



Hospitality House, Clarion Alley Project, San Francisco, CA

A Review of Arts and Homelessness in North America

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April 2017

Index

Executive Summary	page 3
Key Protagonists in the Arts and Homelessness Sector	
People Experiencing Homelessness	page 7
Non-profit Organisations	page 11
Policy Organisations	page 35
Socially-Engaged Practitioners	page 38
National and International Institutions	page 44
Policy Makers	page 46
Arts and Cultural Spaces	page 48
Cities	
Los Angeles	page 49
San Francisco	page 54
Portland	page 57
Seattle	page 60
Chicago	page 63
Montréal	page 67
New York City	page 72
Recommendations	page 76
Appendix 1 – List of Arts and Homelessness Projects	page 79
Appendix 2 – Additional Interviewees	page 82
Thanks	page 84

Executive Summary

“I’m dared to think my art matters and I matter.” Path with Art Student, Seattle

This Review of the arts and homelessness sector in North America is the first of its kind to be produced in those countries. Before embarking on the review, there was very little accessible and consolidated information about the sector. The review seeks to bring together the results of internet research, word-of-mouth information/recommendations and a study trip over the course of six weeks in late 2016. The result is a snap-shot of the sector, charting the broader homelessness situation in a number of cities and what those who are connected to arts and homelessness feel they need to continue their work. The review also seeks to offer some recommendations as to how these needs may be met by With One Voice as the international arts and homelessness movement.

The With One Voice movement seeks to work globally supporting the arts and homelessness sector – strengthening existing projects, starting new ones, raising awareness of the arts/homelessness sector and its members and helping to influence policy. It is a sector that is often fragmented, under resourced and seen to be peripheral to the main support structures put in place for and with people experiencing homelessness. And yet, as we see in the US and Canada, there are a number of dynamic projects in existence that use arts of all types to give dignity and visibility to homeless people. This is With One Voice’s second such review of arts and homelessness, having previously produced a review of the sector in Rio and Sao Paulo and is currently compiling similar reviews in Scotland and Japan.

North America is seen as an emerging priority for With One Voice, as homelessness has reached record levels in a number of cities including Los Angeles, (estimated 100,000 people) and New York City (62,000 people in shelters alone). Combined with the statistical increase, homelessness is also a highly contentious political issue, emerging from a general public perception of individual blame for the situation people find themselves in. This may not be an aggressive blame, but stems from a disconnect with the issues surrounding homelessness. As homelessness is generally seen as an individual problem rather than a failure of wider systems, the solution is therefore seen as needing to be an individual one rather than city or state led. Where the general mindset leads, policy-makers head, making genuine and sustained policy reform difficult for even the most well intentioned local or national policy-makers. There were several examples of this witnessed, especially due to the impending election cycle when the research trip took place.

The combination of societal and political factors alongside the growing potential to connect existing best practice both on the continent and internationally, led to this study being conducted from October-November 2016. Notably, the political context shifted at the conclusion of the trip as the United States elected a new President, resulting in drastic regime change, this means a great level of uncertainty for non-profits, city councils and government funded institutions at the time of writing. However, this shift was widely regarded as a motivation for With One Voice to be involved on the continent, with the impetus to provide an increasingly necessary international network for support, promotion, shared vision and advocacy.

Key Findings

a) Homelessness and Arts and Homelessness Statistics in North America

In the USA, the total number of homeless people is estimated to be around 842,000, however depending on the time of year this number could be more like 3.5 million. In Canada, there is currently no country-wide street count, and numbers are estimated at around 300,000.

Arts and Homelessness Projects (we have found so far) number around 50, with the majority being music-based, closely followed by visual arts projects, then theatre and multi-disciplinary programmes offering a range of activities. See Appendix 1 for details.

b) Overview of the Arts and Homelessness Sector in North America

Whilst the arts and homelessness landscape initially looked bare throughout much of North America, after six weeks traversing the continent, the most brilliant projects, organisations and people emerged from every place visited. Examples of international best practice were found within non-profits, arts organisations, individual practitioners, funders, activists and policy-makers, it was not simply the case that work did not exist, it is just **not showcased** and its owners **not connected** as well as practitioners in other countries With One Voice operates in. The most notable quality was **a thirst to drive practice** at a time when it is needed most and to utilise the arts to drive positive change with people experiencing homelessness. Experienced practitioners feel **a strong responsibility to shape both the homelessness and arts sectors** whilst they are in their infancy on a grander scale and the social need is greatest.

