


REFLECTIONS
ON THE

PARTIS  &



ART  FOR 

 CHANGE &

1ST EDITION (2021 — 2023)
FINAL REPORT

HUGO CRUZ
ISABEL LUCENA

REFLECTIONS
ON THE

PARTIS  &



ART  FOR 

 CHANGE &

An initiative

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THE PARTIS & ART FOR CHANGE INITIATIVE

CORRE-MUNDOS / Transformação Comunitária pela Art'Inclusiva

The PARTIS & Art for Change initiative

The Calouste Gulbenkian Foundation (CGF) is an international institution based in Portugal that promotes the development of individuals and organisations through art, science, education, and charity for a more equitable and sustainable society.

For its part, the 'la Caixa' Foundation is a non-profit organisation under Spanish law whose objectives include contributing to the progress of people and societies, with particular attention to the most vulnerable groups, through the creation of programmes, alliances or collaborations in different areas. The 'la Caixa' Foundation began its activities in Portugal in 2018, in close collaboration with the Portuguese Investment Bank (BPI).

The Calouste Gulbenkian and 'la Caixa' Foundations share common objectives, such as promoting knowledge, cultural exchanges, and the development of alliances. In this context, for several years, both Foundations have developed individual initiatives to support artistic projects with a social impact – 'Práticas Artísticas para a Inclusão Social' (Artistic Practices for Social Inclusion) and 'Art for Change', respectively.

Launched in 2013 by the Calouste Gulbenkian Foundation, the PARTIS initiative supported projects in Portugal, which sought to test and demonstrate the role of the arts in building more cohesive and just communities.

Across its three editions, PARTIS supported 48 projects out of 504 applications, engaging 13,394 direct participants/beneficiaries, 834 partner organisations, and 1,291 human resources (hired staff and/or volunteers). The initiative produced 1,112 public presentations, including performances, exhibitions, and installations, with an audience of more than 250,000 people attending these events.

Over the period 2014-2021, the Calouste Gulbenkian Foundation's Board of Directors approved a total of 2.85 million euros in PARTIS grants, split between three open calls for proposals. According to the initiative's external evaluation, in these three editions, PARTIS leveraged close to 3 million euros in external contributions from the projects' lead organisations and their local partners. It is estimated that for every €1 invested, the CGF leveraged €1.16 from these partnerships, amounting to a total of 5.51 million euros invested in the 48 PARTIS projects implemented between 2014 and 2021.

The Art for Change initiative was launched in 2008 by the 'la Caixa' Foundation and supports annual projects taking place in Spain up to a maximum of 25.000 euros. Between 2008 and 2020, 3.514 applications were received, and 383 projects were supported, with total funding from the 'la Caixa' Foundation of around 5.36 million euros. These 383 projects engaged a total of 59.000 direct participants/beneficiaries.

The shared objectives and synergies between the activities of the two foundations motivated the launch of the 'PARTIS & Art for Change' joint initiative in Portugal in 2020. In addition to the direct support of projects, the initiative envisages exploring complementary collaborations to promote knowledge development and learning exchange experiences between Spain and Portugal. These collaborations have been developed particularly within the framework of annual events organised by each of the institutions – the 'Exchange Forum' reunions at the 'la Caixa' Foundation in Spain, and the 'This is PARTIS & Art for Change' events at the Calouste Gulbenkian Foundation in Portugal.

The first edition of the PARTIS & Art for Change joint initiative, to which this publication refers, supported projects implemented between January 2021 and December 2023, following planning and reformulation work developed in 2020. In total, 132 applications were received, from which 16 projects were selected, with grant support totalling just over one million euros.

The selected projects fell mainly in the performing arts category, with theatre leading, followed by dance. It is worth noting that three projects focused on the intersection between participatory artistic practices and environmental sustainability.

Geographically, despite the predominance of projects set in urban contexts (the Lisbon metropolitan area stands out with five projects and the city of Coimbra with two), it was possible to reach new territories such as the smaller cities of Guimarães, Braga, Faro and Viseu, the São Miguel island in the Azores, plus inland and/or rural coastal locations including Esposende, Cartaxo, Montemor-o-Novo, São Pedro da Cova, and Odemira.

An external accompaniment and evaluation model was developed from scratch for this first edition, under the responsibility of Isabel Lucena and Hugo Cruz. In designing the model, participatory methodologies were used to listen to the different stakeholders: managers of the initiatives (Foundations) and agents on the ground, such as the lead organisations and their project partners across Portugal. PARTIS' previous evaluation exercises were also considered, as was the specialised literature available.

Further to the biannual reports produced for the initiative, this publication seeks to summarise the final report, which corresponds to the six semesters. It presents the quantitative indicators and various qualitative sources that make this external evaluation exercise richer and more comprehensive. We highlight the conclusions and recommendations shared so that we, as management teams, can better adjust the procedures for future editions. Considering that one of the objectives of this line of support is to develop and disseminate knowledge on these issues in the national context, the same conclusions and recommendations may also be helpful for other actors working in these fields, from civil society structures working on the ground to funding bodies (e.g. local authorities, public programmes supporting the cultural and social sectors, and private sector organisations). As a final point, fundamental to understanding some of the results presented, it must be emphasised that the launch of several of these 16 projects was affected by the COVID-19 pandemic and related lockdown, which was still in effect in 2021.

The PARTIS & Art for Change management team (Luís Jerónimo, Narcisa Costa and Hugo de Seabra) would like to take this opportunity to thank the partners at the 'la Caixa' Foundation (Ignasi Miró, Anna Font, Glória Andreu and Ana Feijó, as well as Mireia Petitpierre and Glória Cid) for their enormous contribution to the success of this edition, the promoters and partners of the 16 projects involved, and the external accompaniment and evaluation team that developed and implemented this new model: Isabel Lucena and Hugo Cruz.

PARTIS & Art for Change Management Team

Lisbon, July 2024





FIRST EDITION PROJECTS

SACO DA BAIXA



First edition projects¹



CORRE-MUNDOS Transformação Comunitária pela Art'Inclusiva

Lead organisation Almada Mundo
– Associação Internacional
de Educação, Formação e Inovação
Art form Multidisciplinary
Region Almada

A capacity-building through the arts project focused on the personal, social, and community development of young migrants and migrant descendants in vulnerable situations. The objective is that through a participatory, humanistic and collaborative methodology, they become agents of social transformation; being able to fly, not because they feel threatened (like the birds that inspired the name of this project), but because their fulfilment enables these young people to lead others to fly with them, by inspiration and example.

¹ These summaries combine the information initially provided in the application forms with approved changes to some projects over the course of the development process.



BOWING

Lead organisation Lavrar o Mar, Cooperativa Cultural CRL.
Art form Multidisciplinary
Region Odemira

A participatory art project for migrants from South Asia and Eastern Europe working in multinational intensive agriculture companies in rural Odemira. The project extends to their children, who are in the process of being integrated into local schools. Using dance, music, and video as central art forms, the artistic work developed aimed to dignify, value, and discover elements intrinsic to foreign cultures, creating a common ground for sharing and merging knowledge, sensitivities, and aspects of identity with Portuguese culture.



SACO DA BAIXA

Lead organisation Associação Há Baixa
Art form Design and handcrafts
Region Coimbra

Sewing, embroidery, graphic design, multimedia, screen printing, illustration, textile design and experimental sound art are the materials that make up *Saco da Baixa*, a project born out of the desire to (re)activate community ties between the older population and the shopkeepers of Coimbra’s historic centre; and between them and the university community and visitors to the city. It sought to help minimise the loneliness and isolation of the older residents and to contribute to the inclusion of unemployed women over the age of 55, valuing their life experience and the handcrafts expertise often associated with them.





ARTE E OLHAR

Promoção da inclusão surdos/ouvintes através do teatro

Lead organisation Academia de Teatro Tin.Bra

Art form Theatre

Region Braga

Arte e olhar was a theatre project aimed at promoting inclusion between the deaf and the hearing at the bilingual reference school cluster D. Maria II in Braga. The project worked with students, teachers, and family members. Together, they created a play that promotes the inclusion of deaf students, using Portuguese Sign Language (LGP) as a means of artistic expression and of understanding the world.



SENTEMENTE

Práticas artísticas para o bem-estar e saúde mental em mulheres

Lead organisation Chão de Oliva – Centro de Difusão Cultural

Art form Theatre

Region Sintra (Bairros da Tapada das Mercês and Casal de São José neighbourhoods)

The *SenteMente* project developed artistic practices with women experiencing mental health problems who live in two neighbourhoods of the Algueirão-Mem Martins municipality, where a large part of the population is socially vulnerable. Through theatre, the project sought to enable these women to experience their own time and space for expression, cultivate artistic sensitivity and reflect on issues of gender and belonging.



A ALEGORIA DA CAVERNA

Lead organisation Elemento
Periférico, Associação Cultural
e Recreativa
Art form Theatre
Region Lisboa, Oeiras

With the encounter between sign language and orality as a springboard, *A Alegoria da Caverna* aimed to create a new scenic grammar to promote more inclusive artistic languages. A theatre project developed with the deaf community resulted in the presentation of a show designed for the community in general, in which both deaf and hearing people enjoy equal access and fruition. The project also aimed to dignify deaf artists by giving them equal access to artistic training and creation, and to get society to recognise artists regardless of disability.



RADIO(GRAFIAS) IGUAIS

Lead organisation Dança em
Diálogos – Associação Cultural
Art form Multidisciplinary
Region Amadora

Radio(grafias) iguais aimed to promote cohesion among the residents of Bairro do Zambujal by developing an intervention centred on the Roma community. A multidisciplinary project (dance/visual arts/theatre/documentary) that took 'the equality of the individual in their cultural difference' as its premise. Its name reflects the idea that X-rays show this equality, as the skeleton is the structure that supports us all, regardless of ethnic or cultural background.



FAZER PRESENTE Teatro Participativo em Diálogo Intergeracional

Lead organisation Associação
para o Desenvolvimento
das Comunidades Locais

Art form Theatre

Region Guimarães

The project aimed to promote sustainable ageing among the senior population in the rural and dispersed communities of the Guimarães municipality. It focused on incorporating socially healthy, creative, and participatory experiences, enhanced by theatre and intergenerational participatory artistic creation. *Fazer Presente* involved seniors and young (former and current) students from the University of Minho's Theatre Department, combining creation, experimentation, and training to foster sustainable ageing and encourage a new vision of intergenerational dialogue.



CAUSA MAIOR

Lead organisation Companhia
Maior Associação

Art form Multidisciplinary

Region Lisboa, Porto, Loulé,
Cartaxo, Montemor-o-Novo

Causa Maior aimed to learn and reflect on the social value of Companhia Maior (a theatre company comprised of artists over 60) and to demonstrate that value publicly. This amplified Companhia Maior's artistic and critical work and people's voices, and opened avenues for other readings and places of ageing, contributing to the debate on more adequate public policies for the health and well-being of the elderly.



RAIZARTE

**Uma orquestra,
três comunidades**

Lead organisation Quadrivium –
Associação Artística

Art form Music

Region Ilha de S. Miguel (Nordeste,
Ribeira Grande, Vila Franca
do Campo)

An orchestral project that combined musical learning with artistically framed personal and social development. Based on the assumption that music allows individuals to meet different realities, *Raizarte* encompassed five dimensions: musical learning and orchestral practice; creative experience and experimentation; development of personal and social skills; promotion of cultural consumption habits and exposure to diverse artistic experiences; and cross-fertilisation between people from different backgrounds. Aimed at children aged 9 to 12 with limited access to arts practices, the project took place in three geographical areas of the São Miguel Island (Azores).



A MINA

Lead organisation Liberdade
Provisória Associação

Art form Theatre

Region Gondomar

A Mina worked with the population of São Pedro da Cova, seeking to reflect on the causes and consequences of an environmental crime in this region, to help raise society's awareness of this type of crime and the urgency of preventing its recurrence in the future. For three years, the project worked with two groups of participants: former miners living in adverse socio-economic conditions and teenagers with social and economic difficulties, providing them with artistic training, fruition and creation activities. The two shows resulting from this project have been included in the programme of leading venues, such as Culturgest in Lisbon, drawing attention to the pressing need for environmental protection faced by our planet.



DEVIR NA HORTA DA AREIA

Lead organisation DeVIR,
Associação de Actividades Culturais
Art form Multidisciplinary
Region Faro

Devir na Horta da Areia brought together women from very different backgrounds and life experiences, who have in common inhabiting the same city: a group of Roma women living in a ghetto in the city of Faro, a highly degraded social area; and other women living in various areas of the city, who want to build a more complete and stimulating life. Through artistic and creative experiences, the project aimed to promote reflection on what divides and what unites them, physically, culturally and socially, both on a personal and collective/community sphere.



