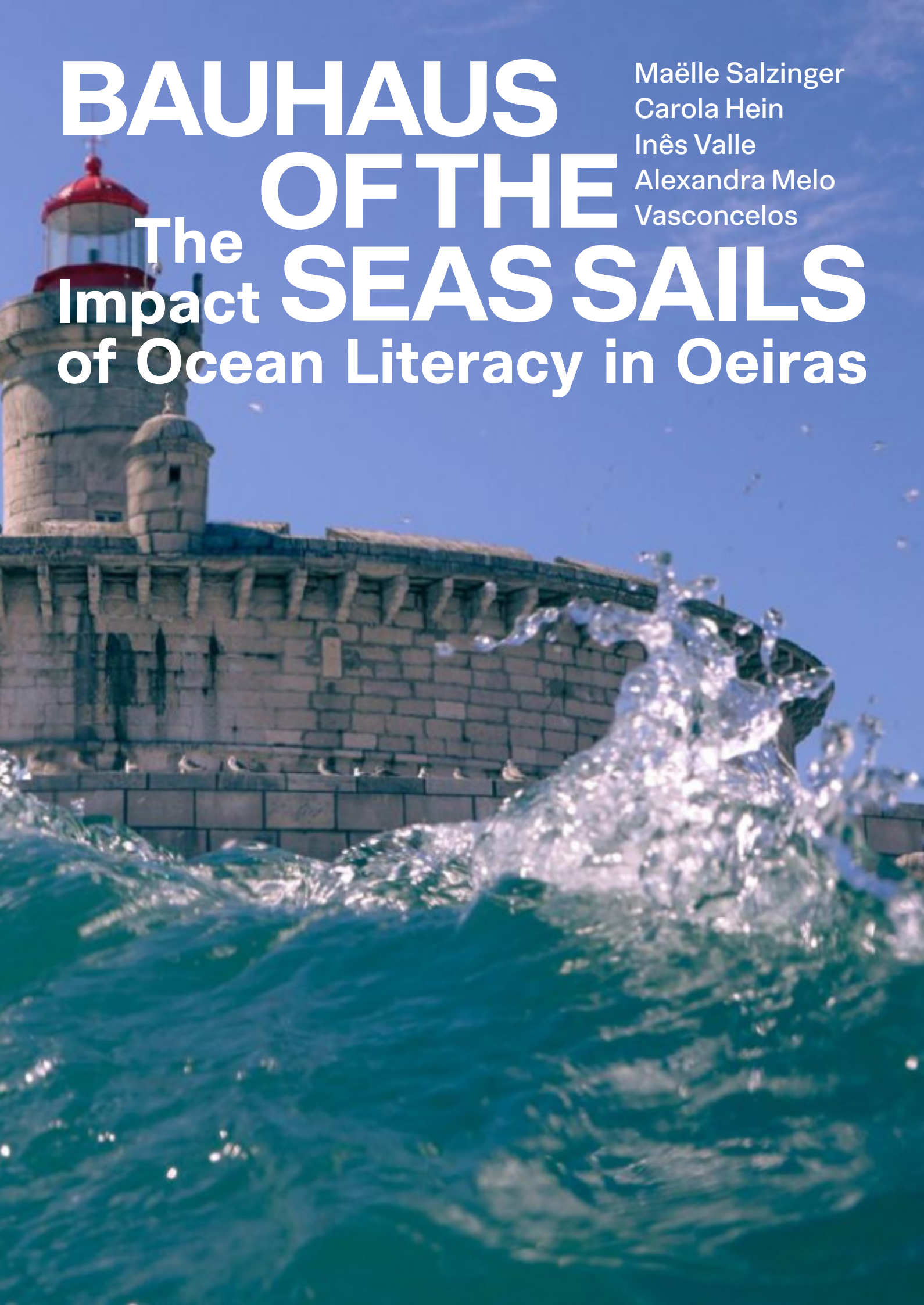




BAUHAUS OF THE SEASAILS

The
Impact
of Ocean Literacy in Oeiras

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Cover and back pages: *Bugio Lighthouse, Oeiras. (Source: Beatrice Maggipinto, 2025.)*

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The views stated in this report are those of the authors and not necessarily those of the entities they represent.

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MUNICÍPIO OEIRAS



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Fig. 1: *Freeze - Frequencies Shaping Ecosystems* by Francisca Rocha Gonçalves, CAM Gulbenkian, 25th February 2025. (Source: Cristiana Morais, 2025.)

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Fig. 2: Oeiras Pilot Presentation, "Making Waves": Bauhaus of the Seas Sails Final Conference, Venice, 15th November 2025. (Source: Ginevra Formentini, 2025.)

Introduction

This report discusses the impact of a pilot project implemented in Oeiras as part of the Horizon Europe project Bauhaus of the Seas Sails (2022–2025).¹ Bauhaus of the Seas Sails (BoS) is a New European Bauhaus (NEB) project that tests solutions for more beautiful, sustainable and inclusive cities and neighborhoods in Europe, with a focus on seven coastal and waterfront cities (Hamburg, Venice, Malmö, Rotterdam, Lisbon, Oeiras, Genoa) and a nature park straddling the Dutch-Belgian border (Grenspark Groot Saeftinghe). Each pilot has tested innovative solutions (“drops”) that aim to create ripple effects (“ripples”) and ultimately generate long-term impact (“waves”) (fig. 3).

The Oeiras pilot was led by the Oeiras Municipality, Calouste Gulbenkian Foundation and Associação do Instituto Superior Técnico para a Investigação e Desenvolvimento (IST-ID) and tested one solution according to the Bauhaus of the Seas Sails typology: Ocean Literacy (box 1). All pilots including Oeiras also applied the Zoöp drop (‘BoS-Zoöp’) as a method to adopt regenerative perspectives and guide regenerative action locally.

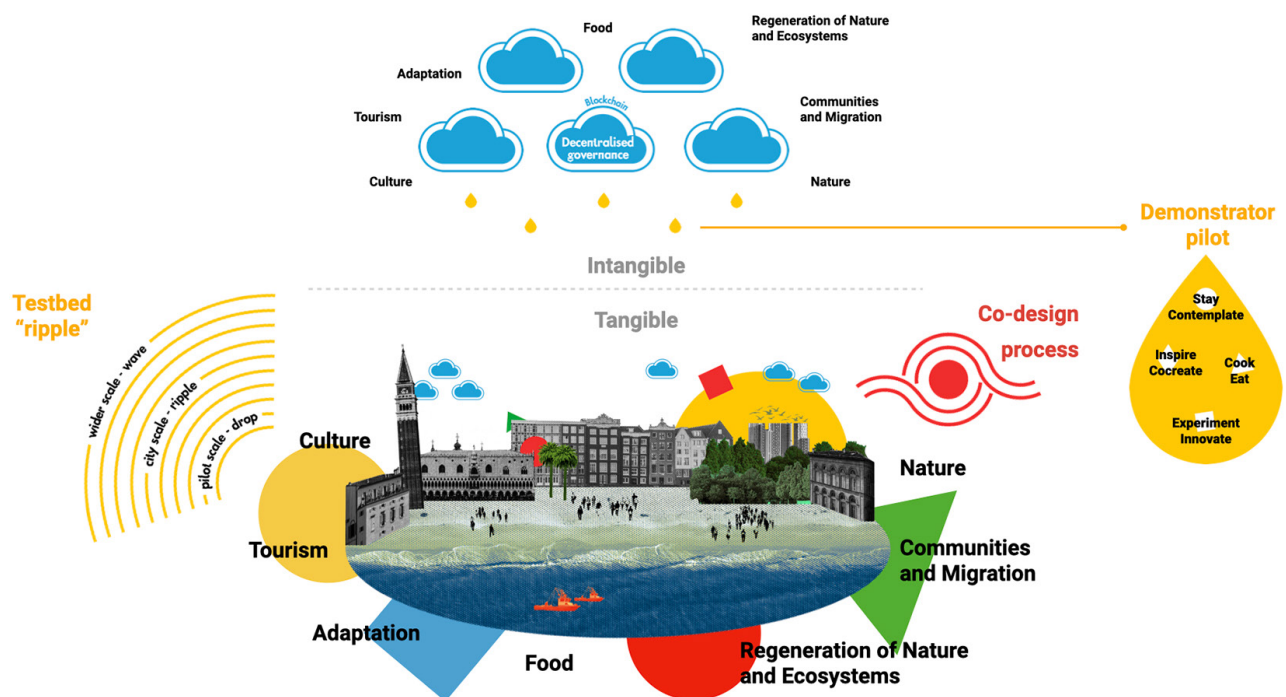


Fig. 3: Visualization of the Bauhaus of the Seas Sails approach. (Source: European Commission, 2024²; Visual identity ©José Albergaria.)

¹ More information can be found on the project website: <https://bauhaus-seas.eu>

² <https://cordis.europa.eu/project/id/101079995/reporting>

The drop typologies Ocean Literacy and Zoöp

The drop typologies were defined in the initial stages of the Bauhaus of the Seas Sails project. In the Description of the Action, they were described as follows:



The **Ocean Literacy drop** was inspired by the concepts of Escola Azul³ and Eco-Schools Network, and the expertise of FamStudio⁴. The drop aimed at educating new generations to become more responsible and participative in ocean sustainability. It planned to approach families as key agents, use a play-led strategy, and translate major shifts affecting future generations into actionable insights, actions, and products.



The **Zoöp drop** ('BoS-Zoöp'), created by Het Nieuwe Instituut and practiced by other consortium members, was initially defined in the project as 'multispecies assemblies'. It was inspired by the 'zoöp' concept and organizational model which supports collaboration between human and other-than human life to safeguards the interests of all life. The model appoints an independent Speaker for the Living as a human spokesperson with ecological knowledge and the ability to empathize with the experiences of other-than-human life. This Speaker for the Living ensures that the interests of other-than-human life are included, and supports organizations or projects through a learning process with the aim to become increasingly life-supporting (regenerative) within the ecosystems they participate in. All BoS pilot teams adopted key elements of the Zoöp model.

