A PORTRAIT IS FOR NOT BEING ALONE

FRANCISCO TOMSICH

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INTRODUCTION

This booklet serves as a handbook for educators interested in applying strategies derived from contemporary portrait practices to their own work. It is based on the pedagogical model of actuation *A Portrait Is for Not Being Alone*, developed over many years by visual artist, cultural worker, and art teacher Francisco Tomsich. This model has been implemented through workshops, series of workshops, and exhibitions conducted in various contexts, countries, and languages, involving participants of diverse ages, backgrounds, and educational levels—often mixed.

The aims of *A Portrait Is for Not Being Alone* are not only to plant, grow, and cultivate competencies—such as observation, concentration and interaction—and skills (techniques), but above all to foster and at the same time represent a sense of belonging. It

employs a contemporary approach to portraiture as a means of building knowledge about ourselves, others, and our community. Therefore, it seeks to create conditions that allow for both perceiving and representing a privileged situation: being together here and now. The practice focuses on drawing to highlight the importance of time spent seeing, recognizing, observing, and understanding better (for longer than usual) ourselves and others. However, it does not avoid the use of any available technology at hand, and emphasizes grasping how technologies (of representation) shape our perception of things, spaces, and persons. It seeks to emulate the horizontality and chaotic attention characteristic of an artist's studio, offering the possibility of developing some skills without imposing a single "correct" way of doing things. The application of the method requires no particular prior training and can even be implemented without words, relying solely on gestures and demonstrations of the proposed practices or exercises.

This handbook provides a set of activities organized into a basic module that can be completed (after some practice) in one single 90-minute session. This basic module can be expanded in workshops lasting weeks or months, depending on the conditions and desires, needs, and availability of the educator(s) and participants. Some

suggestions for expansion and development are provided in the main text and in the captions of the illustrations.

Due to its emphasis on collaborative learning, nonverbal communication and interaction, and the balance between activities designed for individual participants and those involving the group as a whole, this method is particularly well-suited for use in vulnerable communities or those facing integration challenges, as well as in groups affected by age, language, and socioeconomic disparities.

This publication is done following the application of the *A Portrait Is for Not Being Alone* model in two three-week workshops held in May 2025 with participants aged 8 to 15 in Izola and Koper, Slovenia. What did we do during these sessions? We sketched diagrams of the workspace, positioning ourselves and others within it. We created collective portraits using our hands, our signatures, and our written names. We made self-portraits from memory, and then we made another one using photographs taken specifically for the occasion. We drew portraits of persons who posed for us. We projected photographs of these same models during the pose onto paper and drew their life-size faces using charcoal. We photographed ourselves as a group to project that image onto a large piece of paper hanging on the wall, and drew ourselves

simultaneously, carefully avoiding blocking the projector or standing in each other's way (which was fun!). We talked about drawings and portraits and learned some technical skills. Together, we engaged in an unusual activity and represented it visually. We observed the accumulation of hundreds of sheets of paper covered with marks, with memories. We organized two additional exhibitions where all the drawings created during the workshops established new dialogues and correspondences, and we invited everyone to attend.

This specific application and publication of results of the *A Portrait Is for Not Being Alone* project was developed by the Cultural and Artistic Association Boja (Izola), in partnership with the Izola and Koper offices of JSKD (Public Fund for Cultural Activities of the Republic of Slovenia) and the Association of Friends of Youth of Izola. It was supported by PiNA and ISKRA – Hub for Non-Governmental Organizations of Istria and Karst and co-financed by the Ministry of Public Administration from the NGO Fund.

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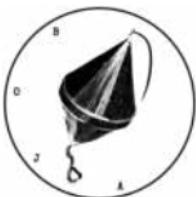
The Cultural and Artistic Association **Boja** is a collective platform for creation, translation, and dissemination of contemporary poetics in the fields of visual arts, literature, contemporary dance, and film based in Izola, Slovenia.
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Francisco Tomsich (1981) is a Slovene-Uruguayan visual artist, author, cultural worker, and art teacher based in Izola, Slovenia. He produces exhibitions, publications, works for the stage, pedagogical devices and research models, working across various media, languages and tongues. He has founded and integrates numerous associations of artists and cultural workers in South America and Europe. His works have been exhibited, collected and published internationally and awarded in many occasions.