TRAMPOLIM

Saltos para melhores sortes

Lead organisation CHAPITÔ –
Colectividade Cultural e Recreativa
de Santa Catarina
Art form Multidisciplinar
Region Lisboa e Almada

Trampolim worked with young people aged 17 to 25 who were identified as living in socially and culturally vulnerable situations and who showed talent in the project's artistic areas, specifically circus and performing arts focused on stage arts and show business. In addition to training in these fields and participating in annual shows, each participant was supported by a coaching and mentoring structure. This support aimed to help the young people redefine their life projects and organise their management/agency, empowering them to enter the qualified labour market.



HORTA DE DEMÉTER

Lead organisation Nicho Associação Cultural
Art form Multidisciplinary
Region Viseu

In a plot of ancestral land at Quinta da Cruz in Viseu, a group of young horticulturists-creators joined a team of professional artists and horticulturists to work on an unusual and alternative creative space, crossing the arts of the land with the performing and visual arts. The project provided a shared learning experience for children and young people from different institutional and socio-economic backgrounds. *Horta de Deméter* was born out of a desire to combat social inequality by creating participatory works of art in an unusual and innovative space.



POR UM GALHO

Intervenção social e artística pela natureza

Lead organisation GRASSA, Grupo de Acção de Solidariedade Social de Antas
Art form Multidisciplinary
Region Esposende

Por um Galho aimed to value and promote the social inclusion of vulnerable older adults by engaging them in designing, creating, and exhibiting ephemeral art installations based on nature and constructed with natural materials. These installations were strategically placed along the established and recognised walking routes of Portugal’s North Litoral Natural Park, leading to the Neiva River estuary. This “environmental art” project sought to foster reciprocal relationships between art, nature, and society.





A MEU VER

Lead organisation Associação
O Teatrão

Art form Theatre

Território Coimbra

A Meu Ver brought together O Teatrão and Coimbra's branch of ACAPO (Portuguese Association for the Blind and the Visually Impaired) in a project that aimed to develop a working methodology in theatre performance for people who are blind or visually impaired. The workshops developed by a professional multidisciplinary artistic team with the participants resulted in three shows, which premiered during the season at the Oficina Municipal do Teatro in Coimbra. The project enjoyed an international partnership with the Spanish National Organisation for the Blind (ONCE), which has a long history of producing and touring shows with blind people.

EXTERNAL ACCOMPANIMENT AND EVALUATION PROCESS – CO-CREATING THE SEVEN DIMENSIONS

ARTE E OLHAR / Promoção da inclusão surdos/ouvintes através do teatro



External accompaniment and evaluation process – co-creating the seven dimensions

This publication is an adapted and synthesised version of the final report on the first edition of PARTIS & Art for Change. It features less technical language so that the information and reflection included are clearer and better capable of reaching a more extensive and diverse group of people interested in this field. It should be emphasised that this is a situated document², embedded in contexts and choices made in a specific time and space. Moreover, a monitoring and evaluation process can never thoroughly do justice to the realities in all their richness and complexity. That is the perspective from which this publication should be read, questioned, reflected upon, related to and used. Despite the continuous changes introduced in response to feedback from the project teams and the Foundations, there are still aspects of this external accompaniment and evaluation process, such as a more in-depth presence of the participants, that we hope to develop further in future editions of the initiative.

The years leading up to the launch of PARTIS & Art for Change were marked by the growing affirmation and development of participatory and community-based artistic practices in Portugal. The investment made by the Calouste Gulbenkian Foundation in this field has contributed significantly to the situation, as has artistic creation's increasing interest in addressing the complex social realities posed by the serious challenges of today's world, and the simultaneous rise in openness towards artistic languages on the part of more conventional social and educational approaches. This trend is part of a more global phenomenon, in which Southern Europe has increasingly come to the fore. In the case of Portugal and Spain, the contributions of the Calouste Gulbenkian and 'la Caixa' foundations to this field have been crucial.

In Portugal, the Calouste Gulbenkian Foundation intensified its role in this field of action with the launch of PARTIS in 2013. This cross-cutting initiative supported project development, fostered a community of practice, invested in knowledge production, and in the development of evaluation mechanisms focused on continuous improvement and the dissemination of good practices. As a result, PARTIS has become a fundamental space for coherent experimentation, playing

2 This document is based on data collected in December 2023, the official closing date of the first edition of PARTIS & Art for Change.



an essential role in the discussion and definition of public policies that integrate the social, cultural and educational spheres.

The new cycle of the initiative, which started in 2020 in partnership with the 'la Caixa' Foundation, proved crucial for rethinking strategy, leading to a more adequate approach, both to the developments occurred in this field in Portugal and to the general context of instability resulting from various factors, including the impact of the COVID-19 pandemic. Part of the new strategy involved taking an important step concerning the continuous improvement culture that the Calouste Gulbenkian Foundation had been imprinting in this field, namely through the development of a new external accompaniment and evaluation model which, based on the experience built over the three PARTIS editions that preceded PARTIS & Art for Change, could integrate the artistic and social dimensions more effectively. Given the specific traits of participatory and community art (with their close links to the territories and communities in which the projects are developed) and the, possibly related, lack of adequate evaluation models at the international level, filling the gap identified in this field resulted in a pioneering proposal, like so many others that characterise the Foundation's work in a wide range of domains over the decades.

With different but complementary backgrounds and consolidated links to the Calouste Gulbenkian Foundation's work in this field, consultants Isabel Lucena and Hugo Cruz took up the challenge of developing a new evaluation approach, starting from a perspective of improving the previously implemented models and addressing their main weaknesses, with a particular focus on the clear need to integrate the artistic and social dimensions that characterise and distinguish participatory and community artistic practices.

The design of the new accompaniment and evaluation process aimed to integrate various perspectives, enabling a more effective, dialogical, and structured analysis of complex realities. Following the findings and recommendations of national and international research in this field, the new proposal sought to avoid the misconception that artistic practices alone can solve social problems, or conversely, the idea that artistic creation is separate from social realities. Thus, the approaches to artistic quality and participants' engagement in the creative processes (Cruz, 2023), as well as the reinforcement of broader social inclusion mechanisms, have been thoroughly reviewed and enhanced to improve effectiveness.

The main objectives of the new accompaniment and evaluation approach were:

- a. To deepen knowledge, reflect and make recommendations on the quality of the processes and results developed in the context of the PARTIS & Art for Change 2021-2023 edition.



- b. To inform the Foundations about the development of the projects and the achievement of their social and artistic objectives.
- c. To provide the Foundations with recommendations to:
 - Promote the continuous improvement of PARTIS & Art for Change, projects under development, and participatory and community artistic practices as an area to be consolidated in Portugal;
 - Develop knowledge with the potential to influence cultural, social, educational and health policies, identifying weaknesses and examples of good practice in this field;
 - Contribute to the development of a culture of accompaniment and evaluation in the cultural, social and educational sectors in Portugal;
 - Develop qualitative and quantitative tools to accompany and evaluate these practices in a clear and accessible way;
 - Promote the consolidation, documentation and dissemination of knowledge in this field, based on evidence, reflection, and knowledge production at national and international levels;
 - Stimulate the production of scientific knowledge about ‘how’ and ‘why’ these practices take place, as opposed to the exclusively descriptive analyses that characterise most research and studies in this field, both nationally and internationally;
 - Encourage the production of records, publications (scientific articles, books or other media) and toolkits by the project teams as well as the wider PARTIS & Art for Change initiative;
 - Deepen knowledge about the relationship between artistic quality and social relevance, contributing to the debate on participatory and community-based artistic practices at national and international levels;
 - Promote practice exchange and synergies between different projects and partners (present and past) within the PARTIS & Art for Change framework, and between these projects and their peers external to the initiative, at the national and international level;
 - Contribute to securing and maximising the Foundations’ investments in this field;
 - Promote the Foundations as innovative, socially responsible funders with a central role in Portugal and internationally.

Considering the complexity and instability of the socio-political-cultural contexts and the populations involved in the PARTIS & Art for Change projects, the need for an approach based on the continuous adaptation and improvement of the tools designed to evaluate the initiative’s processes and results was defined from the outset. The principles of the new approach were therefore defined as follows:

- a. **Participatory**, with input from direct participants, professional artists, educational and social workers, lead organisations and partners, audiences, media and social networks; and in close relationship with the projects, Foundations and national and international academics/ researchers;



- b. **Transversal**, capable of cross-referencing projects of different natures and disciplines, providing a reading that makes it possible to organise reflections in this field;
- c. **Integrated**, centred on the interconnection between the artistic and social components and valuing the diversity of political and cultural elements in project work;
- d. **Holistic**, based on a process of accompaniment throughout the project life cycle and with the participation of all stakeholders;
- e. **Continuous action/reflection** throughout the implementation, accompaniment and evaluation processes;
- f. And guided by **project quality principles**, according to a specific set of dimensions and structuring elements.

Methodological approach

The Foundations' brief for the new evaluation model outlined the collection, processing, and analysis of central indicators, including financial execution, human resources, activities conducted, communication products, and knowledge production. This biannual exercise, which was already part of the previous evaluation approach, was enhanced and complemented with additional qualitative aspects.

Quantitative data collection started to be conducted exclusively through a biannual questionnaire on the LimeSurvey digital platform. At the same time, the external accompaniment and evaluation team began visiting each project three times a year, on different occasions and in a variety of formats (meetings with the core teams and project partners; interviews with participants and audiences; attending rehearsals, public presentations, seminars, conferences and other events). These visits aimed to observe, listen, participate, provoke, discuss and identify achievements and challenges in real-time and with various stakeholders (nuclear team, lead organisation, partners and participants), allowing for immediate and adequate interventions to promote the continuous improvement of both the projects and the initiative. This refocusing of the work carried out on the ground by the external team led to one of the most significant changes compared to the previously implemented models, redefining the former 'monitoring and evaluation' activity as an 'accompaniment and evaluation process'.

Methodological devices

The new accompaniment and evaluation proposal followed the premises of an integrated model, theoretically supported and updated in the light of the existing context and the projects' reality. Its development was based on the initiative's regulations, the evaluation experience of the three PARTIS editions that preceded



PARTIS & Art for Change, inspiring national and international models and the already significant scientific knowledge available. The methods for collecting, analysing and presenting the results of this mixed approach, which combines qualitative and quantitative data and ensures that the findings and suggestions for improvement can be effectively fed back to the Foundations and project teams, involved: defining quality dimensions and their components, creating tools for data collection, processing and analysing the data, and producing reports.

To ensure that the ‘participatory’ and ‘holistic’ principles of this new approach were upheld, the following tools were employed to collect information at different times throughout the entire project implementation process: diaries (produced by the participants, where appropriate); images, sound and/or other recording formats (related to the creative process); semi-structured interviews (with the various people involved in the projects); questionnaires (to the public/audience); media coverage; comments on social networks; and a pre- and post-questionnaire to the participants.

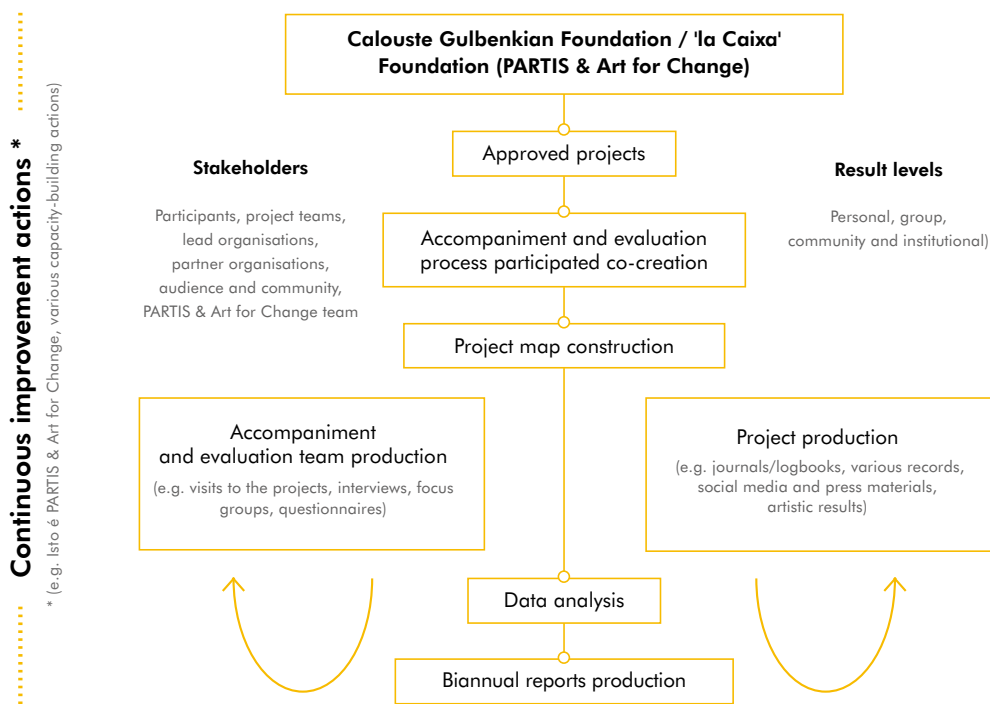


Figure 1. PARTIS & Art for Change accompaniment and evaluation process outline.



