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Project: “Establishment of a transnational network of  
adult education providers for the promotion of social  
inclusion of vulnerable groups” – STEP UP

*Project N° 621376-EPP-1-2020-1-EL-EPPKA3-IPI-SOC-IN*

## Good practices - Portugal

Consortium partner: Centro Social de Soutelo



## 1. Mãos que Cantam – Histórias para pensar

The good practice is essentially linked to the people who participate in it, through promoting awareness that there are no barriers for deaf people to make music.

The project was initiated in 2010, having been created by a group of deaf people together with students from the Degree and Master's in Portuguese Sign Language at the Institute of Health Sciences of the Catholic University, who began by performing together with the University Choir. It is currently promoted by the *Associação Histórias para Pensar*.

It aims to demonstrate that less hearing-impaired people can be part of a choir. Portuguese Sign Language, equally rich and complementary to musical language, enhances the expression of feelings so that each concert is a unique performance. This project is a world pioneer in the integration of listeners and non-listeners simultaneously in the same choir. "There is music in the hands, there is music in the body".

The choir is directed by the conductor Sérgio Peixoto and has 5 other elements, including Portuguese sign language interpreters, a music education teacher, among others. The target population of this project is several deaf or hearing-impaired students.

In terms of methodology, this project has several phases: phase 1 - Choice of the text of the music and phase 2 - Preparatory choice of the gesture and within this the search for the aesthetic gesture. Phase 3 - The gloss and phase 4 - Putting the process into practice, which includes the introduction and end of the phrase, the introduction of the musical support, and the adaptation of the gestures to the music's tempo, musical expressivity, and sign polyphony and the group relaxation.

The dissemination of this project among the hearing and non-listening community has a profound impact from a cultural and, above all, pedagogical point of view. The data is mostly qualitative, since people by integrating this project and having made performances, improved the self-esteem of deaf people who make music.

In addition to this possibility, they seized other opportunities in their community, becoming a reference for the deaf community, are often invited, especially in academic circles, to talk about this project. Another contribution is the fact that they have other experiences besides *Mãos que Cantam*, namely the presence of one of the project's participants, who "sang" the Portuguese song at the Eurovision Song Contest.

Each phase of the project involves several players - the deaf Portuguese Sign Language (L.G.P.) teacher, the Music Education teacher, the L.G.P. interpreter, and the group of deaf and hearing students (choir) -, with specific but always interconnected roles, during the different phases of the creative process. The team includes the conductor Sérgio Peixoto and the five elements of the project, with no hired team, because the project is taken up by the association.

The materials and tools used for the implementation of this good practice **are** Musical repertoire, physicalspace for choirrehearsals.

- **More information**

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## 2. Orquestra criativa – Município de Santa Maria da Feira

*OrquestraCriativa* is a musical project aimed at children and adults, from pre-school to senior citizens, being a very heterogeneous group, either by age or by different vulnerabilities. They have already made several public presentations. During the lockdown period, due to COVID19, an adjustment was necessary and the orchestra started to go home - at the window, on the threshing floor, in the gardens, and/or public spaces.

Other interesting good practices:

**Loving dancing** - project in the dance field for people with disabilities;

**Transformar** - adapted theatre project for people with disabilities;

**Poesia no Corpo e Corpo na Poesia** - dance for people, from the community in general, and in September 2021, will go ahead with this practice for people with mental illness;

**Lab in Dança** - inclusive dance, design of a space that provides to all people, but in particular to people with disabilities, a multiplicity of formative and performative experiences in the dance area. The goal is to promote the presence of artistic practices in people's lives, based on the idea of accessibility of the artistic experience, as a right and a value.

The target population is people of various ages, from children to the elderly, with or without disabilities. It is thus a heterogeneous group, transversal to various ages and different physical and intellectual conditions, and does not need to know how to make music. The purpose is that each one finds its place in the orchestra, either in the construction of the instruments themselves, the scenery, as well as in the writing of the lyrics. The orchestra is the place of improvisation and musical creation that allows the development of a socio-educational and artistic process with great social, cultural, and educational impact, whose intention is to make music accessible to all. It aims to provide enriching musical experiences that open paths to creativity and which will culminate in concerts. It is also proud to count on the support of a network of local partners and musical associations.

