Bottom-up social development in favelas of Rio de Janeiro

A toolkit

LSE Knowledge Exchange HEIF 5

Bottom-up social development in favelas of Rio de Janeiro

A toolkit

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UNDERGROUND
SOCIABILITIES

identity, culture and resistance
in Rio de Janeiro's favelas

Download the book:
blogs.lse.ac.uk/favelasatlse

Visit the companion website for this toolkit:
blogs.lse.ac.uk/toolkitsocialdevelopment

Why this toolkit?

This toolkit provides information, resources and tools based on the lessons and research findings of Underground Sociabilities, an international and inter-institutional partnership that studied the identity, culture and resilience of favela communities in Rio de Janeiro.

This research sought to understand and systematise the characteristics of bottom-up models of social development being implemented in the favelas by local organisations AfroReggae and CUFA (Central Unica das Favelas). Acting as both partners and participants, AfroReggae and CUFA played an essential role in enabling fieldwork in the favelas and working with LSE, UNESCO, Itaú Social and Itaú Cultural to ensure access to a rich, complex and hard-to-reach context.

During a three-year research partnership we studied the sociability of the favela, the working methodology of AfroReggae and CUFA and the views and experiences of their partners and observers, including the police, the private sector, the media, government, international organisations and experts. We found that poverty and exclusion produce marginalisation and human suffering, but people living in these conditions hold competencies and skills that can resist exclusion and bring about social development.

Organisations within the favelas demonstrate agency and capability for positive change, combining a focus on individuals and communities, using the arts and the imagination to fuel collective action, and acting on urban frontiers through innovative partnerships. Their wide-ranging actions include community participation, urban regeneration, reintegration of ex-detainees to their communities, and workshops, concerts and plays that broaden the imaginations and the life expectations and dreams of favela youth. This model of bottom-up social development can work everywhere because it is founded on universal dimensions: the human self as protagonist, the power of the imagination and the value of dialogue as a tool for managing difference and conflict.

In addition to key findings and lessons of the research, this toolkit is supported by the results and experiences of 'Communicating bottom-up social development: A dialogue between multiple stakeholders in the UK and Brazil', a two-year HEIF-funded project of knowledge exchange. With a global focus, the project disseminated bottom-up experiences of social development and curated the blog Favelas@LSE. It also enabled us to devolve research results to favela communities, to engage with a wider audience of activists and policymakers in Brazil and the UK and to use communicative validation to test the concepts and tools presented in this toolkit. Its ultimate aim is to contribute to a wider dissemination of what works in bottom-up social development. We very much hope that the methodology of work, the strategies and the tools documented here will help to build capacity in other contexts.

What is this toolkit about?

This toolkit is a practical guide based on research conducted in favelas of Rio de Janeiro. It draws on the experiences and accounts of people living, working and acting in the favelas, and, in particular, on the work of two bottom-up organisations – CUFA and AfroReggae. They offered the basic model of bottom-up social development found here, but lessons from other favela-based organisations are also included.

The toolkit comprises two main sections, containing four toolboxes. The first section is about context.

Toolbox 1 contains three tools to understand the context of communities:

- Institutions
- Social capital
- Resilience

The second section is the core of the toolkit and comprises three toolboxes that contain the model of work of favela-based organisations.

Toolbox 2 Focusing on individuals and communities:

- Psychosocial scaffoldings
- Self-esteem and networks

Toolbox 3 Using culture and the imagination:

- Storytelling
- The arts

Toolbox 4 Acting on frontiers:

- Opening up borders and partnerships
- Contact and dialogue
- Citizenship

Who is this toolkit for?

This guide is directed at policymakers, activists and practitioners. Community leaders, teachers, youth mobilisers and policymakers seeking successful strategies and innovative approaches being developed in Brazil will find here a pool of concepts, facts and strategies for working with grassroots organisations and for designing policy.

How to use this toolkit

The toolkit is designed so that Toolbox 1 provides a basis for understanding contexts and Toolboxes 2, 3 and 4 offer materials and specific tools to act on these contexts towards social development. The reader can dip in and out of the toolboxes, draw inspiration and adapt them as required by the particular context. The toolkit should not be seen as a fixed recipe to duplicate bottom-up social development as found in favela communities but as a flexible resource that contains a menu of options for working across the globe.

A list of references and two annexes are provided at the end of the document. Annex 1 contains a table with the action points suggested within each tool and demonstrates how they map across tools. Annex 2 offers suggestions for those looking into facilitating workshops and training in their communities, and discusses how workshop activities can be implemented in a one-day workshop.

What is a favela?

The IBGE (Brazilian Institute of Geography and Statistics) gives the following definition of favelas:

"Favelas are defined as subnormal urban agglomerates, irregular settlements in areas considered inappropriate for urbanization, such as the steep hillsides of Rio's mountains: a set constituted by at least 51 housing units (shacks, small houses, etc.) occupying – or having occupied – till recently, land owned by a third party, private or public); disposed in general in a disordered and dense form, and lacking in their majority, essential services, public and private" (IBGE, 2011).

What is 'bottom-up' social development?

Social development is an encompassing term for "processes of change that lead to improvements in human well-being, social relations and social institutions, and that are equitable, sustainable, and compatible with principles of democratic governance and social justice" (UNRISD, 2011: 2). Bottom-up social development refers to actions conceptualised, incepted, developed and led by members of the local community. The objectives and concerns of bottom-up initiatives respond to evolving community needs. Contrary to 'mainstream' aid programmes that withdraw from intervention sites once objectives have been achieved, bottom-up initiatives develop in the community and stay in the community.

The benefits of community-based and community-led initiatives are many and acknowledged worldwide. Scientific studies have documented positive outcomes in the social, economic, educational and health domains (Cornish et al., 2014; Murray & Crummett, 2010; Phillips, 2004; Skovdal et al., 2013). We also know that community mobilisation is a powerful means for pushing the voice of disenfranchised communities (Campbell et al., 2010; Campbell & Jovchelovitch, 2000).

An important point for grassroots movements and organisations is their role vis-à-vis that of the State. Bottom-up groups and organisations can be effective partners of the State, but they cannot and should not replace the State and its provision.

Underground sociabilities

Underground sociabilities are forms of social life that are made invisible to mainstream society by geographical, economic, symbolic, behavioural and cultural barriers. The hidden nature of these sociabilities is socially constructed by dominant representations, institutional control, social exclusion and social psychological mechanisms such as denial of the conditions and living patterns of others. Historically associated with violence, exclusion and marginality, these sociabilities are frequently brought to the surface by eruptions that involve violent and/or criminal behaviour. Examples of how mainstream societies come face to face with their subterranean sociabilities include the many battles between the police and drug trade bosses in the streets of Rio de Janeiro and São Paulo in the last decade and, in a completely different context, the summer riots of 2011 in London.

Key facts about bottom-up social development in the favelas

Brazil has a strong history of civil society participation and associational life (Fleury, 2011; Lavalle et al., 2005; Novy & Leubolt, 2005). The country emerged from a dictatorship in 1985 and since then has developed a strong institutional framework for citizen participation (Avritzer, 2009; Baiocchi, 2008). However, the emergence of organised groups of favela dwellers in the early 1990s is widely considered a new development in the Brazilian public sphere, differing from all previous associations of civil society in Brazil (Ramos, 2006; Vianna, 2006).

Characteristics of these novel movements are:

- Introduction of a new social actor in organised civil society: young, black favela dwellers, who create their own new organisations, including AfroReggae, CUFA, Nós do Morro, Voz da Comunidade amongst others (see Citizenship).

- Identity and territory: these groups are different from traditional social development organisations because they are made and led by people who come from and live in the favelas and whose identity is connected to these territories. The life history and experience of the leaders and activists match the trajectories of people living in the favelas (see Storytelling).

- Hybrid organisations with multiple roles: these groups combine different models and identities, being a mix of NGOs, social movements, cultural entrepreneurs, social business, parents by proxy, teachers, life coaches and connectors to the State and its services (see Contact and dialogue).

- Emphasis on personal lives: bottom-up experiences of social development in the favelas bring individual lives back to the agenda, emphasising self-esteem, emotional support and the development of individual skills and competences (see Psychosocial scaffoldings).

- Pride and exposure: these groups work to make 'the invisible visible' by emphasising the culture and identity of their communities of origin. They are proud of their territory and work to present it in a positive light in the public sphere (see Self-esteem and networks).

- Border-crossing and multiple partnerships: these groups engage with multiple partners outside favelas, including the private sector, the State, the media and the arts (see Opening up borders and partnerships).

Bottom-up social development in context
This is an exercise to get you thinking about bottom-up social development and how it applies to the reality in which you live.

What is your understanding of bottom-up social development?
For me, bottom-up social development is . . .

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Can you think of five different examples of grassroots initiatives?

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2. ....

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4. ....

5. ....

How do these examples overlap and differ?

Similarities

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Differences

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In your view, what are the main advantages of grassroots initiatives?

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What does 'mainstream' social development mean in the contexts in which you work?

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Do you work with organisations and people outside your community to attain your social development goals? Think about who they are and the benefits and difficulties of engaging with them.

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Source
Adapted from Freire, P. (1972). *Cultural action for freedom*. London: Penguin.

When engaging in cultural activism with communities, leaders, facilitators and educators should be careful to avoid …

1. Criticising a reality they ignore. The power of grassroots organisations comes from their knowledge of context.

2. Ignoring how local people account for the reality in which they live. For this, basic research techniques, participatory approaches and social media are helpful.

3. Criticising just for the sake of it. Energy must be spent on actionable points rather than empty statements.

4. Suggesting an alternative reality without having a plan for an actionable project. Proposals to address needs should work in practice.

5. Leaving people behind. Social development actions need the participation of people to not only denounce and plan projects, but also to implement and lead them.

Social representations

An important concept for those working on bottom-up social development is that of *social representations*, which are defined as systems of ideas, values and practices constructed by social groups with the twofold function of enabling orientation and communication. Introduced by social psychologist Serge Moscovici (1961/2008) in a study about how ideas change in the public sphere, social representations are ways of thinking and acting in the world; they express the mentality of a group, the thoughts and behaviour patterns, the identities and the culture of a community. Our contemporary world is made of a plurality of social representations, all expressing projects, identities, ways of life and different levels of power in social fields. How representations meet, compete with and transform each other in public spheres is one of the most interesting problems of our time (Bauer & Gaskell, 2008; Jovchelovitch, 2007). Favela communities are staging representational struggles in relation to the overall public sphere of the city, trying to re-signify how they are seen and perceived by society at large. Central to bottom-up social development is the transformation of social representations of favelas and favela dwellers, actively demonstrating that crime, drugs and violence are far from being the dominant features of favela culture. By pushing what is invisible into the open public sphere, these groups are challenging dominant symbols and stereotypes and making a significant contribution to changes in social identities and inter-group relations across the city.

The context

Toolbox 1
Understanding the
context of communities

Institutions

Social capital

Resilience

Understanding the context of communities

Bottom-up social development starts with a good understanding of context. In the favelas of Rio de Janeiro, bottom-up social development relies on a close connection to context. Three central elements for understanding context are the institutional framework, social capital and resilience of the community.

Institutions
Social capital
Resilience

What is life like in the community? What are the key dilemmas, difficulties and opportunities that people face in their everyday lives? A good starting place to answer these questions is to map out the types of institutions, social capital and resilience of the community.

A central feature of bottom-up social development in Rio de Janeiro is that activists and leaders work with the institutions available in the community and draw on its social capital and resilience to convey a positive narrative both inside and outside of its borders.

Institutions

WHAT IS THIS ABOUT?

Institutions are social structures established in the community. They can be organisations with a physical presence in specific buildings, such as NGOs, the police and churches. They can also be groups of people organised around a goal, such as drug trafficking. The family is usually the institution closest to community members, the first and usually the most important group of people with whom they have contact.

WHY DOES IT MATTER?

Mapping out the institutional framework is important for taking stock of the resources that are available in the community and with whom grassroots organisations can work in addressing problems.

KEY FACTS FROM THE FAVELAS:

In favela contexts there are five main institutions whose support and reach impact on the decision-making of favela dwellers. Each of them fulfils a different role:

- The family, which plays a crucial role enabling or disabling life trajectories and choices.

- The State, whose presence is scarce and mainly represented by the police.

- Drug trafficking, which is still a key organiser of favela life, offering jobs, rules and controls that occupy the empty space left by the State.

- The churches, mainly evangelical, which offer support but are not always compatible with the lifestyle of many favela dwellers.

- NGOs, such as AfroReggae and CUFA, who offer opportunities and alternatives to a life in crime. They draw on all the above-mentioned institutions, playing the role of family, State and churches and competing with organised crime in shaping the choices and decision-making of favela dwellers.

