



With One Voice Brazil

The outcomes and lessons learned from the third exchange Rio de Janeiro, 19-23 July 2016

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mixed up together.”**

**Caíque Binda Barbosa
Member of Uma Só Voz choir, Rio de Janeiro**



Contents

1. Foreword, Matt Peacock

2. Introduction

3. The achievement of the aims and future improvements

4. The delivery of the project: success factors and room for improvement

Appendices

1. The hosts

2. The Artistic Committee

3. The 18 delegates

4. The With One Voice steering group

5. Contributors to this report

6. Media coverage



Uma so Voz Choir member. Photo by Lorena Mossa

1. Foreword

Between 18 and 25 July, *With One Voice* – together with People’s Palace Projects and supported by Calouste Gulbenkian Foundation UK Branch, British Council and Macquarie Group Foundation – delivered almost 40 workshops, pop-up performances and training events in Rio as part of the 2016 Cultural Olympiad.

The events spanned music, dance, poetry and theatre and involved homeless and professional artists from Brazil working alongside and exchanging ideas and practice with counterparts from Portugal, the UK, the USA, Australia and Japan. The programme was designed around what Brazilian partners and Rio homeless people called an ‘occupation of arts and homelessness’ – they wanted to give homeless people visibility and dignity through events on the streets and in cultural institutions throughout the city.

The kaleidoscope of workshops included: Yuki Aoki from Sokerissa (Japan) running dance sessions in homeless centres and working with Rio’s Ru’Art favela-based programme; drama workshops from three of the world’s leading theatre of the oppressed companies, Cardboard Citizens, Milk Crate and Theatre of the Oppressed NYC; a verbatim theatre piece featuring a young transsexual homeless woman called Welldonna performing with one of Brazil’s leading TV stars, Georgiana Góes; meetings between the Homeless People’s Movement and Jez Green from the Manchester Homelessness Charter, which has been inspired by the Brazilian movement; choir leader training by Pete Churchill from The Choir With No Name; musical instrument-making workshops run by Jorge Augusto, a formerly homeless musician from Porto; and poetry workshops led by Kanayo Ueda, a poet and activist from Osaka who is transforming a deprived area of the city using the arts.

Scattered through the week like precious jewels were pop-up choir performances by Uma Só Voz (*With One Voice*) choirs – the ten Rio choirs we have helped set up, led by inspirational musician and support worker, Rico Vasconcellos. The performances took place all around the city including on the steps of the Teatro Municipal, on one of the Olympic stages and at the iconic Museum of Tomorrow. At every performance, crowds gathered to cheer and dance alongside multiple TV and print journalists.

It was perhaps at these performances where you could see the magic of the project most vividly. Rico always carefully assembled the choirs, putting the most vulnerable performers at the front and often getting the singers to introduce themselves by name. The members came from hostels, recovery centres and many directly from the street – no matter what their situation was, they smiled and sang their heart out, hugging each other and the audience at the end.

This was our third arts and homelessness exchange in Brazil over more than a year, and during that time, we have seen the growth of the sector. There is now an emerging network – not only of choirs but also including a dance group, a circus group, and a committee of artists, NGOs, representatives from the City Council and Public Defender’s Office, and members of the Homeless People’s Movement. The network is also the first time Rio’s homelessness NGOs have met and worked together.

The arts and homelessness world is learning a great deal from what is happening in Brazil. The country has always been a world leader in social welfare and the arts with extraordinary projects emerging from the favelas (such as AfroReggae which has toured to London a number of times) but very few arts projects have worked with homeless people on the streets. Not only have we been able to build this, but we have also begun to connect established favela projects - such as Agencia and Crescer e Viver - with work on the streets. Meanwhile, there is a collection of arts institutions such as Biblioteca Parque, Museu do Amanhã and MAR which are leading the way in opening up to homeless people who live on

their doorstep. The library Biblioteca Parque has almost 250 homeless people per day in the venue, accessing the collection and taking part in reading groups, gardening and other activities. The world of cultural institutions could learn from this exceptional policy and we aim to help connect them and to create good practice guidelines for building-based arts organisations engaging with homelessness people.

The 'occupation' week culminated in a showcase event with performances from international and Brazilian projects on 23 July. It was a joyful affirmation of the importance of creativity – the choirs belted out famous Brazilian songs, a favela protest song and 'Freedom' which had the audience literally dancing onstage with the performers at the end. There was symbolic handover from Brazilian to Japanese homeless people (as Tokyo is the next Olympic city) through a work of art made by a homeless man in Rio which was presented to the Japanese performers. And we all sang the 'Song of Home', which was written by homeless people in Osaka.

At the end of the event, we launched the first international arts and homelessness movement. Until now, With One Voice has been about isolated projects in Olympics cities. This launch marks it becoming a full-time movement – running exchanges in many other countries to share exceptional work and policies like the Homeless People's Movement; providing resources including the first online map of international arts/homelessness; and offering mentoring and funding for new initiatives – to help strengthen the whole arts and homelessness sector. Ours is a small and poorly-funded sector globally and we all struggle each and every day, but together we can make it stronger and help more projects and people who have experienced homelessness throughout the world.

