

**A research report on the feasibility and
need for a project inspired by *With One
Voice* in Rio leading up to 2016, together
with a sustainable legacy**

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Executive Summary:

In 2012 Streetwise Opera produced an event called *With One Voice*, a one-night performance of music, theatre, poetry and film given by nearly 300 homeless people from around 30 recognised arts and homeless groups and initiatives in the UK. Taking place at the Royal Opera House and part of the London 2012 Festival and Cultural Olympiad, it was the first time in history that homeless people had been given an official place in Olympic celebrations. Key to the success of the event was the fact that there is a strong support structure for homeless people and the arts is used widely as a tool in this support. The vast majority of the performers were part of existing arts and homelessness groups which were able to provide support during and after the event. *With One Voice* was as much a celebration of the work of these groups as of the performers themselves.

This report has one clear aim: to advise the Gulbenkian Foundation and British Council about the feasibility, necessity and sustainability of project similar to *With One Voice* taking place in Rio de Janeiro in 2016.

Drawing on current Brazilian research to give a context for understanding the profile of people who are in a situation that requires them permanently or temporarily to live on the street, the report seeks to identify the challenges and potential benefits of implementing an arts-based project such as *With One Voice* in Brazil led by Streetwise Opera.

The study is based on a series of interviews and site visits by the author of this report in Brazil during November and December 2013, with the majority of the research being undertaken with Matt Peacock (CEO, Streetwise Opera) in Rio de Janeiro and São Paulo from 18-29 November 2013¹.

Streetwise Opera is an award-winning UK charity that uses music to help homeless people move forward in their lives through a programme of weekly singing and drama workshops in 10 homeless centres across England and Wales. Participation in Streetwise Opera's programmes – which include critically-acclaimed productions starring homeless performers – is a means to gain confidence leading to tangible positive change. From gaining employment and stable accommodation, to enrolling in further education, drug and alcohol recovery programmes and reunions with their families, Streetwise aims to help homeless people move forward in their lives. Streetwise has taken part in international projects in Australia, North America and Japan – this work helps the charity to exchange knowledge with other arts and homelessness groups, learning from them and disseminating Streetwise's work. These international projects are now

¹ For full programme, see Appendix I

framed by the Olympics, a global event where there is always a particular awareness and debate about homeless people and their needs. These international projects contribute to Streetwise's overall vision of a world where the arts is part of the day-to-day support structure of homeless people.

Through this research we ask what particular benefits an international cultural partnership could bring to current initiatives with and for homeless people in Rio de Janeiro within the context of the staging of the Olympic and Paralympic Games in 2016. What arts and homelessness groups exist in order to repeat *With One Voice*? Could/should any initiatives be grown or new initiatives started? How would it need to adapt to the particularities of the context in Rio de Janeiro? How would it be delivered if it were to be developed? How could it be tested? What are the likely outputs and potential outcomes? How could it be sustained through to and beyond 2016?

Through the Study we conclude that there is a need and a desire for a project in Rio but one that will be quite different from *With One Voice* in London. Through asking the 14 key feasibility study questions on page 30 to all the relevant stakeholders (homeless people, arts projects, local and national government officials and others), we discovered that there is a strong desire for a project to take that focusses on capacity building, local networking and knowledge exchange between a number of emerging arts and homelessness initiatives rather than a high-profile event. We therefore propose organising a series of short residencies involving a handful of UK arts and homelessness organisation working with counterparts in Rio (and São Paulo). Should the local partners be interested in producing an event at the end of the project, the UK partners could support and assist in this but it needs to be owned and run locally.

Note for readers:

In order to discuss the feasibility of an arts and homelessness project in Rio, it is important to give some understanding about the Brazilian context in which such a project might take place, whether a need for such a project is recognised by local partners, and how it might be set up and sustained.

This is not a study of homelessness in Brazil. Although the appendices present some examples of recent Brazilian research on homelessness, this report is only the beginning of a process for UK partners to understand the multiple and complex ways in which homelessness is experienced by individuals, organisations and authorities in Brazil. If the project is to go ahead, building a deeper understanding of that context would be important to the successful development of the project. It will continue to be a process of understanding, never a complete picture.

Key Brazilian protagonists:

1. Homeless people

Just as in the UK, the Brazilian homeless population is not homogenous. As Miriam Guindani's research indicates (see Appendix), there are many points of entry to living on the streets, so there should be just as many ways to exit. It is also clear from the research consulted and from the interviews undertaken that the profile of homeless people differs between neighbourhoods in each municipal region and between cities. No clear infrastructure for service delivery emerged during the research and the understanding of how interventions are made by the authorities and by non-governmental agencies (NGOs) will continue to emerge and be defined in relation to the specific contexts of the homeless people who participate in any potential project established by Streetwise Opera in Brazil. Despite the lack of clarity around the trajectory of homeless people, we have made some notes on how homeless people are supported on p. 6.

Rio de Janeiro

In October 2013, the Secretariat of Social Development of the City of Rio de Janeiro published the first half of a major research study which aims to profile adult homelessness in the city (See Appendix II for a translation of the summary of the data produced by this survey with explanatory notes about the research methodology). The initial survey of over 5,500 people encountered living on the street across a five-day period provides the following headline - but approximate - figures about the adult homeless population in Rio de Janeiro:

- 65% have been homeless for one year or longer
- 75% spend 21-31 days of each month sleeping rough
- 75% have completed only basic schooling
- 40% do not have necessary legal papers (identity document/tax registration number/employment record)
- 73% use legal or illicit drugs
- 65% had lived in the City of Rio de Janeiro prior to homelessness, with a further 22.5% coming from other parts of the State of Rio de Janeiro. 12.8% had come from other States and 0.25% from other countries.
- High proportion of the homeless concentrated in few districts: Centro (12%), Bangu (14.6%) and Madureira (11.1%).
- 75% of Centro's current homeless population originally lived in other districts prior to becoming homeless whereas 82% of the homeless population in Bangu had lived in that district prior to becoming homeless.

Research conducted earlier in 2013 by the Centre for the Defence of Human Rights in the Public Defender's Office (Nudedh) interviewed over 1,200 adults located at public and private hostels for the homeless population across the Rio metropolitan region (see Appendix Two for more detail). Nudedh published the following data profile of the homeless hostels' adult population:

- 66% are male
- 75% identify as non-white
- 62% do not use drugs²
- 68% do not drink alcohol
- 13% are illiterate
- 40% have not completed first grade education
- Over 30% have some type of illness
- Approximately 25% receive medical attention

How big is the adult homeless population in Rio de Janeiro?

Rodrigo Abel (Sub Secretary of Social Development, for the City of Rio de Janeiro) points out that even though they identified over 5,500 homeless people in the city over a specific five-day period, they know from other data collected by their department that at least 10,000 different people identified as homeless during 2013. "What we know is that there is an enormous fluctuation in this population. Many of them are not homeless, but living in a situation that brings them into a relationship to the street" (Abel: interview with Peacock and Heritage 18/11/14).

In Rio de Janeiro there are people living in relation to the street but are not 'homeless'. For example, someone who lives in the *Baixada Fluminense*³ and who takes four hours to get to work and four hours to return, he might chose to live in a 'street situation' during the week to maximise his productive time and only return home at weekends. The person who has the street as his space of active production spends most of his time in the centre of Rio de Janeiro and starts to develop strategies for staying on the

² There are a number of obvious contradictions in the profile of the homeless population that is created by these surveys. It is important to remember that the municipal survey was conducted with people encountered on the street while the research conducted by the Public Defender's Office was undertaken with people already located within hostels

³ Part of Greater Rio, the wider Metropolitan area that includes 19 separate municipal authorities including the city of Rio de Janeiro

street [Perrim⁴: interview with Peacock and Heritage 19/11/14]

Economic potential of Rio's adult homeless population

One of the characteristics that distinguishes and differentiates the Brazilian *rua* from the British *street* is the possibility that someone could have an economically productive life on the street in Rio de Janeiro. This is due, in part, to the warm climate where even in winter the temperature is mild. The second stage of the research that is being conducted by the Municipal Secretariat of Social Development will be asking detailed questions about the economic productivity of this population, but Rodrigo Abel estimates that many of those living on or in relation to the street in the rich southern zones of the city (Copacabana, Ipanema, etc) and the Centre⁵, achieve a monthly income of between R\$1,000 and R\$1,500⁶ (legal or illegal) which is exceptionally high for their corresponding educational profile. That in turn makes it more difficult to establish an appropriate exit strategy from the street. "Our first objective is that these people don't sleep on the streets. To stop them living from the streets is much more difficult" (Abel: interview with Peacock and Heritage 18/11/14).