Workshop exercise on institutions

COMMUNITY MAP

Objectives:

- To identify and reflect on the institutions present in the community.

- To analyse the role of institutions in the community and their relationships with community members.

Duration: 1 hour

Materials:

A large sheet of paper / Felt pens in assorted colours / Notebook and pen

What are we going to do?

1. Start by making a list of all institutions and resources that can be found in a community. **(10 minutes)**

2. Working as a group, draw a community on the sheet of paper (it can be any community, preferably one where the majority of participants live). Place on the drawing all the elements included in the list that was produced at the beginning. **(20 minutes)**

3. After producing the community map, discuss as a group the questions below. Appoint a secretary to make notes of the main ideas that arise. **(30 minutes)**

   a. How do people use community institutions? For example: where do residents spend most of their time, and why?
   b. What are the institutions with the strongest material resources? And what institutions have the strongest hold in the community? Is there a relationship between the two (i.e. are better-equipped institutions more attractive and/or supportive to community members)?

LESSONS:

- Institutions offer support to community members whatever stage of life they are at; their quality and range has the potential to enable or disable life outcomes. Institutions are not just a background; they are important factors in the trajectory of individuals and communities.

- The number and range of institutions play a role in the social and physical mobility of community members; they influence border crossing and the networks that individuals build.

- Religiosity and faith can have a strong hold in communities, and working with religious institutions can be productive.

🔧 Social capital

WHAT IS THIS ABOUT?

Social capital designates the wealth of networks and social relationships that a person has. According to sociologist Pierre Bourdieu (1986), capital equals power, and social capital is the sum of resources linked to a network of relationships which have the potential to give you and your community other resources. In other words, it is the capital you have by being part of a group, so that when you need a job you may know someone who can help you find one, or who can introduce you to someone who can.

There are two types of social capital (Putnam, 2000): bonding social capital, which keeps people connected within the community, and bridging social capital, which enables communities to connect with each other. The more connections people have, the richer the exchanges they experience, the greater the likelihood of collaboration with others to attain a goal and the greater the chances of meeting new and profitable ideas and opportunities.

WHY DOES IT MATTER?

Social capital is considered an important factor of a resilient community (one that resists sudden shocks), and enables community members to be resilient as well (Breton, 2001). Being socially connected inside and outside the community is required for bringing about social change. Inside connections allow communities to act together on matters of common concern. Outside connections leverage these concerns in the wider public sphere.

KEY FACTS FROM THE FAVELAS:

- There is a strong sense of belonging and cohesion in the favelas.

- Favela residents are linked to their territory, and the place where they live is part of their identity.

- Sociability is an important aspect of favela culture; favela residents are convivial and enjoy social gatherings with their neighbours and other groups in the community.

LESSONS:

- Social cohesion is a resource for the effectiveness of grassroots organisations; the internal solidarity of communities facilitates bottom-up social development.

- Identification with the territory enables grassroots organisations to put forward a positive story that undermines stereotypes and negative representations about communities.

- Bridging social capital undermines isolation and connects the community with a wide range of outside actors, enabling grassroots organisations to influence policy and society at large.

Sociability

The concept of *sociability* is important for bottom-up social development because it allows us to understand community life. The concept was introduced by Simmel (1950) to describe the play-form of social life and the joy and imagination that accompany the experience of the social. Simmel defines sociability as the play-form of sociation, that is, the pleasurable, joyful and delightful experience that comes out of people's interaction in society. Imagine the perfect social situation: having fun with peers, chatting, laughing, joking and enjoying the sheer delight of being together. For Simmel, this experience is the essence of sociability. This pure pleasure of sociability is possible because social actors are able to detach themselves from the real, material and concrete forms of social life, which involve structures and positionings related to hierarchies and inequalities in social fields. If one abstracts from wealth, position and power, if one forgets status and other burdens of 'real' life, then it is possible to playfully engage in the game of sociability, of enjoying the presence of others, of playing the conversational and relational games that make conviviality and shared experience. A central marker of Brazilian culture, sociability as playfulness is particularly present in favela culture, both as an expression of cultural identity and as an act of resistance against harsh living conditions.

The mutirão: organising community joint action for urban renewal

Consider the following slightly modified version of the feature that the Extra newspaper publicised before the joint action promoted by CUFA in a favela.

"This Saturday at 8am the favela of Vila Kennedy in Bangu will make a joint effort to revitalise the theatre Mario Lago, one of the spaces for local culture, which has been closed since February last year. The action is a partnership between CUFA, local artists and producers. When residents had the idea of reopening the theatre, Celso Athayde, founder of CUFA, met with local leaders and, together, they decided to do the mutirão.

The activity will start with a 'hug' of the theatre, when everyone holds hands and makes a circle or 'hug' around the building. Then volunteers, including residents and local artists, will cleanse the building. Once opened, the space will feature several workshops, including theatre, graffiti and music." (Extra, 8th May 2014)

Now consider how a similar action could take place in your community. Here are some points to take forward:

- **Planning**. In the example above, it was community residents who identified the need for joint action for the renewal of a public space. The community is always the best source of information when it comes to what they need or want. Points to take forward for joint action normally arise during neighbourhood or community meetings, which is why it is important to be organised, to meet frequently and to discuss.

- **Promotion**. It is important to spread the word in the community about the planned joint action. Social media channels are very effective for this, as are community magazines (see the case of *Jornal Voz das Comunidades*, page 46). Door-to-door invitations and posting notices on the street are also good ways to reach out.

- **The actual event**. Consider dividing up the tasks and assigning micro-projects to different groups. Be mindful of democratisation of tasks and avoid reproducing hierarchies in the community, but always respecting cultural codes (e.g. gender separation, allowing elders to focus on some tasks of their choosing, if pertinent).

- **Celebrating achievements**. Once the *mutirão* has achieved its aim, consider an inauguration in which community members celebrate what they have done. Plan for refreshments by the end of the *mutirão* (people who cannot attend the *mutirão* can contribute by preparing these refreshments). Remember to publicise the community's achievement in communal meetings and/or newspapers.

🔧 Resilience

WHAT IS THIS ABOUT?

The concept of *resilience* has its roots in physics and refers to the capacity of materials to retrieve their original form after they have been modified by a force. In psychological terms, we speak of resilience when referring to people who, despite experiencing conditions of adversity – such as extreme poverty, violence and personal loss – manage to adapt and attain achievements in life (Luthar, Cicchetti, & Becker, 2000). One famous example of this process was documented by psychologist Viktor Frankl in his book "In search of meaning", where he narrated his experience in Nazi concentration camps and his quest for survival in this context.

Coutu (2002) identified three conditions in resilient people:

1. to acknowledge the real circumstances of the context in which they are immersed;

2. to search for meaning, using the imagination to conceive a potentially better future that depends on a sense of purpose at present;

3. to be resourceful and improvise solutions with the means they have at hand.

↗ KEY FACTS FROM THE FAVELAS:

Despite the adversity of the context, many favela residents show agency and are able to build successful lives, especially if they can rely on some level of institutional support in the community (Jovchelovitch & Priego-Hernandez, 2013). Favela dwellers fulfil the conditions identified by Coutu:

- They speak openly about their problems and voice their concerns – it was found that participation in AfroReggae and CUFA is associated with increased realism about their problems and conditions of life.

- They use culture, local art and Brazilian identity to give meaning to their dreams and aspirations for the future.

- They generate solutions from the materials they have at hand, working actively and creatively to improve their living conditions.

LESSONS:

- Psychosocial support from people and institutions protects against negative life outcomes and enhances resilience. See Psychosocial scaffoldings.

- Dreaming about the future protects the self from the adversity of context and enhances resilience. See Storytelling.

- Concrete collaborative action strengthens individuals and communities when facing adversity, teaching lessons and providing mutual help. See Mutirão.

Workshop exercise on resilience and social capital

CASE STUDY

Objectives:

- To identify the social capital and resilience in the everyday life of the community.

- To analyse a real-life case and identify how these concepts can be applied.

- To suggest other examples of daily life where social capital and resilience can be identified.

Duration: 50 minutes

Materials:

Toolkit with instructions / Notebook and pen

What are we going to do?

1. Divide the group into two (depending on group size, divide into pairs). Each group will read one of the two key concepts of the activity: resilience and social capital. **(5 minutes)**

2. The group will come together again to read the story of Monica (next page). They can read individually or together, depending on their preference. **(10 minutes)**

3. Taking into account the story of Monica, the group will discuss the questions below. A secretary will take notes. **(35 minutes)**

   a. Can you think of someone like Monica in your community?
   b. In which events in the story of Monica can we identify social capital?
   c. Identify other examples where the community comes together to work and achieve a common goal.
   d. Identify examples of people who demonstrate resilience in your community and explain why.
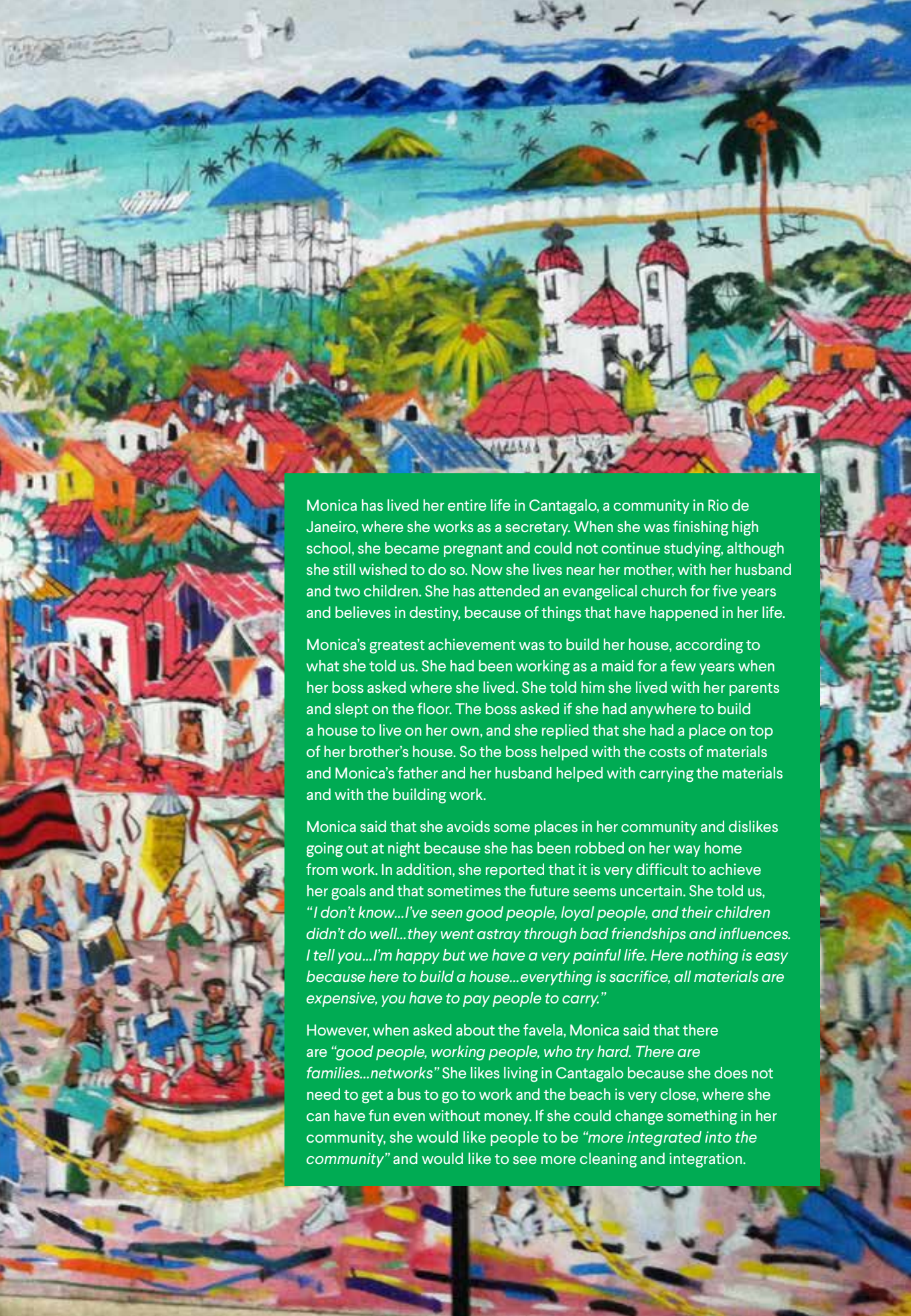
Monica has lived her entire life in Cantagalo, a community in Rio de Janeiro, where she works as a secretary. When she was finishing high school, she became pregnant and could not continue studying, although she still wished to do so. Now she lives near her mother, with her husband and two children. She has attended an evangelical church for five years and believes in destiny, because of things that have happened in her life.

