



For a Typology of Participation in Community Artistic Practices: the experience of three theater groups in Brazil and Portugal

Hugo Cruz¹

Isabel Bezelga¹

Isabel Menezes¹

¹Universidade do Porto – Porto, Portugal

¹Universidade de Évora – Évora, Portugal

ABSTRACT – For a Typology of Participation in Community Artistic Practices: the experience of three theater groups in Brazil and Portugal – The article aims to address the participatory dimension as a central feature in contemporary artistic creation, deepening the relationship between processes and results. It has as a starting point the practices of three theater groups in Brazil and Portugal, articulating them with the literature on community artistic practices and civic and political participation. From empirical data, based on participant and non-participant observation and gathering of field notes, structural dimensions of the qualities of the participation experiences in artistic processes were identified, namely: forms of participation of communities (non-professional); dynamics of creative processes; core themes; relationship between professionals and communities; and spaces of creation and presentation.

Keywords: Participatory Artistic Creation. Theater. Community Artistic Practices. Civic and Political Participation.

RÉSUMÉ – Pour une Typologie de la Participation à des Pratiques Artistiques Communautaires: l'expérience de trois groupes théâtraux au Brésil et au Portugal – L'article vise à aborder la dimension participative comme un élément central de la création artistique contemporaine, l'approfondissement des relations entre les processus et les résultats. Étant parti de la pratique de trois groupes de théâtre au Brésil et au Portugal, on vise l'articulation avec la littérature sur les pratiques artistiques communautaires et la participation civique et politique. À partir de données empiriques, fondées sur l'observations participatives et non-participatives et la production des notes de terrain on été identifiés dimensions structurées de la qualité des l'expériences de participation à des processus artistiques, à savoir: formes de participation des communautés (participantes non professionnels); dynamique des processus créatifs; matières de base; les rapports entre professionnels et communautés; et espaces de création et de présentation.

Mots-clés: Création Artistique Participative. Théâtre. Pratiques Artistiques Communautaires. Participation Civique et Politique.

RESUMO – Para uma Tipologia da Participação nas Práticas Artísticas Comunitárias: a experiência de três grupos teatrais no Brasil e Portugal – O artigo tem como objetivo abordar a dimensão participativa como característica central na criação artística contemporânea, aprofundando a relação complexa e ambígua entre processos e resultados. O ponto de partida é uma revisão da literatura sobre práticas artísticas comunitárias e participação cívica e política. Esta revisão é então articulada com a experiência de três grupos teatrais no Brasil e Portugal. A partir de dados empíricos coletados através da observação etnográfica e da produção de notas de terreno, identificaram-se dimensões estruturantes da qualidade das experiências de participação em processos artísticos, a saber: formas de participação das comunidades (participantes não profissionais); dinâmicas dos processos criativos; temas basilares; relação entre profissionais e comunidades; e espaços de criação e apresentação.

Palavras-chave: **Criação Artística Participativa. Teatro. Práticas Artísticas Comunitárias. Participação Cívica e Política.**

Introduction

In contemporary artistic creation, community involvement and participation, in diverse configurations and in distinct formats, are constructs with increasing centrality. Many contemporary artistic practices are centered on the idea of restoring social bonds, given a fragmented world, viewing participation as a means of rediscovering this sense of community. A similar movement takes place in social and community education projects that use artistic languages in different contexts, also as a way of promoting this feeling of belonging and the development of creative visions for social transformation. Nonetheless, this relationship between community artistic practices and (social and community) education creates significant tensions between the artistic value, the ethical dimension of participation in artistic processes and their potential impact on the lives of communities and on the civic and political participation of the individuals involved.

This article intends to reflect on these tensions, from concrete experiences of theater groups, focusing on the dynamics generated in the collective creation processes, seeking to identify their main weaknesses, potentialities and connections with the civic and political participation of those involved. To achieve these goals, the study follows a qualitative methodology centered on the experiences of three theater groups, in Portugal and Brazil. In the Portuguese case, the first author simultaneously took on the role of researcher and artistic director of the project, in an

approach inspired by autoethnography (Maréchal, 2010); in the Brazilian cases, the first author conducted ethnographic observation as a researcher. These decisions are based on the perspective that research must be in close proximity to practice, in a triangulation in continuous construction between theory, practice and methodological rigor (Trickett, 2009).

Community artistic practices, namely theatrical practices, are seen as private spaces that allow the deepening of the relationship between collective processes of artistic creation and civic and political participation. These creative processes are generally triggered by the cultures, identities, histories, traditions and perceived needs of the people and communities that, approached artistically, support the design of diverse dramaturgies (Cruz, 2015). Thus, they provide a review of the past, a status report of the present and a possibly alternative projection of the future – which explains why their emancipatory and political potential has been emphasized, in addition to the classic dichotomy between “art for the sake of art” and “art with a social function” (Rancière, 2005).

Literature shows that community artistic practices are developed all over the world, involving professionals and non-professionals, with significant sharing of methodological elements, organizational strategies and concerns (Erven, 2001; Katzmaier, 2018). Specifically, there is emphasis on issues associated with the effectiveness of the work to restore social ties and the ethical issues arising from the fact that, generally, middle class artists work with peripheral groups (Erven, 2001). Katzmaier (2018), who mapped initiatives, projects, groups, individuals and institutions in 92 countries with direct relation to these practices, also identified some similarities in the motivations and requirements of different projects, in distinct geographical contexts. In motivational terms, the possibility of participation, the promotion of social cohesion, based on collective experience, and the perspective of art as an engine for cultural and social change, is highlighted. Among the requirements for the quality of practices, there are mainly material and immaterial resources, competences and the vision of the professionals involved.

Community artistic practices, one of the possible configurations in the vast spectrum of artistic creation that calls for participation, are an alternative space of creation, where professionals and individuals from

communities are trained in and by the process, and meet up with the purpose of creating artistic objects, in most cases, with unstable and open characteristics. Matarasso (2017, p. 2) defines them as artistic creation processes that involve professional artists and non-professional artists, with three central characteristics: “[...] a theoretical and aesthetic structure that guides who is involved; the duration in time, based on the beginning, middle and end; and the presentation of the creation”.

Given their expansion and modes of expression, can these artistic processes be considered spaces for experimenting with other forms of participation, focused on the creative capacity and the logic of collective (artistic) creation? Can community artistic practices be regarded as yet another possibility to shape emerging forms of civic and political participation? Recognizing their diversity, we begin by highlighting the basics of these practices, then discuss their connections with contemporary transformations of civic and political participation.

Basics of community artistic practices

The hybrid nature of these practices stems, to a large extent, from their foundations in different disciplinary fields, including education, although the commonalities between arts and sciences tend to be blurred, if not denied (Hernández, 2008). For example, educational processes often advocate the unveiling or problematization that allows for the access to invisible aspects – which apparently are not known or that are not interesting to know – and which are often responsible for shaping experiences in light of social and cultural structures. This perspective calls into question seemingly irrefutable *regimes of truth* (Foucault, 1979; Bourdieu, 2010), a mechanism that has similarities with the distancing effect proposed by Brecht (1957), in which the focus on the poetic dimension aims to cause a critical departure from the situations of *reality*, so as to develop another view of them, and, thus, multiply alternative views of what *reality* can be.