Homelessness destroys millions of lives around the world. In Rio, with people sleeping on nearly every street corner, it's easy to feel powerless and think there's no way the arts can make a difference. But seeing the joy, the laughter and dignity of hundreds of homeless people in Rio last week has strengthened my resolve to spread the use of the arts as far and wide as possible. No matter where you are, no matter who you are, creativity is in all of us – it can remind us that we don't always have to be defined by our problems. So many people achieved so much last week and will continue to do so over the coming months and years. Nobody can take that away from them. And this is just the start.

Matt Peacock, Artistic Director, Streetwise Opera

This is a slightly shortened version of a blog 'Matt Peacock's update from Rio', 4 August 2016



2. Introduction

As the Olympic athletes were settling into Brazil, the Brazilian supporters of and participants in the emerging With One Voice, international arts and homelessness movement hosted an extraordinary five days of public performance, workshops and exchange, dubbed 'the occupation'. This was the third event (or exchange) in support of With One Voice) Brazil, the first having taken place in Rio and São Paulo and the second in Manchester and London. The occupation and exchange (named Uma Só Voz), took place from 19th – 23rd July 2016, was delivered by a partnership of 23 Brazilian host organisations, an Artistic Committee of 13 and 18 delegates (practitioners and facilitators) from Britain, Portugal, Japan, Australia and the USA. Please refer to the appendices for the names of those involved.

2.1. The aims of the exchange

The four aims of the exchange, which were informed by the previous two and agreed by Streetwise, its operational partner in Brazil, People's Palace Projects (PPP) and by the Brazilian hosts were as follows:

- i. to build the capacity of the projects and people involved
- ii. to exchange ideas
- iii. to increase the visibility and dignity of homeless people in Brazil
- iv. to launch the With One Voice movement.

2.2. How the aims were delivered

The first two exchanges laid the foundations of this third event in Rio. Working relationships were established between the key players in Brazil (in the arts and social sectors) and the local Artistic Committee, which included a representative of the British Council, took the lead in planning the programme for the week. For several months, with the financial support of With One Voice, choir leader Rico Vasconcellos seeded Uma Só Voz choirs at different venues around the city. By July 2016, there were ten choirs which would perform during the week and at the launch of With One Voice on 23rd July. Vasconcellos's work in increasing confidence, capacity and a sense of momentum in the run-up to the exchange was critically important. At the time of writing this report, these choirs have since been consolidated into four groups that can be sustainably managed by one leader.

The programme for the week was as follows.

19th July

- | | |
|-----------|---|
| 1300-1330 | Pop-up choir performance, Museu do Amanhã |
| 1400-1700 | Theatrical performance, Marcus Faustini, Milk Crate, Theatre of the Opressed and Cardboard Citizens |
| 1430-1500 | Pop-up choir performance, Biblioteca Parque |
| 1500-1700 | Musical instrument-making workshop, Som da Rua |

20th July

- | | |
|-----------|---|
| 1000-1030 | Pop-up choir performance, Buraco do Lume |
| 1400-1800 | Pop-up verbatim theatre with Marcus Faustini, Milk Crate, Theatre of the Opressed & Cardboard Citizens, Biblioteca Parque |
| 1400-1600 | Musical instrument-making workshop, Som da Rua, at the cathedral |
| 1730-1800 | Pop up choir performance, Parque Madureira |

21st July

- | | |
|------|--|
| 0930 | International meeting of arts and homelessness, Museum of Modern Art |
|------|--|
- The programme continued*

22nd July

1000-1200	Dance workshop with Sokerissa
1000-1200	Musical instrument-making workshop, Som da Rua, Cinelândia
1015-1030	Pop-up choir performance on the steps of the Teatro Municipal
1100-1400	Theatre of the Oppressed workshop, Biblioteca Parque
1100-1300	Poetry workshop, Biblioteca Parque

23rd July

1030-1045	Pop-up choir performance, Museu do Amanhã
1600-1800	Live event, Biblioteca Parque, to launch With One Voice, the international arts and homelessness movement

This report presents evidence of the extent to which the aims of the exchange were achieved and draws out lessons for future exchanges and activities in the development of the With One Voice movement.

The findings are taken from following sources:

- Pre-project observations from Paul Heritage, Director, People's Palace Projects (PPP)
- Project planning correspondence between Matt Peacock, delegates and PPP
- A feedback and reflection session for delegates, 22 July 2016
- Ten feedback forms completed on behalf of 15 of the delegates
- Feedback collected during the week by Renata Pepl, PPP and PhD student Shelly Coyne
- Interviews after the event conducted by Jan Onosko, PPP with six members of Uma Só Voz choirs and three members of the Artistic Committee
- Debrief meeting between Streetwise Opera and PPP, 22 August 2016

3. The achievement of the exchange's aims and ideas for future improvements

This section of the report takes each of the aims in turn, considers the extent to which they were achieved and offers ideas for future improvements.