The current trajectory and support structure of homeless people

During the interviews and conversations, it was clear that the clarity of the structures within which Streetwise Opera functions in the UK are neither evident nor universal in Brazil.

In the UK, homeless people are categorised into three main groups: Rough sleepers, statutory homeless people (those who meet certain criteria which local authorities recognise and have a duty of care for – mainly families with young children and rarely single people) and homeless people in hostels or other insecure accommodation. In 2012 there were an estimated 2,309 people sleeping rough on any one night across England⁷ and across 2012/13 6,437 people who slept rough at some point in London⁸. There are around 43,000 hostel beds available in England⁹. These are provided by agencies which are mostly charities, independent of state control but part-funded by statutory sources from local and national government. Some

⁴ Director, Crescer e Viver. For a full description of all those met and interviewed, see Appendix I

⁵ These two zones account for approximately 50% of the homeless population in Rio

⁶ £1 = R\$3.85 (15/01/14 <http://www.xe.com>)

⁷ DCLG (2012) Total Streetcounts and Estimates Autumn 2011

⁸ CHAIN (2013) Street to Home annual report

⁹ Homeless Link (2011)

hostels are 'direct access' for people who are referred by outreach workers who visit the streets or day centres – people might stay until permanent accommodation is found or be referred to specialist schemes for people with mental health or substance misuse problems. The wait for a housing option for this group can take an average of 6-12 months. The UK benefits system allows many people who have been re-housed to be supported in their new tenancies through housing benefit.

In Rio, the picture is less well understood. No Federal, State or Municipal authorities have a statutory duty to house people and accurate statistics as to how many hostels or bed spaces does not exist. Part of the reason is a lack of joined-up approaches and the city provision and those run by NGOs and church-based organisations seem to operate quite separately. In Rio State, it seemed that the Municipal centres and NGOs were in more dialogue, and there is good dialogue between State and Municipal authorities. Despite the picture being less clear, during the research we did, however find some similar trajectories to those described above for those people found living on the streets:

- Outreach workers from the City's Social Protection department visit homeless people living on the streets and give them the option to access certain hostels. This team is from the same department that runs the Circulando and Papa de Rua outreach schemes (see below)
- There are also a number of soup runs co-ordinated by NGOs/churches include the Association of Edmund and Olga (see below) which provides soup and blankets to rough sleepers once a week and a food bank and crèche for families facing poverty
- Homeless people identified by the City's outreach team are then moved through a 'Reception Centre' rather like a triage and into other hostels.
- City/state run hostels. There are 31 hostels run by the City of Rio which operate in different ways – some are referred to as 'CentroPOP', 'Albergis' and 'Abrigos'. In Rio State the CentroPOP centres seem to be the main hostels in the region and they have a referral system where they receive people from drug rehab centres run by other statutory facilities and those run by NGOs/the church (this was the case in both Nitteroi and Duque de Caxias – see Appendix 1). The City administration is launching a new kind of specialist hostel for adolescents with drug issues (the Casa Vivas). There are currently only a handful of pilots but this number is likely to rise over the next 1-3 years.

- NGO/Church hostels – our research concluded that the number of these has not been mapped and they range from highly structured projects (such as ASAB) to poorly-funded projects with very basic facilities (such as Projeto Restaurando Vidas in Duque de Caxias) – see Appendix 1
- Exits from all these hostels into more stable accommodation is less formalised – during the research period we heard about Mia Casa Mia Vida scheme and about an apartment block outside the city that provided accommodation for formerly homeless people

The need to provide clear alternatives to living on the street, through access to services that can lead to new long-term housing solutions is not necessarily viewed as the immediate priority. The strategies that the Rio and São Paulo city councils are seeking to implement aim to move towards a similar approach over the coming years, and therefore offer an opportunity for potential productive partnerships with the municipal authorities in both cities. Streetwise Opera's tactics born out of the UK strategy were enthusiastically received and commented upon during the research and the timing seems opportune for them to have impact and be part of a changing scenario.

Arts projects taking place in the homeless sector

We have still not identified any specific arts organisations that focus on homelessness in Rio de Janeiro or Rio State. Having now spoken to all three instances of government and most of the major NGOs that are active in this field within the city, we believe that it is safe to assume that there are no arts organisations with this specific focus. The research revealed some arts activities forming part of existing programmes with homeless people as well as socially-engaged arts organisations which are currently embarking on new projects with homeless people, but there is no arts-based NGO with specific expertise in this area. These arts activities are not common in the homeless sector, are poorly-funded and informally-run but the role of the arts seems universally valued.

Casa Viva, Rio

One of the most significant sites where it already seems possible to begin a meaningful partnership is on the Casa Viva programme (five residential hostels for young homeless people with chemical dependency, funded and directed by the City Council but administered by the NGO Viva Rio). Faustini described his vision during our meeting:

On the programme that we are going to implement with young people in the the Casas Vivas, the idea is that these spaces become cultural centres directed by the young people rather than just hostels for them. We will create an arts training model for young homeless people who have addiction issues. There will be a monthly event for them to participate in and we'll invite a known artist from the city to perform with them. The young people will produce the event and work towards a diploma to be awarded by the Federal University of Rio de Janeiro. And they will be paid for what they are doing [Faustini: interview with Peacock and Heritage 18/11/13].

In discussing a potential partnership with Streetwise Opera for the Casa Viva programme, Faustini endorsed the importance of internationalising the homeless agenda:

Rio reacts well to international pressure... and this exchange will bring pressure on the public authorities for various reasons... It will ensure that people have to talk about this issue and see things in a way that they understand this is not just a Rio problem. An agenda that remains entirely local often becomes an acrid, bitter dispute when it should be a discourse about love [Faustini: interview with Peacock and Heritage 18/11/13]

The direct involvement of Faustini and artists from Agência in the Casa Viva programme means that it will be possible for Streetwise Opera to establish a partnership in Rio de Janeiro which is connected into an infrastructure whereby arts activities are part of a planned pathway for adolescents leave the streets. It is easy to imagine a Casa Viva project being part of a *With One Voice* event since there is already a strong structure that would support the young people involved before and after the event.

Centre POP, Niteroi

Run directly by the municipal authorities with the support from the State Government, the centre shares Streetwise Opera's aim of providing arts activities that seek to build individual skills, renewed dignity and self-esteem, as well as seeing the arts as a means to construct a new relationship between homeless people and society. Their intention is to create a more human relationship which allows homeless people to have access to culture, rather than the traditional approach of providing just food and shelter. The philosophy is one of getting them to participate rather than being passive.

The centre runs a number of cultural programmes which are in their infancy. Em Cantos de Rua is a monthly music event which takes place in the centre where musicians perform and the concert is open to the public. This is acting as an important way of educating the public and demystifying homelessness. Currently the musicians all come from outside the centre but the intention is for homeless people to perform too. The centre also has weekly music and percussion workshops where participants also make percussion instruments out of recycled materials (there is a similar project to this in Portugal).

There is a cinema club called CinePOP where films are screened with debates about them. They launched it by showing 'Meu Nome nao e Johnny' and inviting Joao Estrella, the person on whose life the film is based to talk to the viewers (this is similar to the UK project Open Cinema).

The cultural vision of the centre is partly led by Social Assistance Secretary Bira Marques who is driving forward initiatives in the centre with the Culture Secretariat and the Health and Education secretariats as well as a homelessness committee involving 50 local organisations. This joined-up approach affords a rich context for arts to flourish but is highly unusual.

ASAB (Associação Solidários Amigos de Betânia), Freguesia

This is drug rehabilitation project for 50 adult men based in Freguesia run by a Church-based organisation. The centre runs highly-structured programmes for people who spend around 5-9 months living there. There are a number of cultural programmes including a craft project where trunks of banana trees are used to make paper – the paper is then used for art-work and the items sold to raise money for the centre. There is also a recycling project run on the same social enterprise model.

The centre also runs a yoga class and a choir which sings religious music and has performed in small events in Rio. Arts and culture are used by the centre to enable people living there to express themselves, build self-esteem, skills and socialise more. They very much wanted to be involved in a project where they could learn more and work with other artists.

