces for students dislocated and in trouble with the transition to their adult lives, are the best example of a practice that only exists in Portugal (even though Spain also has its own tunas) which helps on the empowerment of these students. They become more confident with on stage performances and the hierarchic system typical of such an organism makes the youngster undoubtedly more respected and with better self-esteem.  And of course: all these practices are also a great way to promote long lasting friendships! |
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