3.1. To build the capacity of the projects and people involved

The exchange and the activity that preceded and followed are increasing the capacity of some of the projects and people involved, both to deliver and to raise awareness of the arts and homelessness, in Brazil and internationally.

Achievements

3.1.1. The Artistic Committee established to deliver the occupation in Rio included representatives of the Homeless People Movement, a homeless centre, five cultural organisations, the Rio Prefeitura, the British Council and PPP. This broadly based committee, with the shared experience of having delivered a successful event decided not to disband but to continue to work together to steer the development of Uma Só Voz in Brazil. They are currently investigating the establishment of an independently constituted organisation and are discussing issues such as membership of the choir and a financial plan. The group will to be supported by With One Voice legacy funding initially. The British Council is interested, in principle, in continuing to support Uma Só Voz until the Tokyo

Olympics focusing on its priority areas of music education, active citizenship, leadership and social enterprise training.

3.1.2. Biblioteca Parque has been welcoming homeless people as library users for some time and is a venue for one of the Uma Só Voz choirs. The occupation demonstrated the potential for the library to host a wider range of creative activities and to appeal to more people and its ambition now is to create an arts centre for homeless people, within the library building, to teach and improve skills that could be used by individuals to earn an income (sewing, carpentry etc). The Bibliotheca's theatre recently hosted a Friday evening performance (celebrating 100 years of Dada's Cabaret Voltaire) for an audience of homeless people. PPP's Director Paul Heritage made the following observation: "It showed how mature the relationship is now as the library was quickly able to mobilise an audience. It also showed how our choirs are hungry for other artistic opportunities. Once we have a membership scheme in place our aim is to get the choice members in to see a range of performances and events across the city."

3.1.3. The exchange saw a first-time collaboration between Biblioteca Parque, the Museum of Modern Art and the Museum of Tomorrow and the two museums have both committed to building arts and homelessness into their future programming. More homeless people are taking part in the Biblioteca's reading circle and Uma Só Voz has established a group at the library. A dance group is due to start at the Museum of Tomorrow and the percussion group is continuing at the Cathedral.

3.1.4. With One Voice is contributing financially to the continuation of the Uma Só Voz choirs led by Rico Vasconcellos and his team until the end of March 2019. Jan Onosko, who freelances with PPP, is training to become a choir leader and will be coming to London in November 2016 for training with Streetwise Opera and Choir With No Name. Uma Só Voz has an active What's App network and a Facebook page, which is being administered by PPP.

3.1.5. From April 2017 until 2019, PPP will be receiving £10,000 per year, from With One Voice, international arts and homelessness movement, to build on what has been achieved in Rio.

3.1.6. Additional fundraising is under way to support the creation of a newly constituted company which is emerging naturally from the Artistic Committee and which will be called Uma Só Voz; an arts programme for homeless people in Rio; this includes the With One Voice choirs and adds weekly workshops in dance by Ru'Art, circus skills by Circo Crescer e Viver and drama workshops by a freelance practitioner.

First-hand statements of how capacity was increased by the exchange

3.1.7. Pete Churchill, Choir With No Name, Birmingham, made several important connections during the week: *"The main connection for me is with Ricardo, and building on the relationship that began last autumn. It was fantastic to work with him through the week and to witness the way he works and 'is' with the guys. After all the shows were over it was really valuable spending a relaxed few hours at his house debriefing on the whole week and talking through the nuts and bolts of how he might move things on even further. Ricardo and I talked about wanting to continue this connection into the future. He is doing amazing things there and at the same time feels quite new to it all. He seems very grateful for any support and sharing of experience that is on offer. We talked about either him coming to Birmingham to see choirs and choir leading in action here, or me going there again and getting involved in choir training with some of his regular groups."* This wasn't the only connection Churchill made: *"The two [delegates] that are potentially most useful for me in terms of follow up are with Som da Rua and with Shelly Coyne. I was really impressed with what I learned about*

Som da Rua and was pleased to meet Jorge Prendas at the end of the week. There are parallels with another project I run in Birmingham – ‘Musical Connections’ – particularly in creative group work and I’d like to explore the possibility of at some point in the future going to see some of their work first hand.”

3.1.8. Sophie Nimmannit, Theatre of the Oppressed, New York: *“I am hoping to keep TONYC connected to the developments of the Manchester Homelessness Charter, as the structure and values of that project are relevant as we develop our Legislative Theatre. I am also talking to our staff who have experienced homelessness about their interest in planning future travel to connect with the other organizations, and what support they need to get documents in order to travel out of the country.”*

3.1.9. Jez Green, Mustard Tree, valued being able to spend time talking with and listening to presentations by members of Sao Paulo MPR and Rio MPR (*Movimento de População de Rua*) because of his involvement with the Manchester Homeless Charter. He credited poet Kanayo Ueda with having shown him new techniques he could use in the creative writing workshops he runs (and is new to) and as a newcomer to theatre also, is keen to develop a relationship with Cardboard Citizens: *“I feel like I have just begun a steep learning curve regarding various forms of theatre, in particular forum theatre / legislative theatre, and specifically how these forms can be used within the homelessness sector to catalyse thinking and effect change. The opportunity to experience verbatim theatre for the first (and second and third!) time was incredible. Being able to hear Faustini, Giorgiana and Welldonna talk about the process was even more enlightening. I have no personal experience in a theatre setting; but somehow this seemed an incredibly important experience to have.”*