Among the devices mentioned above, the pre- and post-questionnaire for participants stands out as one element differentiating PARTIS & Art for Change's accompaniment and evaluation process from the evaluation models of other projects and initiatives in the same field. The initiative's external accompaniment and evaluation team felt that, as part of a more in-depth evaluation, it was important to reinforce the participants' perspective, particularly their perceptions of the project, its activities, mission and perceived impact.

Despite the limitations of a questionnaire, starting with reading and interpretation, this approach was chosen because it: provided access to data by a wider number and diversity of participants; ensured greater anonymity of responses and the possibility of answering the questions at a convenient time for the participants; reduced the possibility of direct influence by the accompaniment and evaluation team; and made it possible to get a broad picture of the participants, their experiences and points of view. The exercise aimed to increase knowledge about the experiences and opinions of the direct participants regarding the artistic practices in the project they were part of, crossing elements of their participation in the projects with their civic and political participation.

The questionnaire, which collected data from the participants in the initial and final phases of the projects to develop a longitudinal study (rare in this field given its specificities), is an adaptation from the original validated for the Portuguese population 'Práticas artísticas comunitárias e participação cívica e política' (Community artistic practices and civic and political participation) by Hugo Cruz, Isabel Bezelga, and Isabel Menezes (2020).

Development of the seven dimensions of project quality

The exercise of creating a new model in response to the Foundations' invitation allowed us to collaborate with the project teams at different stages, developing seven dimensions of quality which structure the entire PARTIS & Art for Change accompaniment and evaluation process.

In this way, we sought to ensure coherence and consistency regarding data collection and analysis, as well as the production and presentation of reflections, including the suggestions for improvement presented to the Foundations and projects.

The seven dimensions devised to guide this external accompaniment and evaluation process are:



- D1. **Balance between artistic and social components**
- D2. **Social relevance**
- D3. **Quality of participation in artistic processes**
- D4. **Quality of artistic results**
- D5. **Teamwork and relationship with partners**
- D6. **Project implementation dynamics**
- D7. **Knowledge production and sharing**

These seven dimensions are supported by a set of elements³ related to the development and implementation of the projects, which seek to ensure the integration of the artistic and social aspects. This structure makes it possible to identify the nature and origin of the achievements and challenges that arise throughout the projects' life cycle and to set in motion mechanisms for sharing, mitigating and/or resolving the issues encountered, as part of a nimbler and more effective continuous improvement process.

Key features

The process outlined above, which was developed by the PARTIS & Art for Change external evaluation team in response to the Foundations' invitation with the specific aim of integrating the artistic and social aspects that characterise this field, is based on the initiative's regulations and stands out through four differentiating aspects:

- The development of an integrated **mixed approach (qualitative and quantitative)**;
- The design and implementation of (seven) **dimensions of project quality** as a structuring element of the process;
- The focus on 'accompaniment' as a **mechanism to promote the continuous improvement** of projects and initiative;
- The **reinforced integration of direct participants' perceptions**, as part of the qualitative approach, through a pre- and post-questionnaire that allows for a broader and longitudinal analysis of their perspectives.

A retrospective look at the three-year implementation of this new external accompaniment and evaluation approach highlights the significance of the decision made during its design phase to opt for a model that reflected the participatory aspect crucial to this field. The initial proposals developed in response to the Foundations'



3 For further information, please get in touch with the authors of this text by email: equipa.paapac@gmail.com.

invitation were discussed with the initiative's management team, and adjustments were made until an advanced version was reached; it was then presented to the project teams and further adjusted according to their feedback.

This last procedure, conducted during the introductory session, ensured that the external accompaniment and evaluation process benefited from a more in-depth understanding and ownership on the part of the projects right from the outset. The communication channels opened with this initial session, dedicated to discussing and adjusting the proposal, led to a close relationship and fluid dialogue between the projects and the external accompaniment and evaluation team. This allowed for continuous adaptation of the process throughout the implementation cycle, including various changes made to the data collection platform, whose final version differs significantly from the initial one.



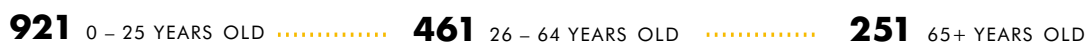
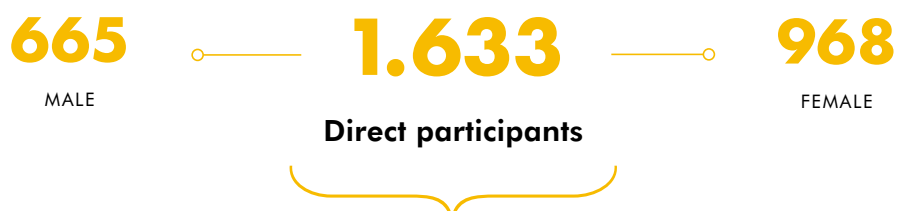
IV.



PROJECT EXECUTION DATA

CAUSA MAIOR

Project execution data



Investment



⁴ The figure of €956.115 represents the initiative's investment executed by the official closing date of the PARTIS & Art for Change first edition (end of December 2023). Considering that some projects requested an extension beyond this date, the final amount invested by the initiative increased to €1.005.962, a slightly higher figure than the one initially approved in 2021 (€1.003.212).



Events

265 PUBLIC EVENTS ————— **29.870** AUDIENCE MEMBERS ————— **11** SHOWCASES AT THE CGF

- **Music performances:** 11 events, 374 audience members;
- **Dance performances:** 6 events, 786 audience members;
- **Theatre performances:** 63 events, 7.852 audience members;
- **Circus performances:** 110 events, 1.100 audience members;
- **Multidisciplinary performances:** 19 events, 6.035 audience members;
- **Film Screenings:** 15 events, 722 audience members;
- **Exhibitions:** 12 events, 3.222 audience members;
- **Installations:** 12 events, 1470 audience members;
- **Conferences/debates:** 64 events, 2660 audience members;
- **Other:** 53 events, 5649 audience members.

Issue (number of projects / multiple-choice allowed)

- Disability /physical, sensory, mental or cognitive impairments: 3
- Addiction: 2
- Asylum seekers', refugees', migrants' inclusion: 5
- Social and/or geographical isolation: 6
- Unemployment: 7
- Physical or psychological violence: 4
- School dropout or failure: 6
- Financial exclusion: 9
- Low access to culture: 16
- Other: 7

Atividades

- 2.686 classes/training
 - 1.016 workshops
 - 1.031 creative processes
 - 126 assemblies
 - 148 public events related to creative processes in development
 - 170 instances of involvement in artistic activities external to the project
 - 730 project dissemination actions
 - 513 other
- Total:** 6.420



The final cumulative data for the first edition of PARTIS & Art for Change shows continued positive evolution, consistent with the biannual reports produced by the external accompaniment and evaluation team from January 2021 to December 2023. This positive trend applies to the various components analysed⁵ which include financial execution, human resources, partnerships, participants, activities conducted, shareable outputs produced, and the public presentation of creative results. A more detailed analysis of the quantitative data that characterises this first edition of the initiative leads to the following conclusions:

Regarding **financial execution**, the final cumulative figure is **€2.201.711**, a sum that is higher than that executed in the three-year⁶ PARTIS editions that preceded the PARTIS & Art for Change initiative, but €111.971,59⁷ lower than the amount of €2.313.682,59 budgeted by the projects at the application stage. An analysis of the differences between the approved and executed amounts, as of the date this data was collected, indicates that the investments made by both the PARTIS & Art for Change initiative and the partner organisations fell short of the approved figures by €43.243,30⁸ and €91.120,19, respectively. In contrast, the lead organisations exceeded the approved amount by €22.391,90. In terms of percentages, the contribution from PARTIS & Art for Change showed slight fluctuations between semesters, but the overall proportion remained constant at 43% of the total investment regardless of whether the approved amounts or the final statistical analysis were considered. For the other two types of funding sources, the contribution from partner organisations decreased from 35% to 33%, a reduction of two percentage points offset by an increase in the contribution from lead organisations, which rose from 21% to 23%.

5 Appendix 1 features graphs with detailed information on the projects' characterisation elements monitored through the external accompaniment and evaluation process.

6 A comparison with the amount executed in the 3rd PARTIS edition is not deemed appropriate due to its extended duration and associated financial reinforcement in response to the COVID-19 pandemic.

7 The fact that some projects requested an extension period and had not yet entirely spent their budgets when data was collected for the final report (December 2023) must be taken into account.

8 The figure of €956.115 represents the amount of funding provided by the initiative up to the official closing date of the PARTIS & Art for Change first edition (end of December 2023). Considering that some projects requested an extension beyond this date, it was established after the writing of this report that this edition of PARTIS & Art for Change formally ended in June 2024, with a total of €1.005.962 executed by the Foundations, representing an investment slightly higher than the €1.003.212 initially approved.

Given the significant increase registered in the network of partners throughout this edition, from 67 to 287 over the six semesters of project implementation, it seems contradictory that the contribution from this type of organisation should be lower than expected at €91.120,19. The in-depth knowledge gained through the external accompaniment and evaluation visits to the projects indicates a significant commitment from the partners, exceeding what was initially anticipated during the application process and, even though this does not seem to translate financially according to the data provided, it holds intrinsic value that should be highlighted. It is therefore advisable to monitor this aspect in future editions and to make lead organisations aware of the need to record, systematise and account for amounts (including in-kind contributions) leveraged through partnerships over the entire project implementation process.

As seen in the three editions of PARTIS, and in most social and cultural projects in Portugal, **human resources** represent the most significant portion of financial execution, accounting for 72% of the total expenditure in the PARTIS & Art for Change edition under analysis. This high figure corresponds to the fees of the professionals hired, who accounted for 70% of the total **524** human resources involved in implementing the 16 projects. Consistent with previous PARTIS editions, the human resources allocated to the ‘artistic field’ were predominant. This can be explained by some projects’ practice of working with several artists to explore different languages and creative methodologies throughout the implementation process, thereby broadening and complementing the diversity of participants’ experiences.

However, it is advisable to monitor this aspect in future editions to ensure that it does not correspond to a disinvestment in the articulation with the social component of the projects. It is also important to monitor the percentage of volunteer work in the future, considering the risks involved in terms of its potential contribution to maintaining the precariousness of professionals in the artistic and social fields and ensuring the quality and continuity of the work carried out.

The final cumulative figure for **partnerships** is **287**, an increase of 220 over the number indicated in the project applications, i.e. approximately 77% more than the initial figure. In terms of typology, 50% are ‘long-term’ and 50% are ‘short-term’ partnerships, a balance only achieved in the final phase of this edition, as previous reports generally showed a higher representation of ‘long-term’ partnerships. This situation may be tied to the specific characteristics of the final phase of the

projects, where more public presentations can lead to an increase in short-term partnerships. However, an analysis of the figures in absolute terms shows that both types of partnership increased during the final phase of this first edition and, although the number of short-term partnerships increased proportionally more, the fact that there was also an increase (albeit not very significant) in the number of long-term partnerships suggests good prospects for the sustainability of the actions developed by the projects. Also, the number of partnerships with ‘social organisations’ stands out, which should be emphasised given the need for an integrated approach to the complexity of the contexts and issues addressed by the different projects.

However, it is advisable that in the future, these partnerships become the result of greater planning and a sturdier sustainability strategy implemented throughout the projects’ life cycle. In other words, to ensure that there is more in-depth knowledge of the territories, actors, and existing resources when applications are drawn up.

Regarding the **participants**, the final cumulative number is **8.357**, with ‘indirect participants’ representing 80% of the total, marking a slight increase compared to previous biannual reports, which may be attributed to the projects’ life cycle end. In absolute terms, despite a slowdown in growth over the final semester of implementation, the number of ‘direct participants’ has continued to rise, reaching a cumulative total of 1.633 in this edition. From a longitudinal perspective, the final number of ‘direct participants’ is higher than that presented in the applications (508 more participants), and the final number of ‘indirect participants’ is lower than initially forecasted (14.466 fewer participants). These discrepancies between the expected and actual numbers highlight that the projects are primarily focused on the specific groups they regularly engage with during co-creation activities. Additionally, there tends to be a disconnect in the application process, where forecasts are often unrealistic and occasionally based on inconsistent and incipient diagnoses. Analysing by age group, the most prevalent is ‘16-25 years old’, making up 30% of the total. This is consistent with the trend towards the prevalence of younger age groups already seen in the three PARTIS editions and can be partly explained by the high number of projects related to school contexts. Concerning gender, as is often the case in participatory/community art, the “female gender is predominant”, but the cumulative percentage is less significant than in some of the previous semesters, with a final figure of 59% of the total number of “direct participants”.

In terms of the **issues** addressed by the projects, **low access to culture** is mentioned by all projects (100%), with five projects describing the issue as ‘central’ and eleven describing it as ‘associated’.

