



EMPOWER-SE



## CASE STUDY

**Unlocking the transformative potential of culture and the arts**  
**Innovative practices and policies from social enterprises and third sector**  
**organizations active in the cultural sector**

WG2 Research Workshop

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**Title:** The spectrum of artistic practices of social intervention through the arts – the case of Tum Tum Tum

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**Organisation/project**

TUM TUM TUM Project

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**Picture/illustration**



**Historical background**

The TUM TUM TUM Project was created in 2016 and developed in the Municipality of Gondomar<sup>1</sup> under the second edition (2016-2018) of the Calouste Gulbenkian Foundation's Artistic Practices for Social Inclusion (PARTIS) program. As referred by Carvalho and Lage (2017:18), "the TUM TUM TUM Project was initially designed to respond to a local need identified in that municipality. In 2015, the unemployment rate of the 18 to 30 age group reached around 24%. These young people are classified as NEET, a terminology that embraces a wide range of young people and adults who often have cumulative frames of lack of access to opportunities, disadvantage frames that subject these young people to greater social vulnerability that leads to situations of social exclusion".

**Mission and objectives**

We can state that TUM TUM TUM's mission is to promote equal opportunities and access to culture, as well as self-esteem and a sense of belonging to the community (from the participants perspective), contributing to social cohesion by creating peer groups through music exploration. The project is based on a methodology of intervention through art as a tool for youth employability and personal and social skills (Carvalho & Lage 2017).

The main objectives of this project relate to the promotion of social inclusion of socially

<sup>1</sup> Municipality and city belonging to the Porto District and the Porto Metropolitan Area.

disadvantaged publics and the enhancement of personal, social, socio-emotional and school skills for employability. The publics are mainly constituted by young people aged between 15 and 30 (Carvalho & Lage 2017). Ideally, it is intended that after participating in this project young people become able to find a job and develop their life projects.

For the reasons shared, another important objective is to “mobilize and involve local entities and institutions, aiming to promote social cohesion in Gondomar” (TUM TUM TUM, 2019).

### **Economic and financial sustainability**

The economic and financial sustainability of the TUM TUM TUM project is guaranteed by Soutelo Social Center, Matosinhos City Hall, Caixa Geral de Depósitos (Bank) and Aldeias de Crianças SOS.

### **Main current activities**

Since the beginning of the project one of the main concerns was to approach people breaking the barrier of canonical art, that is using informal instruments, movement and body expression creating an environment for participation and inclusion. Although they also use formal instruments, the premise is that artistic development goes hand in hand with personal development: “the project has given musical training to over a hundred youth and children at risk in Gondomar and to two dozen unemployed adults and/or adults with disabilities” (Lage et al. 2019: 39). Currently the project is committed with three axes: (1) the TUM TUM TUM music workshops; (2) training; (3) and a performance group identified as Xilobaldes.

The musical workshops (1) consist of regular meetings (preferably weekly meetings) that through “musical creation and practice, movement and body expression” seek to develop “psychosocial support for these young participants in order to reflect, think, design and develop life projects together” (Carvalho & Lage 2017:20). There are four types of workshops according to the participants, namely for NEET youth, children and youngsters, intergenerational and technicians (Carvalho & Lage 2017). As the table 1 presents, for each social need there’s an artistic assumption that guarantees a coherent development of the project (Carvalho and Lage 2017:27).

**Table 1. Correlation of social needs and the artistic assumptions embraced by the methodology**

<b>SOCIAL NEEDS</b>	<b>ARTISTIC ASSUMPTIONS</b>
Inclusion	- No basic music skills required
Participation	- Collective musical creation (music and lyrics)
Informal Education	- Music as a vehicle for personal and artistic expression
Valorisation of Personal Experience	- Contribution to collective creation
Personal Skills Development	- Integration of formal and informal instruments
Personal, social, socio-emotional and/or for employability	- Group dynamics games - Exercises and music games - Collective musical practice - Public presentations - Instrument construction

Font: *Manual TUM TUM TUM* (Carvalho and Lage 2017: 27)

The training on Sociocultural Animators and Educational Agents (2) was designed to enable young people “to develop sociocultural animation activities with children, youth and the elderly, according to the TUM TUM TUM methodology” (Carvalho and Lage 2017: 22).

Finally, the performative group named XILOBALDES “brings together participants from the different TUM TUM TUM workshops who are committed to the group and with the aim of holding public presentations, concerts and artistic partnerships” (Carvalho & Lage 2017: 22-

23). Furthermore, the rehearsals take place after work hours allowing all participants who find occupational responses during the day to follow-up the project. Besides that, “this group focuses more on the commitment dimension, requiring greater availability and accountability, and is one of the TUM TUM TUM representative groups in actions which size cannot involve all direct project participants” (Carvalho & Lage 2017: 23).

In conclusion, some of their main results are specified in the table 2.