3.1.10. Margot Politis, from Milk Crate Theatre, Sydney wrote, after the event: *“Milk Crate Theatre is currently undergoing strategic review, and so there are many elements we have gleaned from other artists and organisations that we may be incorporating into our future ways of working in the arts and homelessness.”*

3.1.11. Rico Vasconcellos concluded: *“The week increased the capacity of the homeless people a great deal. It was the most important project with homeless people that we have had here. Whereas at the beginning of the project in 2013 some organisations weren’t convinced by it and didn’t believe in it, we’re now at a stage where there are organisations wanting to get involved and take part, like the Brazilian Symphonic Orchestra who recently invited the choir members to see their concert. There are lots of organisations wanting to get involved. So it’s capacity building has been fantastic. We have had access to so many people. In my case I have been able to listen to so many people talking about the work they do with homeless people in Europe. We’ve been able to talk to people who work with theatre and homelessness and as a result we have started theatre workshops at the Biblioteca Parque. We’ve seen new possibilities. I have been trained by Pete (Churchill, *Choir With No Name*), we’ve seen how people work in Portugal so it’s been incredible. We’ve been able to see just how much we can do.”*

Ideas for the future

3.1.12. Funding the incubation of choirs in Rio led to the formation of eleven groups. Some of these folded and some merged, but the scale of the activity ensured that word spread about the opportunity. It now looks highly likely that as the capacity of Uma Só Voz to deliver increases, other organisations and venues will come forward to host a choir.

3.1.13. Peter Churchill suggested talking to British choral societies and choirs about the possibility of twinning with and financially supporting (through sponsorship) an Uma Só Voz group in Brazil.

3.1.14. The sustainability fund established by With One Voice is an important source of small-scale support for local activity. It enables local providers to take a risk and then to maintain the momentum of an activity, pending the identification of a local funding source.

3.2. To exchange ideas

While there was less dedicated time for the exchange of ideas during this week than there had been during the two previous exchanges – the local priority here being the delivery a successful festival week – ideas and information were given and received.

Achievements

3.2.1. The diversity of people involved in the exchange presented opportunities for everyone to learn something about homelessness, policy and artistic practice in each other's countries.

3.2.2. Delegates valued the opportunity to meet homeless people in Rio, one to one, and to learn about their situation and perspectives.

3.2.3. The opportunities to share knowledge and skills by seeing and doing, rather than by sitting and listening to formal presentations, were said to be the most effective. Mealtimes were also cited as good times for sharing and learning.

First-hand statements on the subject of exchange

3.2.4. Kanayo Ueda: *“Even though there may be language problems, not only in presentations, I think that it is good for people to spend time together eating or taking walks. I thought that sharing approaches with one another in a workshop format and the ways of deepening trusting relationships were effective. Above all, I thought it was important to express mutual consideration and interest.”*

3.2.5. Rico Vasconcellos: *“...everything that we received in terms of knowledge we have realised that we can do here in Rio because there is scope to work here. Every day we realise that this exchange was really important because we can widen our perspective and our creativity to do work that reaches people more effectively. We didn't have any theatre and homelessness in Rio. We're starting to do that now with them and that is a huge achievement just three months later.”*

3.2.6. Sophie Nimmanint: *“My experience is that I am most catalyzed by cultural & artistic exchange via experiencing art - watching a performance, engaging in an artistic experience alongside others for example. I don't get as much concrete information from presentations or panels. I think if the delegates had shared participating in a workshop, or rehearsing together for the song early in our experience together, that could have jump-started our ability to connect. In particular when there are language barriers, experiencing each other's work gives us a reference for pursuing conversation. I craved that kind of connection with both the other delegates and the Brazilians.”* Sophie Nimmannit

3.2.7. Jez Green: *“As with all such events, there is a great deal that it is simply not possible to absorb until one is physically on the exchange and surrounded by different people in a different culture. Once [in Brazil] there was an abundance of people around us to keep us informed. I appreciated having such a great mix of delegates, organisers, translators, Prefeitura employees and MPR reps as companions, guides and storytellers. It was impossible to become bored or to remain ill-informed. Hearing from municipal / state government representatives, and those from the Defensoria Publica was a really helpful part*

of this process and hearing the life stories of various members of the MPR [the homeless people movement] was a great privilege and an eye opener.”

3.2.8. Felipe Ubaldo: *“Because we had very little time for sharing ideas I would say it was less of an exchange of knowledge and more of a presentation of each organisation’s work. We managed to understand the work that each organisation does. In the case of the organisations from the UK and from Portugal this understanding was very clear and I think they understood how we work very clearly. With the other delegates, our understanding was less clear.”*

Ideas for the future

3.2.9. Ensure the availability of sufficient interpreters, so that no participant loses out on the opportunity to give and take information and experience.

