
	<p style="text-align: center;">CASE STUDY</p>
<p style="text-align: center;">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 4-5 November 2019, Valletta campus, University of Malta</p>	
<p>Title: The spectrum of artistic practices of social intervention through the arts – the case of Projét'Arte</p>	
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<p>Projét'Arte arose from Calouste Gulbenkian Foundation's Active Citizenship Program in September 2014. In fact, the project unfolded in four workshops: “Ensin'Arte”, “Capacit'Arte”, “Incub'Arte” and “Empreg'Arte” aimed at promoting the employability and social inclusion of vulnerable young people (with or without disabilities) in the municipalities of Gondomar and Porto through an intervention facilitated by the arts¹ (Projét'Arte, 2019).</p> <p>Today the project remains without the incubators, guaranteeing three workshops for the participants. One related to social and personal skills, one concerning visual arts, and another one developed through woodwork.</p>	
<p>Mission and objectives</p> <p>The primary objective [and in essence the mission] of the Active Citizenship program, in which Projét'Arte is framed, is to strengthen the development of the Civil Society and its contribution to social justice, democracy and sustainable development (Active Citizenship Program, Promoter Handbook 2014).</p> <p>Initially the project aimed to cover 700 children and young people, educational and social agents in a set of actions that would socially include them through the arts. In other words, the objective was to socially include children and youth of the 1st, 2nd and 3rd cycles of education through the arts, in order for them to develop personal and social skills that aren't learned in formal school curricula. Through art the project was able to address issues related to gender equality, the defense of human rights, the fight against discrimination in general and the rights of minorities, as a way to be more easily acquired and accepted by the school community (Active Citizenship Program, Promoter Handbook 2014).</p> <p>In the present, the main goals of this project remain the same: (1) articulating the school curriculum with informal education through art; (2) promoting the capacitation of unemployed young people with low qualifications due to early school leaving for employability; (3) empowering social and intellectual competences in the individual and its context through social inclusion through art; (4) and raising awareness among educators, social workers and</p>	

¹ According to the *Active Citizenship Program, Promoter Manual (2014)*.

employers about the new paradigms of social inclusion (Active Citizenship Program, Promoter Manual, version 2.0, 2014).

Main current activities

Nowadays, there are three workshops that are developed by three monitors, one of them being the project coordinator. The psychologist (and coordinator) tries to help the young people to develop social and personal skills, allowing them to think and start their life projects; the artist works in the field of artistic creation, being simultaneously a moment of catharsis and self-discovery for these young people/adults; the woodworker/musician works with them on the construction of instruments and other objects, as well as teaching them minor repairs and wood techniques. At the same time, he accompanies the group in team work. For that reason, he also works on personal and social skills. In fact, the development of various skills is transversal to the workshops².

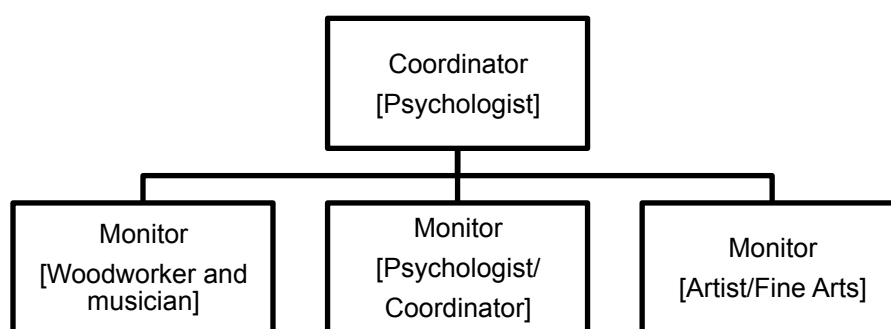
Legal form and legal status

This project is promoted by Soutelo Social Center (Centro Social de Soutelo (CSS)), 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

In formal terms there is no clear description about the mode of governance, yet it has been found that the relations between the team and the participants are very horizontal. There are constant meetings that follow the advances and setbacks of these young people and adults. In addition to these moments, there are daily spaces created for sharing ideas, decisions and answers in the face of unforeseen events. The opinions, wishes and fears of the participants are almost always taken into account, because since the beginning of this project the activities are designed according to what they need and propose. Scheme 1 illustrates the technical team that has continued the project, almost voluntarily, in 2019.