Over the years of implementation of the project, we have seen that the children who learn music more informally, from preschool age, when they reach middle school, choose the option of articulated teaching and opt to learn an instrument. Others take up the learning of musical and theatrical arts. At a certain point, there is also an increase in the motivation of the participation of elements that initially presented some resistance. Another impact had to do with the projection of the project, with the studio recording of the work produced and which has brought about changes at self-esteem level. In the case of the elderly, the breaking of isolation and the interaction with different generations had a strong impact on their lives.

The team is composed of a musical specialist (the conductor), a social area worker, and a technician from the Education Department of Santa Maria da Feira.

The materials and tools used for the implementation of this good practice are Formal and non-formal musical instruments. The latter is made from recyclable products.

### 3. PELE - Espaço de Contacto Social e Cultural

The basic principles of its action are conveyed through the theatrical art, the collective creation where the narrative is co-constructed in the space shared by the group, the capacity-building and involvement in articulation with institutions on the ground; creation of spaces for the capacity-building of local agents involved in these processes so that the projects can have continuation locally. Since 2010 it uses a methodology based on a of transformation work of Leonardo da Vinci, soft skills certification, through the participation in artistic processes, developed in a prison context. It has introduced some modifications to this methodology between 2014 and 2016, which is being implemented through the ECOAR project (employability, skills, and art). Recently it has been developing activities with the Art and Citizenship Lab, for young people under institutional tutelary educational measures and in the prison context, in partnership with the Faculty of Psychology and Education Sciences of the University of Porto.

The main impact, which is not quantified, is all that is rewarded throughout the experiences and, more qualitatively, is seen in the increased levels of participation and motivation of the group members.

A doctoral thesis from the Faculty of Psychology and Education Sciences of the University of Porto found that one of the most identified impacts was the creation of new contact/social networks, i.e., suddenly the people who participated in the project started to get together outside the project and the institution, having picnics, drinking coffee, among other social gatherings. On the other hand, and in the case of the youngest participants, it was found that the theatre experience led them to study the theatre arts.

There are guest artists who step in according to the dimensions to be worked on, developing a project of artistic creation, regardless of the purpose of the certification. Therefore, we divide it into an artistic team and a pedagogical team which makes a participant observation. The latter is currently composed of an element of the Faculty of Psychology and Educational Sciences, in the area of Educational Sciences, and a mentor, i.e. a prisoner who has maintained a relationship with PELE and has participated in training and capacity-building processes and is now part of the team, and is remunerated accordingly.

### 4. (Re)Veste

It is promoted by *Centro Social de Soutelo* and financed by the *Programa Cidadãos Ativos* (Active Citizens' Programme). The methodology implemented involves dynamic clothing customisation workshops, with the values of ecology, circular economy, reuse, and inclusion. It is aimed at young adults with intellectual or cognitive disabilities and/or people with mental illness.

Its method is the workshop project, which consists of the promotion and development of

personal and social skills where life projects are built for these young people.

This good practice is honoured to work with partnerships, among which, the Forensic Psychiatry Inpatient Unit of Magalhães Lemos Hospital, the Areosa Rehabilitation Centre, the Incorpora Programme, and the RSI Teams.

Its main objectives are the creation of a clothing brand - (Re)Veste, the setting up of an online shop, and a social cooperative.

Due to the COVID 19 situation, the scheduled fashion shows were postponed, which had had a great impact both in terms of promoting the project and in terms of valorisation of the project participants.

In recent times, it has been implementing one of its lines of action, which involves articulating with various school groupings to promote the fusion between different publics.

The main impact is, and taking into consideration that one of the main methodologies is related to group organisation, the development of the support networks, proximity, and involvement among the elements of the group. After participation, for example, in the group at the Magalhães Lemos Hospital, it is possible to observe a greater commitment than at the beginning of the intervention, where there was a lot of resistance.