The pedagogy of the oppressed is called to this discussion, framing itself within a broader movement of popular education that reverberates in the field of art, through the theater of the oppressed and the popular theater. The proposal by Freire (1987) highlights the concept of

emancipation that is based on collective organization and awareness of the power relationship installed, valuing experiential knowledge, in addition to scientific knowledge, the center of postmodern knowledge, as the heritage of daily life. Pedagogy is understood as a procedural action, a type of awareness-raising education, which is born from observation and reflection on reality and culminates in a transformative action (Teixeira, 2005). The pedagogy of the oppressed is based on dialogue, constituted by collaboration and cultural synthesis, and on its potential to promote awareness, regarding this process as a generator of new connections between different elements of reality. Another fundamental idea is that educational, political and cultural are closely linked and that, therefore, they must be regarded in an integrated way (Freire, 1987).

In accordance with this educational approach, the contribution of the theater of the oppressed to contemporary community artistic practices is undeniable. The community essence of this method is summarized in an open and flexible approach, based on the idea of essential theater, which is supported by controversial premises, such as: “[...] at some point I wrote that to be human is to be theater. I must expand the concept: to be human is to be an artist” (Boal, 2009, p. 19). In other words, everyone can access theatrical production in a posture that is active and questions reality in the double role of *spect-actor*. The main objective is to stimulate discussion and problematization of situations in a logic of reflection on the power relations that characterize human interactions (Boal, 1977).

Other founding elements of these practices derive from Anglo-Saxon proposals, such as community-based performance (Cohen-Cruz, 2005) and devising theatre (Oddey, 1994). In terms of performance, “[...] a practice of communication and construction of relationships in the many areas of life, that is, focusing on the daily interactions between individuals, groups and communities” (Schininà, 2004, p. 24). It is worth highlighting the importance given to ritual, celebration, party and other popular cultural manifestations, in addition to the symbolic space, catharsis and embodiment (Chafirovitch, 2016). Mention should also be made of the implications of the notion of liminality, viewing it as the territory of transition and performance between the everyday and the non-everyday life, which implies transitions of roles and orders (Turner, 1982). Applying the

concept of performance to the community scheme, Cohen-Cruz (2005) views this type of creation as a response to a collectively significant issue, grounding it in a collaboration between artist, or group of artists, and a community, becoming the main source of the text, the actors and definitely a large part of the audience. In other words, the center is not the artist individually, but rather the community built through a shared identity, based on the location.

Devising theater (Oddey, 1994) also focuses on an approach to creation that depends on people, their life experiences and motivations. The starting point for the process can be very diverse: an initial idea, a feeling, an image, a concept, a story, a theme, a text, a photograph, a song, a group of people or a specific community interest. The objective is to place a group in close collaboration to express, share and articulate their opinions, beliefs, or perceptions about culture and society (Oddey, 1994), fundamental aspects to be considered in the analysis of community artistic practices.

Civic and political participation and community artistic practices

In its classic definition, civic and political participation is the set of voluntary activities by citizens, which aim to, directly or indirectly, influence decisions at different levels of the political system (Barnes; Kaase, 1979). Democracies are based on citizen participation and, at the same time, respect for the political and civic rights of their fellow citizens, regardless of their differences. In other words, it is not only about being willing to get involved in civic and political life, but also about being open to the involvement of other citizens, with different opinions (Hahn, 1998; Sullivan; Transue, 1999; Butler, 2017). In recent decades, there has been concern about a decline in political participation, especially in relation to traditionally relevant activities, such as being affiliated with a political party or being a member of a union, which has given support to the discourse on a crisis of participation (Putnam, 2001; Borba, 2012). However, there is, at the same time, an expansion of forms of political action, generically defined as non-conventional forms of participation (Kaase, 1984). In the same vein, recently there has been an emergence of movements, since 2011, such as the *Arab Spring* (North African countries), *Occupy Wall Street* (USA), the *Indignados* [The *Outraged*] (Spain), the *Geração à Rasca* [Struggling

Generation] (Portugal) or the occupation of schools by the *Secundaristas* [*High School Students*] (Brazil) (Harvey; Teles; Sader, 2012; Negri; Hardt, 2014). These movements, although with specific outlines related to the different contexts, are shaped by a new wave of civic and political participation, associated with the concept of civic imagination, defined as “[...] ways in which people, individually and collectively, envision better political, social and civic environments and work to achieve those futures” (Baiocchi et al., 2014, p. 15). As such, we may be faced with another scenario that encourages citizens, not necessarily to participate less – although the decrease in participation in conventional political activities is a threat to the legitimacy of the representative democracies in which we live – but rather participate more, although differently, in a less institutionalized and hierarchical manner, and also in a more fluid and creative way (Norris, 2002; Menezes et al., 2012).

Thus, it is not surprising that, among these new forms of participation, some have their affiliation in the field of arts. *Artivism*, resulting from the cross between art and activism, is a form of participation that involves continued action, with the objective of social or political change, and favors direct action (Jordan, 2002). It becomes the confluence of the political dimension of art with the territories of social protest, aiming to give visibility to politically significant social situations (Raposo, 2015). This movement emerges from the growing interest that contemporary art manifests in the political domain, struggling with the system’s limitations when faced with political criticism. Moreover, the proposals for contextual art (Ardenne, 2004) and relational aesthetics (Bourriaud, 2009) refer to a politically compromised artistic intervention (Fernandes, 2018). In these approaches, the political component superimposes the artistic component. However, this vision, which is very important due to its ability to demystify artistic creation, requires a search for tension between the two dimensions, as defended by Bishop (2012). In any case, it is essential to deepen the dynamics and dimensions of participation that these approaches provide, at various levels of the process of artistic creation and the claim for social change.

In this article, several participation models are used to build an analytical structure of some processes proposed by community artistic

practices. In the classical proposal by Arnstein (1969), the ladder of participation model, eight levels are identified: at the base, two levels considered as non-participation, because power remains concentrated and is not shared; an intermediate area, where there is a minimum concession of power; and only the last two provide effective control by citizens. In a pyramidal logic, Milbrath (1965) defines three profiles of people when it comes to participation: the gladiators, who actively participate; the spectators, who participate moderately; and the apathetic, who do not participate. Recently, Ekman and Amnå (2012; Amnå; Ekman, 2014) developed a model on civic and political participation that differentiates and crosses active/passive and individual/collective forms of participation. In other words, it contemplates forms that range from political alienation, through personal interest in social and political matters, to activism, in a more or less conventional format, and crossing more individual or more collective logics of participation. Also relevant is the problematization that creates the passive/active opposition, seen not in a dichotomous perspective, but rather sustained by multiplicity of meanings: being passive can be synonymous with anomie, disinterest and disengagement, but it can also mean waiting. In this process, it is worth emphasizing the relevance of structural aspects (time, money, civic skills, opportunities), as well as predispositions and expectations (social norms and sense of effectiveness), when analyzing civic and political participation (Menezes et al., 2012).

