

## Amadora, Greater Lisbon, Portugal

BACKGROUND INFORMATION	
<b>PROJECT TITLE</b>	<p><b>Amadora, Greater Lisbon</b> Orquestras Sinfónicas Juvenis Case study title: Symphony Orchestras for young people : Orquestra Geração</p>
<b>Beneficiary</b>	<p>The beneficiary of the ERDF funds was a group of interested parties constituted by AML – Metropolitan Area of Lisbon (Urban Agglomeration of Lisbon) and by 6 of the 18 authorities of the Agglomeration - Amadora, Loures, Oeiras, Sesimbra, Sintra and Vila Franca de Xira.</p> <p>AML has the status of an association of local authorities and is a public organisation which draws together the NUTS III regions of Greater Lisbon and the Peninsula of Setúbal.</p>
<b>Duration of project</b>	15 June 2009 – 30 June 2012: 36 months
<b>Member State</b>	Portugal; Region LVT Lisbon and Vale do Tejo; AML – Metropolitan Area of Lisbon
<b>Geographic size</b>	<p>AML has an area of 300 000 ha (138 000 in Greater Lisbon and 162 000 ha in the Peninsula of Setúbal) and the resident population is 2 800 000.</p> <p>The six districts (<i>bairros</i>) of the six authorities directly involved in the programme directly financed by the ERDF are on average small-scale districts (population of around 3 000 residents): Bairro do Zambujal (commune of Buraca, Amadora Council); Bairro da Quinta da Fonte (commune of Apelação, Loures Council); Bairro de Outurela – Portela (commune of Canaxide, Oeiras Council); Bairro da Boa Água (commune of Quinta do Conde, Sesimbra; Council Bairro da Cavaleira (commune of Algueirão Mem Martins, Sintra Council); Bairro do Olival de Fora e Nascente do Cabo (commune of Vialonga, Vila Franca de Xira Council).</p>
<b>Funding</b>	<p>ERDF contribution €352 490 41% of the total investment of €857 500 The 60% cofunding is provided by the six beneficiary councils.</p>
<b>Operational Programme</b>	<p>Regional OP Lisboa – Operação Lisboa – 01-2205-ERDF-000214 <b>Programa Operacional Regional de Lisboa</b> Programme manager: Eduardo Manuel Dias Brito Henriques Comissão de Coordenação e Desenvolvimento Regional de Lisboa e Vale do Tejo Rua Artilharia Um, n.º 33 1269-145 LISBOA Tel.: +351 213 837 100 Fax: +351 213 847 985 E-mail: porlisboa@ccdr-lvt.pt <a href="http://www.porlisboa.qren.pt/">http://www.porlisboa.qren.pt/</a></p>
<b>Managing Authority</b>	<p>CCDR-LVT Comissão de Coordenação e Desenvolvimento Regional – Lisboa e Vale do Tejo CCDR-LVT is a decentralised structure of the Ministry of Agriculture: Ministério da Agricultura, do Mar, do Ambiente e do Ordenamento do Território (MAMAOT). Its activity is regional within the Lisbon area and Tagus Valley.</p>
<b>Cohesion Policy Objective</b>	Competitiveness (Phasing In)
<b>Main reason for Highlighting this case</b>	<p>The Orquestras Sinfónicas Juvenis – Orquestra Geração (OG) programme has a very particular and significant strength in terms of cooperation and networking for three essential reasons:</p> <ul style="list-style-type: none"> <li>- Diversity and density of the partnership involved around participation of local schools, high schools, councils, voluntary associations, governmental</li> </ul>

	<p>administrative organisations for country planning and Ministries;</p> <ul style="list-style-type: none"> <li>- Complementarity of ideas, resources, methodological approaches and techniques which valorise a collective intelligence and social capital development;</li> <li>- A global risk methodology, which positions each intervening party face to face with models of excellence and which forces a new strategic dialogue for social development between cultural social change facilitators.</li> </ul> <p>As far as local and regional development is concerned, the most significant reason is the scaled unit of production in the country, a determining factor in the impact on local communities for which there is social and state cohesion.</p>
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<b>Keywords/Tags</b>	<p>Orquestra Geração, El Sistema, Orquestras Sinfónicas Juvenis, Bairro da Boba, Amadora Empreende, Mile, Bora Nessa</p>