3.2.10. Programme more unstructured time, coffee breaks and meals, travel time together, during which delegates can informally exchange information and ideas.

3.2.11. Allow time for each delegate to run a workshop, which all other delegates would attend and learn directly from the experience.

3.2.12. Ensure that information about homelessness and policies and strategies to address it, does not outweigh information about the arts.

3.3. To increase the visibility and dignity of homeless people in Brazil

Increasing the visibility and dignity of homeless people in Brazil was a high priority for the Artistic Committee in Rio and the five-day creative ‘occupation’ of the city was designed, in part, to that end. The week was an unprecedented opportunity for local people of the streets to be seen to be doing something creative, something positive in the public domain and to be contributing to the Olympic celebrations. While the performances and their audiences were modest in number and in scale, the story of Uma Só Voz attracted national media attention and the participants were seen well beyond Rio.

Achievements

3.3.1. There were nine pop-up performances, six workshops and the launch event for With One Voice, the international arts and homelessness movement. Over the course of five days there were a total of 40 individual events as part of the occupation or exchange. Uma Só Voz received an invitation to perform at British House, the headquarters of Team GB during the Olympics and Paralympics and to perform at the start of the final leg of the Olympic Torch Procession as it left the statue of Christ the Redeemer on its way to Maracanã Stadium. And at the time of writing, the choirs had received thirteen further bookings to perform at various venues.

3.3.2. For the media, the occupation was a good news story and an unusual one. Participants in and supporters of the event have acknowledged its success in challenging perceptions of homeless people and homelessness. There were at least 33 stories in the Brazilian press, radio and on the internet, two national and four local television stories and 21 international press stories, from India, Cambodia and Thailand to South Africa and Mexico.

3.3.3. In their feedback after the event, homeless participants described the experience of being visible instead of invisible, of being welcomed to venues they usually expect to be unwelcome. They described the positive effect of being part of something well done.

3.3.4. As a direct result of the media coverage, an employer offered one choir member a job as a host at the gym she manages.

3.3.5. As noted above, Uma Só Voz has received thirteen bookings and has been invited to take part in a literature festival at the João Caetano Theatre, one of Rio's leading theatres.

None of the contributors to this report had any suggestions for future improvements in this area. The view was that as a result of this project the visibility and dignity of the participants and the communities to which they belong had risen beyond expectations.

Estimated audience and participation figures:

- Number of people who watched the pop up performances over the week - 3100
- Number of people taking part in the choirs up to that point - 115
- Number of other homeless people taking part in the workshops (if not included in the choir numbers) – 195
- Audience for final event at Biblioteca Parque – 190

First-hand statements on the subject of visibility and dignity

3.3.6. Choir member Antonio Joaquim Ferreira: *“For me, I was given an invitation. So I came as a special guest, as a homeless person and I ended up liking it. For me this [singing] is a form of therapy, a hobby. It’s better than roaming aimlessly around the streets with no destination. It was very emotional for me, as I felt that I was becoming a person. At the place your head is at, you feel like you’re garbage, like it’s in a vegetative state, that it’s not living. And there, at that moment, I felt like I was a person, an artist, there in the middle of that room. I wanted to cry. It was very emotional.”*

3.3.7. Jorge Luís Farias Paixão: *“It was great, because we met so many people. And I think it was also different not just because there were people from different countries and it was filmed, but because of the places we visited, which are places usually inaccessible or rather prohibited to the homeless. So, I think that [was] very cool, actually very important.”*

3.3.8. Jovacy Araújo: *“Yes, music brings some relief and peace to us, through music we forget our problems, the day-to-day, so you live that moment, a single moment. It is very nice.”*

3.3.9. Maralice do Santos: *“The exchange program for us homeless people has given us visibility that we didn’t have before, and some people from society now see us differently.”*

3.3.10. Caíque Binda Barbosa: *“It brought us all together, like there are these big, these huge social differences, but people there were like none of that mattered. We were just all there together, all of us mixed up together.”*

3.3.11. Ricardo Vasconcellos, Uma Só Voz Choir was taken aback by the level of interest and the impact of media interest on individual lives: *“In terms of visibility we never imagined we would reach so many people. All the most important media outlets here: Globo TV, Record TV, Globo newspaper. They all ran stories about the project. Just taking one*

example - the article published in the Globo Sunday magazine - people still come up to me and talk to me about it even today! We were on CBN radio, so we managed to reach thousands of people through the media. In terms of dignity, a lot of the participants had never got up and performed in front of an audience, so it started from that. They were being watched and listened to and that makes them feel they can do good things. A number of participants, especially the younger ones and the ones who were in private institutions or in the council shelter, have come off the streets and are back with their families. In some cases the families saw them on television! For others, they now spend a lot of their week at the Biblioteca doing activities. People still talk about seeing them in the media.”