Monica's greatest achievement was to build her house, according to what she told us. She had been working as a maid for a few years when her boss asked where she lived. She told him she lived with her parents and slept on the floor. The boss asked if she had anywhere to build a house to live on her own, and she replied that she had a place on top of her brother's house. So the boss helped with the costs of materials and Monica's father and her husband helped with carrying the materials and with the building work.

Monica said that she avoids some places in her community and dislikes going out at night because she has been robbed on her way home from work. In addition, she reported that it is very difficult to achieve her goals and that sometimes the future seems uncertain. She told us, *"I don't know...I've seen good people, loyal people, and their children didn't do well...they went astray through bad friendships and influences. I tell you...I'm happy but we have a very painful life. Here nothing is easy because here to build a house...everything is sacrifice, all materials are expensive, you have to pay people to carry."*

However, when asked about the favela, Monica said that there are *"good people, working people, who try hard. There are families...networks"* She likes living in Cantagalo because she does not need to get a bus to go to work and the beach is very close, where she can have fun even without money. If she could change something in her community, she would like people to be *"more integrated into the community"* and would like to see more cleaning and integration.

The model

Toolbox 2
Focusing on individuals and communities

Psychosocial scaffoldings
Self-esteem and networks

Toolbox 3
Using culture and the imagination

Storytelling
The arts

Toolbox 4
Acting on frontiers

Opening up borders and partnerships
Contact and dialogue
Citizenship

Focusing on individuals and communities

Combining attention to the individual and community levels is a central element of bottom-up social development in the favelas. Contrary to most social movements that focus only on societal development, the grassroots organisations of the favelas pay attention to each individual life and work strengthening the self and its competencies. Community change requires people who think of themselves as agents and protagonists of their own lives.

**Psychosocial scaffoldings
Self-esteem and networks**

🔧 Psychosocial scaffoldings

This tool is about structures of support that help people to learn, grow and develop their lives. To understand this, we need to think about scaffoldings on a construction site: they help to sustain and support the structure of buildings so that they can stand and be built upon.

WHAT IS THIS ABOUT?

Psychosocial scaffoldings are actions and structures that support development at the individual and social levels. They refer to the central role of supportive people and institutions in the healthy development of human beings. Scaffolding as a metaphor for describing psychological structures of support goes back to psychologists Lev Vygotsky and Jerome Bruner. They showed that human beings need other people and society's support to grow and fully realise their human potential. Scaffolding is an action between people; the support given by more experienced caretakers or peers acts as a springboard that provides emotional sustenance and takes people forward.

Many psychologists used to think that this support was provided only by the family and that it worked mainly in the early years of life. However, more recent research has found that psychosocial scaffoldings can be provided by manifold support institutions, work throughout the life span and play a crucial role in fighting marginalisation and exclusion.

Supporting a child, a young person or indeed any adult from a position of care, be it interpersonal or institutional, produces positive specific individual developmental changes and can lead to processes of development at the community level.

In practical terms, psychosocial scaffoldings need two actions: *holding* and *handling*. These two complementary processes were identified by British psychoanalyst Donald W. Winnicott and refer to the ways in which a caretaker (usually a mother) provides unconditional love to her baby and at the same time teaches rules and restrictions. This combination of love and rules enables the growing child to relate to the world in a socially competent and healthy way.

Holding comes first. The caretaker gives the baby love and reliable, careful supply for its needs, from feeding to reassurance and physical comfort. In holding, giving is unconditional.

Handling comes after or with holding. The caretaker gradually, and with loving care, sets rules and boundaries for the child. From handling, the child learns that she is part of a larger social world: she is a person capable of doing things on her own, but also must respect rules and accept the rights of others.

"

People and organisations can provide psychosocial scaffoldings to any human being at any stage of life

WHY DOES IT MATTER?

Psychosocial scaffoldings help individuals exposed to difficult life conditions to develop trust and reliance on themselves and the social world. It is the basis for self-esteem, citizenship and the ability to work with others for transforming their reality.

KEY FACTS FROM THE FAVELAS:

Psychosocial scaffoldings are a widely utilised tool in bottom-up social development in favela contexts. Grassroots organisations such as AfroReggae and CUFA use holding and handling on a regular basis through relational strategies and interventions:

- Leaders and activists relate to the community as *parents by proxy,* offering emotional support and care as well as rules and restrictions.

- Organisations invest heavily in building the capacity of young people who will later act as scaffolds for others in similar situations in the community.

- Community members frequently identify one key person within a grassroots organisation who has provided them with support, advice, encouragement and, when needed, ground rules for behaviour.

- Leaders and activists reintroduce trust and offer roles models to community members who may not have experienced stable relationships and frequently feel angry, hopeless and disillusioned.

🔍 Conditional scholarships programme

This is a programme implemented by AfroReggae across different projects. As a rule, participants of all projects generally receive some kind of material incentives in the form of food, trips and leisure activities. In addition, participants who fulfil eligibility criteria (not all project participants are eligible) receive a monthly stipend. This cash transfer is conditional upon continued attendance at school and has the objective of supporting young people in their involvement in arts and sports.

The scholarships programme allows participants to be 'held':

- In the sports or arts course they are engaged in, they have a coach or teacher who sometimes acts like a parent. As expressed by participants, they "*ask how you are; go to your house to talk to your parents*".
- They receive material incentives that support their travel expenses and give them some relief in their manifold needs.

At the same time, scholarship holders are 'handled':

- Continuous enrolment and attendance at school is compulsory.
- Rules within the courses need to be respected. For example, participants must arrive on time for rehearsals, practices and classes.
- Sustained involvement in sports and the arts gives participants life structure: they must attend school at a given time, do their homework and study (to progress in school), save time for the arts/sports course and schedule rehearsals, performances and/or matches. This, for a youth, is a busy life that, in the words of participants, serves to keep them focused on productive activities rather than on a lifestyle characterised by idleness or crime.

🔍 LIIBRA (and sports in general)

Street basketball is a sport that was developed in Brazilian favelas and promoted by CUFA. It started freely in the streets and is now widely practised, and has its own national championship. The first edition of the rules for the game (Athayde, 2008) expresses the combination of creativity in approaching it and, simultaneously, the restrictions applied to it: "ball juggling and tricks of all kinds are allowed... the player can walk or even run with the ball...this dispensation, however, does not allow the player to step on [another player]" (2008: 33).

In outlining "the rules and tricks of urban basketball" (2008: 87), social development activists exemplify the process of holding/handling. They provide an organised, safe ground in which players can express themselves, their physicality and their drive in a collective, concerted endeavour. At the same time, they set the boundaries of what is and is not allowed in the pursuit of the players' objectives. The simultaneous use of "tricks" and "rules" helps to raise awareness that, even in contexts of ludic engagement, there are limits to our behaviour. These lessons can in turn be transferred to other contexts of participants' lives.

Psychosocial scaffoldings in action

WHAT?

Holding/handling activities are those in which an identifiable person or institutional figure (coach, teacher, or activities coordinator) provides support *and* sets behavioural limits to participants.

First, participants receive support in various forms. Examples include new knowledge and skills and having a space of care and containment for self-expression. Second, while these activities need to be flexible to cater for people who may have experienced hardship (broken families, inconsistent schooling and lack of trusted authority figures), they also implement rules and set boundaries on culturally acceptable social behaviour, such as listening to others and taking turns to speak.

WHO?

- In favela contexts, mothers and grandmothers usually use holding and handling with their young children. However, fathers are also crucially needed for offering this support.

- Holding and handling can be used with people of any age, but the young are more likely to benefit and transfer it to other areas of their lives.

- Holding and handling can be implemented by anyone willing to support others. Teachers, church groups and community leaders are well suited but any person can be a role model in certain aspects (sports, academic achievements and civic engagement) or in their lives in general.

WHAT FOR?

- The development of the full potential of community members through structures of support.

- The establishment of self-management skills among individuals.

- The promotion of life structure and work ethics.

HOW?

As in the example of LIIBRA and scholarships, there are concrete initiatives that can combine holding/handling. Here you will find a number of **Action points** for each process:

Holding

- *Role models and pastoral support.* Incentivise the creation of mentorship and support schemes within the community. Especially in contexts in which families are broken, young people can benefit from the interaction with positive role models that inspire them and provide them with pastoral support. Knowing that they have someone to discuss their problems with, to consult regarding important decisions or simply to chat, can make a great difference in times of crisis.

- *Material support.* Organise communities to collaborate in catering for the needs of their members. Raw materials to create handicrafts, stationery needed for school and shoes might seem simple, but can certainly make a difference in the lives of those who have very little. Support also comes in the form of material incentives.

- *Learning support*. Promote the organisation of schemes for learning in its many forms. Literacy skills, learning a new trade and being creative to produce new knowledge, are some of the ways in which formal and informal learning can be incentivised. Having one or more people leading in this kind of support is beneficial for those who are learning: they can rely on the knowledge of others and use it as a scaffold for their own.

Handling

- *Establishment of routines.* Encourage the undertaking of community activities at regular times. Disrupted lives in contexts of hardship greatly benefit from the establishment of structure and routine. Apart from attending school, set activities in the community such as 'homework help' groups can aid in setting the boundaries between work and leisure (and give them the confidence of challenging these boundaries when needed).

- *Instituting codes of conduct.* Promote the establishment of behavioural rules in community meetings and of codes of conduct and civility in social relations. While rigidity should be avoided when supporting someone, it is important to specify what can and cannot be done, under the terms of the host institution or the house (in the case of family home) where support is being given. This provides a good basis for behaviour outside the community and in the world of work. Sports and games of interest in the cultural context in which the NGO is working (for example, football, in the case of Brazil) work very well for introducing rules in a ludic way.

Holding/handling

The process of growth in which a baby moves from an early stage of complete dependence to a phase in which she begins to have relative independence and learns how to relate to others and to survive without the presence of caregivers.

Holding: the initial attitude of unconditional support and attention that characterises a loving caregiver, usually a mother.

Handling: the actions in which the caregiver places limits on a child and, little by little, stops giving her unconditional attention. These actions allow the child to be more independent of the mother and to begin to realise that she also should be able to face the world with her own resources, deal with frustrations and respect the needs and desires of others in the same way she would like hers to be respected.

Research shows that any people and organisations, such as teachers, friends, relatives and NGOs, can provide psychosocial scaffoldings to any human being at any age or stage of life.

Mentoring scheme template

Why? To support children in single-headed homes with their after-school activities when their parent is at work.

Where? Houses in the neighbourhood. It will rely on a rota system so that one parent is a host fortnightly.

When? Twice a week, from 4 to 7 pm.

What? The host parent or relative (older sibling, grandparents or aunt/uncle) will have a small group of children (four to six) to support with homework. It is not necessary for the relative to have a higher level of education than the children: basic literacy is enough. The idea is that a committed person will work with the children during the three hours to figure out what the homework is about and the best way to go about it.
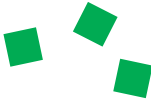
Parents or relatives will be expected to provide brief pastoral support to children and to work with them in quick activities such as preparing refreshments for all (lemonade will do!).

To consider:
Before setting up a group, find out whether this service is provided by NGOs in your community.

Although there is no need to single out children with special needs (as in the case of 'single-headed homes', which can be an implicit criterion only), it is easier to start with a homogenous group with similar needs and resources.

The template can be adapted and circulated for the formation of mentoring groups.

MOTHERS		AFROREGGAE & CUFA	
HOLDING			HOLDING
HANDLING			HANDLING

Workshop exercise on psychosocial scaffoldings

CLASSIFYING STICKY NOTES

Objectives:

- To identify the process of holding/handling in the activities performed by NGOs, churches, schools and other institutions in your community.

- To analyse how holding/handling can be fostered in other areas of everyday life.

Duration: 1 hour

Materials:

Sticky notes in at least two colours / A large sheet of paper previously prepared with the desired scheme / Felt pens / Notebook and pen

What are we going to do?

1. The group will read the box below, and participants will explain to each other holding/handling in their own words. **(10 minutes)**

2. Using sticky notes, write 5–10 activities, actions and/or initiatives of institutions or groups in the community that involve children and young people. **(10 minutes)**

3. In sticky notes of different colours, write at least 5–10 activities, actions, initiatives of a caregiver (a mother) with her baby or small child. **(10 minutes)**

4. You will receive a sheet of paper with a scheme like the photo on the previous page. Using the sheet, place each activity (written on a sticky note) in the place you consider correct. The group can discuss at leisure. **(15 minutes)**

5. The group will discuss and reflect on the following questions while a secretary takes notes. **(15 minutes)**

   a. Is there any activity that you are not sure where to place? Why?
   b. What are the main differences between the way institutions, NGOs and groups in the community produce holding/handling and the way a mother engages in this process?
   c. Do you think that holding/handling is done by other institutions or actors in the community? Why?