This result highlights that accessibility issues remain a significant reality for many participants in these projects and for the Portuguese population. A situation that emphasises the need to address the factors that influence people’s cultural and artistic participation from the outset and in an integrated manner.

The final cumulative figure for **activities conducted** is **6.420**. This field is the only exception where the number planned is higher than the number executed, albeit by a small margin, the difference being 59 fewer activities (just under 1%). Regarding typology, ‘classes/training’ prevails, accounting for 42% of all activities conducted.

The prevalence of the ‘classes/training’ typology reflects the nature of projects approved in this edition of the initiative, as well as the lack of investment at the national level in arts education and education through the arts, an issue that projects seek to address, including some of those that have joined PARTIS & Art for Change.

Concerning **shareable outputs**⁹ the final cumulative figure is 1.116, which is 349 more than expected. This indicates the projects’ positive performance in producing idiosyncratic yet shareable results.

The ‘communication’ typology is the most prevalent among these results, accounting for 63% of the total number executed in this edition. Despite the relevance of communication in the context of these projects, the significant difference compared to other typologies of shareable outputs needs to be analysed to ensure that the projects understand and can distinguish it from the approach and objectives of communication in the specific context of knowledge production.

⁹ A ‘shareable output is an output that simultaneously fulfils the following conditions: it is (1) tangible or digitally supported, (2) capable of being appropriated (or used) by others, and (3) will continue to exist beyond the end of the project.

The final cumulative figure for the **public presentation of creative results** is **265** events, with an audience of **29.870** people. The number of events carried out is **107** more than planned, demonstrating the projects' good execution capacity and ensuring their visibility.

Among the different typologies, "theatre performances" stand out, accounting for **24%** of the total events and **7.852** audience members.

Given the importance that the public presentation of creative results can have in developing audiences, it would be beneficial for projects in the future to conduct surveys (e.g. post-show questionnaires) to acquire more knowledge about their public.

PERCEIVED EFFECTS

DEVIR NA HORTA DA AREIA

© DR



Perceived effects

To extend the mixed-method approach (combining quantitative and qualitative data) to the devices developed for the PARTIS & Art for Change external accompaniment and evaluation process, the biannual data collection questionnaire was revised with the updated version including a second section that allows projects to share their opinions qualitatively through multiple-choice and open-ended questions related to the seven dimensions of project quality. The perceived effects (i.e. the perception of changes)¹⁰, which are divided into four categories – personal, group, community and institutional¹¹ – result from the analysis of this second part of the biannual questionnaires in conjunction with the data collected during the external accompaniment and evaluation visits to the projects throughout the six semesters of implementation. This latter data set was based on semi-structured interviews with various stakeholders, formal and informal meetings, discussion groups and field notes, among other resources.

Personal and group

An analysis of the effects perceived by project teams regarding the development of skills and practices among the direct participants in the 16 projects (see Figure 2), shows a total of 14.690 instances of acquired skills were recorded over the six semesters of implementation. Notably, group skills accounted for 43% of this total, highlighting the importance placed on teamwork, the creation of micro-policies, and the overall approach to collaborative work throughout the process. genericamente, ao longo do processo se foram afirmando no contexto de ambientes de criação positivos e de confiança.

¹⁰ Appendix 2 contains detailed graphs of the effects perceived by the projects.

¹¹ At the individual level, the perceived effects focus on the development of personal and social skills, including well-being, self-esteem, self-confidence, commitment, positive use of leisure time, identity strengthening, and a sense of belonging. In terms of group dynamics, these perceived effects relate to the development of teamwork and the expansion of social networks. They can also involve personal and social growth, such as increased self-awareness and self-confidence, as well as the opportunity to occupy different relational spaces. At the community level, perceived effects may include the establishment of concrete initiatives in the local spaces and dynamics as a result of the project's processes and public sharing of results. Lastly, perceived institutional effects refer to changes in the relationships formed with institutions and evolving perceptions of their work (Cruz, 2021).

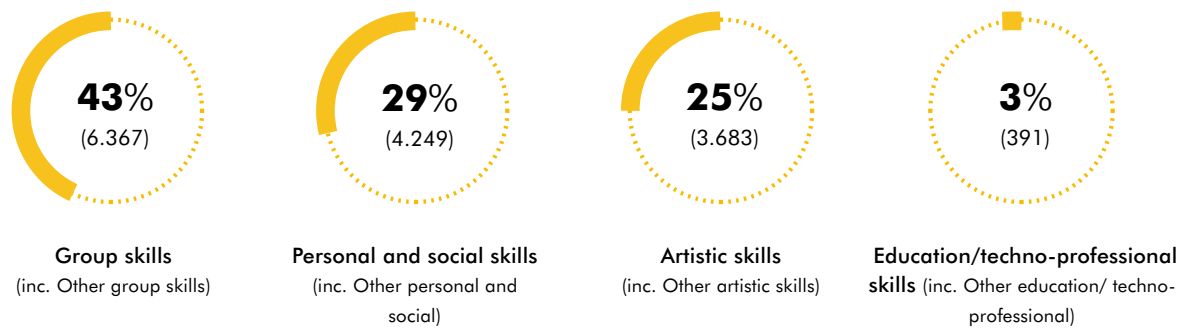


Figure 2. Skills developed (number of participants; percentage) by direct participants from the start of the projects to the completion of the final biannual questionnaire – *final cumulative results*.

Community and institutional

Regarding project impact on **community dynamics** (Figure 3), the 'ability to form/manage groups around common interests' is associated with all projects (100 per cent). Other indicators with significant representation include 'critical thinking and argumentation skills' associated with 14 projects (87%), plus 'mobilising community memory' and 'raising awareness of community issues', both associated with 12 projects (75%). This may indicate a greater awareness of community dynamics, as well as their potential to ensure the sustainability of actions developed in project contexts.

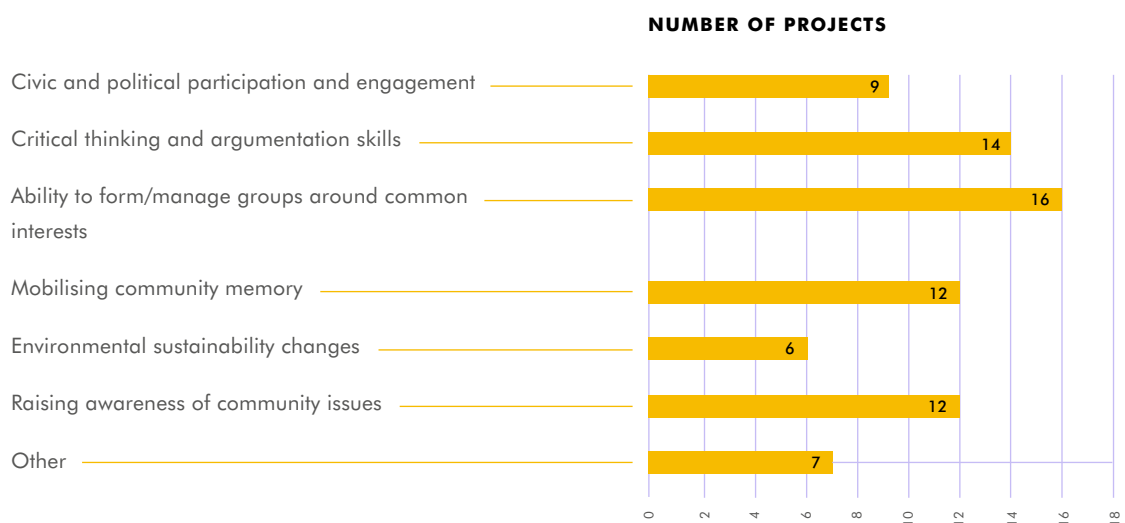


Figure 3. Number of projects with an impact on community dynamics – *final cumulative results*.

Focusing on **institutional skills** (Figure 4), ‘expanding networks and partnerships’, an aspect essential for sustainability and continuity, is mentioned by all projects (100%), while the ‘development of human and material resources’ associated with 14 projects (87%) and the ‘increase in organisational and management capacity’ pointed out by 12 projects (75%), as well as being good indicators of continuity and sustainability, reflect the positive impact had the PARTIS & Art for Change initiative through the contribution to institutional changes in the organisations implementing the projects.

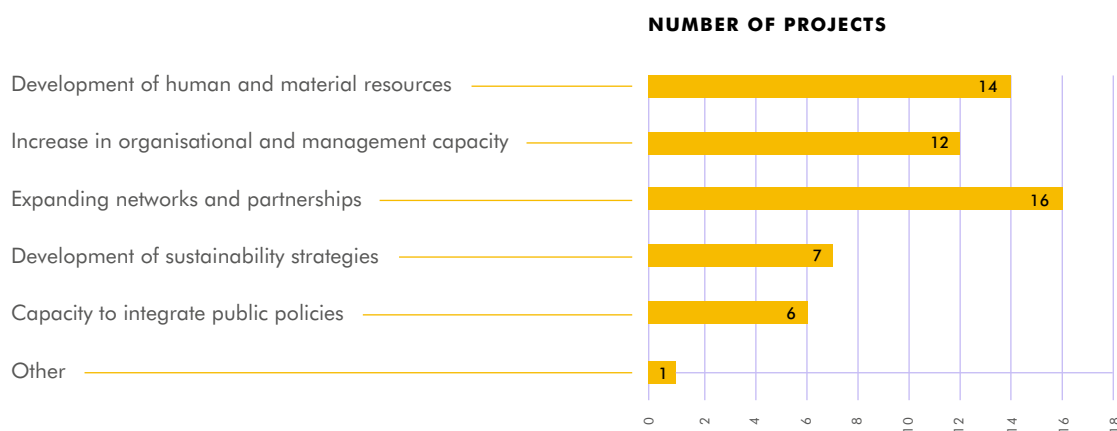


Figure 4. Number of projects with an impact on institutional skills – *final cumulative results*.

It must be stressed that, despite numerous partnerships with local authorities, the capacity to integrate public policies remains underdeveloped, requiring further consideration. However, despite the lack of strategic planning on the part of the projects, it is important to note that several indicate the ‘development of resources and materials’ and the ‘increase in organisational and management capacity’ as present in their organisations. Both are aspects related to continuity and sustainability, which reflects the positive impact of PARTIS & Art for Change on the lead and partner organisations involved, with improved capacity and specialised skills by the end of the projects’ life cycle. In summary, the impact of this type of project on the organisational development of the institutions involved is significant.

Project accompaniment and evaluation dimensions

As previously mentioned, the revised biannual data collection questionnaire features a qualitative aspect which includes an open-ended question section for projects to comment on the seven dimensions of quality and a rating scale section to position

themselves on issues representative of each of those dimensions. A cumulative analysis of the responses collected, shows that the dimensions identified as most present in the projects are D1 ‘Balance between artistic and social components’, D4 ‘Quality of artistic results’ and D5 ‘Teamwork and relationship with partners’. While these three dimensions present the same cumulative values when analysed, it is important to highlight that D1 ‘Balance between artistic and social components’ shows the most significant increase in the final phase, indicating that the projects became progressively aware of the importance of this dimension throughout the implementation cycle.

D1. Balance between artistic and social components

This first dimension is highly complex but one of the most relevant in the context of the initiative’s regulations and in this field of action in general. Its essential elements include artistic approaches that integrate a social dimension, such as issues significant to the participants and communities involved, and the differentiation from more conventional artistic and social approaches.

The balance between artistic and social components was intensively worked on as part of the accompaniment and evaluation process and showed progressive evolution throughout the implementation cycle. The projects’ perspective is aligned with that of the external accompaniment and evaluation team, who noted that the projects were continually adjusting and investing significantly in issues such as the intentionality, structure and focus of the actions under development.

In general, projects developed creative processes that successfully prioritised and focused on the elements that participants considered important; distinguished their work from more conventional and rigid social and artistic approaches; and explored the educational and social potential activated by the artistic methodologies employed.

“The project aimed to provide artistic training with a strong sense of socio-professional integration. We are pleased to note that more than 60% of the young people have enhanced their artistic skills and have been recognised by employers, including themselves in entertainment industry projects (some on a one-off basis, others with more consistent connections). We should also emphasise the emergence of self-entrepreneurship projects and/or group entrepreneurship, resulting in independent training to create shows that the young people intend to sell (municipalities, anniversaries, fairs, etc.)”

TRAMPOLIM – Saltos para melhores sortes

“The project continues to be of great importance for the integration of participants into the territory and community of Almada, as well as the creation and development of a network of partnerships around cultural and artistic agents in the territory, and it continues to empower the participants who show a willingness to bring their projects to the light of day, even to the point of prototyping and publicly testing their ideas.”

Corre-Mundos

The ‘balance between the artistic and social components’ is a key aspect of the PARTIS & Art for Change initiative, but a dimension that has not been thoroughly explored or developed in other contexts, nationally or internationally. As such, it is recommended that this aspect be closely monitored from the earliest stages of project implementation in future editions.