Box 1: *The drop typologies Ocean Literacy and Zoöp*

The drop typologies were **adapted to the context of Oeiras**, an affluent and densely populated city just 16 km from Lisbon with a rich maritime heritage connected to its location on the coast, at the mouth of the Tagus River (see box 2 below for more context information).

- **The Ocean Literacy drop in Oeiras** supported two Art & Science residencies that fostered interdisciplinary collaboration and developed sensorial public experiences to raise ecological awareness, with a focus on the riverine and coastal ecosystems of the Tagus. The participatory approach to ocean literacy aimed to reframe the museum as a space to build skills (e.g., deep listening) and interact with rivers and marine life.

³ See: <https://escolaazul.pt/en/escola-azul/literacia-do-oceano>

⁴ See: <https://famstudio.co/>

- **The Zoöp drop** introduced the Zoöp model and method which worked with three elements: the Zoöp baseline workshop; installing and working with a Speaker for the Living⁵ within the pilot; and embedding a focus on the regeneration of (human-inclusive) ecosystems. In Oeiras, this process helped anchor long-term regenerative goals in pilot plans and reinforced the role of the Speaker for the Living, who co-shaped the pilot's public-facing activities and the educational program of the Vasco da Gama Aquarium.

The body of this report provides an in-depth assessment of the pilot's key results, lessons and impact. We focused on the Ocean Literacy drop while integrating mentions of the Zoöp method throughout. The report is structured along three main parts. First, it analyzes the process of the Oeiras pilot from drop, to ripples, toward potential waves (long-term impact). Second, it assesses the impact of the pilot on the four BoS themes: Aesthetics, Sustainability, Inclusion, and Local grounding. The third and final section about 'Takeaways' highlights key factors (context, stakeholders, resources) that influenced the pilot's implementation and impact, and provides areas for improvement and future development.

Key facts about Oeiras

- Oeiras is located along the **Atlantic coast and the mouth of the Tagus River**, just 16 km west of Lisbon. Oeiras is recognized for its historical landmarks, modern infrastructure, and densely populated suburban area close to the capital with around 175,000 residents.
- Historically, Oeiras provided a vital agriculture hub and a strategic coastal defense point which facilitated trade and military logistics. From the 18th century onward, Oeiras expanded its urban area and infrastructure and became a favored recreational destination for Lisbon's elite (Morgado & Cunha, 2023). Oeiras' maritime heritage shapes its coastal landscape, with a **vast network of maritime fortifications**, including the Forte de São Julião da Barra which was used historically to protect Lisbon.
- Today, Oeiras is known for its **high quality of life and strong economic base**. It is often ranked as one of the best places to live in Portugal, with its numerous parks and recreational areas that offer a family-friendly atmosphere. With a highly educated population and a strong focus on technology and innovation, Oeiras has become a significant business and tech hub, housing several technology parks and multinational corporations (Bravo, 2018).

5 <https://zoop.earth/en/page/576/speakers-for-the-living>



Fig. 4: Parque dos Poetas, Oeiras, 30th May 2018. (Source: Vitor Oliveira from Torres Vedras via Wikipedia Commons, 2018.) CC BY-SA 2.0. <<https://creativecommons.org/licenses/by-sa/2.0/>>

- The Portuguese coastline, where Oeiras is located, is among the most vulnerable to climate change in Europe, with approximately 70% of the population residing in coastal areas (Barreiros Proença et al., 2023). Oeiras faces growing risks of **heavy rainfall, land flooding, storm surges, coastal flooding and erosion**. Further, the combination of rising sea levels and coastal flooding poses heightened risks of urban and industrial wastewater runoff into the Tagus River estuary and the Atlantic Ocean, threatening the health of coastal communities and marine species (Emilio Laino & Iglesias, 2025).
- Oeiras is home to a rich biodiversity, particularly in its **coastal and estuarine ecosystems**. The Tagus estuary serves as a crucial habitat, influenced by both tidal movements and freshwater discharges which create unique ecological conditions (Vaz & Dias, 2014; Vaz et al., 2019). However, the region faces significant threats from human activities, environmental changes and invasive species, notably the Chinese mitten crab (Wojcik et al., 2014).

Box 2: Context of Oeiras

Methodology

The impact assessment of all Bauhaus of the Seas Sails pilots was conducted by a team at Delft University of Technology as part of the project consortium. We developed a unique analytical framework to assess the impact of the project. This impact framework helped translate high-level EU ambitions, rooted in the New European Bauhaus (NEB) Compass (2022) and its core values of aesthetics, sustainability and inclusion, into locally aligned impact tools and indicators (in line with the project-wide Bauhaus of the Seas Sails approach; fig. 5). It provided a strategy and mixed-methods approach to guide evaluation, learning and comparative analysis within the project.

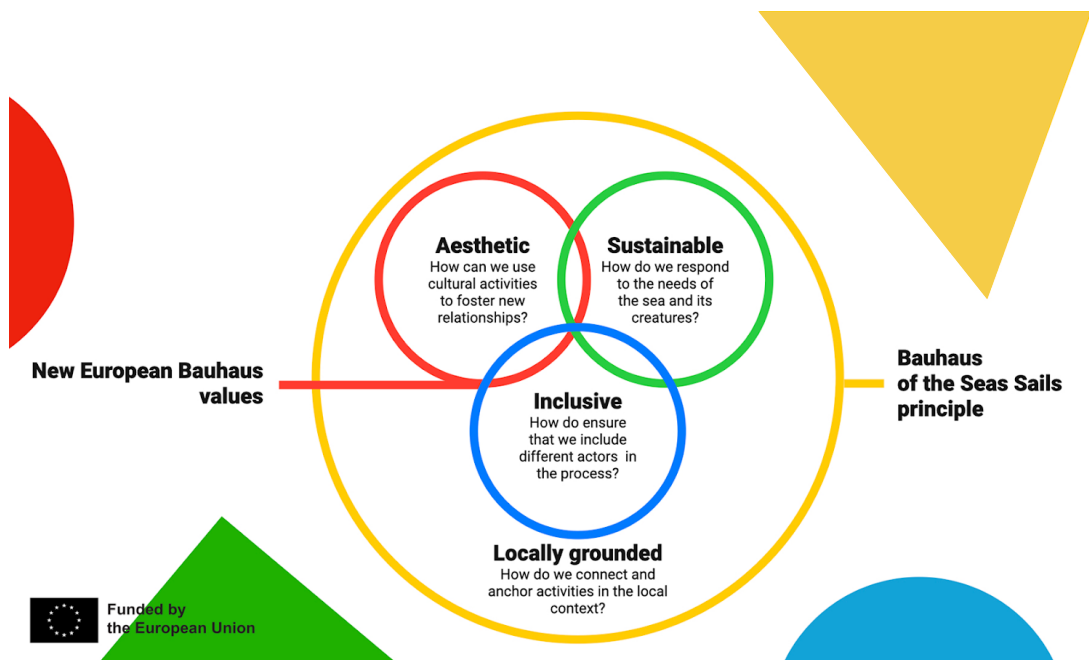


Fig. 5: Visualization of the Bauhaus of the Seas Sails approach to NEB principles (European Commission, 2024; Visual identity ©José Albergaria.)

The strategy and methodology considered current knowledge about impact assessment and monitoring, evaluation and learning (MEL) and the challenges involved in putting them into practice. Fig. 6 shows the five key elements (in capital letters) that shape our analytical framework to impact assessment and the related concepts, approaches and tools (in blue) as well as challenges (in red) the team has reflected on and sought to address. The authors and references for the concepts, knowledge and tools mentioned in fig. 6 are listed in the annex.

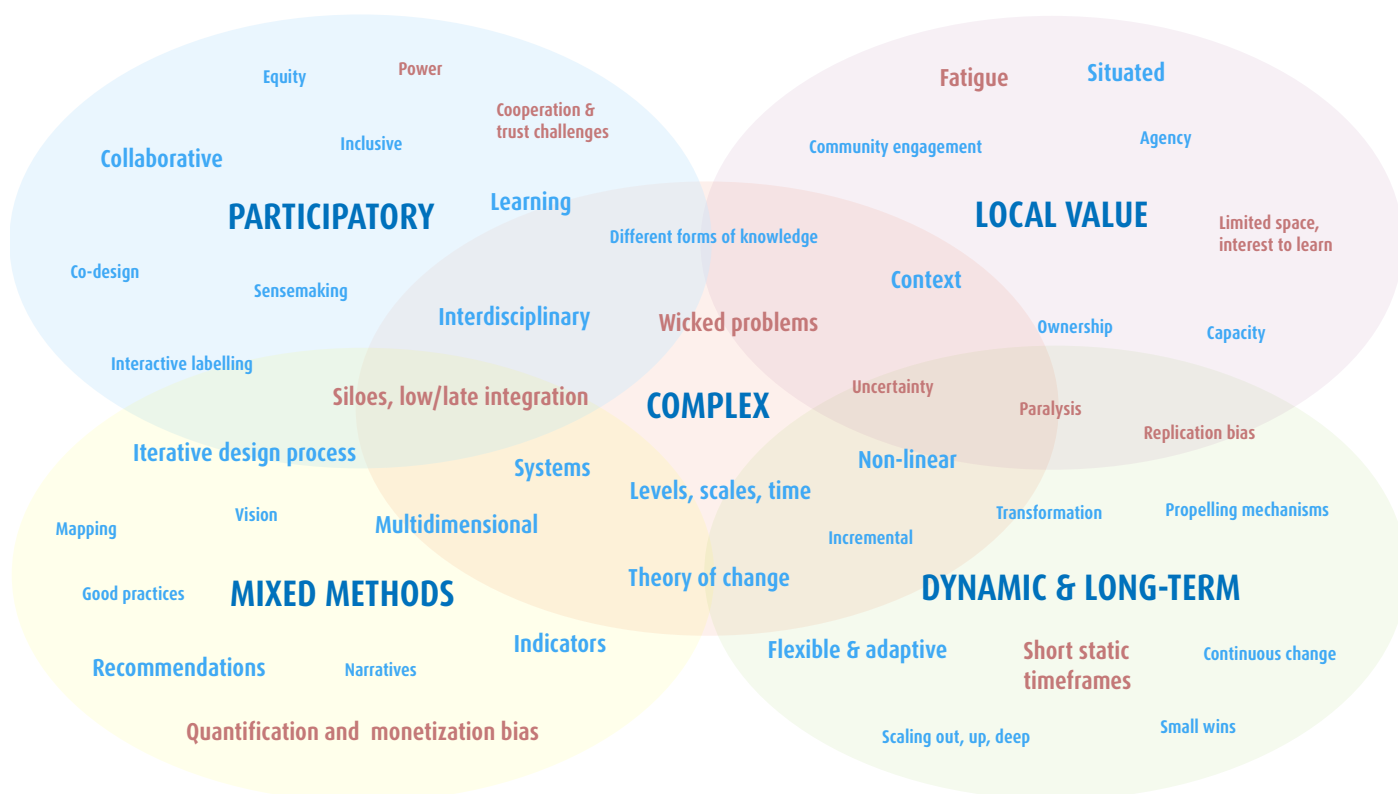


Fig. 6: Overview of core considerations underpinning the Bauhaus of the Seas Sails Impact Framework