3.3.12. Adriana Karla Rodrigues, Biblioteca Parque Estadual and Felipe Ubaldo, Secretary of Social Development, Rio Prefeitura both commented on the impact of the event on institutions and organisations in Rio and on their perceptions of and future relationships with the homeless community. Adriana Karla Rodrigues: *“I think visibility and dignity go hand in hand because once you get that visibility in the media...after all we live in a very media-driven world. What is important is that, by attracting the attention of other organisations, for example the Defensoria Pública (which was already involved in the project) or the Council’s Social Welfare Department, when the visibility is strong, all the partners become more engaged and you see a transformation in the homeless people. Of course it’s not immediate, it’s not a case of, ‘Right, they’re all off the streets and in employment.’ It’s a slow process, gradual, painful too, because it goes backwards and forwards.”*

3.3.13. Felipe Ubaldo: *“The occupation week increased the visibility of homeless people but in a limited way. All the events were well publicised but were not wide ranging. So of course there were many moments and opportunities for people to see that homeless people sing in choirs but the impact and depth of understanding didn’t go beyond that. In terms of their dignity, it helped increase their dignity for the partner organisations - like the Museum of Tomorrow, the Biblioteca Parque and the Museum of Modern Art - and the people who work there and visit those organisations, but not for the wider population. So, for those organisations, it has made them more aware of homeless people and has put them on their arts and cultural agenda. It’s opened the doors of these organisations for them.”*

3.4. To launch the With One Voice movement

Achievements

3.4.1. With One Voice, the international arts and homelessness movement was formally launched at the Biblioteca Parque on 23rd July 2016. The launch event, which ran for two and a quarter hours and included the handover of the baton, in the form of a specially made painting created by a homeless artist, from Rio to Tokyo, the hosts of the 2020 Olympics, can be seen on the With One Voice website, which went live at the same time <http://www.with-one-voice.com/news/watch-now-one-voice-international-arts-and-homelessness-movement-launch>

3.4.2. The movement’s priorities, based on a consultation process to which x people from y countries contributed and are reproduced here.

Vision and mission

Our vision is of a world in which the arts is used to support and give a voice to homeless people everywhere in the world. With One Voice is an international movement that aims to strengthen the arts and homelessness sector through exchanges in practice and policy.

Aims

- To strengthen existing arts and homelessness activity
- To inspire new arts and homelessness activity

- To increase awareness of arts for people who've experienced homelessness around the world
- To influence policy in relation to homelessness and the arts

Activities

- Organise annual exchanges between arts and homelessness organisations, policy makers, practitioners and homeless people in Olympic host countries and elsewhere in the world
- Organise biennial arts and homelessness summits
- Provide incubation and sustainability support for new initiatives and projects
- Promote arts and homelessness projects of all sizes and at all stages
- Create online resources to celebrate and connect arts and homelessness projects and artists who have experienced homelessness including building a sector map; an evidence library; funding links; project management templates

3.4.3. For the Brazilian hosts, the launch had both local and international value. Adriana Karla Rodrigues, Director of the Biblioteca Parque Estadual, reflected: *“I think the launch attracted the attention of many different authorities and people who could get involved, and also other people who didn’t even know about this issue or have any idea about it. I’ve received a lot of phone calls from people, and had inquiries from people who do other work here, who ask ‘What’s this project? I want to be a volunteer. I want to get involved. Fantastic! I didn’t know you did this kind of work.’ So I think it’s like throwing a stone into a lake and creating ripples and we don’t even know how far the ripples will go. It’s really important.”*

3.4.4. Felipe Ubaldo, Secretary of Social Development, Rio Prefeitura, saw the practical benefits of the launch for the founding members of the movement in Brazil: *“For those institutions that were involved, it has great potential – the potential to bring empowerment to homeless people. The work is still at an embryonic stage. It’s a movement that we have only just started, but [one] that is very important.”*

3.4.5. Rico Vasconcellos, leader of Uma Só Voz choir, described the launch in more poetic terms: *“What’s happening now is that we’re all joining hands across the continents - people from Asia, Australia, Europe, North and South America and so we can develop together. We can see what works and learn from each other and I want to bring those practices to Brazil and vice versa. The importance of having this network and movement is that it makes us stronger. What we’re doing is constructing a narrative which is very positive. I’m sure that in the future we will look back and see how positive this moment has been.”*

3.4.6. Poet Kanayo Ueda is focusing on Tokyo: *“I would like to start preparing for the 2020 Tokyo Olympic Games. I think that I can create something by sharing knowledge and concerns with various sectors and people from different regions.”*

3.4.7. Other delegates experienced, in Rio, the tangible benefits of being part of an international movement. Margot Politis went home with an expanded network: *“We felt a strong connection to Cardboard Citizens and Theatre of the Oppressed NYC. We continue to be in contact with these artists, and plan to be well into the future!”* So too did Sophie Nimmannit: *“I was not aware of the MPR or Manchester Homelessness Charter previous to the trip, but am looking forward to developing those [connections]. I am also in touch with Margot from Milk Crate, who is planning her own trip to the US to explore her professional connections.”*

3.4.8. Jorge Prendas is based in Portugal and has been working Tokyo: *“Above all I want to keep in contact with the different projects and learn and share together in the work we do with*

Som da Rua. Perhaps because of the linguistic and cultural affinity, the contact with Brazil, and especially with Rico, has perhaps been the most beneficial of this exchange. Because of the training I have been developing in Japan since 2013, the work with the Tokyo group has also been very important. I have already put the institution I work with in Tokyo in touch with this project.”