Self-esteem and networks

This tool focuses on individuals' sense of worth and the role played by social networks in enhancing how they think about themselves and what they do.

WHAT IS THIS ABOUT?

Self-esteem and *social networks* are interconnected. The notion people have of who they are is tightly related to their community and the networks to which they have access. They draw on these to understand themselves and to build self-esteem – that is, the value a person gives to herself.

The range and quality of networks people have can boost or undermine their sense of worth. In contexts of hardship and lack of opportunities, the ideas that people have of themselves and what they can achieve can be seriously undermined. Access to other parts of the city and, if possible, the world, allows people to be exposed to more experiences, people and knowledge, and to have wider networks of acquaintances and friends (people who can support them at any given time).

When we have access to different places and a diversity of contacts with other people, the opportunities to experience varied situations and to imagine different worlds are greater. Enabling freedom of movement in the city (and the world) broadens the horizons of community members and has an impact on the positive development of the person and on the expansion of her networks.

WHY DOES IT MATTER?

The more places and people we know, the greater our chances of expanding our identity and our sense of who we are and what we can do. This enhances our chances of coping with adversity, empowers us psychologically and socially, opens up horizons, and creates voice, dreams and thinking. All of these contribute for social protagonism and agency.

KEY FACTS FROM THE FAVELAS:

Favela organisations actively use the expansion of networks as a tool for boosting self-esteem and the sense of individual worth of favela dwellers. They build partnerships and networks at local, national and global levels using social media, cultural exchange, and their own artistic and territorial expertise. This takes the identities and culture of the favela to other contexts and worlds and provides community members with a platform for self-exposure and recognition.

The following are examples of actions that take place in the favelas:

Favela to the world

This project was developed by AfroReggae with the goal of taking a local project, *Escolando a Galera* [Schooling the gang] for an exchange with students of London's Barbican Centre. This is a prime example of expanding the networks and horizons of community members.

AfroReggae implemented this action in the following ways:

- physical mobility of favela youth to a different context;
- focus on the arts, developing skills and showing what favela dwellers can contribute to cultural exchange;
- multiplying the networks of the organisation and the favela as a whole, showing "to the world" what they are about through a narrative of creativity;
- seeking and establishing partnerships with academic and cultural institutions in the UK.

Favela dwellers who have travelled overseas through AfroReggae, or know someone who has done so, narrated these experiences in awe. Travelling and exposing themselves to a new culture opens the professional and cultural horizons of favela dwellers and reinforces their entitlement to dream, to have hope and to work hard for a future that is realisable.

Pixaim Project

This is one of CUFA's programmes especially targeted to black women. This intervention implements a multi-method approach which aims to generate reflection and expansion of beauty standards, to train users in a trade and ultimately to bolster their self-esteem as a result. This project includes two main streams:

1. Discussion of beauty standards in relation to the specific aesthetical characteristics of black people. Theatre and reading are the main activities in this stream, which connect the self to other stories and ideals of beauty.
2. Fostering entrepreneurship through training workshops. Afro braiding and the manufacturing of black dolls are the two means by which women can generate income and connect to wider networks.

These two streams complement each other in encouraging participants to think critically about who they are, their community (how they fit in relation to other black, like-minded women) and the society at large (how their physical characteristics relate to the standards of beauty, and possibilities to offset them). A critical understanding of their reality and engagement with other stories and networks strengthens self-esteem.

Self-esteem and networks in action

WHAT?

Actions for self-esteem and the expansion of networks seek to provide opportunities for members of the community to interact in other contexts. They give users knowledge, connections and access to the material resources of institutions, communities and agents that they would otherwise not have access to on their own.

WHO?

- Actions that expand networks can be pursued by grassroots organisations individually or in partnership with other institutions.

WHAT FOR?

Actions that develop self-esteem and expand networks are at the heart of social development initiatives because they combine a focus on the individual with an emphasis on the relationships, links and networks of a community.

HOW?

Action points:

- *Forging partnerships through sponsorships*. Grassroots organisations can seek partners and sponsors who are interested in bringing their services or products into the community. Partnering with the private sector and government brings financial support, sustainability and infrastructure to communities. This enables the exchange of knowledge and expertise and gives to community members benefits such as meeting new people, job prospects and opportunities to participate in sponsored schemes.

- *Forging partnerships through exchanges with other communities*. Grassroots organisations can expand networks through agreements with other community-based organisations, NGOs, social movements, civil society organisations, academics and multilateral organisations. These can multiply reach and networking power while generating internships, volunteer schemes and coalitions.

Self-discovery and self-esteem exercise

Who am I? Define yourself in five words.

1. ....

2. ....

3. ....

4. ....

5. ....

Who do you want to be? Define this in three words.

1. ....

2. ....

3. ....

Can you identify three key people who are an example of who you want to be?

1. ....

2. ....

3. ....

Are these people from your community? Yes/No – Why are your role models from inside or outside your community?

....

What are the things I do best? Describe the activities that you are good at and enjoy doing.

....

....

....

....

....

What resources can you draw on to be who you want to be?

Personal (abilities, knowledge, material goods)

....

....

....

....

Social (all people you know who can help you attain your goals)

....

....

....

....

Services (scholarships, social services and courses you may be eligible for)

....

....

....

....

Taking into account your previous answers, draw up a brief commitment plan about what you will actually do to be who you want to be…

In a year's time…

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....

In five years' time…

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....

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Figure 2
Enhancing self-esteem
in a group discussion

Your notes

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Workshop exercise on self-esteem and networks

CASE STUDY

Objectives:

- To reflect on the possibilities that community dwellers have for developing and expanding their networks.

- To analyse the challenges to self-esteem and the expansion of networks.

Duration: 40 minutes

Materials:

A large sheet of paper / Felt pens / Notebook and pen

What are we going to do?

1. Divide the large sheet of paper into two columns. In the first column, make a list of ten places that enable getting to know people and interacting with people *outside the community.* **(10 minutes)**

2. In the second column, write what kind of people you can get to know in those places. For example, if you wrote "workplace" in the first column, it is likely that you interact with your boss and colleagues. Thus, they would be in the second column. **(15 minutes)**

3. Thinking about the two columns that you completed, discuss the questions below. **(15 minutes)**

   a. Taking into account two or three of the places in the first column, what are the advantages of getting to know people in those places? For example, one of the advantages of having a job is that, in our workplace, people get to know us and we can obtain good employment references.

   b. Is it easy or difficult to construct and sustain lasting relationships with people who live in the places that you identified?

   c. Are there places within the community where you can make contact with people who are not from your community? How is your relationship with them? Do they affect the way you think of yourself? Why?

Using culture and the imagination

A key innovation of bottom-up social development in the favelas is the use of culture and the imagination as a major tool to connect the city and subvert negative stereotypes about the community. It uses the narratives and cultural resources of the communities to showcase the diversity of peoples and experiences of favela life, and encourages contact and communication between communities.

Storytelling

The arts

🔧 Storytelling

This tool has to do with how the telling of stories expresses and transforms identity, connects people and conveys knowledge at the personal and community levels.

WHAT IS THIS ABOUT?

Storytelling is something human beings do everywhere, independently of age, class or culture. It is a means for sharing and learning ideas, values and practices. The storyteller tells part of his story or someone else's story; the audience can then relate to this story and tell it again if they wish, usually adding some of their own experiences and stories. In this way, stories connect people and also construct the common history and the memories shared by and within communities.

Psychologist Jerome Bruner (2002: 16–7) identifies five components in a story:

- the characters, who can be people or any imagined beings, situated in a determined context;

- an expected order of things, which is usually how everyone expects things to be in a context, the taken-for-granted;

- a disruption in this normal order: an incident, a transformation, an accident – anything that triggers a change;

- the set of actions and events that follow to handle the disruption, which is then the plot of the story;

- the outcome, or the 'end' of the story, which usually gives people the lessons they take with them from the story.

Telling stories is always social; there is a storyteller and an audience to whom the story is directed. This relationship between storyteller and audience builds new meanings, as the audience may later on become the storyteller or protagonist of the story. In this way, stories can be handed down from one time to another as we listen to stories about our community's history. They can also go around from one place to another, from one person to another very quickly in the present and become widely known, through social media, for example.

This is why storytelling works on different levels. When we think of whole cultures and societies, we see that they have their own stories that convey their values, important historical events and things they wish to achieve, such as freedom, or even political ideologies. At the level of community, stories carry shared trajectories about how the community emerged, what happened to it, dilemmas and difficulties as well as the ways in which people face these. As we will see, telling these stories to different audiences inside and outside the community is very important

> ❝
> *Anyone can tell a story, but not everyone has their stories heard*

for bottom-up social development organisations. At the level of the individual, telling a story can have multiple functions of expression, reflection, healing, 'getting things off your chest', as it were. In this way, storytelling is an exercise in building voice, learning how to express this voice and at the same time, by telling, being able to imagine how stories can be rewritten.

Popular culture conveys stories in many ways: soap operas, rap songs, children's fairy tales, to name just a few. Social memory is also conveyed by stories, such as those told in national anthems, folk songs and mythologies or legends.

Imagination

The *imagination* refers to the human capacity to go beyond the immediate present and play with possible realities. It involves the projection of hopes and anticipation of futures that challenge the present and actual configuration of things. Given that art and creativity constitute a crucial component for social regeneration in favelas, the imagination is a central concept to building bottom-up social development.

Imagining other worlds is a key adaptation unique to modern humans (Bloch, 2008). We know that in ontogenesis the human capacity to imagine alternative possibilities and to work out their implications emerges early and fundamentally transforms children's developing conception of reality. It allows children to switch between frameworks, from reality to make-believe and back, and establishes a relationship of mutual inspiration between pretend-play and reality. For the child, pretending is not a distortion but a playful relationship with reality that is central to a healthy cognitive, social and emotional development (Harris, 2000; Winnicott, 1982). Fantasy, play, daydreaming and imagining are essential for the healthy development of thinking and rationality. In this sense, the work of the imagination is central for producing the visions and alternative representations that move individuals, communities and public spheres into social action for positive social change. Through play and art, bottom-up social development organisations are repositioning favela life in the agenda of Brazilian society and utilising the work of the imagination in developing resilience and resistance to contexts of poverty.

WHY DOES IT MATTER?

Storytelling can change the way in which people and communities are presented and re-presented. Stories help to open the understandings and imaginations of people and communities in multiple ways. Sometimes they express positive elements of a community, enhancing self-esteem; sometimes they convey stories of failure and loss, so that people can reflect and learn from other peoples' experiences; sometimes they convey potential futures, things to aspire for, so that communities can dream and use their dreams to fuel action for change.

KEY FACTS FROM THE FAVELAS:

In the favela context, the production and performance of stories is a central tool deployed by grassroots organisations and bottom-up movements. It is used all the time and across different activities. Organisations such as AfroReggae and CUFA use storytelling constantly to achieve their objectives. Projects are defined by verbs such as to divulge, disseminate and give visibility, which clearly have the function of conveying and promoting specific narratives.

- Stories are used *as examples* of what happened to someone and what this person learned through the experience. Leaders and activists tell their personal stories again and again: how they faced difficult times, how they coped and how they transformed those experiences in positive action. They are repeated so frequently that many achieve the status of legends of the community.

- Stories are used to *convey the experiences* of the community to the wider public sphere. Favela organisations collaborate with multiple partners such as the media, film makers and international organisations to put forward their story.

- Stories are used as *identification* and *learning* platforms. Stories go around the favela so that people can identify and learn from each other.

- Stories are used as platforms for *hoping* and *imagining* alternative realities and futures. Positive narratives are selected and widely disseminated to offer young people of the favelas role models and strategies for their life projects.

AfroReggae and CUFA

Storytelling is present across interventions in the favelas:

Arts. Music, dance and theatre are used to produce stories and to convey them to other people. Rhythms such as rap, hip-hop and break are used to engage youth in the production and telling of their own stories. Capoeira, an Afro-Brazilian dance that combines elements of martial arts, is a powerful conveyor of social memory used by NGOs. Other artistic manifestations such as graffiti are also deployed through workshops for participants to have their say and, in doing so, to transform physical spaces.

Radio, television and social media. These communication channels are widely used to promote a sense of pride about all the positive aspects of living and working in a favela. Stereotypes are challenged by openly using the word 'favelado' (from the favelas, frequently used in a pejorative way) and the phrase 'I am favela' to reclaim the positive identity associated with territory and to tell a story of hard work, creativity and community solidarity.