D2. Social relevance

One aspect to highlight regarding this dimension is the marked expansion of its definition and implementation beyond the personal and social benefits of the participants, which in themselves include aspects such as their well-being, the improvement of their expression and autonomy skills, and their desire to participate and establish commitments and responsibilities. Although there is still room for improvement, positive changes in community and institutional relations were also identified and are an important aspect that illustrates how significant the potential of projects of this nature can be.

“Over time, we have observed that most participants have successfully achieved their goals of personal development, improved self-esteem, and the ability to enjoy opportunities and challenges. They demonstrate improved interpersonal skills, which stem from a variety of experiences with individuals from diverse backgrounds. We believe that social inclusion has been fostered at A Horta de Deméter. The work we have done has generated significant interest within the community, leading to an increase in requests from various institutions to join the project or to expand their current participation.”

Horta de Deméter

“The social relevance of this project was consolidated with the presentations at the Joaquim Benite Municipal Theatre, in Almada, and the Tapada das Mercês Youth Centre, the community where the project took place. Several audience members approached the participants, expressing that they felt represented by their stories and courage. In terms of raising awareness about mental health, we received very positive feedback, with various testimonies shared with the artistic and social teams as well as the participants.”

SenteMente

Given that evolution potential was identified even regarding the projects that have undergone this process, it is crucial that the work continues with future projects/editions/support provided by the initiative.

D3. Quality of participation in artistic processes

There is a strong relationship between this dimension and the ‘balance between artistic and social components’, considering that one of the ways of deepening the consistency of this balance is necessarily through the quality of participation in creative processes¹² through aspects such as the presence of articulated moments of action and reflection; shared decision-making; valuing learning by doing and in action; a positive environment for creation; fluid and clear communication; the confrontation of ideas, aesthetics and diverse interests; and the development of critical thinking and an aesthetic sense. Overall, while some projects initially struggled to grasp the significance of this dimension and how to implement it, by the end of the journey, a deeper understanding emerged, which included recognising the importance of building horizontal relationships between professional and non-professional artists (Cruz et al., 2020) and the need to focus on the participants’ sense of co-creation, effectiveness, and satisfaction (Cruz, 2021; 2022).

12 The quality of participation in artistic processes, or the quality of cultural and artistic participation, is characterised by “elements inherent to open and plural creative processes, including dialogue, listening, pluralism, reflection, engagement and an integrated action and vision of the process; as well as decision-making, which relates to joint responsibilities and negotiation practices, in a horizontal relationship with professional artists. Both dimensions are oriented towards the importance of valuing and experiencing the process of creation. However, there is also another dimension that focuses more on the final artistic result – the spectacle – seen as the central aspect of the creative experience” (Cruz, 2021, p. 280).

“During rehearsals, the diverse skills of the cast members came to the fore and helped to define the different moments of this new creation. In the work sessions on the text, under the guidance of Patrícia Portela, the group constructed the final dialogues for the play, based on their reflections on the themes addressed.”

Causa Maior

“Throughout the process, participants demonstrated that they had acquired the tools to participate in the various creative processes involved in the project. This included telling their stories and dreams, sharing much of their music and dance, and offering the contents of their tradition to artistic manipulation and transformation. As the results started to take shape, the understanding of what contemporary art seeks to explore became clear to the participating group.”

Bowing

Considering its innovative nature in the reflection and implementation processes of these projects, we recommend continuing to focus on this dimension, which includes elements such as shared decision-making, a horizontal relationship between professional and non-professional artists, and ensuring plurality and reflection in the processes.

D4. Quality of artistic results

Not one of the most pertinent dimensions in early semesters, the quality of artistic results grows in relevance throughout the project development cycle, becoming one of the most important in the advanced stages. Despite some room for improvement, most projects stand out for the high quality of the various elements that characterise this dimension, including technique, aesthetics, artistic differentiation, authenticity and impact on the public. It should be noted that this edition produced artistic results that illustrate how, contrary to what is often claimed, the rigour of creative processes is not inferior in contexts of co-creation between professionals and non-professionals.

“The artistic results had a great impact on the participants and the community. As mentioned earlier, they were the result of a long artistic journey of research, experimentation and conceptual discussions, but they were also the result of moments of sharing and tolerance that created strong emotional bonds between all the participants and also with the social and artistic team.”

Por um Galho – Intervenção Social e Artística na Natureza

Some projects’ reflections demonstrate an understanding of the evolution each creative cycle brings and the importance of incorporating different cycles right from the conception stage. This allows for adaptations and adjustments based on the experience of previous cycles throughout the implementation process and enables envisioning subsequent projects as new creative cycles that benefit from the experience and skills developed.

“The artistic team and participants have developed linguistic and artistic skills, the balance of this journey is fantastic and has certainly had an impact on the Deaf and theatre communities. This project has broken down many barriers and serves as an embryo for various theatre movements within the Deaf community.”

A Alegoria da Caverna

“This performative experience allowed for a very happy ending to the gradual aesthetic development journey of the participants.”

Fazer Presente

As mentioned in the biannual reports produced at a more advanced stage in the projects’ life cycle, a polarisation of artistic outcomes was noted with regard to meeting the expectations raised by the projects’ initial artistic proposals. This seems to be related to participatory/ community arts training needs on the part of some artists and would benefit from capacity-building actions.

Circulation and touring opportunities are a second aspect in which room for improvement has been identified. Since most artistic results produced within the initiative have a rather limited number of presentations, their circulation would maximise the investment of all stakeholders (participants, professionals, lead organisations and partners, funders and the venues hosting the work).

D5. Teamwork and relationship with partners

This dimension has shown significant growth throughout the first edition of the initiative, both in terms of teams and partnerships. The long life cycle that distinguishes PARTIS & Art for Change from counterpart initiatives at the national level (its projects last between 24 and 36 months) enables projects to identify, confront and work on their weaknesses. Regarding internal operational issues, the most challenging aspects faced by the projects were addressed at different points in the accompaniment and evaluation process, enabling them to reach the final stage of implementation with better-suited professional, personal and social skills in their teams.

“The increased investment in the team (...) had immediate effects on the relationship with the direct participants and on team dynamics. The same can be said of appointing a pedagogical coordinator for this project.”

Raizarte – Uma orquestra, três comunidades

“We are building our team’s capacity through certified training in areas such as production, web design and accessible communication.”

A Meu Ver

In general, the relationship with partners was characterised by complementarity and the development of synergies in response to the opportunities and challenges that arose over the projects’ life cycle. This aspect is illustrated by the joint efforts to respond to growing intervention needs emerging from the socio-economic deterioration that occurred over the project implementation period, particularly affecting participants in more precarious situations.

Regarding self-assessment, this dimension is among those rated with a higher value in the final phase, highlighting the importance given to the positive functioning of the multidisciplinary teams that support these projects, and the relationship of reciprocity and collaboration established with the partners.

There is room for improvement regarding specialised training in participatory/community artistic practice, a gap often mentioned by the projects themselves. We therefore recommend creating capacity-building opportunities that are consistent and duly articulated in a diversity of moments, formats and programmes, including peer-to-peer training. Since this appears to be a structural problem in this field in Portugal, we recommend that the Foundations pay particular attention to it.

With regard to partner networks, even though growth has been much greater than expected, it would have been necessary for those relationships to be strengthened, boosted and strategically directed towards issues of continuity. In future, this should be properly discussed and monitored from the earliest stage of project development.

D6. Project implementation dynamics

In addition to the widespread impact of the restrictions aimed to contain the COVID-19 pandemic, for a significant group of projects, the first year of implementation was characterised by difficulties mostly related to: misalignments with the initiative's objectives, little experience in this field and, in some cases, a weak relationship with the communities and territories they intended to work with. The external accompaniment and evaluation activity was intense in this initial phase, involving the reformulation of nuclear teams and partnerships, the (re)design of parts of projects, the provision of training in approach strategies, and the establishment of community and institutional relations. With the changes introduced, from the second year onwards, projects could start consolidating dynamics better aligned with the content of the approved applications and the initiative's central objectives. This, however, proved complex in the case of the 24-month projects.

Sustainability strategies must be implemented throughout the projects' entire life cycle, from conception to completion. However, as mentioned in various accompaniment and evaluation biannual reports, few projects include this aspect in their daily practice in a timely and adequate manner. This situation is reflected by how the projects position themselves in the questionnaire's self-assessment section, where 'sustainability' continually scores the lowest. Finally, among the various aspects included in this dimension, it should be emphasised that environmental sustainability had little expression, limited to the actions of projects that already included it as an integral part of the application submitted.

“Partnerships have been renewed and strengthened constantly and progressively. The work carried out in close collaboration with our partner, the University of Coimbra Faculty of Economics, which, through the invitation to a scientific congress and by commissioning merchandising, is testing a possible sustainability model for the project, is of the utmost importance. As is the partnership with the Heranças do Passado Association to create weaving pieces made from recycled material, intending to develop a common, marketable brand.”

Saco da Baixa

However, several examples of good practices have been identified in relation to the strategic development of adequate models and partnerships that focus on ensuring the continuity of actions after projects conclude, including their integration into public policies.

“The project actively participates in the Coimbra Municipality Working Group for People with Disabilities and is preparing the Charter for Accessibility in Cultural Spaces... The Municipality of Coimbra has begun the refurbishment of the Oficina Municipal do Teatro - in terms of accessibility, three seats have been created for people with disabilities, ramps have been installed at the building's entrances and the project to adapt the dressing room that serves the theatre has been approved.”

A Meu Ver

In general, the projects reveal considerable weaknesses in their ability to develop strategic approaches to establishing models and partnerships committed to the continuity of their actions – a systemic problem that needs to be worked on as part of capacity-building in this field. A strong focus is needed on relations with local government bodies as essential partners in sustainability issues, such as the capacity to integrate public policies. Given that examples of good practice have been identified among the PARTIS & Art for Change projects, including productive partnerships with the city councils of Almada, Coimbra, and Guimarães we recommend peer-to-peer capacity-building actions, which could start with a Joint Learning and Circulation Initiative (ICAC) to establish a community of practice focused on exploring the potential role of local government in this context.

Regarding environmental sustainability, which (apart from the projects that addressed it as a central or associated issue) has not emerged as significant in this edition, we recommend this aspect be: reinforced in the regulations of future editions, made prominent in the application proposals, and monitored throughout the entire project implementation process.

D7. Knowledge production and sharing

This dimension affirmed itself as one of those distinguishing PARTIS & Art for Change from its counterpart initiatives at a national level and placing it among the most respected internationally, namely in the European context. In this regard, the range of approaches explored and materials produced, which enable knowledge sharing in the most diverse contexts, stands out. The academic aspect of this dimension is characterised by different relationship formats between researchers and projects – as well as the publication of scientific articles and theses, the work produced includes presentations, the organisation of colloquia, seminars and conferences, as well as internships. In addition to these more conventional models of knowledge production and sharing, there was a series of events organised by the projects themselves in non-academic settings, attracting audiences composed of the most diverse actors in participatory and community artistic practices.

“Debates and talks were held, at Culturgest in Lisbon, on the themes of environmental crimes, and author Liliana Coutinho also produced texts about the performances.”

A Mina

“A colloquium – INCLUSION – was also held as a sharing with the community of the work carried out over the last three years.”

Devir

Like in the three PARTIS editions that preceded it, the first edition of PARTIS & Art for Change also produced devices based on project experience, developed by the teams individually or collectively, and aimed to enable knowledge sharing among peers. These included materials such as manuals, toolkits, diverse publications and documentaries, among other formats, which will be available through a designated digital platform. In their final encounter, the 16 projects included in this first edition of PARTIS & Art for Change have also produced a Manifesto (*Appendix 3*).

It was, however, in the area of collective reflection that the first edition of PARTIS & Art for Change proved most fragile. Contrary to what had happened in the previous PARTIS editions, encounters of past and ongoing projects (a privileged space for sharing and reflection) did not occur as planned due to a series of constraints mainly related to the pandemic restrictions in place. We therefore advise that, in future editions, an effort be made to provide more collective reflection opportunities among the projects that make up the PARTIS/PARTIS & Art for Change learning community.

Finally, it is also recommended that all shareable material produced by projects be systematised and made available, including work relevant to a broader community at national and international levels.

VI.



FINAL REFLECTIONS AND RECOMMENDATIONS

TRAMPOLIM / Saltos para melhores sortes

Final reflections and recommendations

The global data analysis of the PARTIS & Art for Change first edition generically indicates strong implementation capacity and consolidation of the continuous improvement process. This aligns with the information contained in the bi-annual reports produced by the external accompaniment and evaluation team, covering the period from January 2021 to December 2023.