1. PROJECT DESCRIPTION	
<b>Overall objective / goals</b>	<p><b>Final goal of programme</b> – To contribute to the social cohesion of the Metropolitan region of Lisbon.</p> <p><b>General objectives</b> – To socially integrate young people and the communities of ‘difficult’ districts, engaging them through the creation and dynamism of classical music orchestras in mainstream education.</p> <p><b>Specific objectives</b> – To keep students at school and reduce the drop-out rate. To intervene in the spiral of exclusion affecting social groups with limited economic means. To promote multi-cultural schools.</p>
<b>Description of activities</b>	<p>The activities are organised around a system of relationships at the centre, one of which is musical education (orchestral) for young people in mainstream education between the ages of 6 and 12 years and pre-adolescents.</p> <p>There is a sequence of activities:</p> <ul style="list-style-type: none"> <li>- Selection of young students in neighbourhoods and schools</li> <li>- Training of music teachers in the El Sistema method</li> <li>- Purchase and distribution of musical instruments</li> <li>- Organisation of music lessons, some in groups and others on an individual basis; organisation of workshops for different levels of experience; organisation of an end of year workshop involving participation of all the orchestras</li> <li>- Animation of the community around the families and local institutions</li> <li>- Organisation of performances to demonstrate and present results</li> <li>- Educational and operational management of groups of students</li> <li>- Student and parent participation in leisure activities and organised holidays in ways that complement the programme</li> </ul> <p>Activities from the point of view of the institutions:</p> <ul style="list-style-type: none"> <li>- Organisation, training, social and environment animation, communication, cooperation and finance</li> </ul> <p>For students and their families:</p> <ul style="list-style-type: none"> <li>- Experimental learning, sharing, celebrating, self organisation</li> </ul>
<b>Recipients</b>	<p>Children, pre-adolescents and families in ‘difficult’ districts, defined by environmental discrimination, severe social vulnerability and a link to conflict with the</p>

	<p>school. Most of the cases are very mixed in terms of origins, cultural traditions and socio-economic conditions with several nationalities and above all immigrants from ex-Portuguese colonial African countries and in some specific situations combining ethnic minorities like non-nomadic gypsies.</p>
<p><b>Mainstreaming of gender equality and non discrimination</b></p>	<p>The project was presented to the operational programme in Lisbon with a very clear position as far as equality is concerned, with the following terms of reference used: 'Extension and implementation of the Generation Orchestra project in difficult districts, applying the leading principle of the promotion of equal opportunities in gender equality, while encouraging people to get involved. The objective is to consolidate social ties and to strengthen local and regional communities by taking action against discrimination and social exclusion.'</p> <p>In terms of the practice of the programme, it is clear that multi-cultural diversity and gender is both respected and encouraged.</p>
<p><b>Intended outputs and results</b></p>	<p>The resources available to the programme have meant that the orchestras are in place and their activity has made possible the production of shows, internet sites, CD-ROM distribution, magazines and brochures, etc. The main result however is that the schools in these areas are more peaceful, more open to state institutions, and that the school drop-out rate and poor discipline has been reduced in all ways. Furthermore, the schools have integrated the project at a structural level, in that the leadership of education states that the schools can't live without their <i>Orquestra Geração</i>.</p> <p>Furthermore families are becoming more closely involved with the schools and there is a subsequent collective reappropriation of the environment with ghettos now becoming areas for everyone.</p> <p>But the impact of the project is measured also by the fact that the programme has evolved from the Lisbon and Setúbal area into central and northern regions of the country: Coimbra, Amarante, Mirandela, Murça.</p> <p>It is this evolution that gives a new dimension to the project in a quantitative sense (there are now 846 students and 16 schools involved) and in a qualitative sense, consolidating this programme as a global and valid solution for the whole country.</p>
<p><b>2. POLITICAL AND STRATEGIC CONTEXT</b></p>	
<p><b>National and regional framework for implementing ERDF funded urban development projects</b></p>	<p>When the Lisbon region and the Tagus Valley was divided for reasons related to the management of the Structural Funds (the whole north part stayed in the Convergence zone), Lisbon Urban Agglomeration (AML) and Setúbal designed a new environment strategy which was registered with the regional strategy, <i>Lisboa 2020</i>, and with the operational plan for Lisbon 2007-2013.</p> <p>It is the relationship between a strategic approach to the development projects and social cohesion (in which the importance of capacity-building of institutions and local and regional networks is highlighted) that makes this project stand out as its distinctive aspect is exactly that of cooperation and networking. Political will, which has always been clear to all those involved, gathers its momentum through this strategic coherence, valued by the bodies and decision-makers of the new regional structure.</p>
<p>The planning context</p>	<p>The global context for public funding and for regional plans was marked by selectivity, knowing that the framework for the Structural Funds was going to reduce the cofinancing and mean the involvement of several complementary policy tools like the Cohesion Fund, POPH (Operational Programme for Human Resources), EARDF, European Territorial Cooperation and Community Initiatives, and the Lisbon OP. The operational programme for the Lisbon region welcomed the OG (<i>Orquestra Geração</i>) project because it began in the municipality of Amadora, in a deprived neighbourhood called Zambujal (which is the focus of an urban regeneration intervention with the participation of IHRU, the Instituto da Habitação e da Reabilitação Urbana, and IP, the Public Institute of Housing and Urban Regeneration). It offered the possibility of using the results of the initial best practice transfer in Casal da Boba, optimised by a Fast Track URBACT scheme</p>