Complex

The team developed an impact framework that accounted for complex, cross-sector, interconnected challenges impacting coastal and waterfront cities (e.g., climate change, biodiversity loss, socioeconomic inequality, threats to cultural heritage). The impact framework included various dimensions, levels, scales and timescales of impact in its selection of indicators and in its data collection strategy. The team developed a **Library of Indicators**, which provides a common structure to make sense of complexity and compare the different pilots and drops.

Mixed Methods

Our approach to impact assessment used **different methods and tools** (context analysis, Theory of Change, indicators) to capture the range of impacts generated by pilots and drops and their evolution over time. These methods enabled data collection and fostered dialogue, reflection, and a deep exploration of impact through different lenses (thematic, process-oriented, long-term thinking). Methods were refined over time based on partners' feedback and learning from other WPs.

Participatory

Our approach prioritized collaboration in the impact framework development, context analysis, data collection and comparative analysis. The team developed **participatory sessions with pilot teams and local partners** (online and in-person) that informed the development of context-sensitive impact tools and enabled collective learning and sensemaking.

Local value

Our approach sought to generate value for pilot teams and local actors involved in the impact assessment process. The team organized **learning and cross-exchange** moments for pilots, identified good practices and made recommendations for the projects' future development.

Dynamic and long term

Our approach was rooted in the understanding that impact is a non-linear, long-term process toward transformation. The team organized **Theory of Change sessions** with pilot teams to reflect on their impact pathways and scaling strategies to turn drops into ripples and waves. Considering the need for adaptive and context-sensitive approaches, the Library of Indicators provided a structured catalogue that pilot teams could use in a flexible and dynamic way to assess their impact over time.

Additionally, our work considered and connected with other concepts used in the project such as the **'Ocean Ambassadors' and 'Sea Forums'** as actors who took part in co-designing, implementing and evaluating the work of the pilots (Seravalli, Light & Emilson 2022; Zumbink et al. 2024). We considered the perspectives of these actors to be essential to assess the impact of the pilots.

- Ocean Ambassadors focused mainly on building bottom-up engagement for the ocean among citizens and grassroots actors, which helped disseminate the work of pilot teams.
- Sea Forums provided a collaborative platform for planning, evaluating and sustaining activities by building institutional commitment and mobilizing resources and knowledge across disciplines and organizations.

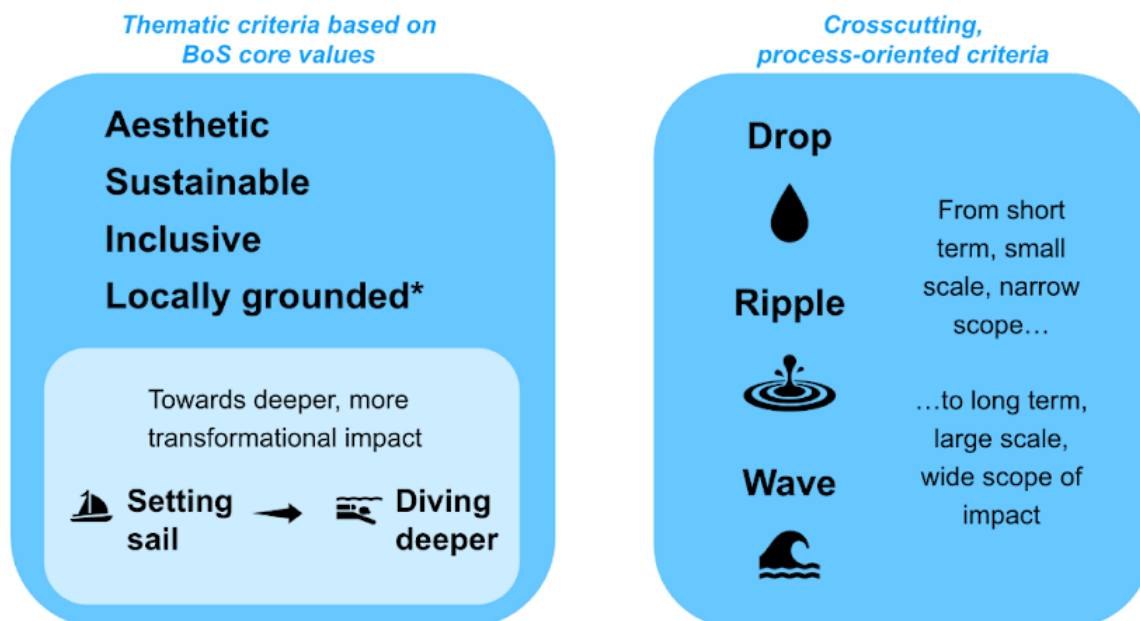


Fig. 7: Snapshot of the Library of Indicators' structure.⁶ CC-BY-4.0

Fig. 8 (opposite): Theory of Change mapping for the Oeiras pilot, as of 3 April 2025.⁷ CC-BY-4.0

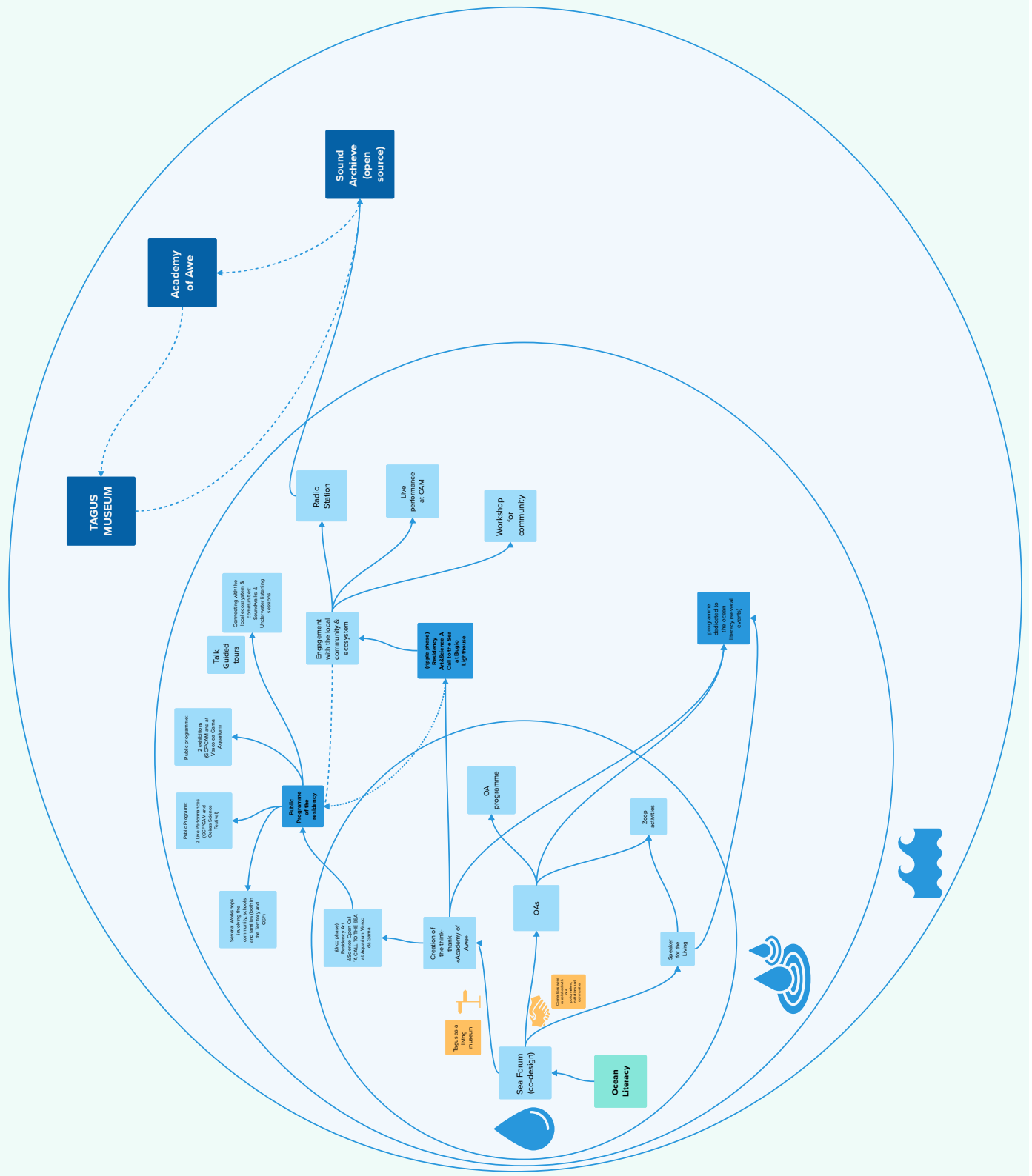
The following impact analysis follows the structure of the Library of Indicators (fig. 7) and focuses on criteria and indicators that were co-selected by the impact assessment team and the Oeiras pilot team. The analysis uses data collected by the pilot team and BoS work packages, which organized participatory sessions with pilots (detailed in annex 1) and shared research results in project reports and academic publications.⁸ We collected and triangulated useful information during the sessions on **context analysis, theory of change** (fig. 8), **deep-dives** into aesthetics, sustainability, inclusion and local grounding; as well as an **Impact Evaluation** held at Calouste Gulbenkian Foundation on 28 July 2025 during which 14 pilot participants (project partners, artists/residency teams, Ocean ambassadors, Speakers for the Living) shared valuable insights.