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A PORTRAIT IS FOR NOT BEING ALONE: THE BASIC MODULE

A Portrait is For Not Being Alone is a flexible workshop model designed to create, articulate, and represent notions of collective creation, as well as sense of belonging and community, using both traditional and contemporary portrait-making strategies, methods, and techniques.

KEY CONCEPTS

Observation as knowledge

Drawing as the document of a process of internalizing knowledge

Portraiture as a tool for seeing, observing and representing selfness and otherness and the bridges between the two

Collective creative production

Setting up an exhibition as a learning process

Time in the studio as a different kind of time

Being together here and now

Objectives
Departing from, and eventually developing, basic cultural notions of portrait, pose, and drawing, this model evolves as a pedagogical narrative that uses, enhances and applies observation and memory skills to the representation of oneself and the other(s). Through a series of steps (activities), these skills are directed toward recognizing and representing the group of participants as a temporary community of co-creators. The objective is to enable the participants to perceive, compose, integrate and represent at the same time the experience of being together in one place for a certain period, and to articulate this process as a collective artistic creation.

Target groups
This workshop is particularly suitable for groups composed of individuals separated by age, language, nationality, and educational background. It may be more effective for groups of between 5 and 15 participants aged 6 years and older. However, it has been conducted successfully in a wide range of contexts, and the necessity of many of the preconditions previously (self-)imposed as practical limits—such as minimum age or number of participants—has been questioned based on actual experience.

Duration

The basic modular model presented here is the essential structure required to achieve the core aims and objectives. It can be completed in 90 minutes following a certain amount of training. It can be significantly reduced if the group consists exclusively of young children. Due to the model's flexibility, the workshop can be extended in different ways—for example, by incorporating theoretical, historical, or aesthetic content, introducing additional exercises, or repeating some activities—depending on the educator's profile and the group's characteristics.

REQUIREMENTS

The Workspace
The most important spatial requirement is to **facilitate projection**. This means that the lights can be turned off to achieve sufficient darkness (depending on the quality of the projector used). Keep in mind that the final collective portrait, created using the projector as the image source, should ideally be produced, if possible, in a 1:1 (real size) scale. Be aware of the projection requirements and distance, and prepare the space accordingly.

The space also serves as an exhibition room. This means it must have at least one wall where small and large pieces of paper can be displayed using **tape**, **nails**, or **staples**. Composing an exhibition featuring the drawings produced during the workshop is an essential part of the method. Ensure you allocate enough space and consider this process central to your practice, as this temporary (or not) exhibition should be the immediate visual outcome of the activity. If wall space is limited, use **ropes**, **thread**, or **fishing line** to hang the drawings with **chopsticks** or **clips**. You can also improvise other display methods using available items such as chairs, tables, windows, easels, fabric, etc.

Arrange the workspace with tables and chairs, taking into account the participants' line of sight to the person or people posing. Ensure that everyone can observe and draw comfortably without any difficulty. Maintain fluid mobility within the space.

The most clinically neutral space serves as an artist's studio for the duration of the workshop. Make it comfortable: bring flowers, play music, provide something to eat and drink. Never stress. If an exercise takes longer than expected, simply skip the next one. If everything goes wrong, something probably went right as well. We're all learning.

Technical requirements

A **computer** (Linux-based systems are recommended) with a reliable Internet connection. The computer should be connected to a portable or movable **projector** (using tripod and Bluetooth connection or long cables is recommended) and a **camera** of any type. The camera must be capable of sharing images with the computer via online sharing systems, cable connection, SD card, or similar methods. Test all technical aspects in advance.

Materials

Paper sheets of any kind or quality.
A **white or packaging paper roll** of more than one meter in height, if possible. The final collective portrait works better when done at a 1:1 scale. Large pieces of discarded cardboard is a very good option as well.
All types of **drawing tools** are allowed, but no more than two of them in a single workshop. We recommend using of **coloured pencils** for the activities **2.1** and **2.2**, and safe, organic materials—specially **charcoal** and home-made **coal**—, for other

exercises. The results are more consistent when a more homogeneous range of materials is used across all exercises.