Some research on community artistic practices tends to assume an approach based on the premise that art, specifically theater, is a catalyst for civic and political participation, since it encourages the development of certain skills – thus, participation in artistic practices would (only) be instrumental for the civic and political development of individuals and communities (Cadete, 2013; Neves; Guedes, 2016; Motos-Teruel; Benlliure, 2018). In this article, in accordance with research on participation (Dias, 2013; Ferreira, 2006; Ferreira; Azevedo; Menezes, 2012; Malafaia, 2017; Menezes, 2003), we privilege the quality of participation experiences generated in community artistic practices, considering that this is an essential condiment for their eventual impact on people and communities – thus valuing both the processes and the results or artistic objects produced (Huybrechts; Dreessen; Schepers, 2012;

Huybrechts, 2014). This approach emphasizes aspects such as: who is involved, what type of participants are invited to participate; how does this involvement occur, how do negotiations take place between professionals and non-professionals, in which both parties engage in a participatory and risky exchange, with uncertainty as to the outcome that may emerge from it – there is relevance to the question of who determines what and how, and which are the principles and rules inherent to the process; what is the basic research material, what themes emerge to be worked on, how are they summoned and by whom (professional or non-professional); and which traditional/popular aesthetic options and dynamics of local participation intrinsic to the territories are identified, stimulated or summoned (Erven, 2001; Boehm; Boehm, 2003; Cohen-Cruz, 2005; Bidegain, 2007; Prentki; Preston, 2009; Kester, 2011; Matarasso, 2013; Cruz, 2015; Marceau; Gendron-Langevin, 2015). In the literature, the results produced by this type of practices are also highlighted, specifically, stimulating participation, promoting individual and group skills, as well as the development and consolidation of personal and community networks (Ramos; Sanz, 2010; Sloman, 2012; Winchester, 2013). Some studies indicate that the type of processes and time are essential, in other words, it is relevant to have continuous projects connected to the times of participants and communities, so that changes can happen (Plastow, 2009; Sloman, 2012). In this regard, it is stated that, if the participatory processes are not an integral part of the practices, the impact of artistic creation is limited (Boeren, 1992; Sloman, 2012). Finally, some limitations are pointed out, such as the excessive association with the occasional intervention of non-governmental organizations (Prentki, 1998; Hopkins, 2014) and high risks of political manipulation, decentralizing the practices from the participants' interests (Nogueira, 2008; Plastow, 2009).

In an attempt to systematize some of these aspects, Kravagna (1999) proposes a reflection on the artist-audience relationship, essentially in the context of plastic arts, crossing participation with artistic creation, in a structured way. The author's analysis allows the identification of projects with different levels of complexity. A first level would correspond to working with others (non-artists), entailing a depoliticized insertion of the social component in the artistic experience; on another level, there would

be interactive activities, that is, previously idealized situations, without mediation beyond that of the artists, and which tend to not promote a productive articulation with people or the community; the level of collective action refers to practices whose conception, production and development happen based on a group without hierarchical differences and with clear political objectives and participatory practice – implying negotiation and articulation, seeking different formats of inclusion and responsibility of the various actors in the design and production of the project.

Even so, systematic research on community artistic practices is incipient, especially in the Iberoamerican space, where, paradoxically, they seem to gain a relative preponderance (Bezelga; Cruz; Aguiar, 2016). For this reason, we focus on the community artistic practices developed by three theater groups, in Brazil and Portugal, as a starting point for the identification and discussion of some structural categories of the quality of these generated participation experiences.

The experience of three theater groups in Brazil and Portugal

This article focuses on some activities developed by three theater groups, in Portugal and Brazil, based on empirical collection that involved observation, conducted by the first author, in the context of rehearsals, public presentations, after-show discussions with the audience, and participation of elements of the groups in classes and conferences. As mentioned above, in the case of the Portuguese group, the dual condition of artistic director and researcher was assumed, in an approach inspired by autoethnography; in the Brazilian cases, the role was only as researcher, in an ethnographic observation logic. This observation also extended to spaces of interaction between the elements of the groups and their communities, which spontaneously defined themselves in everyday life (e.g., cafés, recreational associations, squares, samba circles and fishermen's associations). In the three cases, the observation originated field notes that focused on the final stage of the process at the *Triumph'arte* and, in the Brazilian cases, after the premiere of the shows, having been produced in an eminent community context. These notes were based on elements from direct observation (naturalistic, systematic, photography and video), as well

as from the researcher's impressions and feelings, first interpretations and recurring ideas (Amado; Silva, 2014).

The groups under study work with theater, involving the communities in which they are based, in a participatory logic, in the various creations they have developed throughout their journey. The choice of these groups was based on their characteristics, which fit the objectives of the study: working method based on collective creation, involvement of non-professionals in the creations, identification of themes in the daily lives of the communities where they operate, and the use of theatrical language as pivotal in the processes. Their practices are based on a continuous, structured and systematized relationship with the territory, emphasizing social, historical, economic, cultural and political features.

It is worth highlighting the social and cultural differences associated with the contexts of the two countries and specific to each of the three groups, in their relationship to their particular territory. Although it is not objective to compare the incomparable, given the immeasurability of the particular conditions of each group, the contrast of these experiences, in such diverse contexts, can be useful to identify commonality in dynamics and processes. Nonetheless, it should be noted that the moment of data collection in the first half of 2018, in Brazil, was deeply influenced by events related to the political situation (e.g., cuts in support for cultural activities; the murder of Marielle Franco; determination of military intervention in Rio de Janeiro; and the arrest of Lula da Silva). These aspects are decisive, taking into consideration the actions of the groups and the impact these events had on their day-to-day lives. In this regard, the following stand out: the impossibility of accessing some areas due to military intervention, at certain times, affecting the regularity of group meetings; recurrent and intense involvement in political actions related to the aforementioned events; and the lack of basic operating conditions for the groups (e.g., money for public transportation, and their members having to work longer hours and further away, inhibiting the time previously dedicated to the groups).

Bonobando (*Band of Autonomous Artists*) was created from a partnership between the Observatory of Favelas and the Laje Theater Group, with the initial objective of creating emotional, aesthetic, cultural

and political relations with the territories surrounding the Arena Carioca Dicró. In 2015, the project extended the partnership to Bonobando, which had been created during the first year of residency (Alcure; Florencio, 2017). The members of the group come from various parts of Rio de Janeiro and have, as their main action, the connection of the city and the occupation of spaces. Their objectives are to contribute to dynamic territorialization, decentralization and democratization of resources and access to art and culture, celebrating and showing the contribution that the day-to-day practices of youth from the periphery of Rio can lead to the creation of another possible theater¹. Despite their history of very diverse projects, they seem to have the public space as central to creation, both from the point of view of research and experiences, as well as from public presentations. This aspect also seems to occur with the other groups. The collective fulfils this characteristic in the *Monumoments* project (Figure 1), by establishing an intentional dialogue between bodies within the scene, which inhabit the peripheries of the city and monuments related to the history of Brazil, in the Tiradentes Square (central zone of Rio de Janeiro).



Figure 1 – *Monumoments* performance in the Tiradentes Square in Rio de Janeiro (Brazil).

Source: First author's archive.

The *Coletiva Ocupação (Occupation Collective)* brings together students, artists and performers from different regions of São Paulo, who met during the occupations resulting from the school reorganization, proposed by the state government in 2015 and 2016. The group was born from this approach and, since then, has developed a continuous work of

coexistence and creation. The *secundarista* struggle won different developments, with theater being one of them. During the occupations, the group experienced what it means to think and act through the body and performance, as an instrument of battle². This group reflects some of the characteristics mentioned previously, with emphasis on the premises and modes of action of artivism. See, for example, the end of the show *Quando Quebra Queima* (When it breaks it burns) (Figure 2), in an unequivocal occupation of the public streets by the group and the audience, following action strategies developed and perfected over the years by the *Secundaristas*. In this specific case, the encounter between the spectacular component and the liminality appears to support the proactivity, participation and processes of (re)creation of roles and hierarchies, established in the direction of empowerment and an eventual greater satisfaction with individual and collective fates.



Figure 2 – *Quando Quebra Queima* performance in the *Teatro Oficina* in São Paulo (Brazil).
Source: Mayra Azzi.