	<p>(MILE project) in other areas of the country.</p> <p>The regional and local plans completed by European initiatives integrated environment, urban and social questions through the Orchestra project.</p>
<b>3. IMPLEMENTATION</b>	
<b>3.1. PROJECT DESIGN AND PLANNING</b>	<p>The project idea started in Amadora (a municipality of Greater Lisbon) when the Social Intervention Teams of the local authority were looking to develop support for the local population in a deprived area, to deepen concepts of autonomy and self-responsibility amongst young people. Peer pressure, other youngsters in the neighbourhood and modelling of others' behaviours made the task of establishing positive links, especially with the school, very difficult.</p>
	<p>The local authority of Amadora, the National Conservatory School of Music and the influential Gulbenkian Foundation gathered together in partnership with the goal of adapting the classical music orchestra model to develop social involvement amongst the youngsters of deprived districts.</p>
	<p>The needs were studied at a local level through the Oportunidade programme, which was the origin of the previous initiatives. The critical situation of difficult parts of the Lisbon region was the object of much reflection and documents, including one which served as a diagnostic tool for the Lisbon ROP, the university studies for the Critical District Programme of IHRU and the support document for the dossier for the Metropolitan Area of Lisbon (AML) for the project funding.</p>
	<p>A call for proposals was launched by the managing authority of Lisbon ROP to fund projects to develop institution promotion and capacity building.</p> <p>The project submitted by AML and the 6 local authorities, which decided to advance with the Orquestras Sinfonicas Juvenis project, as it corresponded with the priority objectives of the Regional Fund, particularly in terms of innovation and consolidation of institutional networks in the region.</p>
	<p>The starting point was the experience of El Sistema in Venezuela, there were historic aspects and a guaranteed methodology. But the inverted (bottom-up) approach which was proposed at Amadora raised complex questions of involvement and credibility. Apart from the fact that deprived areas in Venezuela and Portugal have very different characteristics, there was also the multi-cultural dimension which was much accentuated in the neighbourhoods and schools in the Lisbon Region.</p>
	<p>From the start, in the initial phase of the programme, the fact that Amadora Council had taken the lead and involved itself directly with the funding of the project (even before EQUAL) gave a strategic perspective and a real engagement which would be confirmed in the following phases, in particular when the AML project was submitted with 60% cofinancing on behalf of the local authorities (which in Portugal have quite fragile and conditional budgets).</p>
	<p>The pilot project in Amadora occurred exactly because of this notion of supportive exchange. While the project was being embedded in the original neighbourhood (Boba), a second pilot (on the basis of an URBACT Fast Track project) was initiated by integrating new aspects of methodology (MILES – Managing migration and integration at local level – 2007/2009 – also focused on the integration of immigrants in 'difficult' districts).</p>
	<p>The project's funding has evolved in several stages:</p> <ul style="list-style-type: none"> <li>• An initial phase of self-funding by Amadora Council with the support of the Gulbenkian Foundation and later the EDP Foundation;</li> <li>• URBACT II (MILE project) funded the project transfer from the first district (Casal da Boda) to the second (Bairro do Zambujal);</li> <li>• other activities took place in Amadora (organised by the Association of Immigrants of Cap Verde and financed by Groupe Chamartin – Dolce Vita), in Loures (organised by the Council and financed by the Ministry for Internal Administration and the PT Fund) and in Vialonga (Ministry of Education and the</li> </ul>