Cutters or **scissors**.

Use **fixing spray** if you apply charcoal and/or coal. Regular hairspray will also work.

Using the same materials in all workshop exercises enables us to identify problems and solutions more easily. A highly effective approach is to have each participant choose a colour and use it consistently throughout all the exercises, including the final group portrait.

THINGS TO REMEMBER

1) We are all equally good at drawing. Practice only helps us discover what only we know, and no one else.

2) The question of realism or "likeness" is secondary. Fragment, details, mistakes, impulsive decisions usually offer more information.

3) We never talk about the person being portrayed, we only talk about the portraits.

4) A good drawing that represents a person can be a bad portrait, and a bad portrait can be a good drawing. Sometimes, a miracle happens, and we have both.

5) Every drawing speaks first and foremost of another drawing.

6) The perception of scale (of things and their representation) is of the utmost importance.

1
INTRODUCTION (10 MINUTES)

## 1.1 Introduction of the educator and institutions involved.

Please begin by thanking the participants. Then, express gratitude to the individuals who made the activity possible. Introduce yourself or yourselves briefly, in a concise and simple way (you are part of the group). Be sure to introduce all the people involved in the activity, including facilitators, translators, technicians, and others.

1.2 List of participants

Prepare a form in advance for the participants write their first names. Optionally, depending on the age of the participants, they can add their surnames and signatures too. Ask them to complete it without providing too much explanation about what you are doing. The workshop has already begun, and the list will help you to remember their names, too.
Two additional options to **1.2** are:
- Ask everyone to sign a piece of paper, placing their signature (of any desired size) in the place of the sheet they prefer, using the colour of their choice.
- Ask everyone to sign a piece of paper, one after another, freely choosing the position, size, and colour of the signature on the sheet.
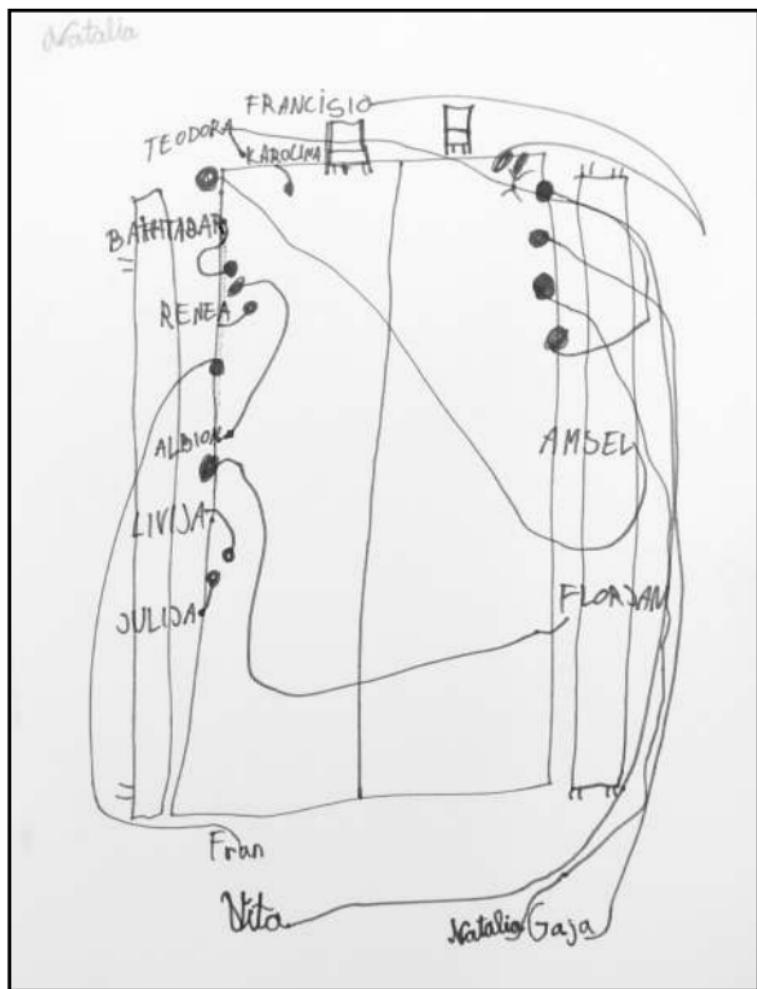
Another option to step **1.2** is to ask the participants for their names and write them down in a memory aid diagram, which will help you remember everyone's names. Afterwards, ask the participants to draw the workspace, or a part of it, and mark the place they occupy.