Disconnection on a personal and political level to the issues surrounding homelessness has resulted in **non-profits stepping in to the multiple gaps left by the state and private sector**. Whilst they are effective, wide-reaching, brave organisations, due to capacity concerns and strict funding restraints (including politically), they **struggle to move out of their natural silos** to build long-term solutions with partners working in the homelessness field and across inter-connected fields in the arts.

The mainstream arts sector was not found to be taking a lead in a response to homelessness alongside individuals experiencing displacement or attempting to change the perception of homelessness among the general public. There are very few examples of arts organisations or institutions connecting with homeless organisations in the US without partnering through a specialist non-profit; when contacted prior to the study visit, arts institutions almost without exception were the only organisations not interested in participating. There are, however, several examples of independent artists recognising emerging issues in their community and responding, most alongside people experiencing homelessness. Many of these practitioners, especially on the West Coast, noted the similarities between artist's communities and their voices being displaced due to gentrification and those of the local community who become homeless due to the same pressures. There was a

strong desire from this community to work with With One Voice to develop **toolkits for socially-engaged practitioners**, catalysing their practice with people experiencing homelessness.

Non-profit partners who are connecting arts and homelessness practice are forging relationships of their own with local cultural institutions, some by developing training packages (Path with Art), theoretical models (Exeko), one-off projects combining multiple practices (Hospitality House) and others to instigate change in operational models (Red Line Services). Working with these partners to **develop an international strategy for Cultural Spaces and Homelessness** and using Manchester, UK as a test bed, the conversation around homelessness could not only be changed through connecting people with lived experience to the arts, but flow through these buildings to a wider general public.

Talking to Path with Art's students in Seattle and actors with Theatre of the Oppressed in New York, they stated the only way for the conversation around homelessness in the United States and Canada to change is for **communities to be brought together with people with lived experience**. This is being done by individual arts and homelessness organisations in separate cities but not as a concerted effort. Many organisations, including the National Endowment for the Arts, understood the power of speaking with one voice to enable this to happen and With One Voice's place setting this in motion. A conversation would naturally start if Exeko's model of Social Transformation were taken on by a partner in Seattle or Portland, Path with Art's tools were taken to organisations who have the capacity to set up similar initiatives in LA or Chicago and organisations in New York were to sit around the table with their participants. Combining this with international best practice and support a movement would ensue. As with connections between Brazil and the UK, **With One Voice's primary purpose should be to find the separate parts and stitch them together**.

Geographical scope of the Report

Cities were chosen in North America for their perceived high rates of homelessness, arts and homelessness projects known to With One Voice already, recommendations by contacts and research in to the existing sector. The list of locations visited during the review between the beginning of October to mid-November 2016 is below.

Los Angeles, CA; San Francisco, CA; Portland, OR; Seattle, WA; Chicago, IL; Detroit, MI; Washington DC; Toronto, ON; Montréal, QC; New York, NY

This report answers the same questions previously set in the With One Voice arts/homelessness report of Brazil in 2014 by Paul Heritage (People's Palace Projects) and Matt Peacock (With One Voice). Due to the varying social and political nature between American cities and the two different countries visited during this country review, the questions are answered on a city-by-city basis. As well as answering the questions set in advance, this report will highlight the existing arts and homelessness work taking place and the context of homelessness in each city visited.

Contact was made with organisations and individuals through a variety of sources including; internet-based research by Beth Knowles and Andy Hamflett (an

independent researcher working with With One Voice), existing networks, news articles on homelessness, social media and recommendations before and during the trip. A full list of organisations visited and their contact details can be found in the Appendix. As previously stated, this is by no means meant to be an exhaustive list of all arts and homelessness organisations in North America – more of a starting point. We would also like it to be a living document that may be built upon as we map the sector and connect the community. If you would like to be involved in the network or know of a project we should be featuring, please get in touch through the website www.with-one-voice.com

Recommendations

With One Voice has the potential to work with key protagonists in a variety of ways, through a series of summits and exchanges this work can be supported to grow initially and develop naturally into a movement in both countries.

With the direction of partners in North America, the key priorities for the movement in the USA and Canada should be:

- Facilitate an exchange in Montréal later in 2017 to bring together the arts/homelessness sector from USA, Canada and a small international delegation.
- Involve the key partners in the Arts/Homelessness Summit in Manchester in 2018.
- Map/connect organisations and recognise potential to cross-pollinate ideas and projects, especially where it is possible to set up arts and homelessness networks in cities.
- Engage cultural institutions in With One Voice's review of Cultural Spaces and Homelessness Strategies and connect these with pilot work in Manchester, UK.
- Share resources to encourage best practice and enable co-production of new models/resources.
- Support through mentoring/networking with other members across the movement.
- Enable conversations and creative problem solving around the issues surrounding homelessness.
- Alongside members, develop links to funding organisations and national/international partners.