Prizes. Grassroots organisations use prizes and ceremonies to recognise publicly those who work for the common good or those who represent the best of their communities in terms of beauty, creativity or achievements. Through partnerships they have been able to take their prizes to the city's main theatre, Teatro Municipal.

Jornal Voz das Comunidades

Rene Silva Santos, a young communicator who has lived all his life in the community of Complexo do Alemão in Rio de Janeiro, started the community magazine Jornal Voz das Comunidades when he was 11 years old to tell others about the realities of his community. He began by reporting what was happening in his community, and gradually began to make use of social media to reach out. Today, the community magazine is a reference point for inhabitants of Complexo do Alemão and for anyone who wants to know about developments in this favela as they happen. To read stories from the Jornal Voz das Comunidades, follow www.vozdascomunidades.com.br

Storytelling in action

WHAT?
Storytelling refers to the production and expression of narratives built by communities to convey their experiences, histories and projects.

WHO?
Multiple actors engage in storytelling:

- Grassroots organisations can provide safe spaces for narratives to be told and shared.

- Any member of a community can collect and present stories of their everyday lives; here, however, attention must be paid to cultural context, as different cultures treat disclosure of personal information in different ways.

WHAT FOR?
Bottom-up initiatives of social development use storytelling for multiple purposes:

- to enhance self-esteem;

- to convey lessons without being too prescriptive;

- to trigger discussion of delicate issues of relevance to the community, such as decisions to be made (regarding housing or community regeneration, for example);

- to hand down national or regional identity and factual knowledge to new generations;

- to build narratives that convey pride, positive futures and aspirations.

HOW?
Action points:

- *Production of stories*. Hold activities in which participants engage in the creative production of text, music and image-based (drawings, photography, video) artistic expressions through which they tell their own story, that of their community or of potential worlds or imagined realities. See Apoena.

- *Storytelling within the community*. Bring about events that allow storytelling in common spaces and outlets in the community such as parks, community centres or libraries. These events can be held regularly, as in the case of reading groups or seasonal events such as theatrical representations, exhibitions of children's drawings and singing performances. One possibility is to hold thematic events so that they focus on, for example, peacemaking, academic success, or goals collectively achieved by the community.

Pause for thought
Stories and myths can be used to convey negative representations about groups. When using storytelling as a tool, it is important to ask participants what they want to showcase and why. When the story points to problems in the community or criticises what other people do, it is good practice to ask for alternatives, to tap into the potential of the community for change and to produce counter-narratives.

- *Storytelling outside the community*. Develop actions and partnerships that take the story of the community to the outside world. These include:

  - Provision of suitable physical spaces in the city where narratives from 'the peripheries' (artistic performances and exhibitions, for example) can be shared with wider audiences.
  - Engagement with mainstream marketing strategies to disseminate stories about who they are and what they are doing. Consider possibilities such as programmes in radio, television, publications and social media.

- *Reward events*. Provide spaces for award ceremonies and contests in which a particular community narrative is highlighted. For example, community institutions might like to commend a person for a particular action or service to the community, or might like to hold contests of what is attractive or worthy of praise in a particular context. In focusing on some events and not others, the community expresses a particular narrative of what is important to its members.

- *Social memory*. Work with historical facts, cultural movements and traditions conveyed through artistic manifestations. These elements can be combined with the previous action points.

Storytelling

Storytelling is a way to share and learn ideas, values and practices. Storytellers remember something of their life or of the life of others; the listeners can relate to the story and retell it, maybe adding a little of their own experience. Thus, stories bring people together. Stories offer a connection between a past that is told, the present and the future, and help to connect people around feelings, information and shared experiences.

CHECKLIST: USING STORYTELLING IN SOCIAL DEVELOPMENT

Producing a story

The following are issues to discuss when holding activities of production of stories.

- ☐ Think about the main characters in your story and why you included them.

- ☐ Consider the advantages and disadvantages of including yourself in the story.

- ☐ In your story, identify the event that 'happens' to the characters in the story and discuss why this event is important for the lives of the characters and their community.

- ☐ Ask yourself in what ways the story reflects your own life and/or the reality of your community.

- ☐ Reflect on any ways in which your story can offer an alternative to how things are now. For example, can you think about what the characters would need to do for a positive end to your story or for their future? The key here is to ask, "What if?" and see where your answer takes you.

- ☐ Ask yourself what you want people to think about after listening to or reading your story. How can you achieve this?

Telling stories

The following are issues to discuss when holding activities aimed at disseminating stories.

- ☐ *Venue*. Make a list of all the potential outlets to tell others about your creation. Some examples are:
  - community centre;
  - streets, which are useful for theatre and other performing arts;
  - shared spaces such as parks or squares.

Ask yourself what would be the ideal outlet to convey your story and, if such a space is not available, consider the possibility of lobbying for the enablement of common spaces.

- ☐ *Materials*. Consider the resources you need for telling your story. These do not need to be complex and you can start with materials at home (pencil and paper, coloured pens, musical instruments made of recycled materials).

- ☐ *Promotion*. Ask yourself why people need to know about your story or the story that you want to tell them.

- ☐ *Follow-up action*. Reflect on possibilities to extend the exercise of storytelling further by acting upon the reasons you identified for promotion. For example, if you and a group of other youths are performing a piece of street theatre with a message on hygiene when preparing food, it might be worth following up with a discussion group later on to check the effects of your performance on the community.

Workshop exercise on storytelling

TELLING STORIES

Objectives:

- To enable participants to understand the use of narrative as a means of communication.

- To use a story of everyday life to reflect on how storytelling can bring benefits to the people in the community.

Duration: 1 hour

Materials:

Photos of people and community events / Large sheets of paper / Felt pens / Notebook and pen

What are we going to do?

1. Read the definition of storytelling on page 48 and answer the following questions. A secretary will take notes. **(20 minutes)**

   a. What kind of stories teach you the most? Why?
   b. Why do you think people tell their life stories?
   c. In daily life, where can we hear or see stories? (Hint: soap operas are an example)
   d. Why do we tell stories to children?
   e. What can we transmit through stories?

2. The group will receive three or four photographs of different people. In pairs, create short stories of something that happened in the life of these people on the day the picture was taken. You can write on the large sheets of paper. The objectives of the stories will be chosen from those outlined below. **(25 minutes)**

   - To convince children that they should study.
   - To advise a 16-year-old you have known since very young who now has problems with drugs.
   - To encourage a 12-year-old girl who would like to study engineering, but does not try because she thinks it is impossible for someone from her community.
   - To tell the history of your community to children so that they know its most important past events.

3. The group will discuss the following questions, which do not have a correct answer and are for reflection. **(15 minutes)**

   a. Do you think that a story can help to convince someone? Why?
   b. In what ways can stories empower people?
   c. Why do you think it is important to preserve our history through narratives, as tales, anecdotes and testimonies?

The arts

This tool draws on the cultural capital of communities and their manifold forms of creative and artistic expression. Through the arts, individuals and communities use the imagination as a resource for individual and social development.

WHAT IS THIS ABOUT?

The arts are about creative expression and using the imagination. They are about the culture and everyday life of a community and go well beyond the idea of 'fine arts' or the gifted genius. Anyone can use the arts because they involve expression, connection and enjoyment, all of which are important for social development. The arts:

- offer a platform for self and community expression, which enables individuals and communities to make sense of who they are and imagine who they want to be;

- connect individuals to their community as well as to different communities: being part of an artistic collective links the self to the group and unites people in telling stories, performing and producing beautiful artefacts. This attracts audiences and connects people across geography, social position and time;

- involve beauty, pleasure and the experience psychologists call 'flow', being completely absorbed and focused on the action. The pleasure evoked empowers, heals and opens up the imagination.

Bottom-up social development showcases the art of local communities, their aesthetic patterns and preferences as well as what they feel to be culturally relevant. At the same time they engage the fine arts, historically seen as alien to marginalised populations.

Scientific studies have documented the social, economic, educational and health benefits of community arts (Daykin et al., 2008; Newman, Curtis, & Stephens, 2003). Recent research suggests that artistic interventions, including both fine arts and crafts, humanise social change by linking people to their culture (Clammer, 2014).

THE ARTS – WHAT CAN WE DO IN THE COMMUNITY?

What?
- A group of women who live in the same neighbourhood meet to embroider a large mural about a theme that matters to them – for example, a mural about the history of the community.

- A group of youths meets to engage in creative writing, sharing books, reading to each other, producing poems, which can later be read or published on social media.

- A group of drummers meets on the local football pitch to play the drums and to teach others how to upcycle materials to make instruments.

Where?
These activities can happen in homes, schools, public squares and community centres.

When?
It is advisable to develop a regular time and to be consistent so that people know that it is happening and even if they cannot attend once, they can catch up and come back. For example, every week or every fortnight and preferably at the same place.

Why?
To encourage community members to reflect and discover what they can do to unlock their creative potential, the skills they have and can develop, and ultimately to bring people together to expand networks, have a good time and share experiences.

To consider:
- Before starting, find out if anyone else is doing something similar in the community.

- Organise raw materials and think about potential sponsors.

- Think about professional artists or craftspeople who might be interested in offering a session or a master class to the group.

- Consider whether the group can develop into a training ground for professionalisation and income generation.

↗ **WHY DOES IT MATTER?**

Using the arts as a tool expands the actions of bottom-up social development to dimensions of human experience that go beyond addressing basic needs. The arts operate with the imagination, which is a psychosocial asset that heals and protects the self from the harshness of difficult contexts and opens the mind for alternatives, dreams and aspirations. The focus here is not on surviving only but on living and living well, building actions that develop people to their full potential.

KEY FACTS FROM THE FAVELAS:

Artistic manifestations permeate most of the social development initiatives implemented in the favelas. Through the arts, favela organisations build on cultures of celebration and joy to counteract experiences of suffering and to create empathy across audiences, attracting both the community and the wider city. Examples are on pages 56 and 57.

The arts in action

WHAT?

The arts draw on culture and the imagination to express individual and community identity, to establish connections inside and outside the community, to offer the chance to produce something beautiful and useful and to engage with alternative realities.

WHO?

The arts can involve and bring together multiple actors:

- community residents who either are performers or are learning how to use artistic expression;
- artists and cultural producers who engage with the community training, producing or performing;
- sponsors and external partners who support artistic activities and partnerships;
- multilateral organisations that support and disseminate the artistic expression of communities.

WHAT FOR?

The arts are instrumental as a tool for:

- self-expression, elaboration of trauma and healing;
- building skills and developing competences;
- fostering experiences of beauty and enjoyment to counteract stereotypes and suffering;
- building communication across difference through shared artistic experiences;

• imagining alternative realities; building dreams and aspirations that potentially change the public sphere.

HOW?
Action points:

• *Identifying the art and culture of the community.* Find out what the cultural resources of the community are and use them to form artistic and interest groups that come together to perform or to enjoy a creative activity.

• *Training and professionalisation.* Consider workshops and other routes to develop and hone competences and skills related to the arts, whether that be playing an instrument, writing, traditional crafts, etc.

• *Building partnerships and sponsorships.* Approach mainstream artists committed to social change and ask them to work with you in the community; seek support from artistic bodies in bringing workshops and training to the community; engage the public and private sector in sponsorships.

• *Connecting artistic expression to wider social issues.* Stimulate links between artistic activities and social issues and practices that foster participation, agency and the expansion of networks. For example, a group that works on crafts such as painting ceramic objects can also focus on lobbying for a crèche, or put together a proposal for an income generation project.

Figure 3
Embroidery by Apoena Fashion, a collective of women in Brasilia. It reads: "E o bonito desta vida é poder costurar sonhos, bordar histórias e desatar os nós dos dias" (And the beauty of this life is to be able to sew dreams, embroider stories and untie the knots of the days).

AfroReggae artistic groups

AfroReggae's artistic initiatives include:

Afrolata, 'the art that was born out of rubbish', is a drumming group of boys that was born inside the favela. They make use of disposable and disposed-of materials, recycling cans and using them creatively for artistic expression. The group draws on the rhythms and beat of favela life to showcase its culture and potential. Shouting their motto, 'I am favela', young, mainly black, favela dwellers play the drums, dance to their rhythm and sing their own stories and concerns.

AfroCirco. This initiative emerged from the partnership between AfroReggae and Cirque du Soleil. Community members receive training on classical ballet, percussion and acrobatics, and have now imprinted their own distinctive approach to circus. They perform in Brazil and internationally, offering young favela dwellers opportunities for expanding networks and crossing borders.