Despite a first year of project implementation in which some challenges emerged, the final results reflect the continued efforts made by teams, lead organisations, and partnership networks throughout a development process marked by the atypical context resulting from the COVID-19 pandemic and its repercussions. Any comparative analysis with other editions of the initiative must consider the period of instability in which the projects that make up the first edition of PARTIS & Art for Change were conceived and implemented¹³. The restrictive measures in force between January and March 2021 coincided with the critical first stage of project implementation. In the following months, additional measures were introduced that limited the prosecution of the projects' initial objectives. This situation required the project teams to be highly adaptable and persistent¹⁴.

Finally, the worsening socio-economic situation stemming from the pandemic and international political instability required high levels of cooperation and commitment from partner networks to create conditions for the involvement of individuals and communities in more precarious situations. In addition, and unrelated to the atypical

13 The open call for the first edition of PARTIS & Art for Change ran from 16 March to 30 June 2020, with much of the project design process coinciding with the most radical efforts to contain the Covid-19 pandemic. The measures imposed by the Portuguese government between March and May 2020 resulted in a mandatory lockdown, with restrictions on movement in public spaces, the closure of non-essential commerce, remote learning and generalised home working. The gradual lockdown lifting process that followed was characterised by restrictions on movement and social contact that had a castrating effect on the development of relationships with partners and territories, creating disadvantages to the project design process compared to past and future editions. The situation lasted a significant period of the project implementation process, including the critical initial phase, which coincided with the second lockdown imposed at the beginning of 2021 and whose progressive easing happened slowly, extending into the summer period. This phase was again characterised by restrictions that prevented intergenerational contacts and inter-territorial circulation, having a considerable impact on the original rationale of a significant number of projects.

14 For more detailed information on the effects of the pandemic on participatory/community art initiatives in Portugal see: <https://gulbenkian.pt/en/publications/creativity-and-resilience>.

moment experienced, several adjustments were required in the approaches and tools for participation that the teams had planned in the design phase.

The positive evolution observed during the six semesters of implementation demonstrates strong execution capacity on the part of the projects. This is reflected in several key aspects, with overall results meeting or exceeding the forecasts made at the application stage. Outstanding elements in this context include the production of shareable outputs and the public presentations of artistic results; financial execution showing that the contributions from PARTIS and Art for Change remain low within the 60%/40% ratio outlined in the initiative's regulations; and a significant increase in (short-term and long-term) partnerships and the number of direct participants.

In addition to these quantitative aspects, there is evidence of a strong performance, supported by the analysis of qualitative data on artistic and social outcomes, including a better balance and integration between these two components; consistent evolution in the quality of participation in artistic processes; the development of personal, social and artistic skills by the participants; a positive impact of the projects on the community and institutional dimensions (although there is still room for improvement); and, in general, artistic results of high technical and aesthetic quality, which reflect the interests and experiences of the participants, are socially relevant, and have been well received by the public.

The significant activity in knowledge production and sharing is a key feature of the positive developments observed during the implementation process. This has occurred both at the academic level and, importantly, through reflection among peers, with this collective peer-to-peer activity showing a strong tendency towards the expansion of international networks – a dimension that, if adequately supported and structured, can contribute to consolidating the relevant presence of the Foundations in this field at national and international levels.

From a broader perspective, the first edition of PARTIS & Art for Change continued the pioneering work carried out in Portugal by the PARTIS initiative that preceded it, consolidating itself as a fundamental space for: consistent and questioned experimentation and action; the production and dissemination of knowledge; the structuring of principles and approaches essential to the discussion and development of the field; and the reflection and definition of public policies at the intersection of social, cultural and educational spheres.

The current state of this field in Portugal presents several challenges – on one hand, there is a complex context characterised by social, educational, economic, political, environmental, and health-related issues; on the other hand, there has been an

accelerated and sometimes inconsistent intensification of actions in this area over recent years. The scenario described calls for a redefinition of actions, such as team training and/or improved articulation and networking, as well as engagement with new approaches. The Foundations have been adequately accompanying this situation in line with the recommendations produced, pointing to its further development in the future.

In a broader context, the *final recommendations* aim to advance knowledge in participatory/community arts practices and related areas. They are particularly intended to inform future decision-making by the Foundations. Therefore, it is essential to consider the following advice:

- Provide opportunities that ensure the continuity of project actions that show potential to maximise the Foundations' initial investment and promote the development of this field in the national and international contexts;
- Strategically promote and share examples of good practices, namely those identified through the external accompaniment and evaluation process over the project implementation cycle;
- Stimulate the development of a common, but not homogeneous, vocabulary (e.g. glossary) that contributes to the development of a more fluid and effective relationship between the different actors in these projects, particularly those in the artistic and social sectors;
- Liaise with the community set up by projects included in the first edition of PARTIS & Art for Change to provide opportunities for sharing knowledge, resources and other actions of interest to the field;
- Support the development of Communities of Practice around issues of common interest to the projects as a means of improving development potential for the PARTIS/PARTIS & Art for Change community;
- Strengthen the PARTIS & Art for Change learning community through integrated, continuous and consistent actions, such as project reunions;
- Develop a structured and consistent training plan based on action-reflection, in various formats and emphasising real contexts, tailored for artists, social workers, and other professionals involved in the project teams;
- Provide training on legacy and sustainability issues, specifically focusing on diversifying funding streams, as well as enhancing communications and production;
- Promoting dialogue with the local authorities' field, with a focus on legacy and sustainability issues;
- Gather, organise, and disseminate the materials produced by the intensive activities within the initiative's knowledge production dimension;
- Share knowledge from the external accompaniment and evaluation reports in various contexts and formats, and in articulation with the development of the initiative's digital resource platform, to foster an evaluation culture in Portugal;
- Raise awareness about this field of action among the media and policy-makers;

- Continue to deepen the articulation between the initiative and other strategic actions central to the Foundations;
- Further explore relationships and exchanges that suit the different models which characterise the initiative in Portugal and its counterpart in Spain;
- Promote networking opportunities among national and international programming institutions to facilitate the circulation and presentation of PARTIS and Art for Change artistic results;
- Engage in dialogue with similar initiatives in the international context;
- Reformulate and update the initiative's regulations, including: implementing a more effective project selection process and identifying pilot projects that target specific problem areas based on factors such as region, target population, and methodologies employed;
- Update the amount invested in each project, which has in some cases proved insufficient to meet the demands of the actions carried out.

The above recommendations, some of which are already being developed and implemented by the initiative's management team, aim to support the continuous improvement of this field of work in a structured and informed manner, strengthening the Foundations' leadership and pioneering position in Portugal and internationally, with a particular focus on the European context.



WILL

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POR UM GALHO / Intervenção social
e artística pela natureza

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APPENDIX

HORTA DE DEMÉTER

© Carlos Portirio



VIII.

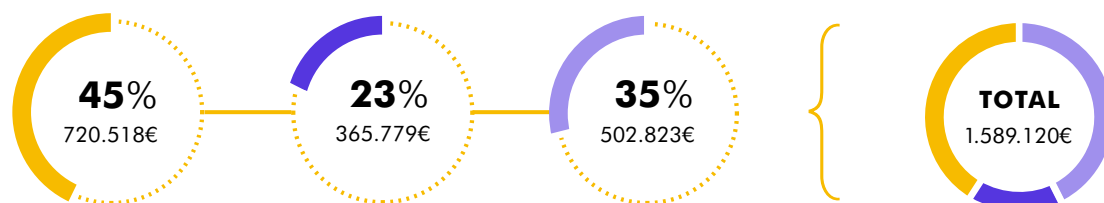
Appendix I

Project characterisation data (final)

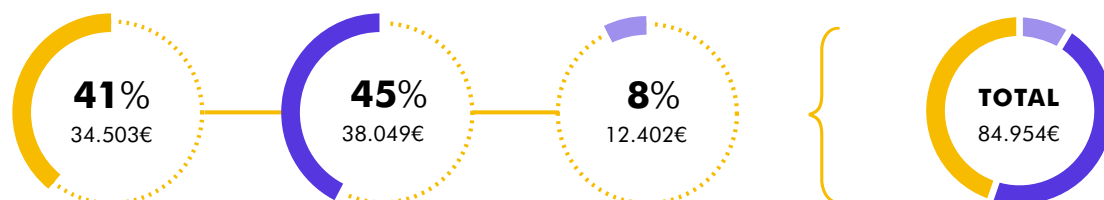
Financial execution (total = 2.201.71€)

Graphic representation of the investments made by the different funding entities, categorised by item¹

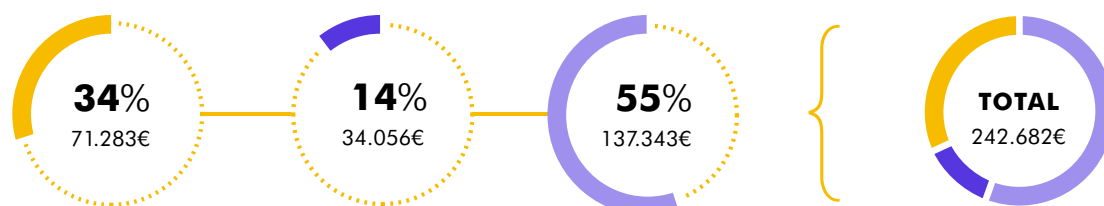
Human resources fees



Admin and project management costs



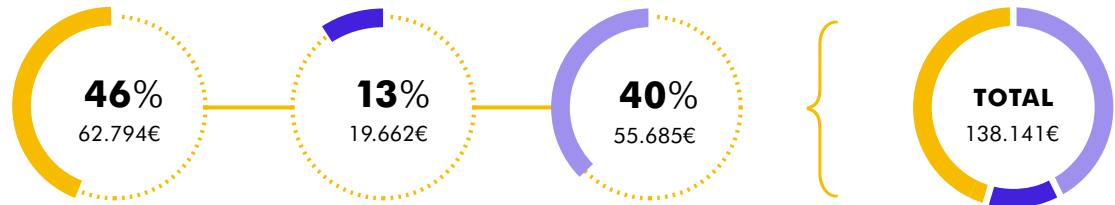
Materials, equipment and premises



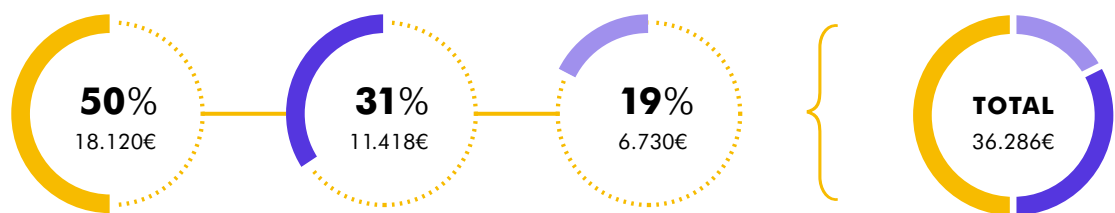
Caption: ■ PAC (PARTIS & Art For Change) ■ L. Orgs. (Lead Organisations) ■ E.P. Org., (Partners Organisations)

¹ The graphic representations of investments made by the different funding entities in this appendix are based on data collected at the closing date of the PARTIS & Art for Change first edition (December 2023). These figures do not include amounts executed during the extension period requested by some projects.

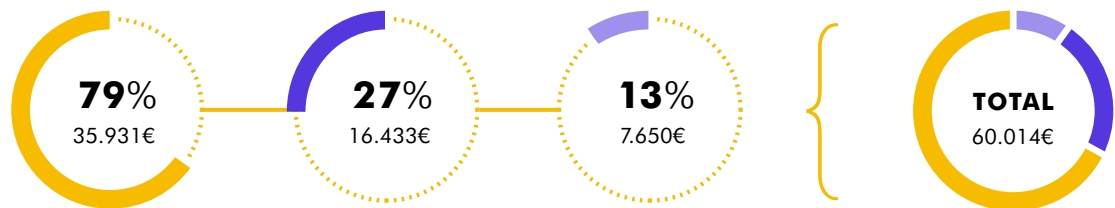
Logistics



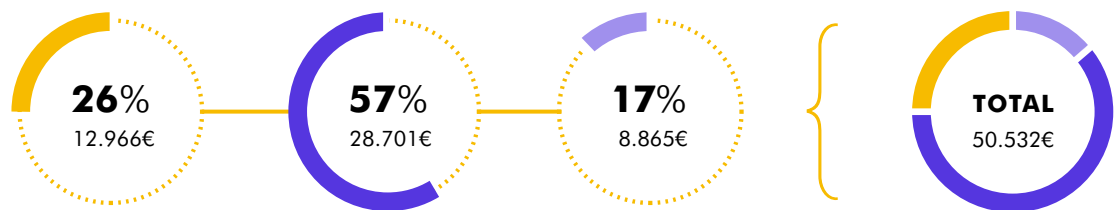
Project promotion



Publication, registration and documentation



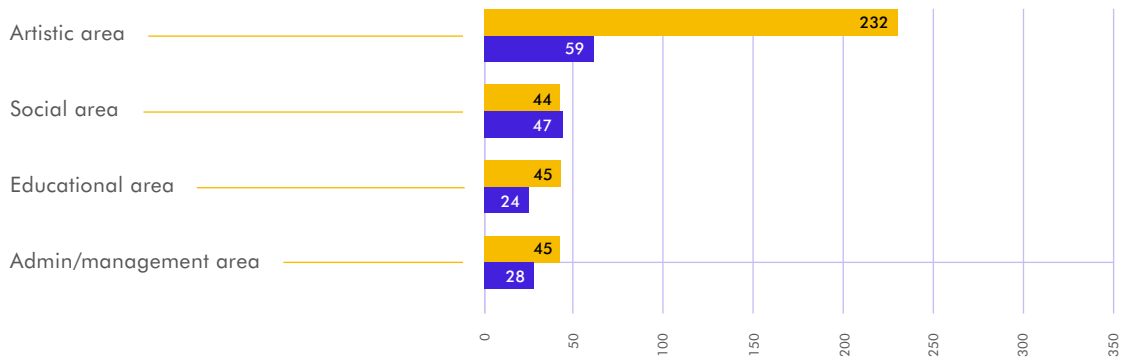
Other expenses



Caption: ■ PAC (PARTIS & Art For Change) ■ L. Orgs. (Lead Organisations) ■ E.P. Org., (Partners Organisations)

Human Resources

Human resources (hired/volunteer) involved in the projects, by activity area (total = 522 professionals)



CUMULATIVE DATA

522 professionals*

- 291 artistic area;
- 91 social area;
- 69 educational area;
- 73 admin/management area.