1.3 Introduction to the workshop
Tell the participants that today they will create some portraits. Ask them what a portrait is and try to reach a consensus on a general definition. For example: "A portrait is a depiction of someone, created using a particular technology". Emphasize that portraits are not limited to the representation of faces—if possible, show some examples. They may not even limited to the representation of human beings —you can discuss the issue. Present the list of names (or the signatures) and explain that writing is also a form of drawing, and that the way we write our names and sign a paper reveals aspects of ourselves; it can be considered a type of self-portrait as well. This list, therefore, serves as our first collective portrait of the day.

EL OBJETIVO DE ESTE LIBRO ES ENSEÑARLE LAS TÉCNICAS BÁSICAS PARA VER Y DIBUJAR, ES DECIR, NO TRATA DE ENSEÑARLE A EXPRESARSE, SINO DE HACERLE ADQUIRIR LA HABILIDAD NECESARIA PARA LIBERARSE DE UNA EXPRESIÓN ESTEREOTIPADA. ESTA LIBERACIÓN, A SU VEZ, LE DESPEJARÁ EL CAMINO PARA EXPRESAR A SU MANERA SU INDIVIDUALIDAD, SU FORMA DE SER ÚNICA Y ESPECIAL, A TRAVÉS DE SU PROPIO ESTILO.

SI POR UN MOMENTO CONSIDERÁRAMOS SU LETRA UNA FIRMA DE DIBUJO EXPRESIVO, PODRÍAMOS DECIR QUE YA SE EXPRESA CON UN ELEMENTO ARTÍSTICO FUNDAMENTAL: LA LÍNEA.

PLASME SU FIRMA HABITUAL JUSTO EN EL CENTRO DE UNA HOJA DE PAPEL Y DESPUÉS CONTÉMPLELA COMO SI SE ENCONTRARA ANTE UNA OBRA QUE FUERA CREACIÓN ORIGINAL SUYA (DETERMINADA, EVIDENTEMENTE, POR LAS INFLUENCIAS CULTURALES DE SU VIDA, PERO ¿ACASO NO ESTÁN SOMETIDAS A DICHAS INFLUENCIAS LAS CREACIONES DE TODO ARTISTA?).

CADA VEZ QUE USTED ESCRIBE SU NOMBRE, SE ESTÁ EXPRESANDO MEDIANTE EL USO DE LA LÍNEA. SU FIRMA, QUE TANTAS VECES HA REPETIDO, HABLA DE USTED, IGUAL QUE LA LÍNEA DE PICASSO HABLA DE ÉL. LA LÍNEA PUEDE LEERSE PORQUE AL ESCRIBIR SU NOMBRE USTED HA UTILIZADO EL LENGUAJE NO VERBAL DEL ARTE. AHORA VAMOS A INTENTAR LEER UNA LÍNEA. EN EL MARGEN DE ESTA PÁGINA APARECEN UNAS CUANTAS FIRMAS, TODAS ELLAS CON EL MISMO NOMBRE.
¿QUÉ DIRÍA USTED DE LA PRIMERA?

PROBABLEMENTE ESTARÁ DE ACUERDO EN QUE ESTE BROMAR, MAURIZIO CATTELAN PARECE MÁS EXTROVERTIDO QUE INTROVERTIDO, QUE PREFIERE LA ROPA DE COLORES VIVOS A LA DE TONOS APAGADOS, Y QUE, AL MENOS SUPERFICIALMENTE, ES ABIERTO, HABLADOR E INCLUSO UN TANTO TEATRAL. POR SUPUESTO CABE LA POSIBILIDAD DE QUE ESTAS SUPOSICIONES SEAN INCORRECTAS, PERO DE LO QUE SE TRATA AQUÍ ES DE VER CÓMO LA MAYORÍA DE LAS PERSONAS PODRÍAN LEER LA EXPRESIÓN NO VERBAL DE LA FIRMA, YA QUE ESO ES LO QUE MAURIZIO CATTELAN EXPRESA (DE MANERA NO VERBAL).