One of the support workers runs the music classes but it wasn't clear whether he had been targeted because of his musical skills or whether that was an added bonus.

ProFutura Project, Rio

Marcus Faustini also introduced us to one a project with homeless people led by a young person from the Agência de

redes de juventude. Willyana Lopes' ProFuturo project helped 6 homeless people from a hostel in the centre of Rio get into employment through connecting them with people they wished to meet. 10 homeless people at a shelter in the centre of Rio were taken to lunch with volunteers from different sectors of work to chat and exchange ideas. The idea was for the volunteers to hear their stories and offer some kind of help to the homeless to find work. 6 of the 10 found employment through the scheme. Although this wasn't an arts project itself, Willyana has recently applied for funding for a second project with a focus on cultural activities at the same hostel, again looking for strategies which support homeless people to leave the streets. She expressed a keen interest to learn more about arts and homelessness work as she is building this new programme.

Willyana has demonstrated that it is possible to construct a project even on a very small scale that goes beyond addressing the immediate needs of homeless people. Even if the infrastructure on which Streetwise Opera's depends in the UK is lacking in Brazil, we saw significant evidence during this research that that public authorities are seeking to discover and implement coordinated, structured approaches.

Circulando and Papo de Rua, Rio

Felipe Ubaldo and Diana Ribeiro are coordinators of two projects for homeless people that have been created by the Secretariat of Social Protection as part of its policy of social re-integration.

Circulando aims to bring homeless people back into society by taking them to visit buildings and venues around the city that they choose. They offer cultural and sporting activities in shelters including music, theatre and crafts. They hold workshops before the visits to prepare the participants and afterwards so that they can talk about their experiences.

Papo de Rua aims to create spaces for dialogue where homeless people can let the authorities know about their needs while the authorities can inform them of their responsibilities. Although not a cultural project, it is linked to Circulando and both initiatives have been launched in 2013 with the World Cup and Olympics in mind. Although this was not articulated as such, it could be assumed that the intention of both projects is to move as many people off the streets and into building-based provision as possible before these large events in a way that is not forceful.

Should a *With One Voice* project occur, these initiatives could be an important link to the street population who live on the streets long-term and are not accessing any other services.

It was evident from visits to all these projects above that those in charge were eager to build capacity, network with other similar groups and (in some cases) formalise or professionalise their approach to using the arts. They were all very interested in the idea of being part of an event like *With One Voice* which celebrated the work that they were doing.

If such strong possibilities were opened up during a limited research period, it is reasonable to assume that an eventual project in Rio will continue to identify organisations and practitioners as potential partners as well as sites in which to base training, knowledge-exchange and capacity building activities. It is also reasonable to assume that any future public performance event will have talent to showcase, while the accompanying debates will be rich, engaged and productive.

Street Children

As Streetwise Opera does not work with young people in the UK and *With One Voice* was made up of arts organisations that provide opportunities for adults, it was decided that this research would not focus on 'street children' although a number of projects for this group were visited (Instituto São Martino, Rede Criança, and Se essa rua fosse minha¹⁰). The decision to focus on the adult homeless population was re-enforced during the interviews for this report. The general view expressed during the interviews is that there are far fewer children on the streets now than there might have been twenty years ago. As in most countries, there is more provision for street children and when children are identified sleeping on the streets, the authorities aim to find an alternative for them as quickly as possible.

Adolescents

The distinction between the adult and adolescent homeless population is necessarily blurred. Crescer e Viver and Agência are both engaged in conversations with the Municipal Secretariat of Social Development about providing cultural programmes with the city's Casa Viva programme which are hostels for young homeless people aged between 14-21 with issues of drug and alcohol dependency. The Casa Viva programme has been identified as a potential site for

¹⁰ See Appendix I

developing a collaborative programme with Streetwise Opera from April 2014.

2. The general public

All those interviewed stressed the importance of public opinion in this field of work, making the general public one of the most important protagonists in any potential programme in Brazil. The perceived antagonistic voice of public opinion – reflected in the media – defines the limits of what is possible for the civic authorities and shapes public policy. Public opinion will be a determinate force to be considered if the project is to take place.

The voice of a policy maker:

The main pressure [on the city government] is to clean the streets of those people who are not seen as citizens - people who have lost their right to free movement in the city. Public policy based on this vision, always reacts in the same way... When the homeless population becomes 'explicit' to the general public, the general public get uncomfortable, the city authorities 'clean them' from the streets and put them in places that are totally inappropriate for their economic and social re-integration... The press has always treated homeless people as being on the margins of society and in recent years tried to enforce two impressions: that they are all either victims or perpetrators of violence and that all of them have some sort of chemical dependency [Abel: interview with Peacock and Heritage 18/11/14]

The voice of a cultural activist:

The criminalisation of the homeless population has not diminished the actual growth of the number of people on the streets. What has the criminalisation produced? It has produced massacres, produced a certain cleansing and the forced removal of these people to public buildings that are like depositories. There is no discussion of the reason how or why these people have taken a trajectory from house and family to the street. In a certain way this has become naturalised within the city. During different governments, this was the way they were treated. Small changes in attitude from different public administrators but the general structure

was responding to a certain imaginary, a vision of society in which public opinion viewed these people in ways which immediately criminalised them... The idea of cleansing the city became policy. Now the tendency [in the new political administration] is to change this perception of the homeless population. The problem is that it is deeply rooted in the public machinery of government [Perrim: interview with Peacock and Heritage 19/11/13]

The force of public opinion's ability to influence practice in relation to the homeless population was demonstrated in the hours after Matt Peacock left Brazil:

On Sunday 1st December 2013, nineteen year-old Conrado Chaves de Paz went to a night-club in Lapa in the centre of Rio de Janeiro with his twin brother and a group of friends. As they were coming out of the club at dawn, Conrado was robbed of his smartphone, stabbed and killed by "a crack addict living on the streets". Conrado was young, beautiful and white. The images of his funeral and his traumatised parents, twin brother and friends were played constantly on television while Conrado's aching innocent face looked out from the daily newspapers with a seemingly irrepressible smile. The most sensational newspapers and moralist television channels screamed for action, accusing the public authorities of wilful negligence in abandoning Rio's streets to a street population of criminal drug addicts.

The city council and military police acted swiftly and in unison. They 'swept up' 53 'chemical dependents' on Monday night (42 adults, 11 young people) and took them to a police station where all but two were eventually released (two had outstanding convictions and could be held immediately). In the 'operation' the police found 8 knives and two pairs of scissors. 60 military police roamed the area the following night, finding small quantities of

crack and money. The police claimed this was a normal action that they are now increasing because of the rise in levels of violence from people living on the street.

“The profile of the street population has changed. There are lots of criminals, which is different from in the past. And there are children and pregnant woman. All of them are using drugs” - said the advisor of the Subsecretary of the Centre [Heritage: email to Peacock 2/12/13].

Conrado Chaves de Paz. His murder - or rather the reaction to it - reveals yet again that public policy in this area will always be subject to what politicians and police feel that they need to do to placate public opinion. Any Streetwise Opera project that is set up in Rio over the next three years will most certainly be vulnerable to these moments. It is a reminder of the volatility of public policy and the highly-charged voltage of this subject, especially through to 2016.

3. The Policy Makers¹¹

Homelessness in Brazil is the responsibility of all three spheres of government: Federal, State and Municipal.

The Federal government has overall responsibility for public policy, which is shared between the Ministry of Justice and the Secretariat for Human Rights [part of the President’s office]. The President’s office has a separate Secretariat for Youth Affairs that also takes responsibility for developing public policy in relation to young people living or at risk of living on the streets. Drug and addiction initiatives [some of which are aimed at people living on the streets] are the responsibility of the Ministry of Health but are also an issue of public security [which is within the jurisdiction of the Ministry of Justice]. The Federal government also has a Ministry of Cities and as homelessness is a major feature of contemporary Brazilian urban life. Although the Ministry of Cities is responsible more for infrastructure than the urban social fabric, under the present Federal government they are at least talked about as indivisible, especially in the preparations for World Cup and the Olympic and Paralympic Games.