* NOTE: Two people accumulated different functions/areas, so the simplified sum is 524, even though the cumulative number is 522.

Partnerships

Project (long-term/short-term) partnerships (total = 287)



CUMULATIVE DATA

287 partners organisations

143 long-term partnerships;

144 short-term partnerships

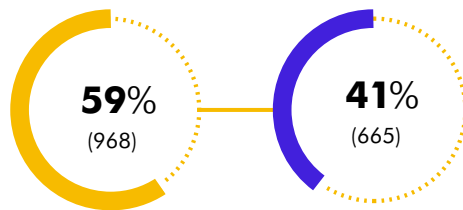
Caption: ■ Long-term partnerships ■ Short-term partnerships

Participants (indirect/direct/total) involved in the projects (cumulative total = 8.357)



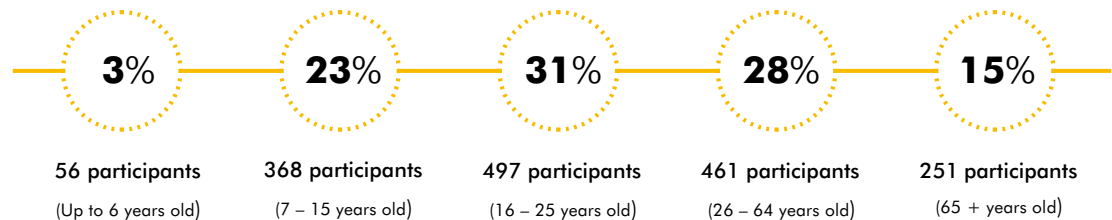
Caption: ■ Direct participants ■ Indirect participants

Direct participants by gender



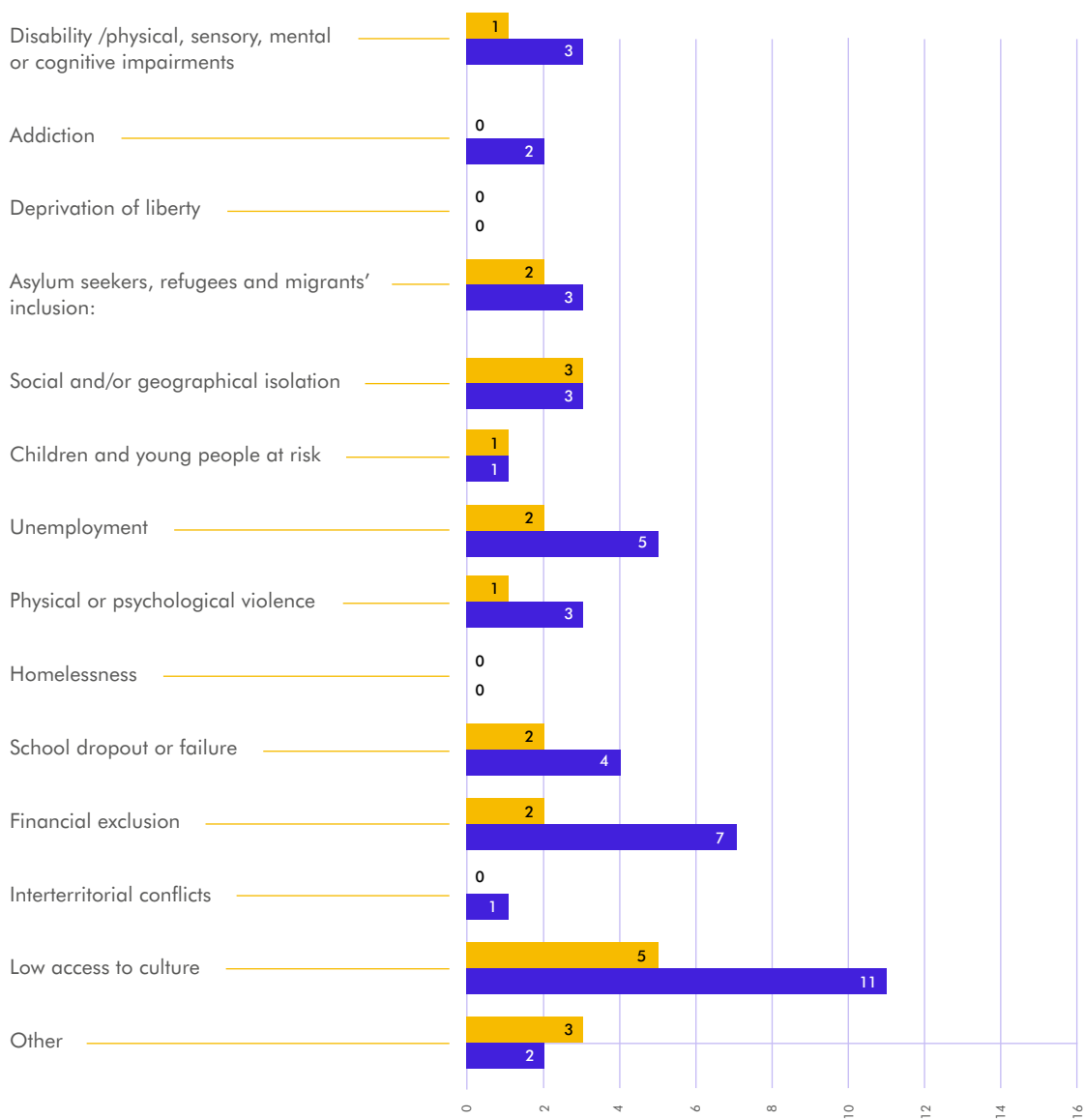
Caption: ■ Female ■ Male

Direct participants by age group



Issues

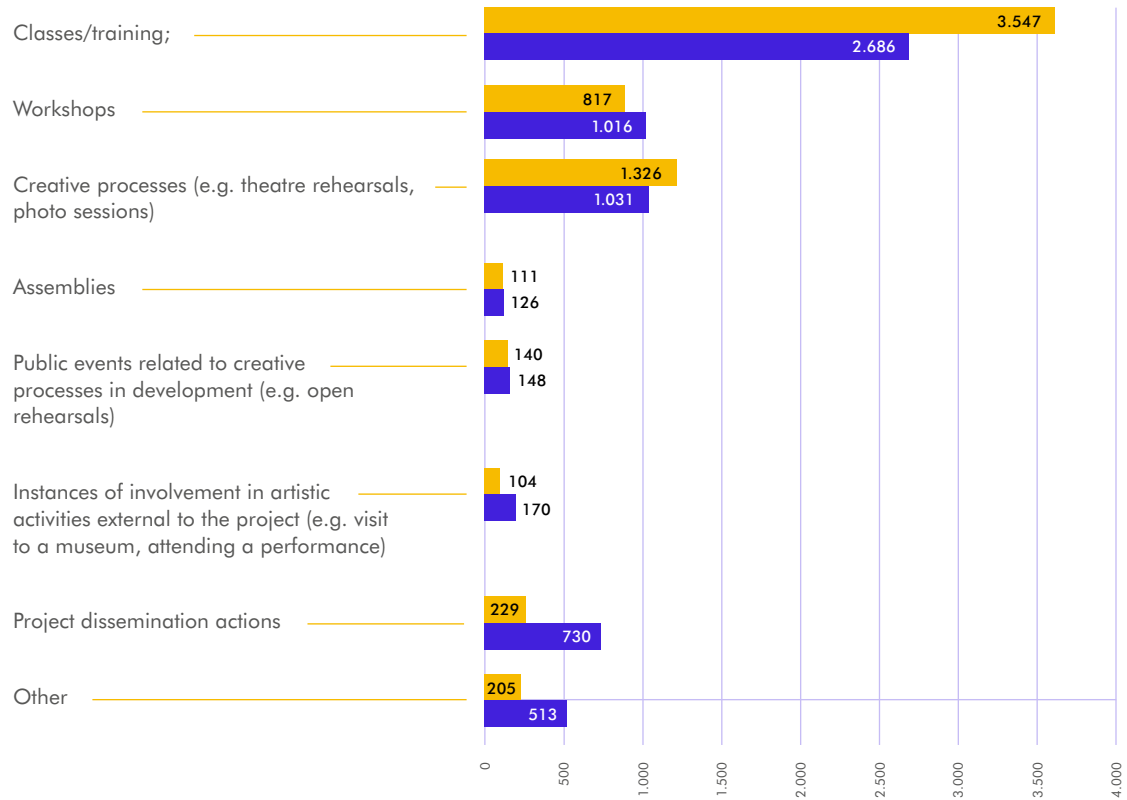
Number of projects by issue (central/associated)



Caption: ■ Central issue ■ Associated issue

Activities

Number of activities (expected/executed) (total = 6.420)



CUMULATIVE DATA

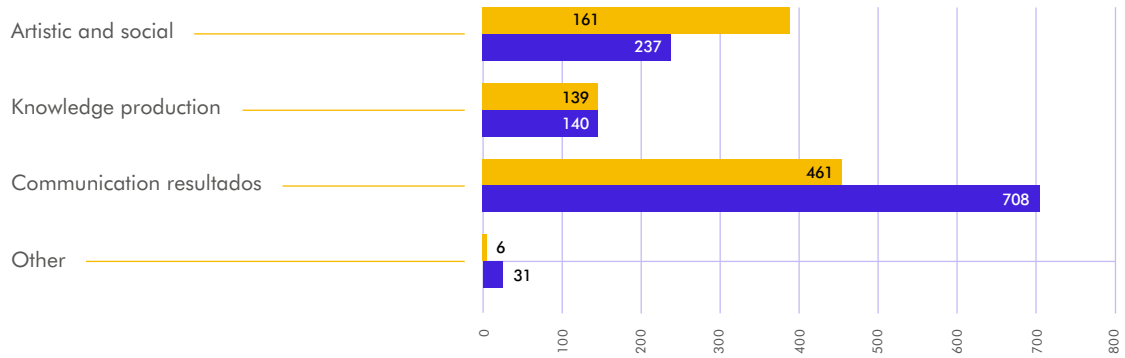
6.420 activities

2.686 classes/training;
 1.016 workshops
 1.031 creative processes;
 126 assemblies;
 148 public events related to creative processes in development;
 170 instances of involvement in artistic activities external to the project;
 730 project dissemination actions;
 513 other.