	<p>company Centralcer);</p> <ul style="list-style-type: none"> <li>• The ESF (EQUAL CI) financed the consolidation of the methodology and the dissemination model;</li> <li>• The ERDF (Lisbon ROP) is the basis of the funding for the expansion phase (Lisbon and Setúbal local authorities);</li> <li>• EDP Foundation is funding the expansion outside the Lisbon/Setúbal Region (Coimbra, Amarante, Mirandela and Murça).</li> </ul>
<p><b>3.2. MANAGEMENT, MONITORING AND EVALUATION SYSTEM</b></p>	<p>The programme management had two large cycles:</p> <ul style="list-style-type: none"> <li>• The experimental cycle within the EQUAL framework where the composition of the partnership and the operating style was very shared and conformed to social innovation programmes supported by a managing authority incorporating means to monitor and animate (thematic networks, skills assessment, meetings and shared workshops);</li> <li>• A second cycle where the management took an approach that was more oriented towards efficiency and effectiveness, given that the stages, the volume of resources involved and the responsibilities meant a bigger decentralisation at the level of local authorities and a more intense interaction at institutional level.</li> </ul> <p>Each of the six local authorities designated a project leader at the Department of Education and AML (Urban Agglomeration of Lisbon) put three people in charge of the programme. This group of people constituted the basis of the Steering Group as well as the EMCN – National Conservatory School of Music – and the private Foundations. An average of 126 person-months is involved in the programme, although not all of them are full-time. The monthly Steering Group meeting had to adapt to the new conditions and rules for public contracts for fund management and this influenced monitoring activities which had less collective engagement on the educational questions than necessary, and the management focused more on the operational side.</p> <p>The part of management that took on great importance for all the members of the partnership was the decision to create and implement central buying within the AML, and in such a way buy musical instruments as a collective. International competitions were organised to select suppliers and the prices agreed enabled a very efficient management of available resources. The project's own need created an initiative which is now beneficial in the region as a whole, because the initiative has been financed by Lisbon ERDF OP and has been (and continues to be) used by other sectors of activity for other inter-municipal needs.</p> <p>The other element that marks the management of the programme is the integration and cooperation around the areas not financed by the European funds like transport, food for the young people and various costs associated with regular concerts and shows (one of the educational pillars of the methodology is to regularly have shows in public to demonstrate the collective results coming from working with the orchestras).</p> <p><b>Evaluation</b></p> <p>The system itself is the object of a high level evaluation carried out by IGOT – the Institute of Geography and Land Management of the University of Lisbon. Its intermediate report contextualises the project within the question of the arts and social change, and the support that the arts bring to social innovation looking for fundamental links to 'understand the function of the arts and in particular classical music as agents of social transformation in landscapes marked by socio-economic and physico-environmental deprivation'. The ongoing evaluation will seek to measure the evolution of young people in terms of capacity-generating and motivation, to understand the individual journeys of each programme participant, to check the progress and results at school, the impact on the educational project of schools, the cultural valorisation of children and their families, active participation of families and the impact of the programme thereon, the level of social integration</p>

	<p>achieved and the changes in inter-personal relationships in the community.</p> <p>Of the experience taken in its globality (we could talk of an uplifting journey) there will be an evaluation of the importance of the <b>community mediator</b>, a role that was considered essential at the beginning, but as the project developed, lost its reason for existing, putting the emphasis on the school, and having mediation of a more educational nature. The initial strategy for intervention – while still at the first phase in the Casal da Boda district where the Amadora Council and the Foundation Gulbenkian were working together to enrich the methodologies and approaches to families and to the young in the area – the core idea was to take the child/young person as a whole and develop an integrated action plan which would enable a co-construction of efficient paths to inclusion. The dominant concept was that of integration and a holistic approach. At these ages (pre-adolescent) the peer group pressure is very strong, and the strategy for intervention develops not in opposition to natural groups of attachment, but on the contrary, through creating new positive pressures, with positive models acceptable to the young person in relation to his/her group and therefore of valorisation and social recognition. In this case, the question of state/environment mediation seems absolutely necessary, but the fact is that the action is taking place in school and consequently external mediation clearly loses its effect.</p> <p>Another question is that of evaluating the initial option of <b>basing the programme in schools</b>, and to have the discipline and work ethic in personal engagements with each child/young person closely associated with scholastic results and progress in studies. In fact, the basic notion was that attractive activities (focusing on social inclusion objectives) outside school had the contrary effect of taking the young people further away from the school context. From experiences such as at Casal da Mira where the programme partnership was not based inside the school but in an Association of Immigrants – and other situations like in Vialonga where the practice sessions were held in a community centre and not in school, or like in Coimbra where the activities took place in the Conservatory Music School – these aspects are to be measured and deeply understood, as there are several cases which will help to better understand the structural relationships between goals of social inclusion and how to create the best local socio-environment contexts for success.</p>
<p><b>3.3 GOVERNANCE: PARTNERSHIP, PARTICIPATION AND EMPOWERMENT</b></p>	<p>The basic partnership in the Lisbon/Setúbal (AML/local authority + ECMN + foundations + ministries + big businesses + local groups) expanded to other regions of the country, and to other organisations and institutions</p> <p><b>Ministries:</b> the ministries principally finance the human resources.</p> <p><b>Local Authorities:</b> AML – the Association of Greater Lisbon and Setúbal – manages the technical and institutional coordination of the programme, the communication budget (internet site and other multimedia) and carries out optimisation of financial resources, particularly central purchasing.</p> <p><b>Music schools</b> create a curriculum to adapt the global methodology to their local contexts.</p> <p><b>Mainstream schools</b> (and the Ministry of Education).deal with the legal aspects of the orchestras’ extra-curricular activities – the programme’s complementary activities</p> <p><b>Foundations and big business:</b> even though there are clear differences in their approach, they are both very important features.</p> <p><b>Universities</b> have quite specialist involvement like carrying out evaluations and supporting local events.</p> <p><b>Media partners</b> are institutions operating in the media field, and advertise the programme for no cost (SAPO Portal, RDP and RTP).</p> <p>Qualified participation of local populations and young people directly involved in OG programmes is one of the important questions for the deepening structural progression of the model. Moving from reports based on conflict, relationship tension and absence of dialogue and communication to reports of democratic</p>