AfroReggae Symphonic Orchestra is a complete musical orchestra with a variety of instruments and repertoires. The initiative brings classical music to the favelas and breaks away from the stereotype of favela dwellers as unable to engage with fine arts. The project has been very successful in attracting children and young people to instruments such as the violin and the cello, and demonstrating the benefits of classical music in an unconventional setting. It has also enabled artists to come into the favela to give lessons and workshops on posture, breathing and other techniques that support playing in the orchestra. Under the tutelage of maestro Guilherme Carvalho, a conductor and social activist, the community has engaged in partnerships with the government and multilateral organisations such as UNESCO.

🔍 Rap, Break and Crafts: CUFA's use of arts

Using culture as its main medium, CUFA works on citizenship, skills and income generation. Among its portfolio of activities are workshops on photography, film, fashion, dance and music. In addition, CUFA builds on traditional crafts linked to upcycling materials. Examples include:

Projeto Rapensando (Rap-thinking, a pun between the Portuguese word *pensar* (thinking) and rap): this project draws on the presence of rap in the community to encourage reflection, establishment of routines and activity, friendship networks and to support access to the job market. According to CUFA, Rapensando aims to rethink the role of youth in society through the resources of their own culture as well as to provide them with a contained space for expression, physical exercise and meeting people. It is sponsored by Petrobras (Brazilian Petroleum) and provides a good example of how the arts are combined with partnerships as tools for individual and social development.

Break workshops are similar and usually go together with rapping. With break, CUFA promotes an important cultural manifestation, coming from the peripheries, and at the same time places young favela dwellers on a pathway to professional development. Break offers an inroad into becoming a professional dancer, something that is valued and in demand in Brazil.

Crafts Workshops: CUFA uses the creativity of the community to build skills, upcycle materials, and offer occupation and social exchange as well as income generation. Community members use these spaces for keeping themselves busy and productive, developing cognitive skills such as concentration, focus and attention to detail. They use the imagination to visualise the final product, build project management skills, recycle and market their outputs. This is done in partnership with local government and sponsors.

Workshop exercise on the arts

ARTISTIC EXPRESSIONS IN THE COMMUNITY

Objectives:

- To identify the artistic manifestations in your community.
- To reflect on how they can be used for social development purposes.

Duration: 50 minutes

Materials:

Booklet with instructions / Large sheets of paper / Felt pens / Notebook and pen

What are we going to do?

1. The group will make two lists in relation to artistic activities. These do not have to be 'fine arts' but can be any type of activity that connects the community with its culture. The secretary will make notes of all examples mentioned. **(20 minutes)**

    a. Activities through which members of the community express their creativity individually (hint: some examples are personal paintings, decorating of a space of the house, and embroidery).

    b. Activities through which members of the community express their creativity in a group (hint: any of the examples above, plus knitting, taking photos of/for the community, will be part of this list, as long as they are practised in groups).

2. Now the group will take stock of the benefits and challenges associated with each activity. For example. **(25 minutes)**

    Activity: a relatively common practice handed down in families is embroidery.

    Benefits:
    - It connects the women who teach and learn the art.
    - It requires concentration, distracting from worries in daily life.
    - The artwork has the potential to represent an important episode or to tell the story of the community.
    - Once the artwork is finished, it can produce a sense of achievement among those who worked on it.
    - Embroidery can embellish everyday objects like kitchen cloths, cushions and handkerchiefs, adding beauty to daily life.
    - Embroidery can also be highly marketable and can thus supplement or be the main source of income.

    Challenges:
    - Embroidery requires raw materials that can be expensive for someone with a low income.
    - Elaborate work can be challenging for those with sight problems.
    - Once marketed, embroidery can become an obligation rather than an enjoyable activity.

3. Discuss with the group. **(5 minutes)**

    a. Can the activities you discussed become a project for developing your community? If so, what would be needed?

Acting on frontiers

Action on the flexibility of urban frontiers is another innovation of bottom-up social development in the favelas. Grassroots organisations challenge rigid separations and build tools that open up borders and enlarge the contact between groups. This toolbox can be adapted to any kind of frontier, either physical or symbolic, and will be relevant for working with communities exposed to conflict.

Opening up borders and partnerships

Contact and dialogue

Citizenship

Opening up borders and partnerships

This tool has to do with moving between locations, groups and situations that would otherwise remain separate and distant from each other, and collaborating with actors, institutions and organisations outside the community.

WHAT IS THIS ABOUT?

When we draw a city map, we need to think where the territory of a neighbourhood begins and ends. The lines that indicate this are the boundaries or borders of communities. City borders influence how people may develop in a personal and social sense. In a personal sense, the communities with more open borders allow their residents to have more access to free leisure activities, such as beaches or parks. A more open border stimulates people, ideas and even information to circulate more freely.

The right to come and go is a central component of the right to the city (Harvey, 2003). Research on underground sociabilities found that favela residents are acutely aware of the material and symbolic barriers that separate them from the wider city (Jovchelovitch & Priego-Hernandez, 2013). These barriers are more or less open depending on a number of factors:

- the diversity of institutions present in the communities;

- the geographical location of the communities within the wider city;

- the presence of physical urban connectors that provide links to the city;

- leisure opportunities;

- the representations held about the communities and the key historical events that define them in the imagination of the city.

Acting on borders requires tackling all of the above, and one of the ways in which this happens is through the establishment of partnerships. Collaborating with different actors and organisations inside and outside the community stimulates movement of people and expansion of networks, with positive outcomes at the individual and community levels. Benefits include more opportunities for mobility, both social and geographical.

Psychosocial cartographies

The concept of *psychosocial cartographies* combines a psychological and geographical perspective to express how lived worlds can be encompassed in territories that are both spatial and psychosocial. The concept is derived from the work of Brazilian social psychologist Sueli Rolnik (1989), inspired mainly by Deleuze and Guattari (2004). The concept refers to languages and behavioural patterns that define a certain landscape requiring understanding and unpacking. It is used to describe a space in its subjective and objective totality, and it includes the following dimensions:

- The ways in which territories develop their specific languages.
- The social representations and practices in relation to the territory.
- The emotional investments, the sense of belonging and attachment to the territory.
- Common behavioural patterns within the territory.
- Modes of relating within and outside the boundaries of the territory.
- The geographical materiality, where it is located, and how it establishes borders and crossings in relation to larger spaces and wider territories.

WHY DOES IT MATTER?

Opening up borders contributes to the enlargement of personal experiences and the regeneration of excluded territories, and offers opportunities for giving back to communities the right to the overall territory which they inhabit. The more open the borders of communities and the partnerships between them, the larger the social networks available. Keeping borders open and enabling exchanges with the wider city contributes to the development of citizenship; it connects a divided society and avoids the formation of no-go areas.

KEY FACTS FROM THE FAVELAS:

- Rigid urban frontiers are a central component of life in the favelas and part of the imagination of the city as whole. Every person in Rio has heard about the division "hill/asphalt", which designates different worlds living side by side. Crime, violence and poverty inside the favelas are equated to the identity of favela dwellers by people living outside.

- Stigma and negative representations of life in the favelas act as a solid barrier between people, affecting personal lives, self-esteem and the community itself. People experience discrimination on a daily basis as they cross the border into the wider city. For example, stating a favela address can undermine the chances of getting a job.

- Bottom-up organisations counteract rigid borders by constructing urban connectors and partnerships intended to take favela dwellers into the city and to bring the city to the favela.

Partnerships

The actions and partnerships of bottom-up favela organisations with the State, the media and the private sector are theorised as containing risks but being positive overall, in particular because they allow for bringing vitality and innovation to all involved. In the context of Brazil's economic development, this is particularly the case, as the private sector is rediscovering both the market represented by favela populations and the need to develop policies of corporate responsibility. There is an economy of the favela, as there is a requirement for governance that takes into account the favelas; this is being played out and elaborated through a dialogue between the multiple stakeholders involved in the process.

The interventions of bottom-up organisations bridge urban divisions and construct mediations between favela communities and the wider public sphere. They draw on a combination of challenging and innovative partnerships and propose an ambitious agenda-setting through effective use of mass media and political intervention in the public sphere. New crossings into the city expand networks and identification platforms available to favela residents, opening up the imagination and bringing about new possibilities for acting, thinking and the formation of identity. At the same time, these crossings push positive representations of the favela into society and include the State and the private sector in a collaborative process.

Figure 4
The Viaduto (Flyover)

The Viaduto (flyover)

This is an urban connector that links the community of Madureira and the wider city of Rio de Janeiro. This space was regenerated by CUFA through partnerships with the public and private sectors. It went from a no-go zone occupied by drug dealers and drug users to a wide meeting place, open to the community and the city. CUFA runs a variety of activities and workshops that attract the whole city. Skating workshops, for example, are used to teach citizenship skills to youth: they engage in reflection on why collective spaces should be respected and preserved while exercising the right to use them.

The Viaduto became a physical and symbolic resource for the community, providing a bridge with resources outside the community and inviting outsiders to visit and enjoy what it offers. It offers leisure opportunities, stands as part of one of several institutions in this community (CUFA), and aids in shaping positive representations of favela people as innovative and sociable.

Praça Tropicalismo in Waly Salomão Cultural Centre

This initiative aims to "provide a diverse programme, open to the entire city, offering events that cover all social classes in a public space devoted to education, culture and leisure through dance, theatre, music and cinema" (as described by AfroReggae themselves). This space is conceived to be something "from the favela to the world", following the vision put forward by AfroReggae's leader José Junior in his book.

Praça Tropicalismo is an important urban connector that has taken to the community artists such as Madonna and Caetano Veloso, who contribute to challenging negative representations of favela dwellers. Their presence, as well as the presence of a wider audience and multiple sponsors and partners, builds a new narrative, constructed and told in the favela in dialogue with the city. At the same time, it provides community residents with enjoyable and exciting leisure opportunities inside the community.

Figure 5
Psychosocial dynamics of urban frontiers

Asphalt

Negative representations Stereotypes

Crime Violence Marginality

Negation Isolation Fascination Desire to enter

Urban Frontiers

Favela

Stigma

Discrimination Segregation

Border-crossing Resistance

Opening up borders and partnerships in action

WHAT?

Opening up borders and partnerships challenges the lines separating one place from another and allows the movement of people, information or things. If the border of a neighbourhood is very open, it allows circulation of residents and visitors. Depending on the characteristics of the community (if it has services, where it is located, etc.), its boundaries are more or less open. Opening borders increases opportunities to cross physical and imagined frontiers between communities and the wider city. The more open a border is, the more opportunities there are for personal development and for the community to make an impact outside its own borders.

WHO?

- Every member of the community, through the organised action of grassroots organisations.

- Allied outside actors and institutions interested in the cause of the community, who act as partners in opening up and crossing borders towards the community.

- Private sector firms and organisations interested in corporate social responsibility.

WHAT FOR?

- Integrating communities and building communication in the city.

- Giving visibility to segregated communities and inviting the wider society to cross back into communities that are usually avoided.

- Producing change in individual biographies by expanding the knowledge and emotional resources of individuals within all communities.

- Changing the quality of public spaces so that people can use and circulate freely in the city.

HOW?

Opening up borders requires a concerted effort to challenge a series of factors that can be addressed through the following **Action points**:

- *Diversifying institutions.* Take stock of all the institutions in the community (see Context). After this, consider lobbying with authorities and organising the community to widen the range of institutions. For example, consider the steps needed to request a programme of 'open schools' for after-school hours, or to liven up the

local churches with more activities. These tasks require the buy-in of the entire community.

- *Building positively on your community's location.* The physical location of a community cannot be changed. However, a community can use internal resources to make the most of what it does have and encourage others to come in. Examples are the Praça Tropicalismo in Vigário Geral and the Viaduto in Madureira.

- *Creating urban connectors.* Rehabilitate spaces in the margins of neighbourhoods that are not used or are deteriorated. Parks, squares and bus stops are some examples that can be regenerated through mutirão and creative narrative actions such as the use of graffiti.

- *Generating leisure opportunities.* Take stock of the leisure opportunities that children and youth have in your community. Discuss the possible avenues through which the community can pool resources and generate more leisure opportunities. Knitting groups, choirs and book clubs are some examples, although they require some funding for materials.

- *Challenging representations.* Use tools such as storytelling, contact and partnerships (see exercise on the next page) to challenge the representations the wider city and outsiders have of the community.

Discussion: opening up borders

The following can be used as prompts when discussing and planning actions to open up borders:

- Consider how institutions in your community help or hinder border crossing.

- Discuss how people 'represent' your community – that is, find examples of what people think when they talk about your community. Consider what comes to mind: what is the first thing everybody knows and thinks about that community, which determines how it is seen by the city as a whole. Reflect on what the community is doing to challenge or act upon negative aspects of these representations.

- How does the location of the community affect its dwellers? What happens to residents if the community is too isolated?

- How do you think all of these affect people inside and outside communities? What can be done to change that?