The impact analysis also discusses the potential of the Oeiras pilot to generate long-term impact in the section "Toward waves? Hypotheses". Considering the three-year duration of the BoS project, we focused on pilots' ability to develop **'seeds' for long-term impact** (waves). We understand seeds as elements that constitute a strong foundation for waves to unfold. Bennett et al. 2016 defined "seeds of a good Anthropocene" as ways of doing and thinking that are materialized in initiatives or prototypes, are not currently dominant or prominent, and that begin to have transformative impacts as they spread. We were also guided by the concept of **'small wins'** that captures how relatively small changes, in the sense that they initially arise at the micro- or local level, can generate "deep" effects that alter routines, values, frames and logics (Argyris and Schon 1996, in Termeer and Dewulf 2019). Termeer and Dewulf (2019) stress the importance of using dedicated propelling mechanisms to ensure that small wins (or seeds) turn into transformative change (or waves). Our analytical framework and methodology for impact assessment are further detailed in upcoming publications.

6 Local grounding, or "locally grounded" was added as a fourth core value by the BoS project. It is a crosscutting value, meaning that it applies across the three themes of Aesthetics, Sustainability and Inclusion.

7 This infographic was co-developed with the pilot team, using Mural. The information was collected on 03/04/2025. The pilot activities and long-term plans have evolved since. This figure should be seen as a step in the reflection and evaluation process, rather than a definite Theory of Change of the Oeiras pilot.

8 See <https://cordis.europa.eu/project/id/101079995/results>.



Part 1

Process toward impact: drop, ripple, wave

This section discusses the process towards impact of the Oeiras pilot and its drop. It summarizes the key outcomes of the drop, assesses its **ripple effects**, and formulates **hypotheses about its long-term impact** based on available evidence. The impact categories (drop, ripple, wave), criteria and indicators used for this analysis come from the Bauhaus of the Seas Sails Library of Indicators. The text below is a summary of the more detailed analysis that was conducted per criterion and indicator by the impact assessment team in collaboration with the Oeiras pilot team.



Fig. 9. Underwater Ecotones, Time Capsules Event by Francisca Rocha Gonçalves, 24th May 2025. (Source: Maria Olívia, 2025.)

1.1 Drops



The criteria we analyzed focused on the extent to which the pilot:

- considered and used existing processes;
- engaged and connected relevant local actors;
- imagined, developed and tested solutions.

For each criteria, we used detailed indicators to guide the analysis.

Key insights from developing & testing the drop

Ocean Literacy

The pilot developed a **creative interdisciplinary approach to ocean literacy** in Oeiras. The development process included four co-design sessions (May to October 2023) facilitated by the academic partner IST-ID that fostered interdisciplinary dialogue and helped build or reinforce partnerships with key local actors.

The Vasco da Gama Aquarium became a pilot partner and hosted the **Art & Science Residency “Underwater Ecotones”** led by Francisca Rocha Gonçalves with marine biologists Pedro Frade and Johannes Goessling, and project management and collaborative assessment expert Kira Gama Rocha.⁹

- This Residency project, selected following the international **Open Call “A Call to the Sea”** in summer 2024, explored underwater soundscapes, noise, and vibrations, in connection with the Aquarium Vasco da Gama Collection of species and its ocean literacy activities.
- The research and artistic process were developed between September and December 2024, followed by exhibitions (curated by Inês Valle and Marco Frade Ferreira) and public presentations between January and June 2025 (see Ripple). Pilot partner Calouste Gulbenkian Foundation led the conceptual design and development of the residency.
- The Residency enabled the artists and researchers to develop activities at the intersection of art and science, combining active **underwater listening, scientific exchange, storytelling and citizen engagement**.
- This experience sensitized the municipality and Aquarium Vasco da Gama Collection to the potential of creative approaches for rethinking sustainability, relationships with the ocean and river, and the role of museums as part of their local ecosystems. A long-term goal of the pilot team is to set up the Academy of Awe as a local think tank that can support this rethinking effort.

⁹ <https://gulbenkian.pt/cam/en/projects/bauhaus-of-the-seas-sails/art-science-residency-a-call-to-the-sea/>



Fig. 10: Poster¹⁰ for Underwater Ecotones Exhibition, Aquarium Vasco da Gama, June 2025. (Source: Aquarium Vasco da Gama - Francisca Rocha Gonçalves, 2025.)



Fig. 11: Underwater Ecotones Workshop by Francisca Rocha Gonçalves at Aquarium Vasco da Gama, 4th October 2024 (Source: Inês Valle, 2025.)

¹⁰ <https://bauhaus-seas.eu/artistic-residencies-lisbon-oeiras/>

- The Residency also gave new visibility to underwater species living in the Tagus and raised **public awareness about underwater sounds and sound pollution**.

The Chief Curator of the Aquarium's Living Collection, Marco Frade Ferreira, became the **Speaker for the Living** of the project. As part of testing the Zoöp model in each pilot, a Zoöp baseline workshop for the Oeiras pilot took place in 2024 and enabled additional dialogue and co-design with a focus on other-than-human perspectives. More broadly, Ocean Ambassadors of the pilot (and others part of the Lisbon Pilot, namely Ana Pêgo and Joana Melo Duarte) played a key role by sharing their scientific expertise, local knowledge, facilitating access to key institutions and participating in public activities.

The ocean literacy methods and interdisciplinary collaborations developed in the drop support **the municipality's Oeiras Mar 2030 plan**, which promotes sustainable territorial development across multiple dimensions, including the Blue Economy, research and innovation, and maritime heritage. The drop helped reinforce the educational, cultural and ecological dimensions of this plan. The co-design process built on longer-term municipal efforts to reconcile different interests and develop a shared narrative and program for a sustainable future in Oeiras.

1.2 Ripples



The criteria we analyzed considered whether the pilot:

- reinforced and expanded existing processes;
- relevant actors took part;
- monitored and replicated solutions to aid learning.

Main ripples generated by the pilot

Ocean Literacy

In 2025, the pilot prioritized **local integration and dissemination** of the work on sound and ecology. The pilot developed a second “A Call to the Sea” Residency hosted by the Directorate-General for Lighthouses of the National Maritime Authority. **The residency project “Estação Eco-Fluvial do Bugio”**, with artists Diana Policarpo and Bernardo Gaeiras, focused on the Lighthouse of São Lourenço do Bugio, a building that illustrates Oeiras’ maritime heritage and is well-known locally. The project helped to reinforce the partnership with the National Maritime Authority and to revive the lighthouse, a local heritage building, “as a radio station and an ecological study centre for the Tagus River ecosystem”.¹¹ The pilot team developed synergies with other EU-funded projects about marine biology to gather scientific knowledge that could be shared through the radio station.

The project experimented with the development of a **speculative radio station for ecological conservation**, and enabled research on the invisible lifeforms on the Bugio Lighthouse territory located at the confluence of the Tagus River and the Atlantic Ocean. The residency project was presented to the public at the Oeiras Valley Science Festival (24 May 2025) and at CAM-Centro de Arte Moderna Gulbenkian in Lisbon (26 July 2025). The Bugio Radio Station was launched in August-September 2025 and includes four days of programming featuring live soundscapes and pre-recorded interviews with scientists, artists, activists, and historians. This program allowed the local community to **revisit the Lighthouse** with a new perspective that shed light on the natural ecosystem and other-than-human lifeforms such as marine fungi, phytoplankton, and bacteria. An online platform <<https://www.radiobugio.stream/>> was developed to make the sounds and recordings openly accessible until 2027 (as of October 2025).