<p>participation, of empowerment and autonomous willingness – this is not easy in a short space of time. What is more, when the expected results are to do with changes in attitude and behaviour, and adopting of values like responsibility, respect, discipline, sharing and cooperation, it is important to carefully build effective and participative platforms. It would be advisable to study such experiences in difficult areas with young people in the youth programmes to discover further solid foundations, in alignment with goals of good citizenship in social cohesion programmes.</p>
<p>Councils have been engaged politically from the start of the project, and as the mayor of Amador (Joaquim Raposo) stated recently, in the beginning it was unclear if the project would be viable for the objectives set for it. But it was through a combination of boldness and trust in the programme developers that the project developed. When the collective phase (AML) appeared, there had already been individual steps in each Council that had reinforced involvement and belief in the project, and moreover there was the fact that local and regional bodies of the decentralised administration had joined the programme without hesitation and were even prescribing their own solution. So the political framework was favourable from the start. More recently, the President of the Junta Metropolitana de Lisboa – JML (AML) who is also the mayor of Barreiro, Carlos Humberto Carvalho, has confirmed his interest in and motivation to strengthen the programme in the area, being conscious that its success depends on this very closeness of all those involved, as well as the local authorities. He confirms that the programme has such a strong influence on young people in conditioning their future to become ‘whole people’ that the project is unstoppable, and thus its usefulness can be carried into employment policy and capacity-building for young people who are facing several life challenges.</p>
<p>The programme pioneers (Wagner Diniz, Jorge Miranda, Luisa Valle, Helena Lima, João Afonso and Joaquim Raposo).</p>

**4. INNOVATIVE ELEMENTS AND NOVEL APPROACHES**

<p><b>4.1 INNOVATION</b></p>	<p>Given that the Orquestra Geração project was developed from the Venezuelan Youth Orchestra’s El Sistema, it would be interesting to know if real innovation occurred in the Portuguese version. And if so, to understand where and how the model could be replicated in other social and regional contexts.</p>
<p><b>4.1 INNOVATION</b></p>	<p>Even though the concept designers stated that their starting point was precisely to not reinvent the wheel, we can see that from the co-creation, new horizons have opened up as well as key ideas:</p>
<p><b>4.2. KEY IMPLEMENTATION CHALLENGES AND PROBLEM-SOLVING PRACTICES</b></p>	<p>The innovation began with the fact that the needs identified were not exclusive to under-privileged social groups. The most obvious solutions may certainly not be the right answers to tackle existing problems. Common points for the different variables (the young person, his/her family, his/her peer group, the school and local community). The need for models of excellence and the possibility of working with propositions from another universe than the one of the district and daily life. The construction of the solution was a result of chance and particular circumstances but the essence of the idea, together with the need to find innovative solutions, were already in the consciousness of the programme’s founders. The competency profile of music teachers involved in social development in schools gained a new technical and educational dimension.</p>
	<p>Communication was a very strong factor in the project. At all levels there is a dynamic communication which has made the name Geração Orchestra into a brand, in a marketing sense. As stated by the IGOT team at the start of their evaluation report ‘when you put Orquestra Geração into Google, you get 1 320 000 hits (6 February 2012). It’s a lot – the Gulbenkian Foundation has 1 890 000 and Casa da Música in Porto has 999 000. This data gives a sense of the scale of visibility of the OGs’.</p> <p>As far as the project’s global communication is concerned, there is a clearly successful formula made up of the following elements: a very innovative project</p>