Lastly, the *Triumph'arte* group appears in the context of the AMAReMAR (Love and sea) project, promoted by the Municipality of Esposende. This project began in 2016, with the purpose of promoting social and cultural inclusion, by encouraging the development and participation of citizens. The project reflects on the local culture, the history of the people, and social transformation³. This group stands out due to the involvement of approximately 70 participants, in an intergenerational logic, in a show, which debuted at the community fish market (pier), entitled

Quando o mar é mais (When the sea is more) (Figure 3). The process followed an approach to the local histories/identities and needs experienced in the present, with greater focus on the relationship with the sea and the fishing and tourism activities. In addition to the people, mostly from social housing projects in the municipality, the show also involved local associations (choir, yacht club and fishermen's association).



Figure 3 – *Quando o mar é mais* in the market of Esposende (Portugal). Source: Luís Eiras.

The field notes were the subject of a content analysis, from which emerged five categories that seem to be especially relevant to characterize these experiences: spaces, procedural dynamics, identification of themes, relationship between non-professionals and professionals, and levels of participation.

Categories of participation quality in community artistic practices

In the shows observed, the three groups performed in public spaces. This aspect is seen as an important feature, since space, and the (symbolic and real) possibilities to access it, are a fundamental component of relationship and questioning of reality in artistic creation. Thus, the dynamics of transformation that seem to be generated in the relationship between scenic space-participants-public space are essential in processes that develop within this framework. Considering theatrical production as a possibility to create alternative realities, containing essays on other ways of being, greater potentiality can be achieved when it happens in the day-to-day spaces of participants (Boal, 1977; 2009; Katzmaier, 2018):

Intense sunset, as intense as the wind that enters all parts of almost 70 bodies present at the market. The wind that infiltrates all places, visible and invisible, but which seems to disconcertingly feed the motivation for the rehearsal, for wanting to be there. The group organizes the last details to start the rehearsal, [...] however, something important is missing. It is necessary to remove the old, heavy, dirty, interwoven fishing nets from one place, which barred the access to that area of the market. This change ends up happening, after many obstacles, due to the need for actors to move around, to move equipment and to install lighting. The public space of the market, due to the need defined, momentarily, by the scenic space, started to have an area cleaned by the participants of old nets that could no longer be used and, thus, provided easier access in the connection of the estuary with the market, facilitating daily work (field notes from the dress rehearsal *Quando o mar é mais* – June of 2017).

[...] the show ends with a call for all who share the meeting space of this show to occupy the public streets, cutting traffic to the sound of amplified voices – we will occupy everything, schools, universities, theaters, we will occupy the world (field notes from the public presentation of *Quando Quebra Queima* – June of 2018).

Another aspect refers to the *procedural dynamics* that reveal different perceptions, expectations and options regarding the processes and their orientation towards the result or towards the process itself. These dynamics manifest the existence of a confrontation of distinct logics between artistic production, in a community framework, and institutional production that cohabit within the same process. The starting points, objectives and different ways of doing things seem to have implications for the design, implementation and reception of projects, with consequences for the creation processes and trajectories of these groups (Nogueira, 2008; Plastow, 2009). A proposal based on collective action, open and dialogical, built on participation, contrasts with the rigid, formal action of some institutions (e.g., the functioning of some partner institutions of these groups, particularly the funding institutions) (Prentki, 1998; Hopkins, 2014). The case of the *Monumoments* show, for example, synthesizes these dissonances that also contain, in themselves, potential for dialogue and evolution:

Dark and humid day. Square that synthesizes, given the place it occupies in the city and the monuments that it exhibits, part of the history of Brazil and its diversity. After months of research and several presentations, the group returns to this show in a close relationship with the space they occupy. A group of young

black actors from the peripheries of the city relate their bodies to the statues that represent freedom, justice, union and fidelity. [...] There is an attempt to reframe the relationships crystallized in secular power patterns between blacks and whites [...] one of the actors shouts urgently into the megaphone – I don't want Zumbi's head – facing the statue of D. Peter [...]. In the same square, statues, with all they mean and celebrate, the production modes of this group, a police car parked on the sidewalk with [police] agents who curiously watch as the scene unfolds, the diverse audience that crosses the street, all this reveals several contrasts in artistic, community and institutional production (field notes of the public presentation of *Monumoments* – March of 2018).

It is also worth highlighting how the *identification of themes* to be worked on is generated. In the three cases, they are selected by the groups, based on the perceived needs and following a participatory proposal with a focus on change. This approach can allow the emergence of momentary changes, a consequence of the poetic approach, of the power patterns installed in community relations, with the transformation of real roles crystallized in the community. The case of the Occupation Collective is, from this point of view, paradigmatic. *Quando Quebra Queima* synthesizes and integrates the experience of occupying schools in which students assume their management, reversing the pattern of power established regarding educational agents and institutions. In other words, the artistic approach, based on the topic chosen and researched by the group, seems to have allowed participants, in the territory of creation, to restructure the lived experience and, more than that, to present the public with the possibility of a different reality:

Living, dense, decisive, clairvoyant bodies tear through the scene, summoning the audience to celebrate what it means to occupy something that belongs to everyone – the public school. Throughout the show, memories of school occupations are revived, but much more than that happens [...] It is possible to see, for about an hour, what a school managed essentially by the youngest – the students – would be. The feeling that they know as much or more than adults (educational agents) about what needs to be done in a school is probably the key to the impact generated by this show on the visibly connected audience. The way they relate in the scene, as a group, is supportive, cohesive, participatory, collective and, for this very reason, generates an intense emotional sensation (field notes from the public presentation of *Quando Quebra Queima* – June of 2018).

Regarding the *relationship between non-professionals and professionals* involved, it is worth highlighting the issues related to gender, socioeconomic level, functions assumed, and the way professionals approach the process that can interfere in the development of projects and their results (Erven, 2001; Boehm; Boehm, 2003; Cohen-Cruz, 2005; Bidegain, 2007; Prentki; Preston, 2009; Kester, 2011; Matarasso, 2013; Cruz, 2015; Marceau; Gendron-Langevin, 2015). For example, considering that the artistic direction of the group is generally perceived as more socially valued, horizontality becomes important, as well as negotiation and shared decision-making from the first moment:

The class begins, with the presence of four members of the group, for students of the master's in performing arts. The director of the group is not present, but this does not invalidate, contrary to what may be assumed under a more traditional view of doing theater, that each member of the group positions him or herself in a critical reflection on the work of the collective, in a safe and fluid way. The organicity with which they attend the class, and how they complement each other in the discourse, underlines significant, basic group work (field notes from the class taught by Bonobando at the Federal University of Rio de Janeiro – May of 2018).

The analysis also suggests *different levels and formats in the participation of those involved*, far beyond what is visible in the show, drawing a continuum between passive and active participation (Milbrath, 1965; Arnstein, 1969; Kravagna, 1999; Ekman; Amnå, 2012). In *Quando o mar é mais*, the participation of fishermen, who placed their boat on the street, as one of the elements of the landscape in the show, is different from the participation of the members of the group who participated in all phases of the process, with a duration of ten months. Despite the differences in form, intensity and level, and thus with different potentials, they are all relevant participations in the process:

Everyone, without exception, tidies up and prepares the room where it will take place. Some participants assemble the scenography, the musical instruments, the organization of the costumes and props. From the youngest members (6 years old) to the oldest (88 years old), everyone participates in the rigorous preparation of what follows [...]. In addition, there was an arrival of the lifeguard who brought stones from the beach, the staff member from the city council who communicated having initiated contact with the fishermen's association for the scene involving the boat, and

the costume designer's daughter who tried out some solutions with the costumes (Field notes from the rehearsal of *Quando o mar é mais* – May of 2017).