Scheme 1. Projét'Arte organizational chart in 2019



Font: Based on an intentional conversation with the coordinator of the project (2019).

The set of partners, which focus on a set of existing synergies, are composed by Soutelo Social Center (CSS), Northern Portugal Tuberculosis Assistance (ATNP), Estrela Silveirinhos Cultural Association (ASE), Calouste Gulbenkian Foundation, from which was originated the Active Citizenship Program, and the EEA Grants (Active Citizenship Program, Promoter Handbook 2014).

² Based on an intentional conversation with the coordinator of the project (2019).

Resources structure (monetary and non-monetary)

There is no secured monetary source. It is based on a logic of exchange as it will be explained in the next topic.

Economic and financial sustainability

Soutelo Social Center (CSS) offers, although in a very limited number, some quick-wear materials. This organization also facilitates the possibility of having the psychologist linked to the project. Therefore, sustainability is based on a logic of exchange Firstly, the Tuberculosis Association from the North of Portugal (ATNP) provides the facilities. Secondly, the partnership between CSS and ATNP allows the professionals/monitors to have their spaces for artistic creation, their workshops, in the building. Thirdly, these professionals become monitors and start sharing their knowledges with the youngsters and adults. In addition to what was said, reusing and recycling materials is a very familiar scene for this technical team. It also helps them the fact that there are materials left over from previous projects. As the coordinator stated in one informal conversation (2009), “we do a lot with very, very little”.

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

In compliance with the *Active Citizenship Program, Promoter Manual* (2014) *Projet'Arte* project is intended to show the capacity and importance that NGOs can have in promoting youth employability and social inclusion, identifying and placing a set of actions that may serve to design new public measures of employment, artistic education and social inclusion. This is an important statement that translates a reality well known to us, well described by Couto (et al. 2012: 49) “solidarity initiatives emerge as alternative responses to the failure of social states and the growing lack of commitment of markets”. This is one of the reasons why the solidarity economy is so distinctive, because of the principle of solidarity and reciprocity, embodied in new institutional solutions and intervention methodologies (Quintão 2004).

There are four axes brought by the authors (Couto et al. 2012) that we need to highlight since they are programming representations of solidarity economy, structured within Portuguese policy programs. In our point of view, they echo in this project so we present them in table 1.

Table 1. Four axes concerning social and solidarity economies

1. Employment integration and skills enhancement	Focuses on the creation of jobs and on the training of disadvantaged fringes for them to access the labour market and, subsequently, a local and integrated development of territories.
2. Social economy	Dynamization of social economy, dynamization of employment in the social economy space, production of goods and services for the satisfaction of socially useful activities in which the market does not operate or it's not accessible, facilitating the compromise between economic competitiveness and social cohesion and enhancing business creation/development.
3. Local development and partnership development	Advocating for empowerment and advocating for active citizenship, which is at the heart of the concerns of the third sector.
4. Development of social inclusion processes	Definition of inclusion understood as a process of transformation of institutions, in order to enhance the adequacy of responses to different audiences, especially those whose characteristics of social exclusion make them more vulnerable when accessing employment. Training is the way through which inclusion happens.

Transformative potential statement (one sentence summarizing the innovative character of the initiative)

Projet'Arte is an initiative that doesn't fear the unpredictable because it ensures, through a logic of exchange and intervention through the arts, that a group of vulnerable young people and adults can find a place where they are welcome, trained and oriented to life projects that respect their individuality.

References

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