PARTNERSHIP DISCUSSION TEMPLATE

To be adapted for use in community meetings or for reflection in leaders' groups. Especial attention should be placed on how community actions would benefit individual lives and enhance self-esteem.

Community problem/issue	What resources do we have to solve the problem? Which members of the community would directly benefit?	Who would be interested in sponsoring/partnering with us? What would they gain?
Example 1. A park needs refurbishment to be used safely.	*The community can put together a mutirão. Children and youth will benefit immediately and all members will potentially make use of the new facilities.*	*Private sector companies who sell construction materials. They can gain a space in which an advert is painted for them.* *The government can provide specialised technical assistance.*
Example 2. High rates of young people who are not in education or employment.	*The community has an asset (a young work force with/ without qualifications) and would directly benefit from an apprenticeship and/or internship scheme outside the community.* *The first step would be to group youth according to the skills they have to offer.*	*Private sector companies, including manufacturing and services, would benefit from young apprentices who can work for an initial wage (check national laws on this) and become a qualified workforce in the future.* *Third-sector organisations outside the community can receive qualified youth as interns for communications or management services. They would directly benefit by receiving these skills in exchange for paying travel expenses and providing a lunch token.*

Your notes ...

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Workshop exercise on borders

ANALYSING BORDERS

Objectives:

- To identify the elements that make up a community through the use of photographs.

- To analyse the situation of two communities in terms of services, institutions and representations.

- To contrast borders in the two communities.

Duration: 40 minutes

Materials:

Photos of different elements of community life / A large sheet of paper / Felt pens / Notebook and pen

Note: this activity assumes that participants live/know well at least two communities in the town.

What are we going to do?

1. Draw two large circles, one on each sheet of paper. Each circle will represent a community.

2. You have 30 photos that depict elements that are part of life in a community. Choose the photos that, in your opinion, correspond to each of the communities. Try to put the most important elements in the centre and the less important ones in the periphery. **(15 minutes)**

3. Now compare the two drawings and pictures with the table on the following page. Reflect together on the following questions. **(15 minutes)**

   a. What are the main similarities between the two communities? What are the differences?
   b. Are there other elements that are not in the photographs but that you think should be on the drawing of a community? Why?

4. Thinking about the communities that you drew, analyse the table below and think about the borders, aided by the questions in the right-hand column. While you discuss, jot down the indicators that you identify for each community. **(10 minutes)**

Indicators	Community A	Community B	Questions
Institutions			Which community has the highest number and widest variety of institutions?
Location in city			What are the advantages and disadvantages of their respective locations?
Urban connectors			How do the communities connect to the city? Are there any identifiable urban connectors?
Social representations			How are community residents thought of? Are these communities associated with cultural or historical symbols?
Leisure			What are the leisure spaces and opportunities currently in place in the communities?
Porosity of borders			Can you determine the porosity of the borders of each community?

🔧 Contact and dialogue

This tool is used to integrate different groups and manage conflict, which is an element found in most communities. It draws on the principles of contact and dialogue to promote communication and conflict resolution and to improve social relations in the community.

WHAT IS THIS ABOUT?

When communities are separated by different forms of barriers, it becomes difficult to cut across separation and engage with others who have different experiences, hold different beliefs or come from different locations. People can develop very negative attitudes and feelings towards each other and behave accordingly so that in time conflict escalates and becomes very difficult to solve.

To understand and address this type of problem, psychologists have proposed a "contact hypothesis", which suggests that "… bringing members of opposing social groups together will improve intergroup relations and reduce prejudice and discrimination" (Hogg & Vaughan, 2007: 639). When this idea was first presented, psychologist Gordon Allport (1954: 261–82) suggested that three requirements are necessary for the contact between *conflicting* groups to improve:

1. Those involved in the contact must have equal status.

2. They should be engaged in the collective, cooperative pursuit of meaningful, common goals of shared interest between the two groups.

3. The process must be promoted with the support of institutional arrangements (the law or ground rules, for example).

Dialogue requires willingness to change and the understanding that change is sometimes a painful process

Scientific evidence indicates that the conditions postulated by Allport do work to reduce prejudice in a diversity of contexts and groups, but they need to be deployed together, as a unified package (Pettigrew & Tropp, 2006).

Permeating the requirements for building positive contact between communities is the practice of *dialogue.* Paulo Freire, the influential Brazilian educator, defined dialogue as the encounter of people who want to "name" the world they inhabit (1970/1996: 69). He suggested that dialogue should draw on storytelling to facilitate this encounter. Freire thought that the object of dialogue should be the reality that people want to transform, so that they see and try to talk and "name" what is going on and how they can change it. The goal is an ongoing humanisation process where people start to see each other as human beings with feelings, experiences and concerns like their own.

WHY DOES IT MATTER?

Changing conflict and social divisions entails challenging the attitudes and behaviours of the people involved. Organising togetherness and facilitating contact and interaction between opposing sides gives people the opportunity to talk and spend some time together, despite their differences. This can undermine established stereotypes, gradually help people to put themselves in the shoes of others, and in time build joint action. These experiences are the foundation of building a culture of peace.

KEY FACTS FROM THE FAVELAS:

Contact and dialogue between groups is fostered through activities implemented inside and outside the community. Inside the communities, bottom-up organisations mediate difficult conversations between institutions such as narcotraffic and religious groups. They literally save lives by stepping in to bring people together to start a conversation. Outside, they work with institutions such as the police to establish dialogue between residents and police officers. Using social programmes, sports, arts and education, they bring people face to face to talk about conflict, painful events and how to move forward.

Two social programmes involving the police and favela dwellers are exemplars of this tool:

Papo de Responsa (a chat about responsibilities)

This initiative, as stated in its publication, asks, "What is this chat about?"

"Papo de responsa was born
in the heads and hearts
of people tired of war.

People who want to bring down
weapons and raise voices.

Because we believe that violence
is overcome with words.

It is a conversation between
us all. The civil police,
AfroReggae, society.

You and me. A chat between equals,
between us, the Brazilian people.

It is a 'papo de responsa' (a chat about responsibilities),
each one doing their share.

A chat of hope, to make
a more equal world."

Papo de Responsa draws mainly on elements of dialogue but also incorporates features from the contact hypothesis in that it sees interlocutors as equals and provides them with a safe space to engage in conversation with the institutional support of AfroReggae, which acts as a mediator. One of the outcomes jointly produced by this project is the beautiful booklet '*Papo de responsa. Que papo é esse? A essência do papo*', from which the poem above is extracted (and freely translated).

Mão na Cabeça (Hands up!) programme

This is a programme of CUFA, in partnership with UPPs, the pacification police of Rio de Janeiro. The title is meant to bring everyone's hand up by promoting shared experiences and interactions between citizens and the police.

The programme puts together police officers and favela residents in workshops focused on rap, graffiti, street basketball and audio-visual communication. The workshops are facilitated by top artists and centre on common cultural and artistic interests. Despite decades of conflict, police officers and favela dwellers tend to be from similar backgrounds, and these workshops build on the commonalities to further dialogue and mutual humanisation. Both sides have representatives in defining actions, and meetings take place at CUFA and at the Federal University of Rio de Janeiro, as neutral grounds for discussion.

Contact and dialogue in action

WHAT?

Actions that facilitate contact and dialogue bracket out differences so that people can meet and collaborate on equal footings. They require institutional support and joint actions that enable actual face-to-face communication and exchange.

WHO?

- All members of a community can participate in contact and dialogue initiatives.

- Communities and groups must know that the interaction will be challenging and need to have the will to interact on equal footings. Preserving power and/or status hierarchies during contact breaks down these actions.

- Grassroots organisations, community representatives, charities and government agencies can sponsor and provide the necessary institutional support for communities to engage in contact and dialogue.

WHAT FOR?

- To get to know 'the other' (groups a community is in contact with) and what they stand for, from their perspective.

- To challenge communities to learn to listen and acknowledge other views even when they are radically different from their own.

- To find avenues to resolve differences.

- To accept issues in which the views of different communities clash and cannot be resolved, without resorting to violence.

HOW?
Action points:

- *Community centres that allow contact between different groups inside the community*. Promote the creation of spaces in which people who would normally be separated in the community (e.g. people from different castes, religions, or openly conflicting groups) are able to come together and discuss, organise themselves and act upon issues of common concern (e.g. lobbying to get water or electricity services in their community). Shared open spaces, libraries and leisure centres are examples of such places.

- *Community leaders to promote dialogue.* Encourage those people who normally represent the voices of their community (self-appointed or otherwise) to be catalysts of dialogue and to lead on initiatives in contact with conflicting groups. Community leaders are also likely to represent their communities in institutional arrangements with conflicting groups (see below).

- *Sustained institutional support when facilitating contact and dialogue.* Devise programmes that formally invite conflicting groups or communities to engage in contact and dialogue and mediate between them. Consider conflict as an important aspect to address in the life of the community.

- *Institutional means to make community groups mobile.* Lobby for official government arrangements to allow members of a group that would not normally interact with another group to mingle and/or work with them. Having community members at the interface between conflicting groups can work when engaging in contact and dialogue. This is related to the expansion of networks.

CHECKLIST FOR IMPLEMENTING CONTACT

☐ Is the venue of the activity a neutral, safe space in which both communities can engage in dialogue? Bear in mind that bringing conflicting groups together is not easy for those involved. An inviting environment is one in which participants feel supported rather than judged, on impartial terrain.

☐ Have the activities been planned in such a way that approximation occurs gradually? For example, before working together in a joint endeavour, the communities might get to know each other, be involved in small discussion groups, etc.

☐ Have ground rules for the contact been established and clearly outlined to all participants? Some useful points to consider:

- The importance of taking turns when expressing opinions, and to allow all to express themselves if they wish to.
- The need to acknowledge the views of others, even if you disagree with them.
- The centrality of avoiding disqualifying other opinions or being offensive.
- The required willingness to change, and the understanding that change is sometimes a painful process.

☐ Are there provisions in place for participants to engage in meaningful, common goals? Some suggestions to address this:

- Through discussion prior to the event, identify possibilities for activities that are neutral (in the sense that they would not benefit one group more than the other) and of interest to participants.
- With all participants together, brainstorm on reasons why the activity will be beneficial to all.
- Have participants make a list of the resources each group or community has, which they can bring in to the task.

☐ Have follow-up activities been planned? Consider these possibilities:

- If the collaborative action has tangible results (for example, a booklet, artistic creations or the construction of a communal space), showcase and disseminate this widely among members of the groups who did not participate in the activity.
- It is important to take advantage of the progress that has been achieved to set up new activities or to invite representatives of both groups to further initiatives.

Workshop exercise on contact

CONTACT THROUGH LISTS

Objectives:

- To identify the characteristics of contact that produces social change.

- To reflect on the current situation of the relationship between your community and any opposing group or community, and its potential for change.

Duration: 35 minutes

Materials:

Large sheets of paper / Booklet with instructions / Notebook and pen

What are we going to do?

1. The group has several large sheets of paper. On one, the group should make a list of all types of contact that community residents have with a community with which they have been in conflict (in the case of favelas, one of these groups was the police). Think of all that happens and try to write at least ten examples. **(10 minutes)**

2. On another sheet of paper, produce a similar list, but now with ideas about the type of contact that would be ideal to solve conflicts, or the type of contact that you would like to have with them. Try to write at least ten examples. **(10 minutes)**

3. Now, for each type of contact from the list, write what you think and feel about it – your attitude and your feelings. **(10 minutes)**

   a. Attitudes – what community residents think of the opposing community when in contact with them.
   b. Feelings – what community residents might feel during each example of contact (current and desired).

4. Then try to answer the following question. **(5 minutes)**

   a. How can we change the form of contact of community dwellers with opposing groups from its current state to the desired contact?

🔧 Citizenship

This tool is about building participation and raising awareness of rights and responsibilities.

WHAT IS THIS ABOUT?

When members of a community organise themselves to discuss their problems and ways to address them, they are already enacting *citizenship*. Exercising the right to associate and meet is not an entitlement we find everywhere, so involving communities in bottom-up social development organisations is in itself contributing to citizenship. Citizenship as a work strategy is also about *raising awareness* of responsibilities and rights. For example, learning that everyone has the right to be treated with dignity by the police or to have access to adequate health care and education goes together with learning that everyone is responsible for looking after public spaces and paying taxes.

Lazar characterises citizenship as being "about political agency and membership of the political community", while the State responds to the demands of civil society such as democracy and economic and social justice (Lazar, 2012: 347). Citizenship is about participating both in established, State-driven initiatives and in community mobilisation through home-grown, grassroots movements. However, community mobilisation involves a more active form of citizenship since people are able to voice demands to the State, to act upon those demands and, in general, to modify the status quo (Kina, 2012; Lazar, 2012).

WHY DOES IT MATTER?