	<p>idea + a diverse network of influence at all levels + mobilisation of all media + a coherent marketing strategy + a feel for events and prestigious personalities.</p> <p>To transfer the experience – from the first districts of Amadora to others in the Lisbon region and then to towns in the centre and north of the country – called for real collaboration between the initial partners, and was undertaken in various ways:</p> <ul style="list-style-type: none"> <li>• political: in linking the key elements of the answer that the project represented – socially and educationally – with the needs of the political situation;</li> <li>• professional: in linking the project’s activities to structural needs: in an actual case, the fragility of musical education in schools; methodology and technical know-how: presenting the results and practical evidence from the trial period as the fruit of methodology and technical know-how with a more global value and application.</li> </ul> <p>If we consider the strategic cycle of innovation transfer, we have in this case a strong valorisation of converging aspects, an adaptation dynamic which is less significant as there is a very established basic model, and yet on the other hand a very consistent appropriation and a shared self-evaluation. Knowing that political support is present, one of the determining factors for the success of the national expansion is that dissemination and transfer be carried out locally with success.</p> <p>The foreseeable points of most difficulty are of different nature and importance:</p> <ol style="list-style-type: none"> <li>a) The large amount of finance required by the project (for each orchestra);</li> <li>b) The limits of responsibility, on a large scale, for educational coordination by EMCN (National Conservatory School of Music);</li> <li>c) The desired synchronisation between actions and planned events at different steps of the project depends largely on financial flow and the ‘timely’ adaptation of administrative procedures that public finance rules impose and that efficient management recommends. For example, the acquisition of musical instruments to guarantee their availability at the right moment in the educational model is essential for the balance and motivation of the new groups. Experience shows that the time required for the purchase rarely suits the user’s needs, which suggests that having a stock available would solve the problem. We also know that funding to invest in stock is non-existent.</li> </ol> <p>Facing these major foreseen difficulties, one could suggest that the current partners could adopt terms of reference to make the project viable beyond their direct intervention, and that they take charge of the coaching of peers to engage them in the project based on the acquired experience of recent years.</p>
<p><b>4.3. THEMATIC FOCUS</b></p>	<p>Cooperation and networking</p> <p>Cooperation and networking effectively define this project. The collaborative culture which developed little by little was the result of several cycles and stages of development, resulting in real social capital put to serve the development of people and towns. A first cycle related to experiential learning, a second to transfer, a third to scaling-up, a fourth to the future:</p> <ol style="list-style-type: none"> <li>1. Cooperation in the initial <b>experience</b> phase was marked by navigating closely together, it being necessary to have shared creativity and a great trust between partners. Interpersonal relationships dominated over inter-institutional ones. Above all, the network was informal.</li> <li>2. The <b>transfer</b> of action stage was shaped by local models of excellence, but also by different approaches given new challenges in new contexts. It was necessary above all to cooperate in reflection and in sharing knowledge to leave partners, well prepared for each situation, to move forward freely, supported by the others. The relationships were most marked by the makeup of the teams and the network being very flexible in its dynamic.</li> <li>3. The <b>scaling-up</b> of the project required more partners and local representatives which had the effect of standardising the action, and provoked a greater selection of shared questions. On the other hand, the expanded experience supplied rich raw material favouring collaboration on the basis of co-constructed decisions and equal</li> </ol>

capitalisation. The network, at this stage more formal, was also marked by new tensions around the need for leadership, and even centralisation of the administrative, financial and co-management of the project. It was common educational coordination which maintained a great sense of networking and cooperation. The big communal events (concerts, shows), their preparation and production, further reinforced operational cooperation, the network identity and its consolidation as a collective project

4. The cycle to prepare for the **future**, the cultural and operational aspects of the experiential phase returned to the network process. It was again a certain informality and collaboration between people which won over the institutionalised meetings. Beyond trust between the network members, there is an unshakable shared conviction of the project's value and importance, creating a very solid ideological platform for its future development.

In summary, the network of Orquestras Geração is marked by an inter-institutional cooperation based on:

- trust between the members as a result of a spirit of openness and diverse involvement;
- motivation around the OG concept which is very strong, stimulating and attracts good will;
- innovation which is a permanent challenge for all members, even if the basic model is consolidated;
- diversity and complementarity of institutions which, by their very nature, mission and dimension can make a global contribution to advance and progress the project.

## 5. FUNDING

Package 1: Orquestra Geração – first steps

Amadora Boba district – Funding: Amadora City Council + Calouste Gulbenkian Foundation + EDP Foundation + EQUAL CI (2008/2009);

Amadora Casal da Mira district – Funding: Dolce Vita Tejo – Chamartin Group

Package 2: Intensive Action at Amadora City Level – Social inclusion, Roma capacity building, Intercultural dialogue, Orquestras role and integration with other programmes + dissemination + mainstream actions

Amadora Boba + Amadora Casal da Mira + Amadora Bairro do Zambujal (works, in these three districts, as a laboratory of the global programme) – funding URBACT (Jan 2009/2011) MILE – Managing Migration and Integration at Local Level Programme

Package 3: experiences outside Amadora

Loures and Local Security Contracts (Apelação, Camarate and Sacavém districts) – Funding: Ministry of Internal Administration + Portugal Telecom Foundation

Vila Franca de Xira, Vialonga Schools – Funding: Ministry of Education, Centralcer – National Beer Company + Calouste Gulbenkian Foundation

Package 4: Lisbon OP – ERDF funds (2009-2012)

Six districts and a central coordination AML

Amadora – Bairro do Zambujal – Funding: Amadora City Council + Region of Lisbon

Loures – Quinta da Fonte/Apelação – Funding: Loures City Council + Region of Lisbon