At the end of the rehearsal in the square, the entire group sits on the floor in a circle. The intention is to prepare the public intervention, with several activities included, that they will carry out before the *Monumoments*. Each member of the group participates with suggestions for actions and to solve production needs. Meanwhile, the meeting moves to the corner café [...]. From bringing blankets for the audience to sit, to food and water, the sound system, the computer ... everything is discussed with the involvement and organization of everyone (notes from the field of the rehearsal of *Monumoments* – March of 2018).

This participation in the process as a whole, seems to support the subsequent generalized feeling of overcoming, of doing something beyond the expected, taking into account the socially devalued perception of the participants' skills:

At the end of the premiere, the recurring comments from several participants – this really seemed like something serious and we are just amateurs – focus on the idea that they would not have imagined they would be able to produce the show, at least with such quality. Perception shared by the audience, family, friends, policy makers, partners and some elements of the team itself (field notes from premiere of *Quando o mar é mais* – June 2017).

Quality of community artistic practices: a summary exercise

In this article, we intend to rehearse a proposal for an organizing summary (Figure 4) of some dimensions associated with the quality of the experiences of participation in community artistic practices, crossing the field notes and their analysis with the theoretical discussions above, on civic and political participation and the creative processes in community artistic practices. The proposal aims to stimulate a structured view of the multiple forms that take part in artistic participatory processes that directly involve professionals and non-professionals.

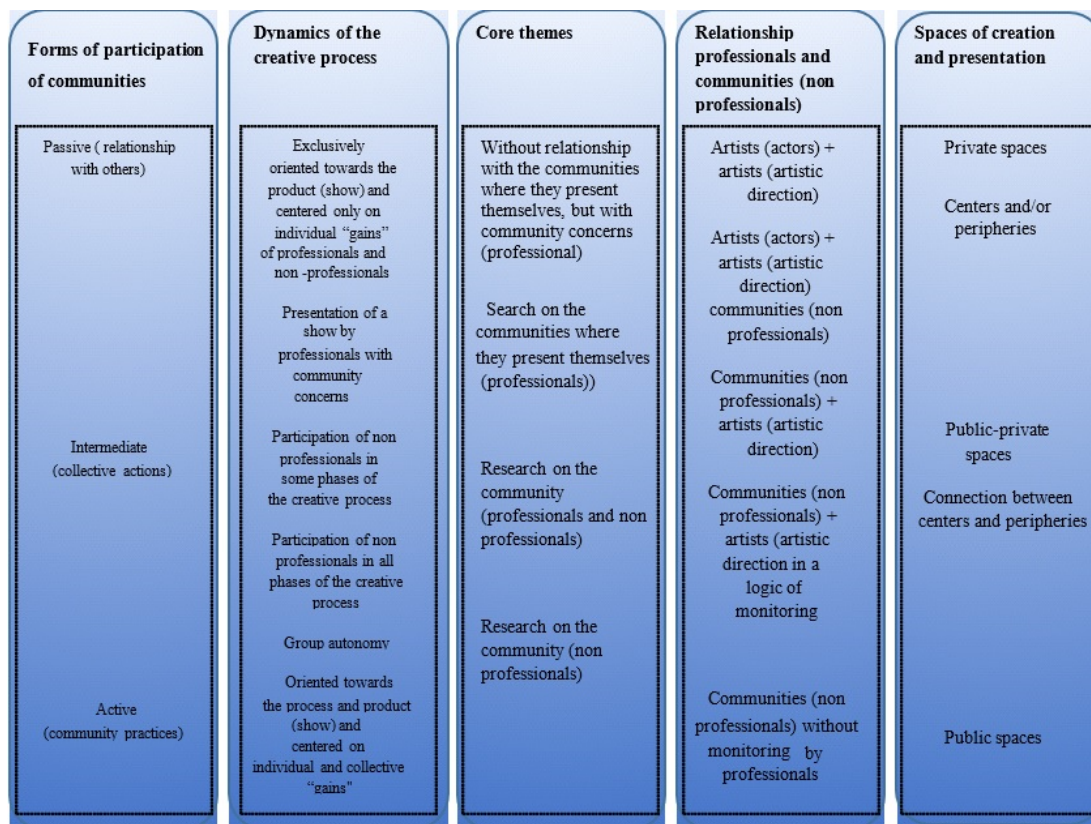


Figure 4 – Structural dimensions of the quality of experiences of participation in artistic processes.
Source: Elaborated by the authors.

From the start, the figure is based on five interrelated dimensions, whose role has been discussed and exemplified throughout the article: forms of community participation (non-professional participants) (Milbrath, 1965; Arnstein, 1969; Kravagna, 1999; Ekman; Amnå, 2012); dynamics of creative processes (Huybrechts; Dreessen; Schepers, 2012; Huybrechts, 2014); core themes (Oddey, 1994; Kester, 2011; Marceau; Gendron-Langevin, 2015); professional and community relationships (non-professional) (Erven, 2001; Boehm; Boehm, 2003; Cohen-Cruz, 2005); and spaces for creation and presentation (André, 2011; Cruz, 2015). Each of these dimensions presents a continuum, a gradation of intensity that will allow, in the abstract, a composition of multiple profiles of experiences in the participation in community artistic practices – surely associated with different levels of quality of participation and potential impact for people and communities. Even so, it is possible that, throughout the processes, there will be an evolution within each dimension: for example, non-professional participants may gradually assume a less passive and more

engaged role with the project as time goes by. Regarding the dynamics of the creation processes, the focus is placed on their orientation: exclusively towards the result (show or another product) or, at the other end, towards the process. In this framework, it is still relevant to associate these two guidelines with the individual and/or collective gains of professionals and/or non-professionals. This dimension is essential because it differentiates the two main approaches in this domain, the creation as an end and participation as a means, or the creation as a means and participation as an end – although, as usual, reality hardly corresponds to this dichotomy. The definition of the core theme, the way this choice is processed, and the research conducted on this theme, constitutes another fundamental element, in close connection with the previous dimension of the procedural dynamics (Cohen-Cruz, 2005). It is believed that the choice of the theme is one of the first moments of the creative process, pivotal for what will be developed from then on. The decision-making processes on the theme can be decisive in establishing relationship patterns that will be built and deepened within the group, in the future. These patterns can support (or hinder) the connection of the group members among each other, as well as between the professionals and communities of origin. The professional/non-professional relationship is also a crucial aspect; thus, it is important to take into consideration the type of relationship, what functions are assumed and by whom, and based on which proposal for collective creation (Erven, 2001; Katzmaier, 2018). It is particularly relevant to address elitist conceptions, which replicate the idea of artistic creation as a field only accessible to some (Kravagna, 1999): taking into account that many of the participants are from disadvantaged social groups, the combination of the two realities (professionals and non-professional), with differences in access to opportunities, particularly artistic opportunities, can be extremely complex in terms of maintaining social reproduction. In order to counteract this trend, the relationship must be based on clear procedures that are accessible to all, with openness, by both parties, to participation and what results from it. For these reasons, there is relevance to the elements that emerge during the processes that result from wider and earlier patterns of the original community experience and that are questioned by the alternative way of functioning horizontally in a group. This aspect is

also reflected in a tense dialogue between aesthetics and a tendency to reproduce reality and not to explore the potential of the symbolism that allows (re)creation in the field of the theatrical. Finally, the dimension of the space where this type of practice is developed, assuming the interstices between public and private, the centers and peripheries of the cities and/or the local and the global domains. The occupation of certain spaces may not be easy for instrumental reasons (e.g., poor public transportation, cost of the commute, not having where or with whom to leave children) or symbolic (e.g., university and/or theater spaces, normally centrally located in cities, being perceived as places only for certain people – symbolically they are spaces of instituted power). However, this dimension does not focus exclusively on the spaces of presentation, but also on spaces of testing and research, in communities. The action of the three groups, although in different ways, manifests a relationship between inhabited space and the body, and of the body with itself and with others. The idea of the body, as an eminently political device in deep connection with space, allows the activation of other forms of perception and construction of reality, regarding it as “aesthetics of existence” (André, 2011, p. 432). The valorization of public space, in this field, can be decisive, considering it as a central arena for the exercise of citizenship, accessible to all due to its endogenous characteristics of horizontality, creativity and dialogicity. The experience of this space can favor the transposition between the real and the imagined, since the process takes place in everyday spaces where change is desired.