Citizenship is one of the building blocks for successful social development because participation and critical engagement with reality depends on the conscious acknowledgement of rights and responsibilities in society.

↗ KEY FACTS FROM THE FAVELAS:

Grassroots initiatives in Brazilian favelas are promoting citizenship in a number of ways:

- Their own activism constitutes participation and civic engagement; they are explicit about acting as a political force in society.

- They build leadership and community activism through projects and activities.

- They raise awareness of rights and obligations through specific activities such as linking up community members with basic State services, actions to reintegrate ex-detainees in the community and the education of youth about the importance of respecting public spaces. In a context of informality such as in the case of favela communities and similar 'irregular' settlements, these actions take on renewed importance.

Two examples of citizenship initiatives are:

> *It is never too late in life to discuss issues of citizenship*

🔍 Maria Maria

This is a movement organised by CUFA which is taken to all Brazilian regions. According to CUFA, women organise themselves with two main objectives: the first is to discuss their needs and demands and to work to voice them, and the second is to find avenues to participate as agents in political decision-making processes. They are explicit about wanting to be protagonists of their communities. The questioning of beauty standards to include those of black women, reading circles and handicraft workshops for income generation are some of the multiple activities that women themselves have documented in blogs.

🔍 Waly Salomão Cultural Centre

This is a large cultural and community centre run by favela dwellers in Vigário Geral, Rio de Janeiro and AfroReggae activists. In the Cultural Centre, citizenship is enacted through:

- *Accountability*. Running the centre entails effective management of resources, organised bookkeeping of transactions and giving account of activities and expenses on a regular basis.

- *Community and cultural assistance*. Community members with more practical knowledge and experience can provide assistance and advice to others for accessing State services, connecting with special interest groups and raising awareness of available services in the community.

- *Link with cultural areas*. The centre seeks conscientisation among participants as well as engaging favela dwellers in income-generating activities, artistic courses, lectures and discussion groups. In this way, citizenship goes beyond exercising rights and being accountable for one's duties as citizen, and encompasses a fuller view of participation as a functional, productive agent in the community.

Citizenship in action

WHAT?
Citizenship actions enable members of a community to take part in matters of common concern and, at the same time, to make them aware of their rights and responsibilities as part of a society.

WHO?
- Citizenship actions can be implemented among children, young people and adults. It is never too late in life to discuss issues of citizenship.

- Children and young people can especially benefit from citizenship initiatives. The younger they are when their critical thinking on rights and responsibilities is stimulated, the more time there is ahead to see what concrete actions they themselves can initiate.

- Citizenship initiatives will benefit community members who have had problems with the police, the justice system or migratory regulations. Citizenship supports the social integration of these groups and helps them to regain confidence to effectively navigate institutions and services.

WHAT FOR?
- To integrate people as active members of their communities and, by extension, the society they inhabit.

- To raise awareness of people's entitlements in the country they inhabit.

- To promote basic rights that enable community members to fully participate in society. This is particularly important in contexts of hardship where people lack very basic resources such as birth certificates, which are required for their active participation as citizens.

- To encourage civic duties among community members.

HOW?
Action points:
- *Formation of groups and associations.* Incentivise the formation of groups with a common interest that can offer mutual support and work towards a goal, especially to reclaim their place in the community. Even within inclusive communities or social movements, marginalised sectors tend to be the elderly, sexual or religious minorities and ex-detainees.

- *Grassroots leadership of organisations.* Discuss with local people and explore opportunities for building and leading their own organisations. This develops accountability and participatory skills.

- *Practical training on recycling materials.* Set up activities that promote social responsibility with the environment and fair utilisation of resources. These activities are likely to teach participants that resources of the common good are the responsibility of all.

- *Mutirão.* As discussed in Social capital, *mutirão* designates a collective effort made with a common goal in mind. Initiatives of social development draw on this practice to encourage awareness of how collective effort can be used for the benefit of all (e.g. cleaning a park or refurbishing the community centre), as well as to support the goals of a particular person or family within a rota system (e.g., to work on house improvements for one community family at a time).

- *Ludic workshops in public spaces.* Implement games or sporting activities that convey stories about respecting collective spaces. For example, skate groups might like to consider ways in which a skating venue can be preserved and improved.

Figure 6
Waly Salomão
Cultural Centre

Questions for reflection on right and duties

The following are some questions that community leaders can use for discussion with young people. They are also a good way to start if you want to take a more active role in your community. Try to answer all the questions and discuss them with friends. If there is a question you don't know the answer to, ask someone who knows: find out from teachers, books and the internet.

What are you going to do?

- Below you will find sixteen squares which you can print and cut out as little cards.

- Think about how to answer each question and write down any further questions that arise as you are answering.

- After you have attempted to answer the questions, group the cards into three categories: a) participation; b) rights; c) responsibilities.

- You will notice that some of the cards can be placed in more than one group. Try to reflect on the overlaps between participation, rights and responsibilities and how, together, they make up citizenship.

Citizenship

Citizenship is the bond that people have with the State. You are a citizen of a country not only because you live there, but also because the State protects you through laws that you, in turn, respect.

Citizenship implies an inseparable dyad: rights and duties.

Rights: All benefits that the State offers citizens and which everyone has the right to enjoy – education, health, voting and transportation, among others.

Duties: All responsibilities citizens have for a society to have a harmonious coexistence. For example, paying taxes and respecting rules on which everyone agrees.

In your country, is voting a right, a duty, or both? Are you penalised if you don't vote? If so, how?

Why do we need to pay for services such as electricity and water in the community?

In your country, is it compulsory to undertake some kind of community service?

Where you live, where can you find out about housing rights?

Do you know how to separate waste and recycle materials? Have you thought about why it is important to recycle?

Do you know what your rights are as a consumer when you buy goods such as clothes or a bike?

Have you thought about serving your community as a leader or representative? Do you know the responsibilities of such a position? What would be the personal benefits?

Do you know of any scheme that members of your community have in place to avoid paying for services? What are the consequences of this for the wider society?

Are you acquainted with terms such as "corruption" and "nepotism"? If so, can you explain how they affect the functioning of society?

What are the basic rights in the constitution of your country? Hint: education, health and voting are common constitutional rights.

Have you thought about volunteering in your community? What are the channels to do so for someone of your age?

Do you know what your rights are when you work or are self-employed? For example, is it lawful for a boss to dismiss an employee who has become pregnant?

Are the laws of your country special or curious about any particular rights or responsibilities, in comparison with others?

To whom are political leaders and representatives accountable?

What is the use of the taxes that we pay on purchases and services? What would happen if we all avoided paying taxes?

Is education compulsory by law in your country? What are the implications of this, in relation to education also being a right?

Workshop exercise on citizenship

IDENTIFYING SIMILARITIES TO UNDERSTAND THE DIFFERENCES

Objectives:

- To describe citizenship in terms of rights and duties.

- To compare the rights and duties of two citizens (a police officer and a community resident).

- To reflect on the role of the State in relation to its citizens.

Duration: 35 minutes

Materials:

Two large sheets of paper with drawings previously prepared / Felt pens / Notebook and pen

What are we going to do?

1. Read the definition of citizenship on page 84 and explain what citizenship is in your own words. **(5 minutes)**

2. On the large sheet of paper there are two drawings: a favela resident called Miguel and a police officer called Fernando. On one side of each figure, write all the rights he has. On the other side, write all the duties that he has. **(15 minutes)**

3. Invite the group to discuss the following questions, while the secretary takes notes. **(15 minutes)**

   a. What are the rights and duties that Miguel and Fernando have in common?
   b. If Miguel realises that one of his rights is not being respected, what can he do?
   c. If Fernando does not meet his obligations, who will make him do so?
   d. And Miguel, who can make him fulfil any obligations he is not fulfilling?

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Annex 1

Tools and action points

As previously discussed, in the organic development of bottom-up social development actions it is expected that there will be overlap within the different tools and action points that are adopted. The table below aims to provide an indication of the tools that cut across the different action points we have suggested in this toolkit.

Action points	Psychosocial scaffoldings	Self-esteem and networks	Storytelling	The arts	Opening up borders and partnerships	Contact and dialogue	Citizenship
Role models and pastoral support	●	●					
Material support	●			●			
Learning support	●	●					
Establishment of routines	●						
Instituting codes of conduct	●						●
Forging partnerships through sponsorships		●			●		
Forging partnerships through exchanges with other communities		●			●		
Production of stories			●	●			
Storytelling within the community		●	●				
Storytelling outside the community			●		●		
Reward events			●				
Social memory			●				
Identifying the art and culture of the community				●			
Training and professionalisation	●	●		●			
Building partnerships and sponsorships				●	●		
Connecting artistic expression to wider social issues		●		●			●
Diversifying institutions					●		
Building positively on your community's location				●	●		
Creating urban connectors		●			●		
Generating leisure opportunities				●	●		
Challenging representations		●	●		●	●	
Community centres that allow contact between different groups inside the community		●				●	
Community leaders to promote dialogue						●	
Sustained institutional support when facilitating contact and dialogue						●	
Institutional means to make community groups mobile		●				●	
Formation of groups and associations		●					●
Grassroots leadership of organisations							●
Practical training on recycling materials							●
Mutirão		●					●
Ludic workshops in public spaces					●		●

● Psychosocial scaffoldings ● Storytelling ● Opening up borders and partnerships ● Contact and dialogue
● Self-esteem and networks ● The arts ● Citizenship

Annex 2

Facilitator's notes

Workshop plan
Community leaders and practitioners who would like to implement the workshop exercises through a participatory event will find below a suggested structure. Such workshops can be conducted with activists, community mobilisers and, in general, anyone looking into changing their communities for the better. A brief report on the pilot of such an event and further resources can be found in Priego-Hernandez, 2014.

General objectives:
- To elaborate upon and reflect on the main concepts and tools of research on bottom-up social development, drawing on the Brazilian experience.

- To relate conceptual references to practical application in everyday life.

- To engage participants in reflection about the reality of their communities and the opportunities and resources for transformation.

- To empower participants to make use of concepts, strategies and tools in their daily activities and their relationships with the government, media, companies and other partners, in Brazil and abroad.

Scope:
- The workshop has been designed for 30 participants in a room with moveable furniture.

Event structure:
- Through interactive activities, participants will discuss the main concepts and practical tools presented in this toolkit.

- During lunchtime, participants will be able to reflect on their visual productions and reflections.

- Testimonials will be gathered through small groups, which will then present their results and the conclusions of their exercises through a plenary discussion.

Working with toolboxes:
- Participants will be divided into four groups, and each group will work with one of the four toolboxes.

- Themes are planned for teams of six to eight participants, including a facilitator and a secretary.

- Before starting the activities, each team will devote the first ten minutes to reading the "What is this about?" section of their designated topic. After this, they must start the exercises, taking into account the timings suggested.

- Participants have the freedom to create, adapt and expand the information and materials presented here.

- Teams should keep in mind that, during the plenary discussion, they will present the topics they worked with.

Each team will work with a toolbox:

Toolboxes	Tools	Page	
		Concept	**Exercise**
Understanding the context of communities	Institutions	13	14
	Resilience and social capital	16/19	20
Focusing on individuals and communities	Psychosocial scaffoldings	25	32
	Self-esteem and networks	34	40
Using culture and the imagination	Storytelling	43	50
	The arts	52	58
Acting on frontiers	Opening up borders and partnerships	61	70
	Contact and dialogue	72	78
	Citizenship	80	86

The following is a suggested schedule for a one-day training event:

Time	General activities	Instruments and materials	Expected results
9.30 – 10.00	Welcome Participants will confirm their names and email addresses (optional)	Coffee and biscuits	List of attendees
10.00 – 10.30	General presentation by organisers/leaders	Presentation in PowerPoint Screen and projector	Sensitising about the conceptual references
10.30 – 12.30	Discussion in small groups. Each group will have a leader and a secretary (for a maximum of eight participants). All participants will discuss the results presented in participatory activities. Four topics will be discussed (one per group)	Sticky notes Paper Felt pens Pens Photographs	Visual representations of the relationships/ideas about the presented results
12.30–13.30	Lunch break While participants eat, organisers will classify their reactions (notes produced in the previous exercise) into meaningful categories	Table for categorisation exercise PC to prepare discussion	List of the main issues of common concern to be discussed
13.30–16.00	Plenary discussion conducted by organisers/leaders. Participants will present their outputs and conclusions. They will be encouraged to reflect on the application of the concepts to their daily lives	PC Screen and projector	Recording with more testimonials about the discussed issues
16.00–16.30	Break	Coffee and biscuits	
16.30–17.00	Concluding remarks and evaluation of the event (questionnaire)	Copies of questionnaire	Statements of commitment for the future Feedback for future events

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