¹¹ <https://bauhaus-seas.eu/artistic-residencies-lisbon-oeiras/>

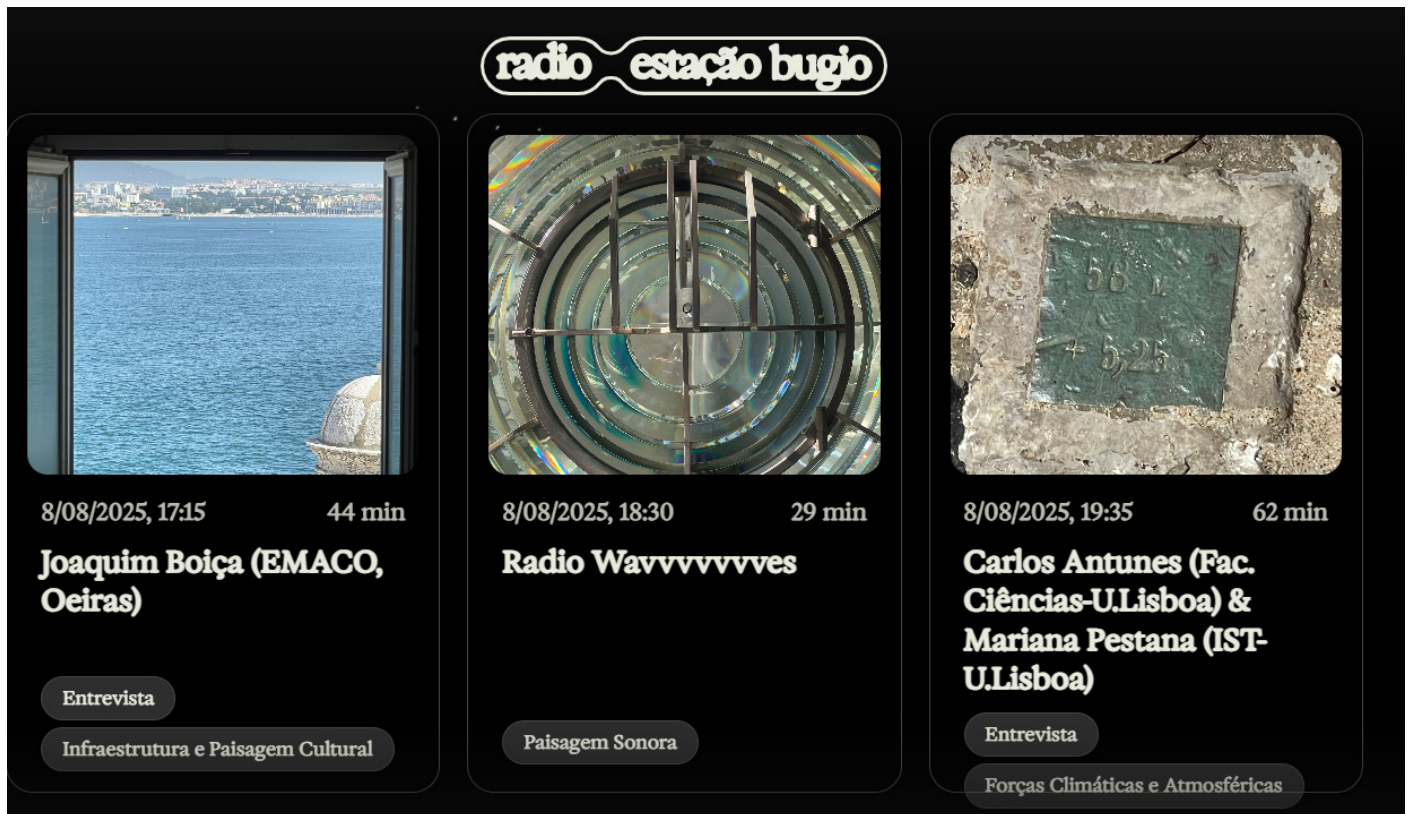


Fig. 12: Screenshot¹², Online Radio Station “Rádio-Estação do Bugio”. <<https://www.radiobugio.stream/>> (Source: Rádio-Estação Bugio - Diana Policarpo and Bernardo Gaeiras, 2025.)

More broadly, the pilot delivered an **extensive public program** from February to September 2025 featuring work from the two residencies, including multidisciplinary artistic exhibitions, soundwalks and educational workshops for citizens and school-children.

- The activities were connected to global and local events (Earth Day, Ocean Day, Oeiras Valley Science Festival, National Maritime Day, European Researchers’ Night) and to key cultural & scientific institutions or heritage buildings (Calouste Gulbenkian Foundation/ CAM–Centro de Arte Moderna Gulbenkian, Vasco da Gama Aquarium, and Bugio Lighthouse).
- The public program featured immersive sound installations, live performances, changing ice sculptures, underwater listening sessions in the Tagus River, public talks, and visit-talks that facilitated conversations between artists, scientists and the public about the creative process behind the art-and-science collaborations.

¹² <https://bauhaus-seas.eu/radio-estacao-do-bugio-first-live-broadcast-from-the-lighthouse/>

- The program helped the pilot **reach a wide and diverse audience** from different age groups and professions. According to an evaluation session with pilot partners (e.g., artists, Speaker for the living), participants in the public program expressed a desire to do more for the environment and share what they have learned with their family and friends.

The role of the Vasco da Gama Aquarium was reinforced as an educational hub that incorporates artistic approaches to reinforce its science communications with citizens and schools. The Speaker for the Living Marco Frade Ferreira, who is also Curator of the Aquarium's Living Collection, has reported that the project has "reshaped the way we think as an institution."



Fig. 13: Tasting of a cocktail and a mocktail made with macroalgae from the Portuguese coast – recipe created by Joana Duarte. Earth Day, CAM-Calouste Gulbenkian Foundation, 26th April 2025. (Source: Inês Valle, 2025.)

As a result, the Aquarium has set up **a new workshop on ocean literacy set to continue in 2026** (some 40 sessions have been planned, 18 had already taken place as of 8 October 2025). The workshop “Sound Safari” targets some 900 citizens (students, families), and builds on the work on sound and anthropogenic interferences realized in the two residencies “A Call to the Sea”. It uses an embodied learning approach in which students imitate/ imagine the sounds of different species to form an “orchestra”. The participation in Bauhaus of the Seas Sails has also expanded the visibility of the Aquarium in Europe and in artistic spheres, resulting in new collaborations such as with the Danish artistic collective Superflex.

The pilot team plans to build on the emotional connections fostered by the immersive sound experiences and public program to set up the **Academy of Awe**, a future think tank that would be co-led by the municipality and that would use creative approaches to rethink ecological relationships with the ocean and Tagus River. The pilot team members in the municipality reported that they have formulated a proposal to include the Academy of Awe in the next political cycle of 2025-2029. Moreover, the public program and the reinforced partnership with the Aquarium supported the continued exploration of the long-term plan to establish a “Tagus River Museum” in Oeiras. The pilot team has gained new ideas and inspiration from Bauhaus of the Seas Sails, such as from the Zoöp model, which fostered a **shift in perspectives towards seeing the river as a living museum**. Such a museum could challenge conventional formats and become a dynamic, interactive space that enables engagement and deep connection between visitors and other-than-human lifeforms.



Fig. 14: Talk “Diatoms: Photonic Marvels of the Ocean”– A conversation with artists and scientists. Participants Johannes W. Goessling and Francisca R. Gonçalves, CAM-Calouste Gulbenkian Foundation, 26th April 2025. (Source: Inês Valle, 2025.)



Fig. 15: Exhibition View (detail) for Underwater Ecotones Exhibition, Aquarium Vasco da Gama - Francisca Rocha Gonçalves, June 2025. (Source: Inês Valle, 2025.)

1.3 Toward waves? Hypotheses



The criteria we analyzed considered whether:

- **relevant actors took over and sustained efforts;**
- **solutions were disseminated widely.**

Hypotheses about potential waves from the pilot in the coming years:

Ocean Literacy

In the long-term, the Oeiras pilot aims to strengthen ocean literacy and biodiversity protection along the Tagus estuary by reinforcing ties between people and the local ecosystem (river, estuary, Atlantic coast) as well as fostering sustainable practices and environmental stewardship. They aim to embed these changes in **“blue mind-sets”, a future Tagus River museum and a future local think tank** for ocean literacy and cultural engagement called the “Academy of Awe”. In the course of the project, solid foundations have been established in pursuit of this long-term goal.

The Art and Science residencies have developed **multidisciplinary methods and learning experiences** to connect people to the ocean and river, blending local scientific knowledge and artistic processes.

- Co-creation tools, workshop formats, spaces, equipment, partnerships with local organizations, and public activities like underwater listening sessions can be re-used in the future Academy of Awe (which would facilitate residencies and public programs) and Tagus River museum. This has already started taking place at the Vasco da Gama Aquarium which has developed a creative ocean literacy workshop on sound and human interferences for 2025-2026, drawing on the work of the residencies. This will sustain the visibility of the themes of Tagus vocal species and sound pollution in Oeiras at least in the coming year.
- Additionally, the **open-access sound archive** created in the second residency, which is set to remain until 2027 on the Radio Bugio online platform, could be maintained and expanded in the longer-term to support marine conservation efforts.
- The second residency also experimented with the reactivation of a local heritage site, the Bugio lighthouse, as a space for artistic-scientific research and community engagement. This consolidated the partnership with the National Maritime Authority and offered long-term perspectives to **revive fortifications and heritage sites along the coast**. Reviving these sites as scientific-cultural hubs would help reinforce both ocean literacy and ecological conservation goals.

The project has been embedded in the municipality's Oeiras Mar 2030 program and its efforts to promote a more holistic view of the Tagus ecosystem that includes economic, scientific, cultural, educational, ecological and recreational dimensions. The municipality has secured **formal commitments** to contribute to the program and its "blue mindset" in the coming years, by signing Memorandums of Understanding (MoUs) with the Portuguese Navy, Vasco da Gama Aquarium, Ministry of Defense, NGOs (ANP|WWF, United by the Sea, heritage associations) and Calouste Gulbenkian Foundation. These different partners provide important knowledge and skills as well as logistics, infrastructure and in the case of the navy, co-financing. Signatories Calouste Gulbenkian Foundation and heritage associations Associação Espaço e Memória and Associação Amigos dos Castelos are seen as key partners to establish the Academy of Awe, which has been included in the proposal for the next municipal political cycle 2025-2029.

The municipality also plans to connect the Bauhaus of the Seas Sails experience with ongoing projects and grant applications (European Regional Development Fund, Recovery & Resilience Plan, EU Mission Ocean and Waters, Horizon Europe calls on culture and innovation). Notable cases are the Blue Hub, funded under Portugal's national Recovery and Resilience Plans, and the BioMarCO project. These research and innovation projects aim to study the marine fauna and flora of the area for preservation and adaptation to climate change. As such, they offer opportunities to exchange data and pursue the artistic-scientific collaborations initiated in Bauhaus of the Seas Sails, by partnering with the future Academy of Awe. Further, the new EU-funded project "Anchor Cities for the Blue Economy" that will support new regeneration projects in the Portuguese municipalities of Oeiras, Aveiro, Lagoa, Peniche, Portimão, Sines and Viana do Castelo, creates opportunities to **disseminate scientific-artistic collaborations and the Oeiras blue mindset MoU model** to other cities.

Going forward, the pilot could strengthen its long-term plans by bringing in private funding, refining the formats of the future Academy of Awe and Tagus River museum, and expanding collaborations with grassroots organizations to mobilize different parts of the local population (e.g., fisherfolks, water sports associations) in ocean literacy activities. Establishing **monitoring, evaluation and learning (MEL) systems** to assess progress not only on marine conservation, but also on environmental awareness, blue mindsets and sustainable practices, would help increase the impact of ocean literacy over time.

Further, the pilot could scale up its impact by formulating concrete policy changes to be enacted by the municipality to protect marine species and combat sound pollution (as the work of the 'Underwater Ecotones' residency highlighted how geographically defined conservation zones are not sufficient to address sound pollution propagating below water¹³). The wealth of scientific, artistic and citizen knowledge highlighted in projects like Bauhaus of the Seas Sails should be used for **democratic dialogue and local policy reforms** that address key drivers of the ecological crisis.