Caption: ■ Expected number ■ Executed number

Shareable outputs

Number of shareable outputs (expected/executed) (total = 1.116)



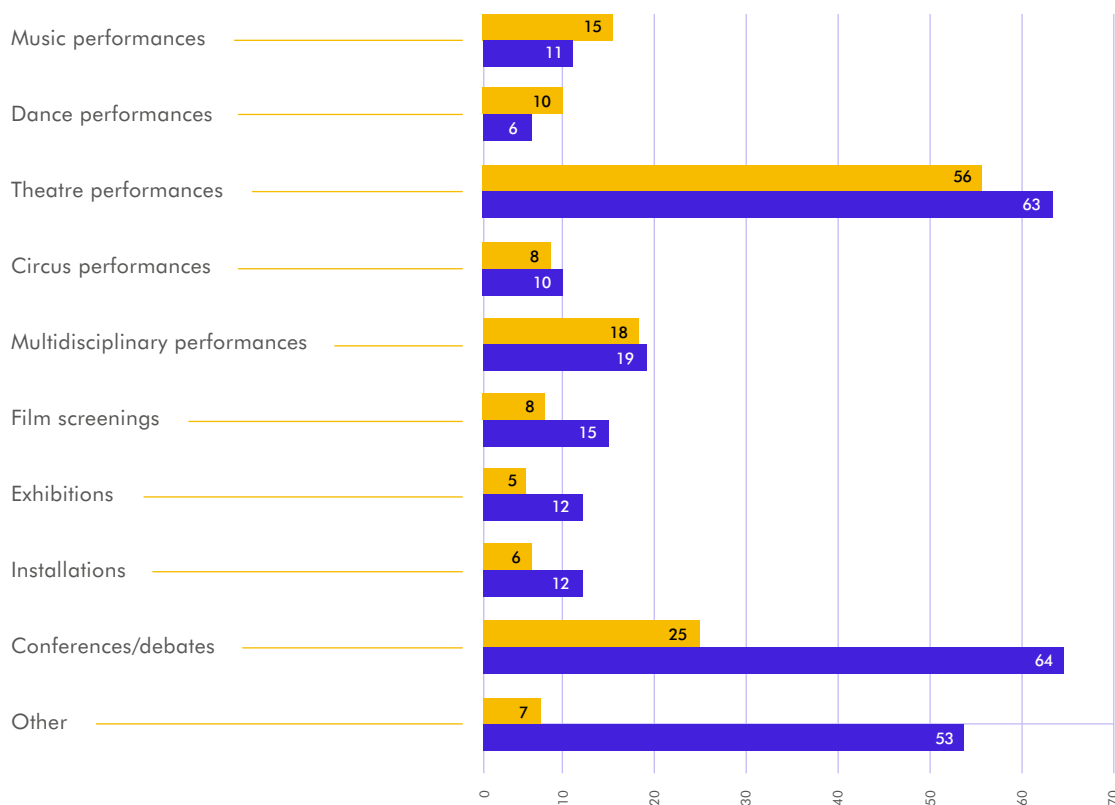
CUMULATIVE DATA

1.116 shareable outputs

237 artistic and social outputs;
 140 knowledge production outputs;
 708 communication outputs;
 31 other.

Public presentation of artistic results

Number of events aimed to publicly share artistic results (expected/executed) (total = 265)



CUMULATIVE DATA

265 events to publicly share artistic results

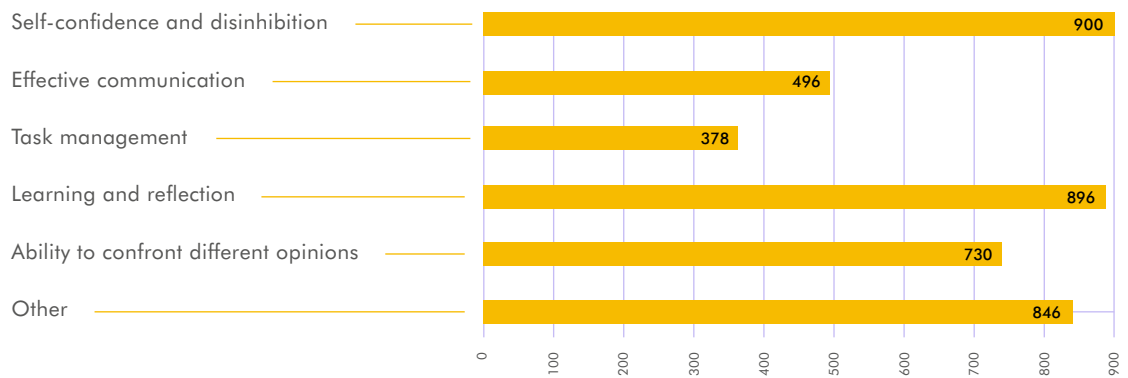
Music performances, 11 events, 374 audience members;
 Dance performances, 6 events, 786 audience members;
 Theatre performances, 63 events, 7.852 audience members;
 Circus performances, 10 events, 1.100 audience members;
 Multidisciplinary performances, 19 events, 6.035 audience members;
 Film screenings, 15 events, 722 audience members;
 Exhibitions, 12 events, 3.222 audience members;
 Installations, 12 events, 1.470 audience members;
 Conferences/debates, 64 events, 2.660 audience members.

Caption: ■ Expected number
■ Executed number

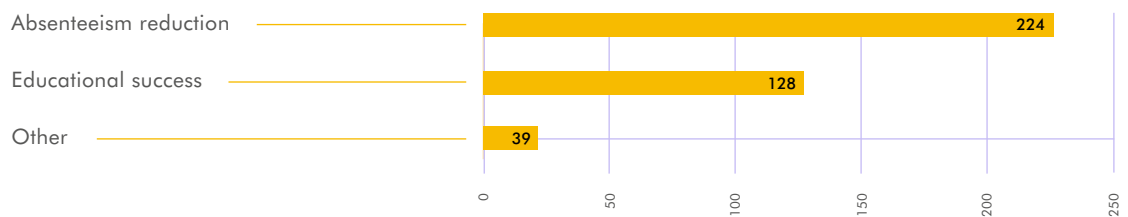
VIII. Appendix II

Perceived effects (final)

Graphical representations of the development of practices and skills by direct participants / Number of direct participants that acquired personal and social skills

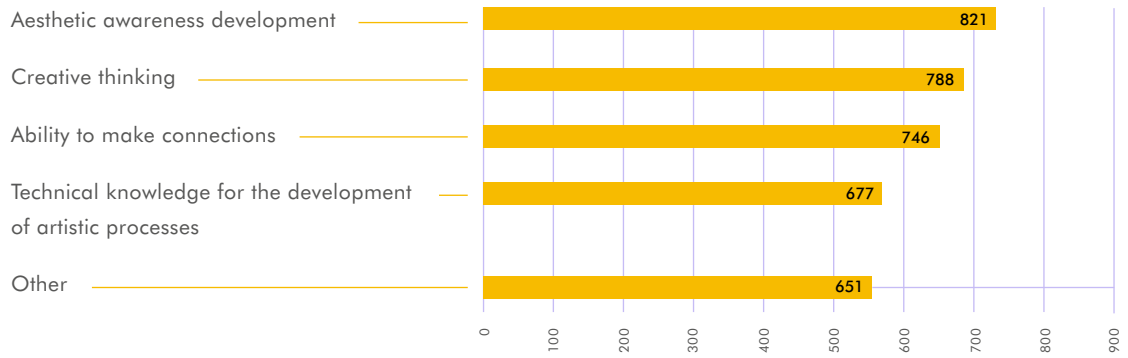


Number of direct participants that acquired educational/techno-professional skills

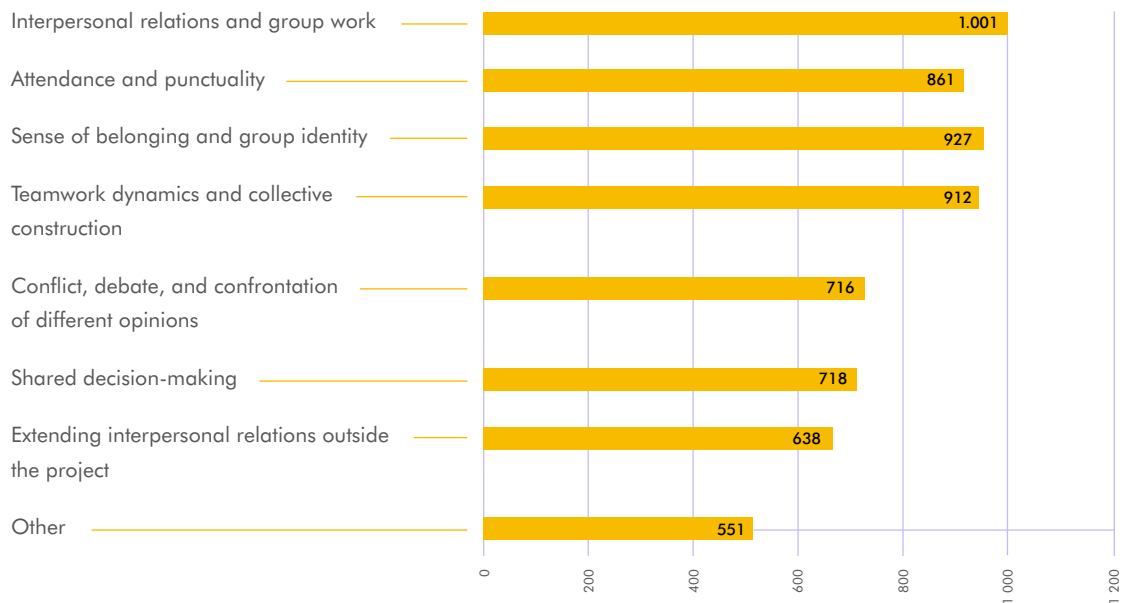


Caption: ■ Number of direct participants

Number of direct participants that acquired artistic skills



Number of direct participants that acquired group skills



Caption: ■ Number of direct participants

List of project quality dimensions and associated items

Dimension (D)	Questionnaire item
D1. Balance between artistic and social components	The artistic project centres around issues that are significant to the participants and the community.
D2. Social relevance	The project has an impact on the development of personal and social skills.
D3. Quality of participation in artistic processes	There is a relationship of co-creation and horizontality between professional artists and participants.
D4. Quality of artistic results	'Authenticity' is a differentiating characteristic of the artistic proposal.
D5. Teamwork and relationship with partners	The team members' profiles suit the project's requirements.
D6. Project implementation dynamics	The models and partnerships developed are adequate and committed to issues of continuity after the end of the project.
D7. Knowledge production and sharing	The project includes structured self-reflection and record-keeping processes

VIII. Appendix III

PARTIS & Art for Change first edition – projects' final encounter
Calouste Gulbenkian Foundation / 13 December 2023

Discussion topics

- What are the existing partnership and governance models, and how can these be developed?
- How can we effectively build a network in this field of work?
- How can time be integrated as a fundamental element in these practices?
- How do we develop a common yet heterogeneous vocabulary?
- How do we redefine the relationship with and the naming of target groups?
- What is it that really matters in these practices?

Draft manifesto for this field

1. **Identify and share the most effective and inspiring governance models developed with PARTIS in this field of action.**
2. **Base the choice of partners on a diagnosis that ensures conditions for binding their commitment.**
3. **Develop and define a network model.**
4. **Work with the Calouste Gulbenkian and "la Caixa" Foundations on their participation as partners.**
5. **Beyond chronological time, these practices require that time be considered in dimensions such as belonging and relevance to the groups involved.**
6. **Acknowledge and claim the time required for participatory diagnosis and evaluation.**
7. **Project vocabulary creation including: common practice, common time, reflection/evaluation, and dialogue.**
8. **Rename based on socio-artistic objects, ecosystems or common interests.**
9. **Rename by objectives, in a more horizontal practice that transforms the idea of social inclusion into citizenship.**
10. **It is essential to ensure co-creation and the relevance of the process.**
11. **The process must be open to risk.**

Reflections on the PARTIS & Art for Change initiative – 1st Edition (2021-2023) Final Report

AUTHORS

Hugo Cruz and Isabel Lucena

EDITORIAL PRODUCTION

Hugo de Seabra, Inês Henriques and Ana Lopes

EXTERNAL ACCOMPANIMENT AND EVALUATION TEAM

Hugo Cruz, Isabel Lucena and Ana Milheiro da Silva

PARTIS & ART FOR CHANGE MANAGEMENT TEAM

Hugo de Seabra, Narcisa Costa and Inês Henriques

COMMUNICATION

Patrícia Fernandes

GRAPHIC IDENTITY

NOSSA Agência

GRAPHIC DESIGN

Inês Bento

PUBLISHER

Calouste Gulbenkian Foundation (March 2025)

Hugo Cruz is a creator, cultural programmer, teacher, and researcher. He holds a PhD in "Community Artistic Practices and Civic and Political Participation" from the University of Porto. He has also trained at Ramon Llull University, the Académie Internationale des Arts du Spectacle, and the Odin Teatret. Hugo teaches at the University of Évora School of Arts and the IPL School of Dance as a guest lecturer. He is a member of the external evaluation team for the PARTIS & Art for Change initiative – Calouste Gulbenkian Foundation/BPI La Caixa Foundation. He is the artistic director of two projects included in the Braga'25 – Portuguese Capital of Culture: "DESEJAR: Movimento de Artes e Lugares Comuns" and "O que fazemos com isto? Pensar Questões Coloniais".

Isabel Lucena is an independent arts consultant specialising in intercultural, multidisciplinary, and cross-sectoral contexts. With a strong interest in participatory practices and evaluation processes that focus on continuous improvement, she has been a member of the external evaluation team for the PARTIS/PARTIS & Art for Change initiative since 2016. Previously, Isabel was part of the management team at the UK Branch of the Calouste Gulbenkian Foundation, where she developed and implemented multi-year programmes in diverse fields including visual arts, international literature, multilingualism, and participatory arts. She was also responsible for editing and translating various publications. Isabel currently divides her time between Portugal and the UK. She serves on the board of the Stephen Spender Trust and works on transnational projects such as "Contested Desires: Constructive Dialogues" and "Amplify."