As for the inclusion of these young people and adults in the job market and training, although not all of them have yet been effectively integrated, there has been a gradual increase in their inclusion in the job market and training structures.

Alongside, there is a bigger capacity-building from some companies and organisations to receive and integrate these young people. Another very important impact is the increased participation and involvement of families in the process and the workshop for parents and carers. At the same time, personal development is an important factor to be taken into account in the impact of these young people, and the work developed in the clothing customising workshop contributes to this. Finally, the impact on the institutions where these young people work is in a process of changing their view of their potentialities.

The team is composed of two fashion designers and a fashion consultant. It also has technicians from the social and health areas, namely two psychologists.

The materials and tools used for the implementation of this good practice are Second-hand clothes, fabrics, sewing machines, scissors, material for photographic recording, and dissemination of the project on social networks (camera, computer) and a workroom.

## 5. Tum TumTum

The Project arises from a music workshop within *Projet'Arte*, a project under PARTIS, and whose positive evaluation of this workshop's impact on the participants, led to its continuity. During the first 3 years, it was funded by PARTIS, and in the period from 2016 to 2019 the project operated with funding from Gulbenkian. Initially, the project was designed for young *NEETs* (young people between 15 and 29 years old who neither study nor work) but as the process went on, two other groups emerged, also as a result of the territory's needs, public with disabilities and mental health problems, and the work with schools from elementary to secondary school, in the council of Matosinhos. In the first three years, there were about

300 participants.

In methodological terms, the process is carried out in cycles that go through 4 phases:

1st phase - is the group phase where we intend to create and establish bonds between them and promote a sense of belonging to the group

2nd phase - of exploration - using formal (drums, guitar, and organ) and non-formal instruments (bottles, sticks, buckets, etc.), allowing us to work with anyone regardless of their musical abilities

3rd phase –the creation of a musical repertoire where all the participants collaborate

4th phase - Public presentation which allows working on issues related to public display, appreciation of the work produced and contact with the outside world, and raising awareness of civil society.

Furthermore, these workshops allow the training of monitors and technicians, to disseminate the work carried out and promote discussion about this type of social intervention.

Regarding the impact of this project, at the end of the three years, an evaluation was made and it was found that 70% of the young people showed an improvement in their social and personal skills profile (this being their main objective) and around 80% improved their sense of belonging to the group.

The team currently consists of an artistic director who is also a monitor; a Social Educator, who besides working on the psychosocial dimension of the project is also in charge of the image and artistic production, and two music monitors.

The materials and tools used for the implementation of this good practice **are** Formal instruments (guitar, drums, and organ) and non-formal instruments (buckets, sticks, recyclable material that allows the production of musical sound).

## 6. SAMP - Sociedade Artística Musical de Pousos

It develops several types of projects that cover audiences of any ages, from concerts for babies; **Opera in prison** (music and singing with inmates of the Leiria prison establishment); **The theatre goes home** (in the most isolated villages of the district of Leiria); **Here with you** (dedicated to people at the end of their lives, their relatives and carers); **Stage at Home** - planning of Pocket Concerts, or musical theatre mini-shows, for elderly people, without the means to attend a cultural programme due to economic, social, geographic or cultural reasons, in territories more distant from urban areas, less populated and affected by fires, enhancing their quality of life through social integration, in a family environment, keeping their social identity and meaning of life, at home.

However, there is still a shortage of care and activities that promote social, psychological, emotional, and cultural capacity-building, especially in isolated and still independent elderly people. SAMP has become aware that today's society has so many models to teach us how to be born and grow up, and so few to teach us how to grow old and pass away with dignity and identity, and after 15 years of artistic sessions for the elderly, we have concluded that

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they are also those who need answers the most. Because we know that these people are not in nursing homes, but in their houses, the **Palco em Casa** project envisages an entire population in solitude at home, involving the community on behalf of a fight against abandonment, exclusion, or segregation.