Oeiras – Outurela/Portela – Funding: Oeiras City Council + Region of Lisbon

Sintra – Bairro da Cavaleira – Funding: Sintra City Council + Region of Lisbon

Sesimbra – Bairro da Boa Àgua/Quinta do Conde Funding: Sesimbra City Council

	<p>+ Region of Lisbon Vila-Franca de Xira – Vialonga – Funding: Vila Franca de Xira City Council + Region of Lisbon</p> <p>Package 5: Lisbon City Council Boavista e Alto da Ajuda Districts – (since October 2010) – Funding: QREN + Lisbon Council funds</p> <p>Package 6: EDP Electricity of Portugal Foundation – DAMS Programme Four cities in Centre and North regions: Coimbra, Amarante, Mirandela and Murça – Funding: EDP Foundation (since 2009 in Amarante)</p> <p>European Social Fund – Project 2004/EQUAL/EM/033: €747 850.21 of public funding of €1 004 964.99. Partial funding were of the order of: Action 1 – Total: €10 024.19 DPT: €10 024.19 ESF: €7 518.14 Action 2 – Total: €614 033.55 DPT: €606 255.37 ESF: €454 691.63 Action 3 – Total: €380 907.25 DPT: €380 907.25 ESF: €285 640.44</p> <p>ERDF Lisbon OP: €352 490, 41% of the investment and funding total of €857 500.</p> <p>The URBACT programme which supported the initial transfer between districts and favours the consistent modelling of the programme (of which the values have been partially applied to this project). Local Authorities: 60% cofinance of Lisbon ROP met by the six beneficiary councils in the region of Lisbon. Internal Ministry of Administration – Financed by the state budget.</p> <p>Private funding: - Fundação Calouste Gulbenkian - Fundação EDP (Energias de Portugal) - Fundação Portugal Telecom - Centralcer – Central de Cervejas - Chamartin – Dolce Vita</p>
<b>6. PROJECT ASSESSMENT</b>	
<b>6.1. FINANCIAL SUSTAINABILITY</b>	<p>The project will continue and details of its future evolution are the following:</p> <ul style="list-style-type: none"> <li>- A co-ordination project at national level will be put in place and replace the Association of the Friends of the School of Music of the National Conservatory which was responsible for organising all the educational coordination activities and for the dynamism of the network (workshops, concerts, training of teachers...). It is a structure that will have association status and will bring together the three foundations (Gulbenkian, EDP and PT) and the councils, and will have a budget of €120 000/year.</li> <li>- The direct costs of the programme management will be financed by this new structure (project leader, transport costs, non-teaching staff).</li> </ul> <p>The Ministry of Education has confirmed its interest and involvement in the project and has found a solution to remunerate the music teachers through the ESF OP for the Qualification of Human Resources (POPH). The EDP Foundation will continue to autonomously fund initiatives in its dam projects – Dam Integrated Programme.</p>
<b>6.1. FINANCIAL</b>	<p>The ERDF phase will now be followed by ESF support through the POPH (human resource qualification) which will take over the responsibilities of the Ministry of</p>

<p><b>SUSTAINABILITY</b></p> <p><b>6.2. TRANSFERABILITY</b></p>	<p>Education.</p> <p>Yes, the set-up phase had EQUAL and URBACT support, and it is on the positive results of these trials that the ERDF project was selected as an example of best practice.</p> <p>As far as the transfer of experience is concerned, it is in the process of happening. Conditions for transfer should include:</p> <ul style="list-style-type: none"> <li>• a local partnership which engages with the project for strategic reasons and not only to benefit from favourable financial conditions, and which adopts a collaborative way of working and participatory management;</li> <li>• a plan of community animation (intervention in districts and with families) that supports the notion of an integrated intervention for the child/young person and that ensures that the programme that is held at the school is not a 'school programme';</li> <li>• a centralised educational coordination which supports exchange and cooperation, and safeguards the application of the model in a disciplined manner;</li> <li>• training of the music teachers to a high level on the music teaching model;</li> <li>• a self-assessment on the basis of participants of the project as well as the beneficiaries;</li> <li>• a communication strategy which engages the local media as media partners, and which accentuates dissemination when the activities occur and when there is more active involvement of the families and young people;</li> <li>• financial support by local businesses to establish their connection to social inclusion interventions.</li> </ul>
<p><b>6.3 ISSUES AND PROBLEMS</b></p>	<p>The principal difficulties and challenges faced by those involved in the programme were:</p> <ul style="list-style-type: none"> <li>• selection of children/young people to participate in the orchestra training, using criteria which eliminated any form of discrimination / to have the children on the programme who had real need (the difficult cases);</li> <li>• selection of motivated music teachers, available to adapt their knowledge to the educational needs of the programme / have music teachers focused on each individual young person and the communities to which they belong;</li> <li>• organisation of school times to correspond to the diverse difficulties of the students, teachers and the welcoming structure of the school / have a disciplined group, without absences and imbalances in participation, and regular and systematic activities;</li> <li>• establish a real plan of mediation between the school, the families and the local community / prevent the 'music class' logic from being detrimental to activities supporting 'social inclusion';</li> <li>• find solutions for the small logistical aspects: trips, checking, acoustic conditions in halls / affirm quality as a right for all and create the basis for mutual respect;</li> <li>• engage other teachers and organise their collaboration / prevent 'ghettoisation' of the project and get it onto the educational strategic plan of the schools;</li> <li>• manage the purchase and distribution of musical instruments in a timely manner / be able to apply the EI Sistema method, based on a practical approach, establishing the importance of the actual presence of the instrument from the start;</li> <li>• organisation of concerts and public events of an excellent standard / affirm the 'sharing of worlds' as a platform to consolidate values and the inclusion strategy.</li> </ul>
<p><b>6.4 PROJECT OUTPUTS &amp; RESULTS</b></p>	<p>The results and impact of the project are in the process of being measured through evaluation by IGOT. The team of evaluators are currently interviewing teachers, enquiring at schools, interviewing students, families and local communities.</p>