Fig. 16: Pilot kick-off activities at São Bruno Fort, Caxias, World Oceans Day, 8th June 2024. (Source: Inês Valle, 2024.)



Fig. 17: Pilot kick-off activities at São Bruno Fort, Caxias, World Oceans Day, 8th June 2024. (Source: Inês Valle, 2024.)

Part 2

Impact on the Four Themes of Bauhaus of the Seas Sails

This section discusses the impact of the Oeiras pilot and its drop on four key dimensions: Aesthetics, Sustainability, Inclusion and Local grounding. These dimensions are based on the New European Bauhaus and were recognized by BoS consortium partners as the core values driving the project's design, implementation and evaluation (Zumbrink, Seravalli, Emilsson and Light, 2024). As in the previous section, the impact categories, criteria and indicators used for the analysis come from the BoS Library of Indicators. The text below is a summary of the more detailed analysis that was conducted per criterion and indicator by the impact assessment team in collaboration with the Oeiras pilot team.

Fig. 18: Earth Day, CAM-Calouste Gulbenkian Foundation, Lisbon, 26th April 2025. (Source: Inês Valle, 2025.)

2.1 Aesthetics



The criterion we analyzed considered whether the pilot had enabled sensitization and learning.

For each criteria, we used detailed indicators to guide the analysis

Key achievements of the pilot:

The pilot developed two multidisciplinary residencies that used artistic methods to create **engaging ocean literacy experiences for the public**, making the “invisible” and neglected topics of underwater species and sound pollution more tangible. The residencies used sound to create immersive learning experiences. They created complex sound compositions including different acoustic elements, such as underwater frequencies, field recordings, processed sound layers, and interviews with local experts.

In the case of the ‘Underwater Ecotones’ residency project, exhibitions and live performances combined sound installations, light, ice sculptures that melt over time; and were complemented by educational visit-talks, workshops and underwater listening sessions.

- The exhibition “Interferences in the Tagus” (2025) by Francisca Rocha Gonçalves at CAM–Calouste Gulbenkian Foundation reshaped the museum space as a ‘Lusitanian Toadfish nest’, broadcasted underwater sounds and vibrations, but also **confronted the public to the disturbances of anthropogenic noises** which prevent the fish from communicating.¹⁴ Visitors were encouraged to become active participants by engaging in “deep listening”. This experience made vocal marine species, the underwater acoustic environment and the impact of human-induced sound pollution more concrete for the public.
- The live performance “Time Capsules” at Oeiras Valley Science Festival used storytelling, light and crystalline ice sculptures containing vocal species from the Vasco da Gama Aquarium collection to symbolize the memory of rivers and oceans and their exposure to time and climate change as the ice structure melts.¹⁵ This performance sensitized the audience to the importance of preserving stories and species that connect people to the past and future.

The residency project “Estação Eco-Fluvial do Bugio” established in 2025 brought in an additional dimension by focusing on a local heritage site, the Bugio Lighthouse. The lighthouse is a daily part of the landscape for Oeiras inhabitants and is surrounded by special ecologies (e.g., marine microorganisms) at the intersection of the Tagus River and the Atlantic ocean, that are little-known to the human population. As such, the residency project brings the dual benefit of **reviving a significant**

¹⁴ <https://franciscagoncalves.com/portfolio-item/underwater-ecotones-interferencias-no-tejo/>

¹⁵ <https://oeirasvalleysciencefestival.com/exposicao-time-capsule-no-dia-24-de-maio/>



Fig. 19: “Freeze - Frequencies Shaping Ecosystems by Francisca Rocha Gonçalves¹⁶, CAM Gulbenkian 25th February 2025. (Source: Cristiana Morais, 2025.)

cultural space and making local ecologies more visible. The “Radio Bugio” has conducted live transmissions that included “scientific testimonies with original soundscapes composed of field recordings, underwater frequencies, atmospheric pulses, mineral vibrations, and bioacoustic compositions created by Diana Policarpo and Bernardo Gaeiras.”¹⁷ Their work, also available on an open-access online platform, created a “shared field of listening” that included human and non-human voices. Oeiras’ vast collection of maritime fortifications, among the largest in the world, provides opportunities for pursuing such initiatives while reactivating cultural heritage.

According to feedback from the artists and the pilot team, participants in the ocean literacy activities expressed feelings of ‘curiosity’, ‘excitement’ and ‘inspiration’. They reported that children and families wanted to stay longer after the activities. The pilot team aims to **build on these emerging feelings of connection to the ecosystem to set up the Academy of Awe** as a future think tank that facilitates residencies and

¹⁶ <https://gulbenkian.pt/cam/en/agenda/freeze-frequencies-shaping-ecosystems-by-francisca-rocha-goncalves/>

¹⁷ <https://www.radiobugio.stream/#sobre>

cultural programs for community engagement. Such a think tank would formalize the recognition of artistic processes as valuable forms of research and generate new ideas through active engagement with the territory and community. It would support the long-term objective of establishing a Tagus River museum, that reframes the conventional role and format of museums by taking place along the Tagus River and by interacting with its ecological context, fostering connection between visitors and the environment.



Fig. 20: Poster¹⁸, “Estação Eco-Fluvial do Bugio” by Diana Policarpo and Bernardo Gaeiras, May 2025. (Source: Diana Policarpo and Bernardo Gaeiras, 2025.)



Fig. 21: Sound installation by Francisca Rocha Gonçalves, CAM Gulbenkian 25th February 2025. (Source: Cristiana Morais, 2025.)



Fig. 22: *Oeiras Earth Day, CAM-Calouste Gulbenkian Foundation, Lisbon, 26th April 2025. (Source: Inês Valle, 2025.)*



Fig. 23: *Pontos de Encontro - Boca do Estuário 06, CAM-Calouste Gulbenkian Foundation, Lisbon, 26th July 2026. (Source: Joana Correia, 2025.)*

2.2 Sustainability



The criteria we analyzed considered the extent to which the pilot:

- promoted sustainable and climate-adaptive approaches;
- raised awareness and enabled learning.

Key achievements of the pilot:

The pilot focused on addressing current threats to river ecologies and aquatic ecosystems in Oeiras through artistic-scientific collaborations, immersive art exhibitions and educational activities with citizens. Local ecosystems along the Atlantic coast and the Tagus River and estuary face problems of marine litter, overfishing and anthropogenic noise pollution, resulting in losses of marine life and biodiversity. The two Art & Sciences residencies, supported by the Calouste Gulbenkian Foundation, focused on **underwater soundscapes and aquatic species** that are often unknown to the wider public:

- The Xarroco (Lusitanian Toadfish) and Meagre (*Argyrosomus regius*), two vocal species of living in the Tagus (residency art project “Underwater Ecotones” led by Francisca Rocha Gonçalves);
- Marine microorganisms such as marine fungi, phytoplankton and bacteria (residency art project “Estação Eco-Fluvial do Bugio” by Diana Policarpo and Bernardo Gaeiras).

To learn more about these underwater lifeforms, the artists in residency undertook research in **collaboration with local scientists** and conducted field trips, in the form of underwater listening sessions and biodiversity visits. For example, Francisca Rocha Gonçalves and her partners in ‘Underwater Ecotones’ collaborated with the Hydrographic Institute to study the depth of ocean and river floors (bathymetric survey), set up a scientific communication platform, and used hydrophones to collect underwater sounds from the boat.¹⁸ The partnership with the Aquarium Vasco da Gama and Speaker for the Living Marco Frade Ferreira provided access to the Aquarium’s collection of aquatic species from the Tagus River, and to the scientific and educational expertise of marine biologists. ITQB NOVA (Instituto de Tecnologia Química e Biológica António Xavier, NOVA University of Lisbon) also helped strengthen the scientific accuracy of the residency art project “Estação Eco-Fluvial do Bugio”.

Based on this research, the two residencies developed public experiences including exhibitions, educational activities and a four-day radio program, also available online. The developed **sound compositions** that reflect the complexity and layers of the underwater acoustic environment (e.g., pressure, vibration, particle motion).¹⁹ The public program from the ‘Underwater Ecotones’ residency facilitated “deep listening”

¹⁸ The collaboration with - <https://www.fishbioacoustics.pt/> was fundamental in the residency.

¹⁹ <https://franciscagoncalves.com/portfolio-item/underwater-ecotones-interferencias-no-tejo/>

as a way to understand and empathize with marine life, through following conversations between fish and their disruption by human-made noise. The program sensitized the public to a significant gap in current conservation efforts, where nature protection zones defined geographically do not prevent sound pollution from propagating below water, impacting marine life.²⁰

The public program from the “Estação Eco-Fluvial do Bugio” merged human testimonies and scientific knowledge with non-human sounds (e.g., field recordings, underwater frequencies, atmospheric pulses, mineral vibrations) to raise public awareness of the ecology in the Tagus estuary and speculate about the future of conservation.²¹ According to artists and the pilot team, participants in activities reported an **increased awareness of underwater sounds as well as a willingness to change their listening habits and do more to protect marine life**. They also expressed an intention to share their new knowledge about marine species with friends and family.

Through the pilot’s cultural partner Calouste Gulbenkian Foundation, synergies were built with the Lisbon pilot and its work on regenerative menus and biomaterials from the Tagus estuary. A joint program was organized on 26th July 2025 (“Points of Encounters”) in which the chef and biologist Joana Melo Duarte, Ocean Ambassador of the Lisbon pilot, created a special regenerative menu – “The Estuary Mouth” – which was presented on this day as a cocktail-food,²² that highlighted the historical gastronomy and ecological challenges of both Lisbon and Oeiras’ territories. She replaced traditional ingredients with more water-resilient and non-native species (e.g., Estuary Seaweed Mousse). The event fostered **conversations and knowledge exchange about the wider Tagus ecosystem**. This mousse was included in the Menu of the restaurant Mesa do CAM.²³

In the coming years, the pilot team aims to build on these improvements in ocean literacy through the future Academy of Awe, to embed a relationship of care, empathy and cooperation with marine life that protects the Tagus ecosystem from human activities and climate change. They aim to strengthen the community’s knowledge, skills and attitudes towards the ocean and river, to recognize its significance in the local territory (as natural and cultural heritage) and shift to more sustainable and adaptive practices going forward. To do so, they will continue to partner with scientific practitioners and initiatives such as the Blue Hub & BioMarCO projects (see Waves).