3.4.9. Peter Churchill is planning to learn Portuguese: *“It was also really interesting to get a global perspective and to learn from each of the delegates a bit about the homeless situation in their part of the world, and how their particular organisations worked. I intend to be available to support Ricardo remotely in any way I can and have, since the visit, sent him a batch of possible new songs with arrangements and explanations that he might want to use to expand his repertoire. If the link with Rio and Ricardo continues for me, I intend to make an effort to learn some basic conversational Portuguese.”*

4. The delivery of the project: success factors and room for improvement

The report, to this point, has been about the outcomes of the project (the achievement of its aims and its impact on participants). This section focuses on the operational side of the project. It summarises what went well, why and where improvements could be made.

Success factors

4.1. The decision to work with a local partner, People’s Palace Projects (PPP) and with the support of the local British Council officer was vital to the success of this third exchange.

4.2. The quality of the working relationship between Streetwise Opera and People’s Palace Projects underpinned the success of the week in Rio and the launch of With One Voice. There was a shared understanding of the objectives, a timetable agreed well in advance, open communication between the two teams and dedicated administrative support. The two organisations demonstrated the same high standards of communication and public relations, whether communicating with an individual participant, an arts manager, a civil servant or a journalist.

4.3. The partnership has developed over two years and three exchanges, as the two organisations have become familiar with each other’s ways of working and as PPP has been given more freedom to make decisions locally.

4.4. The decision to establish an Artistic Committee, in Rio, to programme the week meant that the local partners’ priorities would be reflected and respected.

4.5. The financial, practical and moral support of the British Council and the Calouste Gulbenkian Foundation gave the project strong foundations.

4.6. The PPP team’s enthusiasm for the project, their knowledge of the local context, their fluency in Portuguese and experience in live interpretation were important in ensuring the week ran smoothly.

4.7. A few reservations about the value and achievability of the week on the part of some individuals in Rio were gently overcome by the quality of the organisation and the media attention the occupation attracted.

4.8. The identification, by PPP, of an effective local press agency, RPM, secured significant media coverage for the project, which boosted the confidence of participants and supporters, as well as informing the public, policy makers and potential supporters of With One Voice.

Ideas for the future

Some of these points also appear in paragraphs 3.2.9-3.2.12 under ideas for more effective exchange.

4.9. The visiting delegation included three first languages – English, Portuguese and Japanese - and few people with the ability to speak more than one of these. For such a group to operate well together and to benefit equally from the exchange, there need to be enough tri-lingual interpreters.

4.10. Simultaneous interpretation adds significantly to people's enjoyment of an event.

4.11. The group of 18 was slightly too big. The consensus was that 12 would have provided a better experience for the participants, but recognition, too, that this would have limited the range of performances (by groups rather than individuals, for example).

4.12. The group travelled in two minibuses. There may have been more opportunities for exchange and bonding had the group travelled together in one vehicle.

4.13. A creative ice-breaking session for the 18 delegates on the first day of the visit would have facilitated the exchange of information and helped the group to gel.

4.14. Include in the programme the opportunity for every delegate to lead a short workshop to model and share their approach or practice. If two delegates share a practice, they could run a workshop together. This may be more effective than asking people to try to describe what they do.

4.15. The large number of local partners of different types and sizes and with different interests presented a challenge when it came to sharing information accurately and promptly. Such a project might benefit from having a small communications group that takes responsibility for securing feedback (for example on proposed marketing materials) and agreement from each partners.

4.16. For the organisers and for the participants, the programme was slightly too full. It is important to include down time (at least one evening or morning) to enable participants to reflect, to rest and to attend to any urgent messages from home. This will help to ensure they make the most of the experiences offered.

4.17. The possibility of currency fluctuations need to be taken into account when budgeting. The drop in the value of the pound following the vote to leave the European Union added £3,000 to the cost of the project, which the Calouste Gulbenkian Foundation kindly provided.

Appendices

Appendix 1: The hosts (in alphabetical order)

Agência Redes Para Juventude
Agência de Emaús
Associação Maranatha do Rio de Janeiro
Biblioteca Parque Estudual
Casa de Lázaro
Chácara Nossa Senhora Aparecida (Petropolis)
Circo Crescer e Viver
Circulando, Movimento da População da Rua
Defensoria Publica
Instituto de Desenvolvimento e Gestão
Movimento da População da Rua
Museum of Modern Art (MAM), Rio de Janeiro
Museo de Amanhã
Núcleo de Integração Social (Prefeitura de Petropolis)
Pastoral da População da Rua
Projeto RUAS
Rio Prefeitura
Ru'Art
Secretaria de Cultura
SOS Luz
URS Plínio Marcos
URS Rio Acolhedor