**Table 2. Achievements of the TUM TUM TUM project**

<b>Results:</b>	<b>Evidences:</b>
<b>41% Improved their personal and social skills profile for employability</b>	<ul style="list-style-type: none"> <li>→ Regular attendance to the workshops;</li> <li>→ Positive progress in skills assessment;</li> <li>→ Autonomous engagement in activities outside;</li> <li>→ Design of a life project;</li> <li>→ Social relationships are feed outside the project.</li> </ul>
<b>40% improved their musical skills profile</b>	<ul style="list-style-type: none"> <li>→ Regular attendance to the workshops;</li> <li>→ Participation in public performances;</li> <li>→ Performative role in the exhibit;</li> <li>→ Presentation of significant improvements in various music domains.</li> </ul>
<b>21% were professionally integrated</b>	<ul style="list-style-type: none"> <li>→ Design of a life project;</li> <li>→ Referral for employment proposals from partner entities;</li> <li>→ Professional integrations as a result of the monitor's training internship.</li> <li>→ External integrations that occur during the participation in the project period.</li> </ul>
<b>28% were integrated into academic or vocational training</b>	<ul style="list-style-type: none"> <li>→ “Tum Tum Tum” Monitors training;</li> <li>→ Higher Education Admission;</li> <li>→ Referral for training.</li> </ul>

Font: “Tum Tum Tum”... *O ritmo procura o movimento...* (Lage et al. 2019: 189)

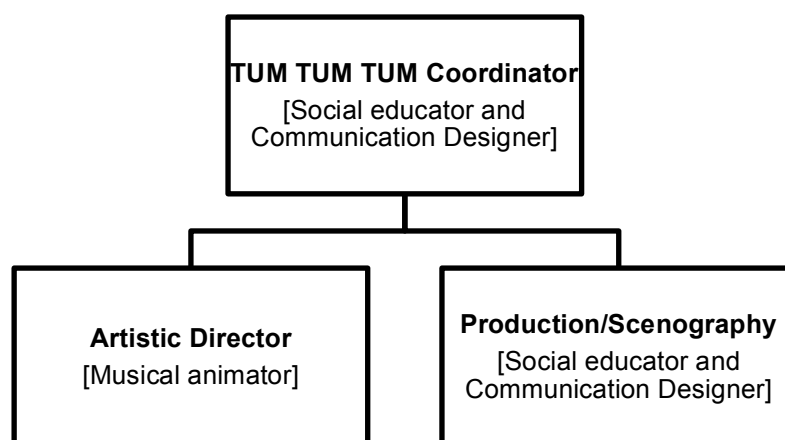
### **Legal form and legal status**

This project is promoted by Soutelo Social Center, a non profit association with the legal status of Private Institution for Social Solidarity (Instituição Privada de Solidariedade Social).

### **Mode of governance, stakeholders and forms of participation**

The team of this project works horizontally, often scheduling meetings to discuss the steps that need to be taken and making the necessary decisions together. Some of these decisions involve the participants in moments created for debate and exchange of ideas. As shown in the figure 1, the core members of the team are a social educator and a musical animator.

### Scheme 1. TUM TUM TUM organizational chart



Font: Based on an intentional conversation with the coordinator of Soutelo Social Center (2019).

### Resources structure (monetary and non-monetary)

Initially, it was financed by the Calouste Gulbenkian Foundation's Artistic Practices for Social Inclusion (PARTIS) program, in the second edition from 2016 to 2018. After that, the project extended its action to Porto and Matosinhos with the support from Bonfim Parish Council and Matosinhos City Council (Carvalho & Lage, 2017). Simultaneously, it was and still is promoted by the Soutelo Social Center (CSS) in partnership with the Tuberculosis Association from the North of Portugal (ATNP), Relata Talentos Youth Association and Estrela Silveirinhos Cultural Association. Recently, it has the support of Caixa Geral de Depósitos (Bank) and SOS Children's Villages<sup>2</sup>.

The headquarters of this project can be found at the Martim Fernandes building, an extension of the Soutelo Social Center in Rio Tinto. This space offers several social responses to the community reinforcing the NEETS concerning social intervention and community development. In fact, the building as a physical space is the main contribution of ATNP. Most of the material resources are materials reused and/or transformed, as well as materials left over from previous projects or projects that in the present share their own resources<sup>3</sup>.

### Main connections with the social and solidarity economy and the cultural or arts sectors

There is no we can comprehend the TUM TUM TUM project as a case of participatory art, following Matarasso's (2019) proposal. The first characteristic is that it is an artistic creation developed by non-professional and professional artists. According to Matarasso (2019: 54) "people who engage in participatory art are artists, because an artist is defined by the act of making art (...)".

The second characteristic of participatory art is that it is collective, it "happens when professionals and non-professionals use their different skills, types of imagination and interests to jointly create something they could not do individually".

Another important aspect brought by this author is that art may not be an economic, political or social solution "but it can be an answer" to the needs of "expressing pain, anger and hope, to make friends and find allies, to imagine alternatives, to share feelings and to be accepted. The artistic act is a means of acting in the world, a way of speaking and being

<sup>2</sup> Based on an intentional conversation with the coordinator of Soutelo Social Center in 2019.

<sup>3</sup> (ibid.)

heard. When realized by professional and non-professional artists together, it becomes an expression of shared humanity, different voices in harmony, listening to each other. It becomes a commitment to the idea that we have more in common than what separates us, including human dignity” (Matarasso 2019: 211).

Furthermore, this is where we find the connection between participatory art and social and solidarity economy. Social economy acts in favour of collective interests, emphasizing the inclusion of the most vulnerable populations such as children and people with disabilities, representing responses that do not aim at maximizing profits but to retrieve the sense of social utility. As Couto argues “the resurgence of the third sector has triggered the introduction of certain conceptualizations and theoretical currents, some already worked associated to the empowerment of individuals and communities, as well as “fostering the assumptions of economic sustainability, self-management and democracy” (Couto et al. 2012: 50). Solidarity economy is an engine for social change (Lechat, 2002:126) by reconnecting political and economic dimensions, claiming the space of reciprocity and democratic solidarity based on equal rights and collective action (Laville, 2004).

### **Transformative potential statement**

The informality of the musical instruments combined with the horizontal structure of the workshops which congregate a diverse range of young people through a teamwork based on respect, commitment and collectively constructed creativity.

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