¹¹ We are using this phrase to describe people that are political appointments within Municipal and State government departments responsible for making and implementing policy that affect the homeless population

The State government is responsible for implementing the Federal government's policies within the context of their own state. The Federative Republic of Brazil is made up of 26 states and the Federal District of Brasília. There are direct elections for each State governor and for the legislative assembly of each State, which have their own tax-raising powers and considerable autonomy guaranteed by the Federal Constitution. In practice, much of the money for social assistance and social transformation programmes comes from the Federal government and is only released to the states when they sign up to the 'Federal pact'. This includes agreement that the Municipal governments will be the executors of specific programmes as they affect their own cities. In practice the 'Federal pact' is not always observed as State governments execute their own programmes either for historical reasons or where political agreement is not possible or desirable with Municipal governments.

Over the last decade there has been a rare alignment in the city of Rio de Janeiro between the Federal, State and Municipal governments that has allowed the development of integrated social policies and significant urban transformation.

The State of Rio de Janeiro is the third most populous in Brazil with over 15 million people. Almost 13 million¹² live in the city of Rio de Janeiro or its immediate influence, within what is known as *Metropolitana* or Greater Rio [which includes the cities that make up the *Baixada Fluminense*¹³ to the north of the municipality of Rio de Janeiro]. The State is made up of 92 municipalities with their own *Prefeituras* [an elected mayor, city government and legislative assembly]. The following table indicates the names and population figures for the 10 largest metropolitan regions within the State of Rio de Janeiro¹⁴:

Rank	Name	Pop.
1	Rio de Janeiro	6 355 949
2	São Gonçalo	1 008 064
3	Duque de Caxias	861 157
4	Nova Iguaçu	799 047
5	Niterói	489 720
6	Belford Roxo	472 008
7	Campos dos Goytacazes	468 086
8	São João de Meriti	459 379
9	Petrópolis	296 565
10	Volta Redonda	259 011

¹² The size of the population of Angola.

¹³ *Fluminense* an adjective describing people, places, organisations and things that pertain to the State of Rio de Janeiro.

¹⁴ Source: IBGE Census 2011

The City of Rio de Janeiro – with a population equivalent to Sierra Leone and a historical, political and cultural significance as the former capital of Brazil – occupies a unique place among these municipalities in relation to the State of Rio de Janeiro. Its own tax raising powers and significance within the national political and international profile of Brazil means that it often develops its own public policies and is capable of maintaining considerable independence from the State government. For the last decade, the ‘Federal Pact’ has been maintained by the political alliances that have seen the Federal, State and Municipal governments closely aligned.

The current political alliance between the three government spheres has the potential to create an integrated infrastructure of support for homeless people in Rio de Janeiro. The political rhetoric is well aligned and there seems to be considerable transit and effective dialogue between Federal, State and Municipal departments.

The State of Rio de Janeiro

The Secretariat of Social Assistance and Human Rights (SEASDH) has responsibility for public policy in relation to homelessness in the State of Rio de Janeiro. Zaqueu da Silva Teixeira is the State Secretary and there are seven sub-secretariats divided according to what they refer to as ‘themes’. Pedro Prata¹⁵ is Cabinet Secretary, responsible for coordinating SEASDH’s programme. Dr Nelma Azeredo is the Sub-Secretary for Social Assistance and Decentralization with direct responsibility for policy in relation to people living on the streets. Dr Azeredo has indicated her interest and support for the *With One Voice* project and arranged for research visits to hostels in municipalities beyond the city of Rio de Janeiro [see Appendix I]. She also indicated Leonardo Pecoraro as the specialist on drug policy within her team and the person who has most direct contact with their homelessness initiatives.

SEASDH is unlikely to be directly involved in any project activity if the Streetwise Opera project in Brazil goes ahead, but they have opened up a range of possible sites for the project to be located in sites beyond the City of Rio de Janeiro. The current team will only be in place until the end of the year¹⁶ but would be appropriate project partners if the project goes ahead.

¹⁵ Pedro Prata participated in the PPP/British Council/Arts Council *Points of Contact* programme in 2012 when he was Coordinator of Youth Policy within the Federal government.

¹⁶ There are State government elections in October 2014, and it is possible that there will be changes before that when an interim governor takes over in March. The

The City of Rio de Janeiro

Rodrigo Abel

As Sub-Secretary of Special Social Protection, Rodrigo Abel has responsibility for homelessness within Rio's Municipal Secretariat of Social Development, headed by the Deputy Mayor Adilson Pires¹⁷. Previously National Secretary of Youth Affairs in the Federal government, Abel is a dynamic figure, widely respected at city, state and national levels and his appointment to this role is a measure of the importance that has been given to homelessness within the current city government.

Abel took up his post at the beginning of 2013 with the second term of the current Mayor Eduardo Paes which goes through to the end of 2016. Abel has led a radical shake-up of services for homeless people based on an understanding that everything that was currently being done by the city was wrong and needed to be re-thought. In order to do that, they first needed to know who these 'homeless' people are. They began a two-phase research process, of which the first phase was completed in November.

Phase One consists of a mapping of the profile and physical trajectory of the homeless population in Rio de Janeiro. Over a two-month period in the second semester of 2013, Abel's team identified 540 'points' where homeless people gather. They then mapped out 96 routes these people are accustomed to take across the city. 650 staff from the Secretariat were trained in interview techniques, and over a five-day period, observed and/or interviewed 5,580 people. Each of the 540 'points' were visited on four occasions at different times of the day, to distinguish between those that used the street as a means of economic survival and that those that live and sleep there.

Twelve longitudinal questions addressed big themes such as civic status, educational attainment, use of health services, etc. The second phase of the research will be conducted over the first months of 2014 and will consist of a more detailed survey, with an interview of 1,640 people based on 96 questions. See Appendix III for more detail of the results of Phase One.

current Secretary of Social Assistance and Human Rights is an appointment by the Workers Party (PT) who will be leaving the alliance with PSDB when Sérgio Cabral stands down as governor.

¹⁷ Pires is one of the founders of PT – the Workers Party of Lula and the current President Dilma Rouseff. The mayor – Eduardo Paes – is from one of the federal government's coalition partners: PMDB [opponents to PT in the elections prior to 2003].

The main findings of the research according to Abel are the high-percentage of people that have established permanent or semi-permanent links with the street as a way of life:

Based on this research, we have presented a public policy to the Mayor that is not only focused on providing temporary housing for homeless people but in reconstructing alternative structures for their lives away from the streets. We will create Day Centres where homeless people can undertake a range of activities that enable them to find a different trajectory, establish new social links whatever they might be. From this point we can develop new policies that need to be created for this population, based on individual cases [Able: interview with Peacock and Heritage 18/11/13]

Other key protagonists at the City Council are:

Adilson Pires: Deputy Mayor and Secretary of the Social Assistance Secretariat.

It was a demonstration of the strength of the links that have been established with the City Council, the enthusiasm for the potential collaboration with Streetwise Opera and the relevance of the ideas exchanged during the research, that we finished the fieldwork for the research by meeting with the Deputy Mayor Adilson Pires. He seemed captivated by the idea of a project that could serve as a catalyst between the homeless, the civic authorities and the middle classes. Adilson Pires also demonstrated a keen interest in the Streetwise Opera proposal, especially for the way in which *With One Voice* had been part of the 2012 Cultural Olympiad. Support for a research visit to London by representatives from the Secretariat was an indication of their commitment to a potential collaboration with Streetwise.

Allan Borges: Special Projects and Integration Coordinator

Borges is responsible for the everyday coordination of the policies being developed by Rodrigo Abel. Engaged directly in the site visits, he expressed strong support for the ideas proposed going forward. It will be essential to have his personal and professional commitment for any potential collaboration as he is the person who will make things happen on the ground. If there is to be a follow-up research visit to the

UK, then Borges would be an ideal person to represent the Secretariat together with Abel.

Felipe Ubaldo: coordinator of Circulando/Circulating

Diana Ribeiro: coordinator of Papo de Rua/Street conversation

As stated above in 'existing arts projects', Felipe and Diana are potential key partners in any future *With One Voice* project.

4. Socially-engaged arts practitioners

Two significant and highly-respected directors of socially-engaged arts organisations demonstrated their support for the development of a *With One Voice* project in Rio de Janeiro. Their organisations are already working with Rodrigo Abel to support the new policies emerging from the Secretariat of Social Development in relation to the homeless population. Both of them engaged actively in debating the issues raised by this research.