Conclusions

Overall, community artistic practices are characterized by promoting the intersection of ways of seeing, being and shaping the world. From the outset, there is an encounter of different artistic languages, as observed in these groups that, although more focused on the theater, also summon music and dance for their work. But this is not all: the experience of these groups reveals how the crossing of very different people and even institutions with different missions can be seen as power and not as an obstacle (Erven, 2001; Katzmaier, 2018). These creation proposals are based on the idea of *doing with*, in a group (Boal, 1977; 2009; Freire, 1987;

Oddey, 1994), with professionals and non-professionals and different formal and informal community partners (Cohen-Cruz, 2005; Ramos; Sanz, 2010; Matarasso, 2017). And also *doing together* with those who fund the projects and with the State, in the different levels and sectors, being able to contribute to the questioning and construction of public policies in this field (Erven, 2001; Ramos; Sanz, 2010; Sloman, 2012; Winchester, 2013; Katzmaier, 2018). This idea of improbable intersections, at various levels, passes through the action of the groups and reveals the participative, but also pluralistic, focus of this type of artistic practices, implying a close relationship between the different categories identified in this study.

The confrontation with diversity, which is most clearly expressed in the procedural dynamics developed, poses several challenges. Firstly, it is important to consider the eminently procedural character of such practices, without neglecting the results and considering them as a necessary part of the process, thus, valuing processes and results (artistic objects produced) (Huybrechts; Dreessen; Schepers, 2012; Huybrechts, 2014). Another aspect is associated with the transition from an artistic creation, based on a scheme that promotes social inclusion, to a community scheme. In other words, not focusing these processes exclusively on remedial logic and aimed at the most underserved populations, but rather to think of them in a transversal way, approaching a specific territory with the diversity of people it contains, and provoking a constructive dialogue between different aesthetics and ethics, and between different social classes. Another challenge is to deal with the trend towards an approach exclusively focused on artistic excellence, devaluing the effective participation of non-professionals – the vitality of community artistic practices depends, to a large extent, on the quality (and authenticity) of the opportunities for participation that they provide, referring to the category of forms of participation, which has been reinforced in other studies (Dias, 2013; Ferreira, 2006; Ferreira, Azevedo; Menezes, 2012; Huybrechts; Dreessen; Schepers, 2012; Huybrechts, 2014; Malafaia, 2017; Menezes, 2003). There may be some risk of considering these practices as a type of *panacea*, taking into account their potential, for social and political problems, not recognizing their structural character, in addition to their conjunctural character. Therefore, they can be approached as another important contribution, among others, right from the start, by

the way they connect with issues that are significant for communities, favoring greater participation and acceptance of different perspectives of social reality. However, it is crucial to look carefully at how topics are selected and further developed.

The set of identified categories can point to the perspective of community artistic practices as a configuration that allows for greater pluralism and better participation, differentiating themselves from other proposals, within the diverse spectrum of participatory artistic practices (e.g., such as those supported by a receptive character of the work, even with the possibility of interaction) (Kravagna, 1999). In a broader view, these practices can also be considered political configurations, based on a concept of artistic creation, which distances itself from a dichotomous view between politics and art (Kaase, 1984; Jordan, 2002; Norris, 2002; Rancière, 2005; Bishop, 2011; 2012; Baiocchi, 2014; Raposo, 2015).

The constant balance seems to be as important, since it is fragile, between ethics, aesthetics and empowerment, which requires listening and convergence, not always integrated, between *artistic know-how* and *community management*, the principles of group functioning and demanding challenges of collective creation, very dependent on the relationship between professionals and non-professionals. In fact, this category is highlighted as central to research and reinforced by the empirical data of this study, referring to aspects such as horizontality, negotiation and shared decision-making (Erven, 2001; Boehm; Boehm, 2003; Cohen-Cruz, 2005; Bidegain, 2007; Prentki; Preston, 2009; Kester, 2011; Matarasso, 2013; Cruz, 2015; Marceau; Gendron-Langevin, 2015). The spaces of creation and presentation, mainly public, are also highlighted as fundamental devices for these practices, allowing reformulation through the poetic production of the relationship with everyday spaces and, from there, the production of alternatives to what is real (André, 2011). Finally, in this scenario, it is essential to consider the processes as opportunities for celebration, highlighting their festive character and strong connection to others, to spaces and to the community (Schininà, 2004; Chafirovitch, 2016), in a context of intersection between traditional and contemporary, real and poetic, political and artistic⁴.

Notes

- ¹ Available at: <<https://www.sympla.com.br/bonobando>>. Accessed on: 15 Nov. 2018.
- ² Available at: <<https://casadopovo.org.br/coletiva-ocupacao>>. Accessed on: 20 Sept. 2018
- ³ Available at: <<https://www.municipio.esposende.pt>>. Accessed on: 23 Sept. 2018.
- ⁴ Funding: The first author is funded by a PhD grant from the Foundation for Science and Technology (Refª. PD/BD/128117/2016), which supported his stay in Brazil during data collection. This stay occurred within the framework of the FCT/CAPES project, *Curriculum, Policy and Culture*, between the University of Porto and the State University of Rio de Janeiro and coordinated by Isabel Menezes and Elisabeth Macedo.

References

- ALCURE, Adriana; FLORENCIO, Thiago. Procedimentos dramáticos em cidade correria: ocupações urgentes, corpos insurgentes. [Dramaturgical procedures in a rush city: urgent occupations, insurgent bodies.] **O Percevejo Online**, Rio de Janeiro, v. 9, p. 89-104, jan./jun. 2017.
- AMADO, João; SILVA, Luciano. Os estudos etnográficos em contextos educativos. [Ethnographic studies in educational contexts.] In: AMADO, João (Coord.). **Manual de investigação qualitativa em educação**. Coimbra: Imprensa da Universidade de Coimbra, 2014. P. 145-168.
- AMNA, Erik; EKMAN, Joakim. Standby citizens: diverse faces of political passivity. **European Political Science Review**, Cambridge, v. 6, p. 261-281, 2014.
- ANDRÉ, Carminda. Arte, biopolítica e resistência. [Art, biopolitics and resistance.] **Revista Brasileira de Estudos da Presença**, Porto Alegre, v. 1, n. 2, p. 426-442, jul./dez. 2011.
- ARDENNE, Paul. **Un art contextuel**. Paris: Flammarion, 2004.
- ARNSTEIN, Sherry. A ladder of citizen participation. **JAIP**, v. 35, n. 4, p. 216-224, jul. 1969.

BAIOCCHI, Gianpaolo et al. **The Civic Imagination**: making a difference in American political life. Boulder: Paradigm Publishers, 2014.

BARNES, Samuel; KAASE, Max. **Political action**: Mass participation in five western democracies. Beverly Hills, California: Sage, 1979.

BEZELGA, Isabel; CRUZ, Hugo; AGUIAR, Ramon. La investigación en prácticas de teatro y comunidade: perspectivas desde Portugal y Brasil. [Research in theater and community practices: perspectives from Portugal and Brazil.] **Investigación Teatral**, v. 6, n. 9, p. 8-26, jan./jul. 2016.