It aims to enhance, through artistic creation in the field of music in general and opera in particular, the self-esteem, self-control, and personal and civic training of young inmates. On a personal level, it promotes the social integration of each inmate, involving artistic structures from their communities.

It is a project in the musical area, in which we use a prepared and oriented script, in which we use the first 15 minutes of each session, that is, non-verbal moments, like a ritual of starting with a song and body and vocal warm-ups and then about two hours of group work. They don't believe in replicability because it takes away value from what you do with each group, however, there are key core concepts that have to be adapted to the audience we are working with. The whole creative and artistic process involves music, interpretation, costume design and set construction, and lighting, in which all elements have active participation.

The prison psychologists and the elements of the project also do their evaluation. In the more artistic team, the impact evaluation is done through the testimonies and videos of the participants, who remain connected to the project. It also has to do with how the prison itself begins to look at the programme to include it in the integral plan for the reinsertion of prisoners, as well as the changes that are evident in prisoners from their participation in the project. The judicial system begins to understand that this project has a strong impact on communication, through the visibility that these actions bring to the work carried out in prisons.

The team consists of two elements, a coordinator/monitor and another musician. Besides, the inmates are the main elements in the artistic process, since they collaborate in the production of music, construction of costumes, scenery, lighting, and everything necessary for the construction of the performance.

The materials and tools used for the implementation of this good practice are Formal musical instruments; materials needed for the construction and elaboration of scenery and costumes; audio-visual and lighting materials needed for the staging of the performance.

## 7. Reshape ceramics

It is a social business of APAC Portugal that aims to have a positive impact on the lives of the prison community, creating better and equal opportunities for integration in society, through the creation of unique and handmade ceramic pieces. These pieces are produced by current and former members of the prison community, and all profits are reinvested back into the organisation to increase the number of lives to be transformed.

Currently, it has two production sites, one located in the Caxias Prison where four inmates work, and one more site within another social intervention project, where two ex-prisoners

work.

It is a social business that belongs to *APAC Portugal*, whose target population is prisoners and ex-prisoners. Its main objectives are to find solid paths of reintegration, for people leaving the prison system, but also to make other companies aware of this type of work, and the need for them to be open to supporting this type of project and people.

Our biggest impact in the long term is reintegration and non-recidivism since we work with people who are prisoners or ex-prisoners. We measure mainly the change in behaviour and the motivation to change, for example through their support network, namely with their families. Not much change may be visible, as most participants are serving long prison sentences.

At Reshape, a cycle that allows the measurement of impact has not yet been completed, but mainly reaching the autonomy and stability while integrated into the workshops and even the autonomy of Reshape itself with the search for employment and effective integration into the labour market is verified.

The team consists of a ceramist/product designer who designed the collection and gave initial training to the participants. The first ones are currently paid monitors and will pass on their knowledge to the new elements of the project. The aim is for inmates to run the workshops themselves

The materials and tools used for the implementation of this good practice are Physical space inside the prison and rented Workshop outside the prison; clay; material for dissemination of the project (camera and computer).

- **More information**

<https://www.publico.pt/2021/05/13/p3/reportagem/ceramica-reshape-quer-moldar-novos-caminhos-sai-prisao-1962281>

## **8. Companhia Olga Roriz**

Besides the social intervention project *Corpo em Cadeia*, it promotes a series of cultural initiatives linked to dance performance, with presentations in various locations around the country, as is the case of the works: *Insónia* (Insomnia), *Autópsia* (Autopsy), *Seis Meses Depois* (Six Months After) and *Antes que Matem os Elefantes* (Before they Kill the Elephants). It also promotes workshops and practical classes for students and professionals.

The *Corpo em Cadeia* project began in 2019, supported by PARTIS (artistic practices for social inclusion) funded by the Calouste Gulbenkian Foundation, with a group of sixteen male inmates from the Linhó Prison, aged between 20 and 35, serving prison sentences of up to 6 years. Initially, they said they did not know how to dance and, after a few months, they presented a performance before an audience. The dance allowed the participants to discover a new way of being and to discover things about themselves that they didn't know. A Group Responsibilities and Rules Contract has been signed, with the inmates and the team. The project sessions take place weekly in a space provided by the prison establishment, the chapel, which had the particularity of not having bars.