Marcos Vinícius Faustini: Director, Agência de redes da juventude/Agency of Youth Networks

In addition to being director of one of the most successful programmes for stimulating cultural production by young people from peripheral communities across Rio de Janeiro, Faustini is a former Municipal Secretary of Culture for the City of Novo Igauçu (the fourth largest city in Greater Rio). He has recently become a weekly columnist for Rio's daily newspaper *O Globo* and is a dominant voice in Rio's cultural debates. Faustini's regular visits to London over the last two years, means that he is well acquainted with socially-engaged arts practices in the UK context which will help in any collaborative programme of knowledge-exchange that may be the way to structure a future *With One Voice* project.

Faustini sees an opportunity for arts-based organisations to work with the homeless in a more complex way (as opposed to the social assistance model of past and current projects). He was very articulate during our meetings about the ways in which the homeless agenda has changed in recent years so that it is part of a wider urban debate and not just about poverty and crime. He welcomed the ideas and practices that Streetwise Opera can bring to develop initiatives in Rio de Janeiro where arts organisations are working closely with other service providers for the homeless population. This is the model that he himself is beginning with the Casa Viva project described above on p.8.

Faustini was insistent that the research should include meetings with the church-based social assistance programmes that have proliferated across the city even though they do not share the same intent as Streetwise Opera and other UK arts organisations. Even while the organisations and projects established by this sector are often static and do not seek to help homeless people find pathways away from the street, the visits recommended by Faustini helped shape a more complex understanding of the landscape of organisations engaging with the homeless on a daily basis. Appendix I includes details of these visits, but it is worth commenting here a visit to just one of those organisations.

The Ação Social Edmundo e Olga provides food clothes and toys to families living in extreme poverty close to the centre of Rio, as well as doing soup runs and providing blankets for the homeless. While they welcomed the work that Streetwise Opera does, they felt that it would not work with homeless people in Rio because their needs are far more urgent and they would not be able to respond to art and culture. In the evening, we accompanied a team from the organisation as they distributed soup to homeless people in one of Rio's central squares. Shop and office workers scurried past the long queue of homeless people that formed as soon as the soup van stopped. The action is highly visible, urgent and effective but there is nothing that aims to connect those that benefit from this one action with any other services for homeless people. It was almost the direct opposite to the model of organisations like Streetwise Opera where they are embedded into homeless support structures so organisations take a co-ordinated approach to moving people out of homelessness.

Although Ação Social Edmundo e Olga (Association for Social Action Edmundo and Olga) offered nothing on which Streetwise Opera could build a project looking to offer alternatives to living on the street, the visit was an instructive for Matt to see that the population this organisation encounters on the street in Rio is not so very different from the people who walk into a workshop with Streetwise Opera in the UK.

Junior Perrim: Director, Crescer e Viver [To Grow and to Live]

Crescer & Viver is a social circus organisation founded by Perrim and others in 2003. It has always been open to young people who live in a direct relation to the street. Over the last decade it has grown into one of the most important circus organisations in Brazil, and Perrim is both President of the Latin American Circus Network as well as a special advisor on

the Creative Economy to the Federal Ministry of Culture. Crescer e Viver produces a bi-annual international circus festival and Perrim was highly encouraging of the value of producing an international event such as *With One Voice*. He understands the potential impact but gave timely advice on the mistakes that have been made in relation to initiatives related to the homeless during past mega-events in the city.

During the Pan-American Games [Rio de Janeiro, 2007], the Federal Ministry of Justice created a funding programme to support organisations to run projects with street children. The projects were to begin one month before, operate throughout the Games and go through for a further month after them. The conditions stipulated that the organisation had to provide projects that would occupy young people within their institution for 24 hours per day across the three months. Thus the Brazilian state with the support of the city government at the time invited civil society organisations to be a carpet that could be lifted up to sweep away and hide the dirt for a limited period. Afterwards the carpet would be swept away....90% of the organisations that work with street children in Rio de Janeiro proposed projects...Civil society itself is aligned with this vision [Perrim: interview with Peacock and Heritage 19/11/13].

Despite his critical perspective on the past, Perrim holds on to a vision whereby it may be possible for the Cultural Olympiad to create projects that allow continuity because they can potentially bring benefits to the middle classes and those who shape public opinion in the city.

Since the interview took place with Perrim in November 2013, Crescer e Viver has been invited to participate in the Casa Viva programme together with Agência¹⁸. This opens up the possibility for establishing a strong partnership between Streetwise Opera, two of Rio's visionary socially-engaged arts organisations and the city council to create an arts-based project that is structured within a pathway programme to provide exit strategies for young people from the streets.

¹⁸ As this report is being written, the newspapers are announcing that Crescer e Viver is going to launch a new programme of performances and workshops for young people in care sponsored by the city council 16/01/14

5. Academics conducting research studies into the Brazilian homeless population

Academics have an influential voice on the homeless agenda through research that is often commissioned by those with responsibility for public policy.

We have already described the way in which Abel at the Municipal Secretariat for Social Development has set up a research programme with the specific aim to create knowledge-based policy. Over the past year, the Federal Ministry of Justice has also commissioned a large research study looking at the interconnection of issues of public security impact and the homeless population (as illustrated by the case of Conrado Chaves de Paz: see above pages 9 -10). The research is a qualitative study that aims to analyse the perception of professionals and institutions within the public security and criminal justice sectors towards the homeless population. It compares training and preparation of staff within four cities (Curitiba, Rio de Janeiro, Salvador and São Bernardo do Campo), with the intention of identifying how interventions with homeless people are carried out by local Public Safety institutions such as the Civil and Military Police, the Fire Brigade and the Municipal Guard. The research includes observation of training as well as the operation on the streets and the observance of standards and procedures protocols. Recommendations are made about new ways to train staff in order to achieve controlled standards and reduce Human Rights violations.

If the *With One Voice* programme in Rio de Janeiro is to go ahead then the research undertaken in this comparative report will be useful to prepare UK artists who are visiting Brazil as it gives detailed background context. It also suggests methodologies and competences for evaluating effective programmes with homeless populations in four very different Brazilian contexts.

Miriam Guindani is the lead researcher on the study at the Federal University of Rio de Janeiro. She was a rich source of contacts for our own research fieldwork and a provocative interrogator during our fieldwork. Guindani would be an excellent person to consider as part of an advisory board to accompany the development of the proposed *With One Voice* project in Brazil.

We would also recommend that *Dr Silvia Ramos* (Coordinator, Centre for the Study of Public Security and Citizenship, University of Candido Mendes) and *Professor Ilana*

Strozenberg (Coordinator of Postgraduate Studies in Contemporary Culture at UFRJ) be invited to join as advisors for the project. They contributed valuable analysis of current contexts and debates, and are interested in accompanying any work that Streetwise Opera might develop in Rio de Janeiro.

Guindani, Ramos and Strozenberg have continued to express interest in the research since November. Academics such as these can be powerful advocates for a potential Streetwise Opera project in Brazil, and potentially form part of the web of opinion shapers that the project will need.

Students

We did not meet with any of the students working with the above academics, although it would be interesting to consider their possible involvement in the future. We did, however, have a chance to test the ideas that were emerging from our research with a group of theatre students at the Federal University of Rio de Janeiro.

The apprehension and palpable resistance by the students to any collaboration with the public authorities, or any proposal to stage an event in a public venue like the Theatro Municipal, was a useful reminder that there other protagonists in Rio's streets following the demonstrations of June 2013. The brief encounter with these students identified the complexity of the reaction towards the Olympics and emphasised the care with which all partnerships need to be forged.

6. Homeless Activists and representatives from the Homeless movement

We did not identify nor were we indicated to meet any activists or activist organisations in Rio de Janeiro. In São Paulo our encounters with the protagonists from the Homeless People's Movement and the organisers of the street paper *Ocas* (based on a similar model to *The Big Issue*) opened up a world of articulate political advocacy by people who are currently or have previously been living on the streets. Their support for a Streetwise Opera initiative in Brazil was an important affirmation. The meetings introduced us to the very different context in São Paulo.

7. The Cultural Olympiad 2016

Our understanding of the cultural programme for the Olympic and Paralympic Games 2016 changed during the period of this research and will no doubt be in flux during any Streetwise

Opera project that is proposed going forward. The Cultural Olympiad is perhaps one of the most mercurial protagonists in the story, and it remains unrealistic to define how important a role this will play in the final story of this project.