20 <https://franciscagoncalves.com/portfolio-item/underwater-ecotones-interferencias-no-tejo/>

21 <https://www.radiobugio.stream/#sobre>

22 <https://gulbenkian.pt/en/agenda/boca-do-estuario/>

23 See the menu here: https://cdn.gulbenkian.pt/wp-content/uploads/2025/11/AF_MENU_CAM_DIGITAL_OUTONO_ENG.pdf

2.3 Inclusion



The criteria we analyzed considered the extent to which the pilot:

- promoted accessibility and inclusion;
- valued and integrated alternative forms of knowledge;
- advanced co-creation and democratic participation.

Key achievements of the pilot:

The core approach of the pilot emphasized dialogue and integration between different forms of knowledge and learning experiences (scientific, artistic, community-oriented, more-than-human), and between different local interests and dimensions (environmental, cultural, social, economic) that required a continuous balancing effort from the municipality, in line with its efforts to embed a shared “blue mindset” among its local partners. This approach required building interdisciplinary collaborations between artists and scientists (sharing knowledge and approaches), which helped build **mutual understanding and sensitize local institutions** (municipality, aquarium, navy) to the value of artistic research and outputs.



Fig. 24: Underwater Ecotones, Underwater Listening Session, 20th June 2025. (Source: Inês Valle, 2025.)

The pilot put dedicated attention to amplifying marginalized forms of knowledge through the multidisciplinary residencies and their projects on more-than-human communication through underwater sound. Their research and artistic programs created more awareness of this little-known topic while helping participants empathize with marine species. The artists in residency sought to **equalize relationships between human visitors/listeners and aquatic lifeforms** by immersing the audience in the underwater environment (through sound, light and physical installations in the Underwater Ecotones project) and by mixing human and non-human sounds in a radio program (Estação Eco-Fluvial do Bugio project). The future Academy of Awe aims to pursue these efforts by bridging knowledge from art, science and the community to promote new values of care and cooperation between Oeiras residents and the non-humans in the coastal territory.

The pilot reached diverse local actors through the four co-design sessions - which involved mainly institutions, pilot partners, and cultural or artistic practitioners to share ideas and consolidate partnerships (Pedroso-Roussado et al. 2024) - and through the public programs linked to the two residencies. All public activities were free and open, and were advertised using accessible language (e.g., avoiding complex scientific methodologies) in Portuguese and English. Some events included translation into Portuguese Sign Language (PGL). The audience consisted mainly of **Oeiras inhabitants, art and culture audiences, families, and schoolchildren**. The Aquarium, which is used to receiving schools and families, played an important role in reaching these visitors. Operation workers of the municipality also attended the program which provided an unusual opportunity for them to experience something new. The ocean literacy workshops on sound developed by the Aquarium following the residencies are set to reach some 900 citizens in 2025-2026, most of which students, as reported by the Speaker for the Living. These workshops follow a participatory approach that invites visitors to imitate/imagine the sound of different species to form an “orchestra”. Overall, the pilot **disseminated knowledge and learning experiences** about the river, ocean and human impacts to a broad audience.

2.4 Local grounding (crosscutting value)



The criteria we analyzed considered the extent to which the pilot:

- **engaged and connected local actors;**
- **valued and integrated local knowledge.**
- **enabled local actors to co-create and co-own solutions.**

Key achievements of the pilot:

The Oeiras pilot **built on local strengths**, notably existing partnerships of the municipality, the dynamic scientific ecosystem, and the vast network of maritime fortifications along its coast. It has used the longstanding relationship with the Atlantic ocean and the Tagus River, which has shaped the local culture and daily life in Oeiras, as a starting point for developing its approach to ocean literacy. The drop brought together the cultural and scientific dimensions of the relationship with water in Oeiras to address challenges of biodiversity loss and climate change while reviving the awareness of the proximity with water and marine life.

Therefore, the future Academy of Awe and Tagus River museum (in which the river could be seen as a living museum), whose concepts have been strengthened during the pilot, aims to “generate new ideas or reimagining existing concepts and methods through active engagement within the territory” as explained by the pilot team. This means that the pilot team saw it as essential to ground its ocean literacy work in an understanding of, and **engagement** with the **local community, territory and ecology**. The residency projects took steps to achieve local groundedness, by building relationships with local scientific organizations, conducting field trips, and engaging residents in the creation of narratives. Ocean Ambassadors provided key support and networks. The public program in 2025 significantly expanded the public awareness and reach of the work, especially among citizens, schools, and art and culture audiences. The second residency project, ‘Estação Eco-Fluvial do Bugio project’ aimed to reinforce local connections by reactivating a well-known local heritage site, the Bugio Lighthouse, in partnership with the Directorate-General for Lighthouses of the National Maritime Authority.

A key impact of the pilot was the **reinforcement of relationships with key local institutions**, especially the Portuguese Navy and Vasco da Gama Aquarium, and the National Maritime Authority. The second residency project produced mutual benefits for the pilot and the National Maritime Authority which has an interest in reviving the maritime fortifications along the coast that form part of the local cultural heritage.

These partnerships support the municipality's long-term effort to align and balance interests to embed a **shared “blue mindset” and implement the Oeiras Mar 2030 programme** that brings together multiple actors and dimensions (economic, scientific, cultural, educational, ecological and recreational). In support of this goal, the municipality has signed Memorandums of Understanding (MoUs) with the Portuguese Navy, Vasco da Gama Aquarium, Ministry of Defense, NGOs (ANP|WWF, United by the Sea, heritage associations Associação Espaço e Memória and Associação Amigos dos Castelos) and Calouste Gulbenkian Foundation. These formal commitments directly support the establishment of the future Academy of Awe while providing key infrastructure, knowledge and co-financing.



Fig. 25: Pilot kick-off activities at São Bruno Fort, Caxias, World Oceans Day, 8th June 2024. (Source: Frederico Duarte, 2024.)



Fig. 26: Pilot kick-off activities at São Bruno Fort, Caxias, World Oceans Day, 8th June 2024. (Source: Frederico Duarte, 2024.)

Part 3

Takeaways

This section summarizes the key factors (e.g., context, stakeholder situation, resources) that shaped the pilot's ability to create impact (3.1). These factors should be considered for replication and adaptation to other contexts. This section also provides potential avenues to improve and further develop the work of the Oeiras pilot in the future (3.2).



Fig. 27: Pontos de Encontro, Rádio Bugio – a live performance of bioacoustic compositions by Diana Policarpo and Bernardo Gaeiras, CAM-Calouste Gulbenkian Foundation, 26th July 2025. (Source: Joana Correia, 2025.)

3.1 Key factors that influenced pilot impact

This section summarizes the key factors – including context, stakeholder situation and resources - that shaped, enabled or hindered the pilot's ability to create impact. These factors played a role in the co-design and implementation of the pilot and its drop, but also have implications for its sustainability and long-term impact. Such factors should be considered when examining possibilities to replicate, or draw inspiration from the work of the pilot for other contexts. We identified several elements related to the institutional context and project setup within which the pilot was deployed (box 3).

Project setup and institutional context



- In Oeiras, the municipality's leading role ensured **alignment with multi-year municipal plans** up to 2030 and involved local institutions that could sustain the work, such as the Aquarium and Portuguese Navy. This is promising for the continuation of the work in the coming years, provided that the spirit of BoS and its emphasis on participatory arts is preserved. The pilot team in the municipality has also stressed the **NEB core values** as a way to integrate the Bauhaus of the Seas Sails approach within long-term municipal policies.
- The driving role of the municipality in the pilot could pose risks for the future of the work, as changes in **political priorities** could impact the sustainability of the Oeiras Mar program beyond 2030 and the materialization of the Academy of Awe and Tagus River museum. Until 2030, this risk remains minor, as the executive in the Oeiras municipality enjoys a strong majority (9 out of 11 mandates) for the 2025–2029 term.
- Municipalities have specific **institutional requirements and procedures** that have impacted timelines in the project and the collaboration with the artists in residency, as noted during the evaluation session held in July 2025.
- Pilot partners Calouste Gulbenkian Foundation and Vasco da Gama Aquarium had **useful prior experience** that supported the pilot, such as with public programs engaging communities and schools, international project management (Calouste Gulbenkian Foundation) and bridging scientific and pedagogical knowledge (Aquarium). The pilot team also leveraged the ocean literacy experience of other actors such as ENIDH (Escola Superior Náutica Infante D. Henrique) and EMEPC (Portuguese Task Force Group for the Extension of Continental Shelf).
- The pilot team reported that **existing connections** with the Aquarium, lighthouse, navy and Oeiras citizens were key to the success of the project.

3.2 Areas for improvement and future development

This section provides potential avenues to improve and further develop the work of the Oeiras pilot in the future. These suggestions and ideas are based on the in-depth analysis conducted above, and combine reflections from the impact assessment team, the pilot team and pilot partners. Overall the suggestions point to different ways that the pilot team could embed early and adaptive project co-design and planning (box 4), adapt the residency model to strengthen community ownership (box 5), diversify and scale the impact of the Ocean Ambassadors program (box 6), and refine future plans for the Academy of Awe (box 7).

Embed early and adaptive project co-design and planning



- An analysis of the pilot's four co-design workshops noted that "the participants were mostly used to developing projects in short or mid-term longevity" which posed challenges to formulate a long-term vision and objectives (Pedroso-Roussado et al. 2024). The analysis also stressed that the semi-structured approach of the workshops created a level of discomfort among participants who might have favored clarity over flexibility.
- This suggests that **extra time and facilitation efforts might be needed at an early stage** of the pilot to agree on shared goals and expectations as well as ways of working, distributing the workload, communicating, co-designing and evaluating. This could help foster more clarity and openness to new approaches.
- According to Pedroso-Roussado et al., 2024, the four co-design sessions held in 2023 did not provide sufficient time for building trust and challenging power structure. In the future, the pilot team could follow a more **continuous and informal co-design process**, backed by an experienced co-design facilitator used to working with institutional and community actors. This could help build trust and adapt plans over time, while not precluding the organization of more formal co-design moments with Sea Forum partners.