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The work carried out within the scope of *Corpo em Cadeia* is centred on the Companhia Olga Roriz's practice, which is based on the process of improvisation, and Gestalt therapy whose main foundation is the individual's development here and now. There is the involvement of an artistic and therapeutic model of community intervention, projected by *Corpo em Cadeia*, using Gestalt therapy which aims to promote the sense of responsibility and individual experience of the participants, taking into account their atmosphere and social environment. Gestalt therapy merges perfectly with dance and this is one of the main success factors of the project. The *Corpo em Cadeia* besides the production of artistic products, which outcome is the presentation of a performance, a documentary film, and a book, intends to set up a tool of artistic and social intervention, especially conceived and guided towards the prison community.

For the work carried out, the collaboration of partners is very important, namely the Portuguese Gestalt Association, the Higher School of Dance, and civil society, in the promotion and publicity of the work done by *Corpo em Cadeia*, to break down existing prejudices towards prisoners.

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## **9. EAPN - Rede Europeia Anti Pobreza (European Anti-Poverty Network) – Conselhos locais de cidadãos**

EAPN promotes the journalism award, which is now in its third edition and rewards the best news in the regional and national press, identified and evaluated by a jury made up of members of the National Council in conjunction with three Higher Schools of Journalism.

EAPN is also involved in the making of a documentary entitled *EU SOU (I AM)*, which will be launched in 2021 and whose major players report on their experiences of poverty

The EAPN promotes the project called "*Conselhos Locais de Cidadãos*" (Local Citizens'

Councils), whose main objective is to empower the people who participate, giving them a voice in their situations, presenting the recommendations that are best suited to solving the problems identified. In addition to this, it promotes many moments of dialogue with political players, and there have already been groups that have attended the National Parliament and even have been in session with the President of the Republic.

At a national level, there are 19 local citizens' councils, comprising a total of one hundred people who have experienced or are experiencing poverty and/or social exclusion; ex-homeless people, ex-drug addicts, ex-convicts, beneficiaries of Social Insertion Income, long-term unemployed people and even graduates who cannot enter the job market.

It is a vast work because each local council has its plan of activities, according to the needs, interests, wills, and capacities that each council has. All these local councils lead to a national one which is made up of one representative from each local council.

In terms of activities at a national level, the work has been based on awareness-raising campaigns, mainly designed by the people who are part of the national council of citizens themselves, such as the campaign *Corpo e Alma* (Body and Soul); poverty is not fiction, a sentence they chose to portray what poverty is in their bodies. Six local councils in the central region of Portugal also present the campaign *Despir os Preconceitos – Vestir a Inclusão* (Undress the Prejudices – Dress the Inclusion), devised by the participants and which gave rise to a theatre play, promoted by the citizens' council of Leiria. One of the participants has training in the area of theatre, and as she was unemployed, she transformed the campaign into theatre for the youngsters. At this moment, they have been asked to present the play in schools, since it deals with the deconstruction of some prejudices and stereotypes regarding immigrants, gypsy communities, and homeless people. All participants are volunteers. We should also add that since 2009, a national forum has been held with these citizens, where political agents also participate - representatives of political parties, Secretaries of State, and the President of the Republic.

The main impact verified is the feeling of belonging to a group in which there is no distinction between the various elements since they all represent the same roles. On the other hand, the creation of close relationships, since they share the same difficulties/needs. Another impact has to do with the motivation in the preparation of the activities plan and the actions dynamization and implementation and, finally, the recognition of the importance that these councils have in everyone's life and the changes that their actions produce.

The team is made up of various social area workers. There are also 19 representatives, one for each Local Citizens' Council.

The materials and tools used for the implementation of this good practice are facilities to hold meetings in various municipalities of the country, material to disseminate the actions carried out.