Carla Camurati was appointed Director of the Cultural Olympiad in November 2013 and for the moment remains President of the Teatro Municipal (see below). She is still in the process of defining her key priorities, but it was an opportune time to meet her during this research. She is very sympathetic to the idea of a Brazilian version of a celebratory arts event with homeless people forming part of the final programme and welcomed the opportunity for it to be an international project.

At the same time, it seems crucial that as much of the proposed project is built and designed by the local protagonists and any event that is presented in 2016 is created and financed by the local partners. We are mindful that *With One Voice* in London is not a template that can be imposed on future Olympic cities, rather a provocation that may result in arts and homelessness projects emerging that truly reflect the needs in those cities. The local partners in Rio may feel that an event is not the most appropriate outcome for the project – the project needs to evolve organically in order for this question to be answered. What we can do at this stage is to create a dialogue with the Cultural Olympiad so that an event can be discussed at the right time.

While nothing is certain, the project is at the current moment as well-placed as it could be to take advantage of the scenarios that develop here in Rio de Janeiro.

8. Ministry of Culture

For the purpose of this research, we decided to open a dialogue about art and homelessness with the National Foundation of the Arts (FUNARTE¹⁹). Under the present definition of FUNARTE's role in relation to the Ministry of Culture, this seems a natural project for their involvement. At some stage in the future, it might also be appropriate to talk with the Secretary of Cultural Citizenship at the Ministry, but it would seem most appropriate for conversations about this project to be led by FUNARTE for the moment.

Guti Fraga: President of FUNARTE

¹⁹ FUNARTE is an agency within the Ministry of Culture, responsible for art form development, research, publications, international partnerships, etc

There is a strong personal engagement by Guti Fraga to develop an arts and homeless project in Brazil with Streetwise Opera. At his recommendation, the research opened out to include a visit to FUNARTE's regional centre in São Paulo where he would like to stimulate arts activity with the homeless population in the future (see below). He has also suggested concrete collaborative actions for this year:

- a. Joint UK/Brazil research project to establish the extent of current arts and homelessness projects in Brazil (FUNARTE would undertake this within their Centre for Documentation - CEDOC)
- b. A seminar on arts and homelessness in late 2014 bringing together Brazilian and British practitioners to establish a network of practitioners and organisations

NB: The federal elections in October 2014 will bring in a new Minister of Culture from January 2015²⁰. It would be usual practice for the new minister to replace the current President of FUNARTE. The aim this year will be to establish strong roots for a project that could be taken forward by the next administration.

SÃO PAULO :

The research included a brief consideration of the potential to extend the direct impact of the *With One Voice* project to the city of São Paulo since the 2012 event included involvement by homeless people from many cities around Great Britain.

Appendix I lists the organisations visited as part of the São Paulo consultations. Our conclusion is that while the main focus of the project ought to remain in Rio de Janeiro, there are certain factors that will facilitate an extension of the project to São Paulo and are likely to increase its effectiveness.

- The Municipal Secretary of Human Rights and Citizenship/SMDHC (*Rogério Sotilli*) engaged well with the proposal. Although SMDHC is not directly involved in social welfare provision, it has assumed overall responsibility for developing new initiatives for the homeless population. Despite the extreme challenges faced by people who are homeless and by the city authorities, there is a possibility to develop imaginative, radical alternatives with SMDHC. *Luana Bottini* is the coordinator of homeless initiatives at SMDHC and clearly has immense experience and know-

²⁰ It is still rumoured that the current Minister might not stay in place through until the end of the year, but the hope is that Guti Fraga will stay even if the Minister leaves.

how to bring to a collaborative project with Streetwise Opera

- FUNARTE has a regional centre in São Paulo that is at the heart of one of the areas that homeless people congregate. *Tadeu de Souza* (coordinator, FUNARTE São Paulo) welcomes an initiative that enables them to engage positively with their local neighbourhood. As a consequence, Guti Fraga set up a meeting with the Municipal Secretariat of Culture and will facilitate a continued collaboration.
- *Os Satyros* We have already identified a highly respected theatre company that has a distinguished track-record in working with the homeless population in the immediate vicinity of their theatre in the centre of São Paulo. *Rodolfo Garcia Vázquez*, their artistic director, was extremely receptive to the idea of working with Streetwise Opera and would bring a genuine exchange of experience to the project.

POTENTIAL PARTNERS:

Partners in Brazil

Arts and homelessness initiatives

We would like to focus the project on the five initiatives we identified in the research, ASAB, CentrePOP Niteroi, Casa Viva, ProFuturo and, if possible, Os Satyros/OCAS in São Paulo. All expressed a desire to be involved and are the projects we feel are core to the developing arts and homelessness movement.

Municipal Secretariat of Social Development, Rio de Janeiro

We anticipate that the Sub-Secretariat for Special Social Protection (see above) will be a central partner for the implementation of this project in the future. In addition to the Casa Viva programme for homeless adolescents with chemical dependency, the Secretariat is responsible for most of the major hostels, day and night centres, street outreach programmes for homeless people in the city of Rio de Janeiro (see details of the visits to a range of these initiatives in Appendix I).

We also think it will be important to establish partnerships with projects in other municipalities that form part of Greater Rio. The CentrePOP at Niteroi (a separate municipal authority from the city of Rio de Janeiro) is a good example of a project that has already been identified as a potential partner in any capacity building or knowledge-exchange project.

*SEASDH State Secretariat of Social Welfare and Human Rights,
Rio de Janeiro*

Although the current team will only be in post until the end of 2014²¹, their support so far has been very useful to extend our understanding of homeless provision outside the city of Rio de Janeiro (see Appendix I). We have already opened up a potential network of contacts and sites for future actions in Greater Rio as the project develops.

*NGO and church-based social assistance organisations working
with the homeless population*

Appendix I details the range of non-government organisations that were consulted and/or visited during this research. Their engagement with homeless people ranges from ‘unsophisticated²²’ (i.e. soup runs) through to providing structured strategies to support people who want to leave the streets (although this is far less evident than in the UK). We recommend that these organisations are brought into a network that will need to be built to support the development of the *With One Voice* project in Brazil. They will be important in identifying participants and sites for future project work. ASAB in particular will be a key partner.

Agência das redes da juventude and Crescer e Viver

It will be key to align the proposed project with one of Rio’s arts-based NGOs with proven expertise and impact in the social technologies of the arts. During his visit Matt met with Agência and Crescer e Viver, Nós do Morro, and has further knowledge of other organisations of Spetaculu, AfroReggae, CUFA, Dançar para não dançar, etc. Agência and Crescer e Viver are the obvious partners given their involvement in Casa Viva. It is likely that following the project, organisations like these will be important in supporting the developing arts and homelessness movement in Brazil.

FUNARTE/Federal Ministry of Culture

There is a clear offer of partnership and support from FUNARTE with effective actions detailed for 2014. Although FUNARTE’s complex funding mechanisms makes cash

²¹ Note that there will be an interim Governor appointed in March 2014 for the final 8 months of the State Government. It is possible – although not likely – that he will make changes in the Secretariats.

²² A term used by Faustini who urged us to visit the church-run welfare projects because they have the most consistent engagement with homeless people

investment unlikely, it offers useful resources²³ as part of a potential collaboration, ensures national impact and a dialogue with the federal government.

*Theatro Municipal*²⁴

In addition to the physical resource of its buildings²⁵ in one of Rio's central and iconic public squares, the Theatro Municipal has a large salaried staff including technicians, administrators, orchestra, *corps de ballet*, chorus, etc. They have less experience in working on community education or outreach programmes. This means that there are rich possibilities for a mutual learning exchange with the Theatro Municipal as part of the *With One Voice* project if it were to be based here. It would be give not only an important status to the project but potentially provide a space for activities in the centre of the city. Another piece of context is the signing of a partnership between Rio de Janeiro's Theatro Municipal (the city's principal classical music and opera venue) and the Royal Opera House Covent Garden, where the first *With One Voice* event took place.

Centre for the Study of Public Security and Citizenship/CESeC, University of Candido Mendes (Silvia Ramos)
Interdisciplinary Research Centre on Actions for Citizenship/NIAC, Federal University of Rio de Janeiro (Miriam Guindani)

We presume that if the *With One Voice* project in Brazil goes ahead, it will be desirable to set up evaluation procedures to monitor development, inform the process and measure outcomes against agreed criteria. These two research centres would be well placed to work collaboratively or individually with Streetwise Opera, its funding partners and UK-based researchers in developing robust and effective procedures. The individuals indicated above would also be appropriate members of an advisory board if this becomes part of the structure of the project.