AHORA ANALICE OTRA DE ESTAS FIRMAS, LA TERCERA, INTENTANDO DESCUBRIR A LA PERSONA QUE LA HA REALIZADO.

HAGA LO MISMO CON LA CUARTA.

Y, FINALMENTE, CON LA QUINTA ¿CÓMO DESCRIBIRÍA AL HOMBRE QUE LA HA REALIZADO?

PUES A LAS CUALIDADES INDIVIDUALES QUE HA NOTADO EN TODAS LAS LÍNEAS O CONJUNTO DE LÍNEAS DIBUJADAS. HA NOTADO LA VELOCIDAD DE LAS LÍNEAS, EL TAMAÑO Y ESPACIADO DE LAS LETRAS, Y LA TENSIÓN O FALTA DE TENSIÓN MUSCULAR. TODO ESO SE COMUNICA PRECISAMENTE MEDIANTE LA LÍNEA, LA PAUTA QUE SIGUE O SU AUSENCIA; EN OTRAS PALABRAS, HA REACCIONADO ANTE LA FIRMA COMO UN TODO Y ANTE CADA UNA DE SUS PARTES AL MISMO TIEMPO. LA FIRMA ES UNA EXPRESIÓN INDIVIDUAL TAN PROPIA Y ÚNICA DE QUIEN LA HACE QUE SE IDENTIFICA LEGALMENTE COMO «PERTENECIENTE» A ELLA Y NADIE MÁS.

NO OBSTANTE, LA FIRMA HACE ALGO MÁS QUE IDENTIFICAR A LA PERSONA. A TRAVÉS DE ELLA TAMBIÉN SE EXPRESAN USTED, SU INDIVIDUALIDAD Y SU CREATIVIDAD. SU FIRMA ES FIEL.

MAURIZIO CATTELAN

Maurizio Cattelan

MC

Maurizio Cattelan

The study of signatures is a vast field of research. Some valuable insights can be found in the classic book from Betty Edwards *Drawing on the Right Side of the Brain*, first published in 1979. The image shows a page addressing the same subject from the handbook *Dibujar animales* [*Drawing Animals*], from the Uruguayan artist Martín Verges (Montevideo, 2007).

2
FROM SELF-RECOGNITION TO THE RECOGNITION OF THE OTHER, AND VICE VERSA (50 MINUTES)

2.1 Hands
Take the largest piece of paper you have on hand and ask the participants to each choose one colour (pencil or marker). One by one, they should rest one hand and forearm on the paper (up to the lower edge of it) and use the other hand to draw the resulting silhouette with a continuous line, if possible. Hang the completed works on the wall, noting that each person's hands are unique. This composition, like the list of participants, can be considered a collective portrait too.
Leave all the drawings hanging during the rest of the workshop, you are setting up an exhibition.

2.2 What do we see every morning in the mirror
Without much introduction, ask the participants to create a self-portrait from memory (rather than using a mirror, mobile phone, or a photograph). Allow them no more than seven minutes to complete it. Hang the drawings on the wall, aligning them along the top edge. Invite comments and listen carefully, ensuring that everyone understands the feedbacks. If you have

insights to share, contribute your comments as well.

Initial commentaries on the drawings can focus on whether an oval structure was used as a starting point, the significance of chosen colours, the presence or absence of whole-body composition, the function of "blank" space, scale and representation of clothing. Avoid comments based on similarity to the model, as these are often useless. Talk about the drawings themselves, not about the person who posed.

2.3 Pose
Ask what a pose is, what posing entails. You can illustrate this, if needed, with images taken from art histories and contemporary photography. Try to contextualise and update the definition of the pose by considering how much it shapes many of the images that we constantly produce with our cell phones.
Ask if anyone would like to pose for the others. If not, don't worry—it can be even better if the person posing is not one of the participants. You can pose yourself, or have someone from your team pose, invite a random passer-by or spectator, or bring someone along specifically as a surprise host. Explain that posing allows for more time to observe, and drawings are made out of time, too.