BIDEGAIN, Marcela. **Teatro comunitário**: Resistencia y transformación social. [Community theater: Resistance and social transformation.] Buenos Aires: Atuel, 2007.

BISHOP, Claire. **Participation and spectacle**: Where are we now?. Lecture for Creative Time's Living as Form. 2011. Available at: <<http://dieklaumichshow.doragarcia.org/pdfs/Bishop.pdf>>. Accessed on: 11 January 2018.

BISHOP, Claire. **Artificial Hells**: Participatory art and the politics of spectatorship. New York: Verso, 2012.

BOAL, Augusto. **Técnicas Latino Americanas de teatro popular**. [Latin American techniques of popular theater.] Coimbra: Teatro Centelha, 1977.

BOAL, Augusto. **A Estética do Oprimido**. [The Aesthetics of the Oppressed.] Rio de Janeiro: Garamond, 2009.

BOEHM, Amnon; BOEHM, Esther. Community theatre as a means of empowerment in social work: A case study of women's community theatre. **Journal of Social Work**, v. 3, n. 3, p. 283-300, 2003.

BOEREN, Ad. Getting involved: communication for participatory development. **Community Development Journal**, v. 27, n. 3, p. 259-271, Jul. 1992.

BORBA, Julian. Participação política: Uma revisão dos modelos de classificação. [Political participation: A review of classification models.] **Sociedade e Estado**, Brasília, v. 27, n. 2, p. 263-288, maio/ago. 2012.

BOURDIEU, Pierre. **A Distinção**: uma crítica social da faculdade do juízo. [The Distinction: a social critique of the faculty of judgment.] Lisboa: Edições 70, 2010.

BOURRIAUD, Nicolas. **Estética relacional**. [Relational Aesthetics.] São Paulo: Martins Fontes, 2009.

BRECHT, Bertolt. **Brecht on theatre**. New York: Hill and Wang, 1957.

BUTLER, Judith. **Cuerpos aliados y lucha política: Hacia una teoría performativa de la asamblea.** [**Allied bodies and political struggle: Towards a performative theory of the assembly.**] Barcelona: Paidós, 2017.

CADETE, Maria do Rosário. Modelo de intervenção teatral para a transformação pessoal e social. [Theatrical intervention model for personal and social transformation.] **Teatro: Revista de Estudos Culturales/A Journal of Cultural Studies**, New London, v. 26, n. 26, p. 199-223, 2013.

CHAFIROVITCH, Cristina Russo. **Teatro social, criação artística, ação e performance na comunidade.** [**Social theater, artistic creation, action and performance in the community.**] Lisboa: Esfera do Caos Editores, 2016.

COHEN-CRUZ, Jan. **Local acts: Community-based performance in the United States.** London: Rutgers University Press, 2005.

CRUZ, Hugo. **Arte e comunidade.** [**Art and community.**] Lisboa: Fundação Calouste Gulbenkian, 2015.

DIAS, Teresa Silva. **Como pensam 'elas' a organização das sociedades e o exercício da cidadania?** Do desenvolvimento do pensamento político à vivência da cidadania participada em contexto escolar no pré-escolar e ensino básico. [**How do 'they' think about the organization of societies and the exercise of citizenship?** From the development of political thought to the experience of participated citizenship in a school context in pre-school and basic education 2013.] Doctoral Thesis (Educational Sciences) – Porto, University of Porto, 2013.

EKMAN, Joakim; AMNA, Erik. Political participation and civic engagement: towards a new typology. **Human Affairs**, v. 22, p. 283-300, 2012.

ERVEN, Eugene van. **Community theatre: Global perspectives.** London: Routledge, 2001.

FERNANDES, Sílvia. Teatro expandido em contexto brasileiro. [Expanded theater in the Brazilian context.] **Revista Sala Preta**, São Paulo, v. 18, n. 1, p. 6-34, 2018.

FERREIRA, Pedro Daniel. **Concepções de direitos activos de cidadania e experiências de participação na sociedade civil.** [**Conceptions of active citizenship rights and experiences of participation in civil society.**] 2006. Doctoral Thesis (Psychology) – Porto, University of Porto, 2006.

FERREIRA, Pedro Daniel; AZEVEDO, Cristina Nunes; MENEZES, Isabel. The developmental quality of participation experiences: Beyond the rhetoric that

‘participation is always good!’. **Journal of Adolescence**, v. 35, n. 3, p. 599-610, 2012.

FOUCAULT, Michel. **Microfísica do poder**. [Microphysics of power.] Rio de Janeiro: Edições Graal, 1979.

FREIRE, Paulo. **Pedagogia do oprimido**. [Pedagogy of the oppressed.] Rio de Janeiro: Paz e Terra, 1987.

HAHN, Carole. **Becoming Political**: Comparative Perspectives on Citizenship Education. Albany: State University of New York Press, 1998.

HARVEY, David; TELES, Edson; SADER, Emir. **Ocuppy**: Movimentos de protesto que tomaram as ruas [Protest movements that took to the streets.] São Paulo: Boitempo Editorial, 2012.

HERNÁNDEZ, Fernando Hernández. La investigación basada en las artes: Propuestas para repensar la investigación en educación. [Arts-based research: Proposals to rethink education research.] **Educatio Siglo XXI**, Murcia, n. 26, p. 85-118, 2008.

HOPKINS, Sam. Leading global thinker of 2014. Interview in CCW Graduate School Blog. **Camberwell, Chelseam Wimbledon Graduate School**. 2014. Available at: <<http://www.ccwgraduateschool.org/sam-hopkins-leading-global-thinker-of-2014/>>. Accessed on: 20 March 2018.

HUYBRECHTS, Liesbeth (Ed.). **Participation is risky**: Approaches to joint creative processes. Amsterdam: Valiz Antennae, 2014.

HUYBRECHTS, Liesbeth; DREESSEN, Katrien; SCHEPERS, Selina. Mapping design practices: on risk, hybridity and participation. In: PARTICIPATORY DESIGN CONFERENCE: Exploratory Papers, 12., 2012, New York. **Proceedings...** Workshop Descriptions, Industry Cases – Volume 2. New York: ACM, 2012. P. 29-32.

JORDAN, Tim. **Activism!**: Direct action, hacktivism and the future of society. London: Reaktion Books, 2002.

KAASE, Max. The challenge of “participatory revolution” in pluralistic democracies. **International Political Science Review**, v. 5, n. 3, p. 299-318, 1984.

KATZMAIR, Harald. **Community arts**: network mapping. Wien: FasResearch/Community Arts Lab, 2018.

KESTER, Grant. **The one and the many**: Contemporary collaborative art in a global context. Durham, NC: Duke University Press, 2011.

KRAVAGNA, Christian. Working on the Community. Models of Participatory Practice. **EIPCP, European Institute for Progressive Cultural Policies**. 1999. Available at: <<http://eipcp.net/transversal/1204/kravagna/en>>. Accessed on: 13 March 2018.

MALAFAIA, Carla. **Living and doing politics**: an educational travelogue through meanings, processes and effects. 2017. Tese (Doutorado em Ciências da Educação) – Porto, Universidade do Porto, 2017.

MARCEAU, Carole; GENDRON-LANGEVIN, Maud. A Emergência de Vozes Distintas na Escola e na Comunidade: práticas singulares de ensino de teatro no Quebec. [The Emergence of Distinct Voices at School and in the Community: singular theater teaching practices in Quebec.] **Revista Brasileira de Estudos da Presença**, Porto Alegre, v. 5, n. 2, p. 287-312, maio/ago. 2015.