²³ e.g. CEDOC (see above), infrastructure for seminars and a residential hostel for visiting artists in Rio de Janeiro

²⁴ NB: despite its name, this is a State institution so the President is appointed by the Secretary of Culture for the State of Rio de Janeiro. The current incumbent – Carla Camurati – will almost certainly be replaced at the end of 2014.

²⁵ These include the main theatre, an annexe, a ballet school and a new technical training school called *Fábrica*.

²⁵ Shantytowns. I will use the Brazilian word *favela* throughout as it reminds us of the geographic and political specificity of these communities.

Partners in the UK

There is a thriving arts and homeless sector in the UK. Homeless Link's Get Creative programme provides resources for homeless centres wanting to run arts projects and provides important exchange and networking possibilities for artists and homeless centres regionally around England.

Although there has been no official mapping of arts and homeless projects in the UK, the experience of *With One Voice* demonstrated that there are at least 50 recognised arts projects in this sector, led by the more established organisations such as Cardboard Citizens, Choir with No Name, Open Cinema, Crisis Skylight, Café Art and others. It will be important to find the right UK partners for the exchange and this will be determined, in part, by matching the Brazilian initiatives to similar initiatives in the UK.

Key questions:

In designing the Feasibility Study, PPP, Streetwise Opera, Gulbenkian Foundation, the British Council and arts consultant Phyllida Shaw set out a series of questions, the answers to which, we felt, were critical in understanding whether an project like *With One Voice* could and should be repeated in Rio.

1. What is the scale of homelessness in Brazil and in Rio in particular?

The national figure of people living on the streets is very difficult to establish. Estimates point to approximately 1.8 million [the city of São Paulo calculates that there are over 15,000 living on its streets]. The data from Rio's municipal homeless census indicates that over a five-day period in July 2013 there were approximately 5,580 people living on the streets. This figure matches similar estimates by the Secretary of Health.

See Appendix II for more detail.

2. What is the infrastructure of support for Homeless people [with some background information on the spheres of government and the context of the State and City of Rio de Janeiro]?

The complex relationship between the different spheres of government (Federal, State and Municipal) is described below (pp 10-15). The role of non-governmental organisations is discussed briefly on pages 20-21. Appendix I gives more details about the type of institutions and agencies working with the homeless population that we met on this research.

As indicated at the beginning of this report, Brazil does not have the same level of structured support for people to leave the streets as the UK. As various people reminded us during the research, the street itself is a very different sphere in the two countries. This affects the difference between the way in which people enter the street, live on it and leave it. However, the research has revealed important governmental and non-governmental initiatives to build alternatives to living in 'relation to the street'. Some of these are more structured than others, but there are certainly opportunities for Streetwise Opera to establish a project in which arts activities are part of a wider programme in which participants are discovering ways to deal with their current lives and plan new trajectories.

3. Are there cultural projects (arts, sport, heritage) specially for homeless people and if so what kind? And...
4. Who is delivering this work? Are there permanent groups and specialist arts practitioners?

As discussed, there seem to be no specific arts organisations that focus exclusively on the homeless population. The most significant and powerful of the arts-based NGOs have arisen from the *favelas* where technically there is no homelessness [although there is often intense degradation of domestic environments within *favelas*]. *Agência* and *Crescer e Viver* are about to begin a new project financed by the City government to work with young people with addiction problems within the Casa Viva programme. There are a number of sport-focused projects for young people living on or at risk of living on the streets and the strengths of these initiatives will become more apparent during the World Cup in June/July 2014.

Although there are no recognised arts and homelessness organisations in existence, there are pockets of arts activities taking place at individual hostels and day centres which have been identified in this study. These projects will be ideal for involvement in a *With One Voice* project which focusses on building capacity and enabling knowledge transfer and networking opportunities for these initiatives.

5. Are there documentary reports and/or evaluations available?

We have identified three recent research studies that seem relevant to this project:

- The survey undertaken by Rio's Municipal Secretariat of Social Development

- The research report commissioned by the Federal Ministry of Justice
- A research report undertaken by the Public Defender's Office/Nudedh profiling the population that use the public hostels in the municipalities of Rio de Janeiro, Niterói and São Gonçalo

See Appendix II for more details

We know that more research, more reports, more surveys will emerge. Knowledge about homelessness is always incomplete. The project will itself become part of the ways in which society continues to learn and to think about homelessness and we suggest that where possible public debates, seminars, articles, publications, audio-visual documentation be incorporated into the programme at every stage.

6. Is there any kind of network (formal or informal) of arts practitioners and other interested parties?

We have not identified anything so far but the idea of forming one as part of this project was strongly supported by FUNARTE and others.

7. What could *Streetwise Opera* add to what is already there, in terms of expertise?

It has been clear at all stages of this research that Streetwise Opera offers a methodology that is of interest to and missing from within the Brazilian context. The initiatives we encountered are at different stages of development, some new or emerging and using arts in an informal way that is not joined-up with services. The Casa Viva project on the other hand is being introduced by the Prefeitura and, although new, is a revolutionary approach which Streetwise and many other organisations could learn from. All the projects we met are keen to learn more about how projects are structured and run in the UK where the arts and homeless movement is more formalised. Some projects said that they would benefit from artist training, others from working with similar projects from the UK – all seem to be relish the idea of networking with each other and building a local arts and homelessness scene.

8. What would be the most appropriate process for designing and developing a project, involving all interested parties?

The initial consultation has now taken place with partners that have identified an interest in being part of a Brazilian arts and homeless project. A provisional programme can now be

designed based on the ideas above and presented for discussion with all partners. A questionnaire will be drawn up to interrogate the specific needs of each of the initiatives so that the programme can be as effective as possible.

An advisory board should be appointed that includes Brazilian and British representatives in order to oversee the implementation of the programme in Brazil.

The first phase of the project will include setting up a seminar that allows ideas to be tested with a wide range of partners in Rio de Janeiro (and with representation from São Paulo). This will not only help to make sure the project plan is fit for purpose but will also help to ensure we have found as many instances of arts practices in the homeless field as possible.

We present a provisional programme below to give an idea of the sort of activities and time-scale that might be considered. But the actual programme of activities would need to be devised after consultation with partners

9. What should be the aims of an arts project for homeless people in Rio during the Olympics?

The research identified potential advantages and disadvantages for linking this project to Rio 2016.

The street manifestations in Brazil's main cities during 2013 have shown the complexity of the debate about the impact of mega-sporting events on the city of Rio de Janeiro. This situation should be monitored carefully and the World Cup will be an important test of whether an association with the Olympic and Paralympic Games is likely to create a negative impact. On balance – at present – this seems unlikely and most people consulted during this research spoke enthusiastically about the potential benefits of creating a celebratory platform for arts and homelessness during the Cultural Olympiad.

What *With One Voice* in London demonstrated was that, although we achieved a certain amount of press coverage, this was drowned out by the 'noise' of the Olympics where so many initiatives in the main 'games' and the Cultural programme are competing for recognition. If visibility becomes an important part of this project, it could be argued that taking it out of the Olympics celebrations might increase the awareness.

In addition, the event was possible because of a strong arts and homelessness movement where a number of organisations had not only material they could perform but structures where the

performers could be supported before, during and after the event. That does not exist in the same way in Rio.

That said, the direct benefits to the homeless participants would be similar to those identified during the event in London but the added benefits in Rio would be as part of an advocacy for new approaches to working with homeless population (at all levels of government) and aim to make a significant impact on public opinion. As mentioned above, this could also be positive in ensuring more sustainability for arts and homelessness programmes in Rio following the Olympics.

What we found during this project is that what was right for the first event in London may not be appropriate for another context and another Olympic host city.

10. What kind of project would be most likely to achieve these aims?

See provisional programme below.

11. What is the likelihood that the benefits of the project could be sustained?

The institutional partnerships forged to sustain the project will ensure that the everyday work be maintained by local partners. This will be helped further by some legacy costs built into the project in the form of a local artist/producer who will be paid through the project and for 6 months afterwards. Together with them, we will advocate for this important role to be funded locally for a further period.