Use medium paper size if possible, and indicate that we will attempt to approximate a real-size (1:1) representation. However, this is not mandatory.

The person posing must sit still, looking at a single point somewhere in front of him or her for between 10 and 15 minutes, depending on the available time. Someone should control the stopwatch, announcing when there are 5, 3, and 1 minutes remaining. When finished, hang the drawings on the wall, aligning them along the upper edge.

During the pose, take a high-quality photo of the model, transfer it to the computer, and prepare it for projection. If someone is assisting, designate one person to handle this. The photo should clearly display the subject's features with minimal interference from other objects or the background. If you have the resources, time for editing and sufficient projection distance, prepare multiple reproductions of the same photo to be projected in a single line at the same size.

Ask for comments and listen carefully to them, striving to make them clear to all participants.

You can start comparing drawings from the activities already carried out.

This section can be significantly expanded to include with dual simultaneous poses, poses from every participant, and more.

Commentaries can focus on how the produced portraits reveal the viewpoint of the individuals who created them (thus, marking in another way their position in the workspace), scale, features that clearly reflect a particular drawing style or model, and common features shared between the drawings. Identify something from each drawing that distinguishes it from the others. If you are unsure about what to say, it is better to say nothing.

2.4 Using light

Turn off the required lights and project the photo or photos from the previous pose onto the wall at a 1:1 scale. Hang a piece of paper on the designated spot and ask who would like to be the first to draw on the projection. Each drawing should be completed within a maximum of 5 minutes. Someone should control the stopwatch and announce when there is less than 1 minute remaining. Move the drawing to another part of the wall and put up a new piece of paper. Repeat this process at least three times, or continue, depending on the available time, until all participants have produced at least one drawing. If you have the capability of projecting multiple photos at the same size, allow multiple participants to draw simultaneously.
When this step is finished, turn on the lights and carefully observe the drawings hanging on the

wall. Ask for comments from the participants. Inquire how they felt while creating the drawings. Was it easier? Easier in what way and for what purpose? How do the drawings compare to those made without using the projector?

Projecting multiple reproductions of the same photo at the same size will allow multiple participants to draw simultaneously. However, do not worry too much: for many participants, this may be the first experience witnessing such an action, which carries a strong performative or theatrical quality and a magical or mysterious character, making it fascinating to observe. Do not fear neither silence nor conversation..

3
COLLECTIVE PORTRAIT (30 MINUTES)

Ask the participants to arrange themselves for a group photo. This process may take some time and can be quite amusing. Try to find a neutral background for the photo. Take several pictures. Avoid smiling, as drawing people who are or were smiling is very difficult. Transfer the photos to the computer and review them together with the participants. Select one photo, or take another if necessary. Turn off the lights and project the chosen photo onto a large piece of paper (cut from a roll on-site) hanging on the wall. Try to adjust the size of the paper and the scale of the projection to a 1:1 scale. If you do not have any large piece of paper, assemble multiple smaller sheets. Ensure that no one is left out of the projection or the paper. Ask the participants to simultaneously draw themselves on the paper, tracing over their projected images. In larger groups, some participants may stand in front of other's projected features There will be some chaos, some organization, some fight, and plenty of fun. Work together to find a way through it. This activity can last as long as time allows.

This activity can be expanded in numerous ways. For example, it can be repeated to compare outcomes from different sessions, allowing participants to gain experience and improve fluidity. Participants can also draw the features of another person instead of their own. The same photograph can be projected multiple times onto the same paper, enabling superimposition and layering through the use of different materials, colours, and textures. Additionally, the same photo can be projected onto the paper with a slight offset. Another photo of the same arrangement—which will inevitably be quite different—can also be taken and projected onto the same paper.

Once finished, take time to contemplate the work. Talk, eat, and drink something. Observe and discuss together, in groups, or individually, the entire exhibition. Be spontaneous. Leave the collective portrait there till the last participant has left.

Do not forget to say "thank you" at the end of each activity and when saying goodbye.