MARÉCHAL, Garance. Autoethnography. In: MILLS, Albert J.; DUREPOS, Gabrielle; WIEBE, Elden (Ed.). **Encyclopedia of case study research** (v. 1 & 2). Thousand Oaks, CA: Sage Publications, 2010. P. 43-45.

MATARASSO, François. All in this together: The depoliticisation of community art in Britain, 1970-2011. In: ERVEN, Eugene (Ed.). **Conference ICAF Rotterdam 2013, Volume Community, Art, Power**: Essays from ICAF 2011. Rotterdam: RWT, 2013. P. 214-240.

MATARASSO, François. A restless art: participatory art in a changing world. **A Restless Art**: how participation won, and why it matter. 2017. Available at: <<http://arestlessart.com>>. Accessed on: 3 May 2018.

MENEZES, Isabel. Participation experiences and civic concepts, attitudes and engagement: Implications for citizenship education projects. **European Educational Research Journal**, v. 2, n. 3, p. 430-445, 2003.

MENEZES, Isabel et al. Agência e participação cívica e política de jovens. [Agency and civic and political participation among youth.] In: MENEZES, Isabel; MALAFAIA, Carla; RIBEIRO, Noberto (Org.). **Agência e participação cívica e política: Jovens e imigrantes na construção da democracia**. Porto: LivPsic, 2012. P. 09-26.

MILBRATH, Lester. **Political participation**: How and why do people get involved in politics?. Chicago: Rand McNally College Publishing Company, 1965.

MOTOS-TERUEL, Tomás; BENLLIURE, Vicente Alfonso. Benefícios de hacer teatro e el desarrollo positivo en adolescentes de Valencia. [Benefits of doing theater on positive development in adolescents in Valencia.] **Revista Investigación en Educación**, Pontevedra, v. 16, n. 1, p. 34-50, 2018.

NEGRI, Antonio; HARDT, Michael. **Declaração**: Isto não é um manifesto. [**Declaration**: This is not a manifesto.] São Paulo: n-1 Edições, 2014.

NEVES, Tiago; GUEDES, Mafalda. A validação e certificação de competências pessoais e sociais. [The validation and certification of personal and social skills.] In: MOTA, Maria João (Coord.). **Arte e cidadania em contexto prisional**: Percursos do projeto ECOAR. Porto: PELE, 2016. P. 80-90.

NOGUEIRA, Márcia Pompeo. A opção pelo teatro em comunidades: alternativas de pesquisa. [Opting for theater in communities: research alternatives.] **Urdimento**, Florianópolis, n. 10, p. 127-136, dez. 2008.

NORRIS, Pippa. **Democratic Phoenix**: Reinventing political activism. Cambridge: Cambridge University Press, 2002.

ODDEY, Alison. **Devising theatre**: A practical and theoretical handbook. London: Routledge, 1994.

PLASTOW, Jane. Practising for the revolution? The influence of Augusto Boal in Brazil and Africa. **Journal of Transatlantic Studies**, v. 7, n. 3, p. 294-303, 2009.

PRENTKI, Tim. Must the show go on? The case for Theatre For Development. **Development in Practice**, v. 8, p. 419-429, 1998.

PRENTKI, Tim; PRESTON, Sheila (Ed.). **The applied theatre reader**. London; New York: Routledge, 2009.

PUTNAM, Robert. **Bowling Alone**: The Collapse and Revival of American Community. New York: Touchstone Books, 2001.

RAMOS, María del Carmen; SANZ, Sonia Sanz. El teatro comunitário como estratégia de desarrollo social a nível local: El caso de Patricios, Provincia de Buenos Aires. [Community theater as a social development strategy at the local level: The case of Patricios, Province of Buenos Aires.] **Miriada**, v. 2, n. 4, p. 141-157, 2010.

RANCIÈRE, Jacques. **Estética e política**: A partilha do sensível. [**Aesthetics and politics**: Sharing the sensitive.] Porto: Dafne Editora, 2005.

RAPOSO, Paulo. "Artivismo": Articulando dissidências, criando insurgências. ["Artivism": Articulating dissent, creating insurgencies.] **Cadernos de Arte e Antropologia**, Salvador, v. 4, n. 2, p. 3-12, 2015.

SCHININÀ, Guglielmo. Here we are: social theatre and some open questions about its developments. **The Theatre Drama Review**, Cambridge, Massachusetts, v. 48, n. 3, p. 17-31, 2004.

SLOMAN, Annie. Using participatory theatre in international community development. **Community Development Journal**, Oxford, v. 47, n. 1, p. 42-57, Jan. 2012.

SULLIVAN, John; TRANSUE, John. The Psychological Underpinnings of Democracy: A Selective Review of Research on Political Tolerance, Interpersonal Trust, and Social Capital. **Annual Review of Psychology**, v. 50, n. 1, p. 625-650, 1999.

TEIXEIRA, Tânia Márcia. Dimensões sócio educativas do teatro do oprimido de Augusto Boal. [Socio-educational dimensions of the theater of the oppressed by Augusto Boal.] **Revista Recre-arte**, La Coruña, v. 4, p. 1-17, 2005.

TRICKETT, Edison. Community Psychology: individuals and interventions in community context. **Annual Review of Psychology**, v. 60, p. 395-419, 2009.

TURNER, Victor. **From ritual to theatre**. New York: PAJ, 1982.

WINCHESTER, Joanna. Challenges to reciprocity: Gift exchange as a theoretical framework of community arts practice. **Performance Paradigm**, Sydney, v. 9, 2013. Available at: <<http://www.performanceparadigm.net/index.php/journal/article/view/130/129>>. Accessed on: 5 June 2018.

Hugo Cruz: PhD candidate (Doctoral Program in Educational Sciences/Faculdade de Psicologia e de Ciências da Educação da Universidade do Porto (FPCEUP). Researcher at Centro de Investigação e Intervenção Educativas/FPCEUP at Centro de História da Arte e Investigação Artística/Universidade de Évora. Stage Manager/Cultural Programmer/Artistic Director of *MEXE_Encontro Internacional de Arte e Comunidade* and the *Mira_artes performativas*. Co-founder of PELE and Nómada.

ORCID: <http://orcid.org/0000-0003-4926-2928>

E-mail: hugoalvescruz@gmail.com



Isabel Bezelga: assistant Professor at Universidade de Évora in Education and Theater Courses, coordinator of the *Theater and Performance in Dialogue* group at CHAIA. PhD in Theater Studies and specialist in Theater and Education. She has experience as an actress, director and as a coordinator of artistic, educational and social projects.

ORCID: <http://orcid.org/0000-0001-9048-240X>

E-mail: imgb@uevora.pt

Isabel Menezes: BA in Theater/Escola Superior Artística do Porto (ESAP), a degree and PhD in Psychology, aggregated in Educational Sciences, from Universidade do Porto, Full Professor at FPCEUP. Researcher at Centro de Intervenção e Investigação Artísticas. She has led inter/national research projects on the civic and political participation of children, young people and adults.

ORCID: <http://orcid.org/0000-0001-9063-3773>

E-mail: imenezes@fpce.up.pt

This original paper, translated by Susana Barros and proofread by Ananyr Porto Fajardo, is also published in Portuguese in this issue of the journal.

Received on January 05, 2019

Accepted on September 15, 2019

*Editors-in-charge: Verônica Veloso,
Maria Lúcia Pupo e Gilberto Icle*

This is an open-access article distributed under the terms of the Creative Commons Attribution License 4.0 International. Available at: <http://creativecommons.org/licenses/by/4.0>.