We anticipate that all international-related costs (including initial start-up and training costs) will need to be met by UK sources. Any final event should be financed locally.

12. What would be a realistic budget and what are the potential sources of support, in cash and in kind?

A budget is attached.

13. What is the ideal age-range target for this project?

The target population will be adult, but there will be provision for work with adolescents, especially via the Casa Viva programme. There is no intention at this stage to work with children.

14. What is the contingency plan if the project does not proceed as we had hoped?

The initial response from everyone we have contacted during the research so far indicates that there will be a good receptivity for the project. A risk analysis will help to identify strategies that need to be in place from the outset to ensure that the project is robust and able to adapt to changes. It is important to identify clear outcomes from every stage so that even if the project has to be curtailed earlier than intended, all partners are able to identify what has been achieved up until that point.

Conclusions:

With One Voice was possible in 2012 because there was a large number of existing arts and homelessness groups who wanted to take part (100 applied to be part of the event) and a shared vision that the Olympics should recognise and welcome homeless people into the celebrations for the first time through the Cultural Olympiad.

The event was successful since there was a strong infrastructure of support for homeless people where the arts are part of this overall support. Most of the performers at the event were part of this structure and so were supported before during and after the event. It was also beneficial that there is a shared aim for the arts in the UK – building confidence and self-esteem while also offering pathways to community involvement and inclusion in a context where most people are offered re-housing and where one of the challenges during re-housing is isolation.

In Rio and Brazil there are neither the groups nor the same support structures in place. Also, homelessness is different in numerous ways – the climate and culture affords a life on the streets that is more possible and in some ways necessary and a positive option for many people. A structure of re-housing is less common.

Having said this, homelessness in any country creates some of the same issues – low self-esteem, lack of pride and purpose and exclusion from ‘mainstream’ community life. All the Brazilians interviewed for this study agreed that the arts are highly effective and valued in giving homeless people visibility and dignity. The general view we encountered was that the philosophy and methodology of arts and homelessness initiatives like Streetwise Opera and other UK arts organisations would be welcomed in Brazil, particularly at a time when new approaches to homelessness are being sought, tested and implemented. It was also felt that an international intervention would be welcomed since it would help the homeless sector and the

authorities to recognise that homelessness is not just a Rio problem but an international one.

The arts and homelessness movement in Brazil is emerging yet to be 'professionalised' in the same way as has happened in the UK with pockets of excellent though under-resourced and informally-structured approaches. There is an opportunity and an appetite for this emerging arts and homelessness movement to strengthen and grow. Meanwhile there are pockets of truly revolutionary practice, particularly the Casa Viva model of running a drug rehabilitation project through culture. Organisations in the UK and around the world would benefit from learning from this model.

It is recommended therefore that Streetwise Opera leads a process that will include knowledge-exchange, networking, training programmes and residencies involving a number of arts and homelessness initiatives in Rio and São Paulo and counterparts in the UK. The project will help skill-up certain initiatives and help Brazilian and UK-based projects learn from each other. Ultimately this will lead to a stronger arts and homelessness movement in both countries.

The first *With One Voice* project was an event. While this should not be ignored, it is clear that the focus of the project in Rio is about capacity building and knowledge exchange rather than an event. Having said that, the UK partners will support their Brazilian counterparts in producing an event should they feel this is appropriate, ensuring they have complete ownership of it.

The testing of this exchange over three years will require clear agreement between partners about the aims and performance indicators, with an ongoing monitoring and evaluation that is shared between Britain and Brazil. The major test will be in the ability of the Brazilian authorities to support and sustain arts activities within the complexities of the agenda for homeless people

Proposed Provisional Programme:

The Feasibility Study, the round table discussions involving Streetwise, PPP, the Gulbenkian Foundation and the British Council have all informed what follows.

The Feasibility Study conducted by PPP and Streetwise in Brazil has confirmed the interest in an arts project appropriate to the local context. Whereas in London, the main aim of the project was an event, the main need identified in Rio is capacity building and knowledge exchange. A key feature of the project will be asking 'what next?' and helping the partners to realize the legacy they want.

Aims

These provisional aims will be tested and developed through a questionnaire to the partners and the first seminar

- To help build the capacity of a small number of arts and homeless initiatives in Rio and São Paulo
- To help arts and homelessness initiatives in Brazil be better networked with each other and, if appropriate, to the wider international arts and homelessness movement
- To enable knowledge exchange between initiatives in Brazil and the UK
- To provide guidance and support to local partners if they decide to produce an event in 2016
- To provide guidance and support to the local partners around sustaining arts and homeless work beyond the project

Outputs

1. A questionnaire to the Brazilian partners to further clarify aims, capacity building needs and the kind of UK orgs most appropriate to work with
2. A seminar in Rio to launch the programme (Late 2014)
3. Residency No. 1 in London for a delegation of officials from Rio's Secretariat of Social Development and the Brazilian arts partners visiting and working with a small number of UK arts and homelessness organizations (late 2014)
4. Residency No. 2 in Rio and São Paulo collaborating with a small number of UK arts and homelessness organizations (Mid 2015)
5. Residency No. 3 to build on the first residencies and a possible final event, delivered by local partners – Mid 2016
6. A legacy plan for continuing arts and homelessness work in Brazil and the continuation of links with the UK partners

1. Questionnaire to Brazilian Partners

PPP and Streetwise Opera will devise a short questionnaire for the five initiatives identified in Rio and São Paulo – this questionnaire will test some of the aims and programme and to drill down into the specific

needs of each of the initiatives. This process will enable us to identify the most appropriate UK organisations to engage with.

2. Rio Seminar and Launch of Project (Jan 2015)

Led by Matt Peacock and Paul Heritage with BC Brazil and Gulbenkian Foundation, the one-day seminar will bring together the five initiatives identified in the study (Casa Viva, Profutura, ASAB, CentrePOP Niteroi and Os Sátyros/OCAS) plus other relevant partners e.g. Theatro Municipal, the Prefeitura, FUNARTE etc. We will present the Feasibility Study and test the proposed programme of work.

We will engage a local artist/producer during this period to help support the Brazilian initiatives during the project and to help drive forward the local network.

3. Residency No. 1 in UK (April 2015)

A 7-day residency in the UK for the five Brazilian partners together with a delegation from officials from Rio and São Paulo Prefeitura). The Residency will involve a trip to London and another city in England focussing on sharing of best practice/knowledge transfer; artist/organisational training; site visits to the key arts and homelessness organisations and homeless centres which use the arts; visits to other key organisations such as Homeless Link and local/national policy-makers.

Rodrigo Abel from the Prefeitura is a key partner and is in charge of designing homelessness services for the city of Rio. He is committed to this project and using the arts in homelessness provision. He has expressed an interest in visiting London with his team to understand the context and services of homelessness.

4. Residency No. 2 in Rio (and São Paulo) (Summer/Autumn 2015)

A 9-day Residency in Rio involving Streetwise Opera and 5 other representatives of UK arts and homelessness orgs. The Residency will involve sharing best practice and enabling the five Brazilian projects to develop their relationship/network with each other. The Residency will also involve visits to the initiatives, opportunities for training and discussion with other artists and stakeholders e.g. homeless centre managers, Theatro Municipal and other partner orgs. Discussions will also take place about the suitability of an event at the end of the project, the ownership, management and resourcing of which will rest with the local partners.

5. Residency No. 3 in Rio (and São Paulo) (Summer 2016)

A final 9-day Residency in Rio involving Streetwise Opera and 5 representatives of UK arts and homelessness orgs. The Residency would build on issues and opportunities for capacity building that

came out of the first residencies with more work matching the UK and Brazilian orgs.

The final residency could culminate in some form of event or debate or sharing of work – this will be designed and managed by the local partners with the support of Streetwise Opera and the UK orgs and appropriate to the context. The timing of the final residency will coincide with the Cultural Olympiad in 2016 to take advantage of any appropriate link that might be developed during the project.

The project will be managed and produced by PPP locally together with a local artist to give support to the five initiatives and overseen by Streetwise Opera.

6. Legacy Plan

Throughout the project there will be discussions and planning around legacy – including the continuing arts and homelessness movement in Brazil, commitments from the authorities and other bodies to continue projects and establishing long-term links between the UK and Brazilian initiatives. We will continue to fund the post of the artist/producer in Rio for 6 months to assist with this and to establish/continue a support network of the local initiatives.

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