ON THE EXTENSION OF THE WORKSHOP

As already mentioned, the model presented here is a basic module for a workshop aimed at achieving specific objectives in the most practical way. However, the workshop itself and its continuation (as an exhibition, a publication, a mural painting or any other outcome) can be significantly expanded. The activities can be repeated—for example, all participants can pose for one another—and conducted at a slower pace, or the same person can pose many times featuring different attributes (clothes, objects). Additionally, the evaluation, analysis, and observation of drawings can be extended, allowing the workshop to develop over weeks or even months. (Consider the considerable number of drawings produced and plan in advance how you will manage them). Furthermore, numerous pedagogical elements can be incorporated depending on the participants' profiles and the educator's skills, knowledge, and interests. These elements may range from the introducing of practical tips and technical knowledge to reading texts and presenting, analysing, or even parodying examples of portraiture and drawing from both past and present. However, never attempt to "teach" something you do not know well: in fact, try to avoid "teaching" altogether. Instead, consider yourself just another member of the group, occasionally not the best of artists among them. Do not be afraid of producing bad portraits, bad drawings, or both at the same time.

Another set of possible expansion of the workshop's scope lies in the collaboration between educators coming from different backgrounds and disciplines. For example, dance or movement can be integrated into the poses, while there is a tradition of literary portraiture that can be applied to the textual depiction of an individual.

Projection of the group photo used to produce the collective portrait onto a wall in the courtyard of the Old Italian School, Izola, Slovenia. One night, a team of Boja's members and friends drew the features of the participating children using just charcoal and hairspray, as a surprise for them next morning. The temporary mural gradually faded over several weeks before disappearing completely.

After the workshop is completed, making a public exhibition at a different venue is an excellent way to extend the experience. Producing an exhibition involves a variety of tasks: writing, designing, selecting, curating, inviting guests, purchasing materials, setting up, selling, communicating, explaining, organizing parallel activities (such as concerts), dismantling, archiving, discarding. All of these activities can be carried out collaboratively with participants and co-creators in various, exciting and pedagogical ways.

Setting up an exhibition can benefit from the use of experimental and improvised solutions, as well as the application of methods and strategies derived from contemporary art traditions. Incorporating objects that are uncommon in exhibition spaces, creating works in situ, or presenting works in unusual quantities, forms, and media allows the public to understand that the focus of the discourse is not on the drawings themselves on the portraits themselves, but on a narrative created through the dialogue between the objects (the drawings), the workspace, the exhibition space, the participants' individuality, and the way it subsumes in the collective.

Sometimes, the temptation to create caricatures may arise. Do not condemn it; instead, try to explain the differences between a caricature and a portrait, and avoid including caricatures in the exhibition. Explain your reasons to do so.

Sometimes, groups of children will "copy" each other, or will follow the example of someone's practice. Highlight the phenomenon, analyse its consequences. You can relate it to the role of emulation in art histories and the issue of prevailing drawing models. You can also compare the "similarities" between those examples with the similarities between the drawings made from the projection of the same photograph: in which way are those images "similar", and why?

The collective work on an exhibition, or the exhibition itself, can be an opportunity to highlight some particular achievements and produce unexpected dialogues between works by framing, isolating, and reproducing works in another scale or media.

Unexpected, impulsive, and unscripted events are welcomed and often carry a refreshing quality. A portrait created by one workshop participant as a gift for another became a token and symbol of our shared engagement in the activities.

ON OUTCOMES

Subjective and spiritual outcomes are fundamental aspects of art, yet they are often unpredictable, countless and difficult to evaluate because they develop over varying timeframes and are internalized and communicated in many different ways and at different paces. Nevertheless, based on the experience of creating, developing, and applying this model in different contexts, it is possible to identify three types of successful outcomes. The first type consists of newly acquired or refreshed technical skills, artistic strategies and know-how that arise simply from engaging in the activities and following the intended process. The second type is more challenging to assess, but involves a certain sense of satisfaction and achievement at the level of collective making, which is the primary goal of the series of activities. This manifests as a bond among the participants and can be articulated and enhanced in various ways. The third type of outcome comprises tangible objects—drawings created using any materials (although we recommend certain specific ones). These objects can be used to further develop the model, or be rearranged, manipulated, and articulated as narratives in exhibitions or publications. Depending on how each educator applies the basic model introduced here, these three types of outcomes can be evaluated and developed in different ways.

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