The Artistic Committee, Rio 2016

Raimundo Barbosa, Homeless People Movement
Tania Ramos, Cathedral Homeless Centre
Carla Beatriz Nunes Maia, Public Defender, The State of Rio de Janeiro
Felipe Ubaldo, Secretary of Social Development, Rio Prefeitura
Melina Almada, Museum of Tomorrow
Andre Alves, Ru'Art
Evellyn Parente, Pop Centre
Adriana Karla Rodrigues, Biblioteca Parque
Rico Vasconcellos, Uma Só Voz, choir master
Lucimara Letelier, The British Council
Paul Heritage, Jan Onosko and Brenno Erik, People's Palace Projects

Appendix 2: The 18 delegates

Pete Churchill, Choir Director, Choir with No Name, Birmingham, UK
Adrian Jackson, Artistic Director and Terry O'Leary, Associate Artist, Cardboard Citizens, London, UK
Shelly Coyne, researcher and Founder of Givin' it Laldie, Glasgow, UK
Jez Green, Mustard Tree and Manchester Homeless Charter Manchester, UK
Jessica Hermosilla, Chief Executive and Margot Politis, Associate Director – Community Arts, Milk Crate Theatre, Sydney, Australia
Jorge Prendas, founder, Jorge Augusto, performer and Ana Ribeiro (support worker), Som da Rua at Casa de Musica, Porto, Portugal
Kanayo Ueda, founder, Cocoroom & University of the Arts, Kamagasaki, Osaka, Japan
Yuki Aoki, founder and choreographer, Masato Yokouchi and Matsuyoshi Koiso, performers, Sokerissa dance company, Tokyo, Japan
Sophie Nimmannit, Programme and Operations Director, Theatre of the Oppressed NYC, USA

Matt Peacock, Artistic Director and Ellie Raymont, Producer – International, Streetwise Opera/With One Voice, UK
 Renata Peppl, Projects Coordinator, People’s Palace Projects, UK & Brazil

Appendix 3: The With One Voice Steering Group

An international With One Voice Steering Group is being formed. The following individuals have been invited so far.

Chair, Cllr Beth Knowles, Manchester City Council. Co-creator of Manchester Homelessness Charter
 Kithmini Wimalaskera, Programme Manager, Participatory Performing Arts, The Calouste Gulbenkian Foundation, UK Branch (funder)
 Karen Smith, Division Director, Macquarie Group Foundation (funder)
 Jessica Plant, Trustee, Streetwise Opera and Manager, National Criminal Justice Arts Alliance
 Dave Kelly, volunteer and former user of Booth Centre, Manchester. Works for Shelter. Co-creator of Manchester Homelessness Charter
 Margot Politis, Associate Director-Community Arts, Milk Crate Theatre, Sydney, Australia
 Jorge Prendas, Founder of Som da Rua band and Head of Education at Casa da Musica, Porto, Portugal
 Rico Vasconcellos, director of choirs, Uma So Voz, Rio
 Maralice dos Santos, Movimento População da Rua, Rio
 Dr Jonathon Welch, Choir of Hope and Inspiration, Melbourne, Australia

Appendix 4: Contributors to this report

The delegates listed in Appendix 2

Uma Só Voz members: Jovacy Araújo, Caíque Binda Barbosa, Elson Gomes Duarte, Antonio Joaquim Ferreira, Jorge Luís Farias Paixão, Maralice do Santos
 Adriana Karla Rodrigues - Biblioteca Parque
 Felipe Ubaldo - Secretary of Social Development, Rio Prefeitura
 Rico Vasconcellos - With One Voice choir master
 Brenno Erik, PPP

Appendix 5: A summary of media coverage

NATIONAL PRESS - PRINT WEB RADIO
G1 – Globo
G1 Globo Cover
Radio Evangelho
Radio Bossa Nova
Encenese site
Pauta Social
Alex Ferraz site
Rio Jaé
Estilo Notícias
O Globo newspaper
O Globo website
Pixcitelli Entretenimentos
Revista Cultural E Cidadania
CBN Radio

Plurale
Valor Atemporal
Jornal Extra
Aib News
Rio culture and Community
REvista cultura e cidadania
Lu Lacerda
Jornal Dia a dia
Rio 274
Agência Brasil
Rio de janeiro Agora
Isto E online
Agência Brasil
Segs
UOL
Yahoo! Brasil
O Globo
Jornal Nacional Online
Crescer e Viver Portal
NATIONAL PRESS – TV
Globonews / Estúdio I
Record / Balanço Geral RJ
Record / Cidade Alerta Rio
Rede Globo / Jornal Nacional
Rede Globo / Bom Dia Rio
Rede Globo / RJTV 2ª Edição
INTERNATIONAL PRESS – WEB
CBC
A1.am
Brief News
Getty images
Hofstrat today
Manilla bulletin
News24
South America Times
Times of India
Yahoo
Africa News
Bangkok Post
Ficnews
France24

Make me feed
Metro tell South Africa
Newstraits times
Cambodia times
Ary News
Daily Observer
Mexico City Sun