	<p>Its objective was set out in its preliminary report: 'Take an initiative, precisely identify the strategy followed, the parties involved and the resources required; carry out an evaluation of the results both from the point of view of the children involved and from that of their families and local communities. Identify some key indicators to continue the project's development'.</p> <p>There are 817 young people involved in orchestras, 15 schools (with 8 842 students), 11 towns (Loures, Oeiras, Sintra, Amadora, Sesimbra, Vila Franca de Xira, Lisboa, Coimbra, Mirandela, Amarante and Murça), 4 music schools or schools with music courses (EMCN – Lisboa, EMCC – Coimbra, I'Esportoarte – Mirandela and Vialonga).</p> <p>Public events (Orquestras Geração) of great impact in terms of mediation:</p> <ul style="list-style-type: none"> <li>- Headquarters of the European Commission, Brussels (October 2009)</li> <li>- Aula Magna (University of Lisbon's Great Hall) (May 2010 and 2011)</li> <li>- St Luiz Theatre (June 2010)</li> <li>- Calouste Gulbenkian Foundation's Amphitheatre (June 2010 et 2011)</li> <li>- Cultural Centre of Belém (October 2011)</li> <li>- Miguel Torga School – concert in the presence of the Queen of Jordan and the wife of the President of the Republic.</li> </ul> <p>Even though there is no final information on the data gathered by the external evaluators showing the impact of the programme on the 'social climate' in schools and districts, witness statements by teachers and leaders of the education establishments confirm very important changes in these areas. The young people who were interviewed – who studied at the National Conservatory because they had begun their experiential learning with Orquestras Geração – illustrate the radical change in their own lives and also for all whom they know, who took part in the programme.</p>
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## 7. CONCLUSIONS: KEY SUCCESS FACTORS AND LESSONS LEARNED

	<p>The key points of the success of the project are above all:</p> <ul style="list-style-type: none"> <li>• a humanist approach to social inclusion; an integrated strategy which builds bridges between individuals, communities and cities;</li> <li>• partnerships based on trust and personal inter-institutional involvement;</li> <li>• large and active networks of influence;</li> <li>• a coherent and well supported marketing strategy.</li> </ul> <p>The humanist approach to social inclusion is mentioned here in contrast to 'social interventions' by 'social inclusion consultants' who intervene in deprived areas with established programmes and preventive 'social peace' goals, which is far from having an interest in the development of people and of the very young in particular. Here the starting point is the need for emotional engagement and social recognition of each and all, and of pre-adolescents in particular who are right in the middle of their socialisation and construction of their attitudes and future behaviours.</p> <p>Bridges between people, communities and areas are built around a concept of 'sharing of worlds' and an acceptance that young people are at the centre of all action. The mediation which is indispensable at the beginning becomes less as the programme develops.</p> <p>The project partners have all gained from its success and expansion. But key is to grasp this priority and to be clear that the success is first and foremost the young people and their personal projects. When engagement is established on this basis, much personalised cooperation gathers a real collective dynamism, focused on the essence of the programme.</p> <p>A programme to instil changes in schools, mobilise local authorities, involve local communities and engage powerful institutions needs to be able to exert influence, argue while being heard, create favourable dynamics and stimulate those involved. For its success, a fabric of diverse wishes and collaborations is required.</p> <p>Communication/marketing has been the aspect to rally all dimensions of the project</p>
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	<p>on a single positive and affirmative platform, through communicating simple yet categorical messages:</p> <ul style="list-style-type: none"> <li>• excellence does not have socially privileged boundaries;</li> <li>• the equal nature of luck as a starting point which needs to be fed by collective effort and a large personal investment;</li> <li>• music and the celebration together of the results of persistent and disciplined work reinforces the identity and opens up horizons with new values.</li> </ul> <p>In summary, the project cannot be without, in future, these strategic and specific elements, knowing that other more standardised aspects – like the core teaching model and the system of orchestras moving along a progressive ladder from local to national activities – that are associated with it, should continue to give form to this platform for social inclusion and local development.</p>
<b>8. FURTHER INFORMATION</b>	
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AEIDL has been contracted by the European Commission in 2012 in order to provide examples of learning practice in urban development supported by the European Regional Development Fund during the 2007-2013 programming period (contract reference 2011.CE.16.0.AT.035). The views expressed by AEIDL remain informal and should not under any circumstance be regarded as the official position of the European Commission.