Box 4: *Embed early and adaptive project co-design and planning*

Adapt the residency model to strengthen community ownership



- Feedback from the artists in residency and the pilot team suggests that expectations about the level of engagement between artists and the local community were not sufficiently aligned. They reported a mismatch of timelines between the residencies, the institutional processes of pilot partners, and the seasonal rhythms of the local ecosystem. Challenges of space, budget and organizational cultures were also mentioned.
- In the future, a **collective residency model** could be envisaged where artists collaborate with a well-connected community member(s) on a regular basis. A longer, or full-time residency on site would allow more time for research and local relationship-building. As a first step, the selection process for the residents should include interviews to ensure that goals and expectations are clear on both sides, as suggested by a pilot team member.
- The pilot team reported that it took time to build collaboration between artists, scientists and the community. Considering this time investment, the pilot could **embed artistic-scientific collaborations within longer initiatives** happening locally. This would entail partnering with artists and scientists who are committed to working in the area for several years. It may require selecting people who are less specialized or experienced at first, but who would ensure that the capacities and relationships reinforced during the project remain in Oeiras.
- During the evaluation session of the pilot, artists suggested to “create more intimate and safe spaces” and moments to share feedback and address challenges during the residencies. The future Academy of Awe could foster a **work environment that promotes communication and trust** by ensuring that mutual expectations are set clearly, that regular check-ins and feedback mechanisms are in place, and that partners meet in person regularly. Another concrete avenue could be to appoint a “person of trust”²⁴ (not in a management/leading position) that anyone within the Academy of Awe can contact to discuss emerging challenges.

Box 5: Adapt the residency model to strengthen community ownership

²⁴ Trust persons are legally required in Belgium for companies above 50 employees. Their role is informal and they can take training, receive concerns from employees and give advice. See: <https://www.pwclegal.be/en/news/appointing-person-of-trust-will-soon-be-mandatory-in-companies-w.html>

Diversify and scale the impact of the Ocean Ambassadors program



- The pilot team noted that a **more diverse mix of Ocean Ambassadors** would be beneficial in the future. Involving Ocean Ambassadors from marginalized groups could help reach new audiences who often lack access to artistic and ocean literacy experiences. Including ambassadors in less senior positions, with more time availability and stronger community ties, would support more regular engagement, youth participation and local impact.
- This would enable the Ocean Ambassadors to play a **stronger role in project co-design and communication to the local community**. Drawing on the experiences of other pilots, such as Malmö, Ocean Ambassadors can disseminate BoS values among inhabitants by facilitating activities that “show, don’t tell” what ocean literacy is about, with financial support from the pilot. Such tangible learning activities took place in the Oeiras pilot’s public programme, during the Ripple phase (2025). Including some of these activities earlier (for instance, testing them on a smaller scale) could support an earlier appropriation of the project and allow local actors to get involved on a regular basis.
- The pilot team reported a need to reinforce the role of Ocean Ambassadors within the pilot, and to better connect the work of the artists in residency with the needs and aspirations of the community. Therefore, **embedding Ocean Ambassadors as advisors or partners within collective residencies** could be an avenue to address these two issues jointly. This would provide the Ocean Ambassadors with a clearer role and objectives as well as financial incentives to contribute in a continuous manner. This could help build a long-term collaboration with Ocean Ambassadors who would become key actors within the future Academy of Awe.

Box 6: Diversify and scale the impact of the Ocean Ambassadors program

Refine future plans for the Academy of Awe



- The Academy of Awe and the River museum are strong concepts; their future **format and complementarities** could be further developed and clarified.
- The pilot team noted that partners and ocean ambassadors are mostly cultural organizations that depend on external funding to sustain activities. Seeking a mix of public and private funding, for example through a focus on research and innovation, would **diversify the support base** for continued ocean literacy projects in Oeiras.
- The pilot team raised the need to keep the local community informed more regularly during the project. The Academy of Awe could develop dedicated public communication tools (e.g. web-page, newsletter, quarterly community meetings). The choice of communication tool could be based on consultation with interested community members to ensure its relevance. Embedding a communications role within the Academy of Awe would help **maintain continuous communication with the community** and streamline the communication strategy across residency projects.

Box 7: Refine future plans for the Academy of Awe

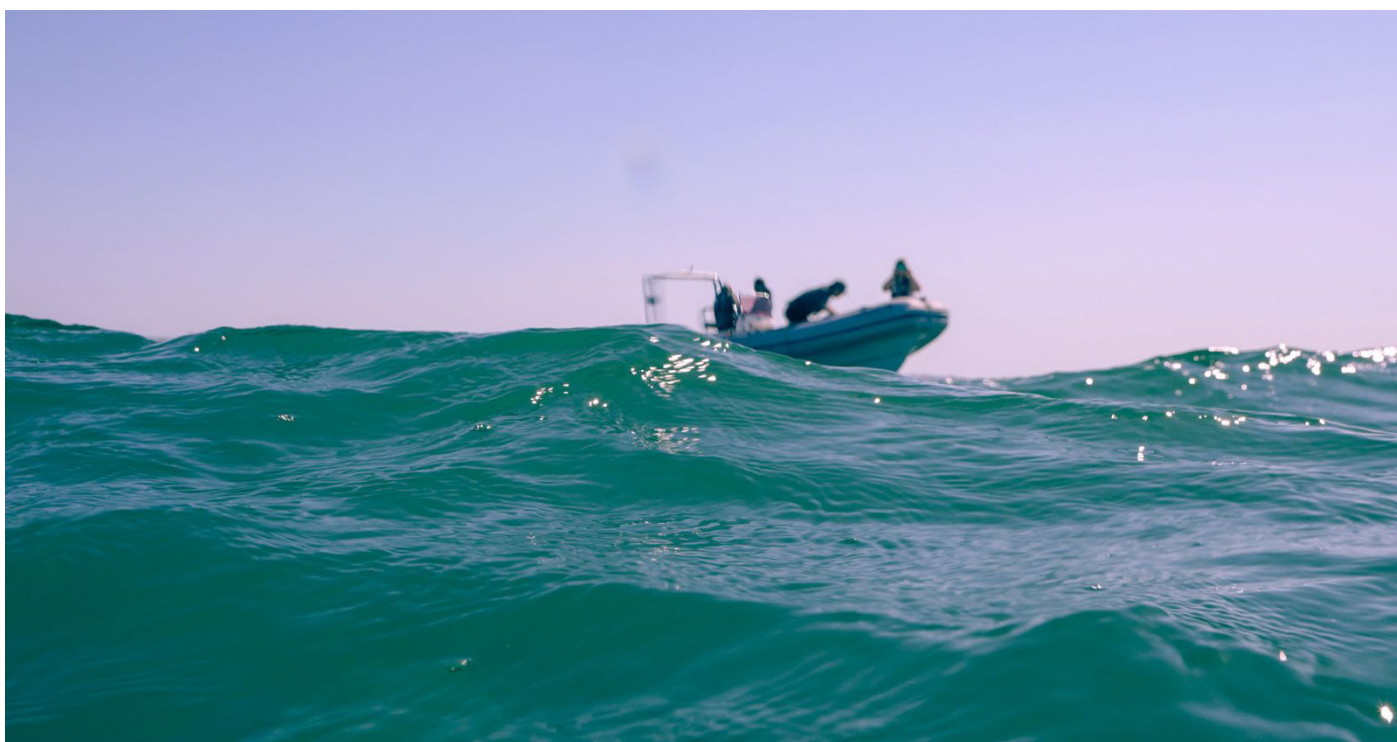


Fig. 28: Bugio Lighthouse, Oeiras, August 2025. (Source: Beatrice Maggipinto, 2025.)

Annex



Fig. 29: Oeiras Pilot Table of Curiosities, "Making Waves": Bauhaus of the Seas Sails Final Conference, Venice, 15th November 2025. (Source: Ginevra Formentini, 2025.)

Main data collection activities

This impact assessment used data collected via various activities in collaboration with, or led by, the Oeiras pilot team. These include activities organized by the impact assessment work package (WP5) led by TU Delft as well as other work packages focusing on co-design (WP2 led by Malmö University), implementation (WP3 led by TBA21 Thyssen-Bornemisza Art Contemporary) and replication (WP4 led by Ca' Foscari University of Venice) within the BoS consortium. TU Delft took part in the activities organized by other work packages, as co-organizer or attendee.

Activities used to gather data and analytical insights:

- Benchmarking session 'Water telling', online, 28 January 2025 (led by WP4)
- Session on pilot Sea Forums, online, 17 January 2025 (led by WP2)
- Theory of Change (ToC) session, online, 03 April 2025 (led by WP5)
- Matrix activity, online, 09 May 2025 (led by WP4)
- Reflection session on aesthetics and impact, online, 09 May 2025 (led by WP5)
- Reflection session on sustainability and impact, online, 20 May 2025 (led by WP5)
- Zoöp discussion with WP5 and WP2, 23/06/2025
- Reflection session on Inclusion and Impact, online 04/07/2025 (led by WP5 and WP2)
- Ocean Ambassadors meeting in Rotterdam, in-person, 23-24 June 2025 (led by WP2)
- Reflection session on inclusion and impact, online, 04 July 2025 (led by WP5 and WP2)
- Impact evaluation session, in-person, 28 July 2025, at Calouste Gulbenkian Foundation in Lisbon, attended by some 14 participants from the Oeiras pilot including pilot leads, partners, artists/residency teams, Speakers for the living, Ocean Ambassadors (organized by Calouste Gulbenkian Foundation and WP5, moderated by Associação do IST-ID)
- Conversation with Inês Valle (Calouste Gulbenkian Foundation) about the role of Ocean Ambassadors in the Lisbon and Oeiras Pilots, 08/2025 (led by WP2)
- Reflection session on local grounding and impact, 05 September 2025 (led by WP5 and WP2)
- Seminar on Replication Proposals, online, 08/10/2025 (led by WP4)

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