When reading this report it is worth noting that for With One Voice as a social movement, opportunities for real change lie where there are challenges, where gaps exist amidst chaos; this is precisely where new solutions need to be formed. As a movement instigating change in the arts and homelessness sector we should only go where there are challenges, not where social change has already happened. At a time when homelessness is increasing to crisis point in almost every major world city, shared practice and positive responses need to follow suit. With One Voice recognises as a movement we are not just about the growth of organisations or projects but a stronger, more resilient response to ending homelessness worldwide.

Key Protagonists in the Arts and Homelessness Sector

People Experiencing Homelessness

According to the U.S. Department of Health and Human Services, an estimated **842,000** Americans are homeless in any given week, with that number swelling to as many as **3.5 million** over the course of a year. In Canada, it is estimated 35,000 Canadians are homeless on any given night, and that upwards of **300,000** people experience homelessness each year. However, less accurate numbers are available, as the annual 'count' system does not exist in the same way.

Great stigma surrounds homelessness in North America, as individuals are seen as failures within the 'American Dream' for not achieving success within their work and family lives. This stigma carries through in to the political sphere, consequentially State or City run mental and physical health services, social housing and benefits are almost non-existent for people who fall on desperate times. The resulting gaps in any support framework have caused a spike in homelessness since the 2008 recession, on top of this the recent tech/gentrification boom within cities has amplified rates of rough sleeping and hidden homelessness in urban areas in a matter of months.

The stigma upon individuals experiencing homelessness within the United States contributes to chronic homelessness, as people's self-worth is depreciated by themselves as well as those around them. People begging (or pan-handling) and rough sleeping are largely ignored by the general public in almost every country, but there is an almost visceral approach in American cities, to the point where people are rarely recognised as equal human beings. In Manchester, UK, where rough sleeping has reached record levels, wherever you see people rough sleeping, you will see the general public interacting with people on the streets, whether by stopping to chat or by giving money/food, whilst the giving of money/items is seen as widely negative by the homeless sector, a human interaction occurs out of kindness none the less. This type of connection is the exception in the United States. This context is important in seeing people experiencing homelessness as key protagonists in any US With One Voice project, as their involvement in society, let alone the arts, is seen as obscure to start with. Herein also lies the potential for engaging the arts with people experiencing homelessness.

The arts can not only build people in to the people they were and want to be, but showcase their voices, showing they exist and the importance of their experiences in shaping the future of homeless services. The ultimate potential for With One Voice in North America is to engage the experience within the movement internationally to support key partners highlighted in the report to achieve this.

People with experience of homelessness should always be the chief protagonist in any homelessness project and they will always be at the heart of the With One Voice movement. When assessing the feasibility of the With One Voice movement in North America, it was essential to understand what purpose people with lived experience

see the arts as fulfilling on the continent and how. As co-production does not play a key role in the homelessness sector in most of North America, an effort was made to discuss the need and potential for the arts to be utilised within homeless practice in an open conversation, led by the other person in this review. This took place on a mostly informal basis through services, but the opinions of people rough sleeping were also taken in to account where possible.

Conversations revolved around how people felt accessing the arts (if at all), and where, what they used cultural institutions for at present, and if they could access the arts more easily, what would they like to see/experience. A selection of conversations and recommendations for the country review are highlighted by city below, names have been kept out of the report on request.

Los Angeles

At the Downtown Women's Centre, several women spoke about the desire to see work from other cultures, so they can understand how similar or varied experiences of homelessness are in other parts of the world and hear one another's voices. One woman said she would like to see an exhibition exchange between cities in America and internationally.



Outside LA's City Library, people queue before the building opens each morning to use their bathroom and internet facilities. Some of the people waiting in line said they used the library because no one else would allow them to use their toilets and clean themselves each day, others were hoping to spend the day there out of the sun, reading and catching up on the news. There were no specific classes to enroll in or events to attend at the library at the time of writing. In fact, the library was closed due to Columbus Day when visiting, there was no signage to convey this to people waiting outside and it was notable none of the people had anywhere else to go when they eventually found out.



David Nortega, Midnight Mission, LA

At the Midnight Mission, Matthew said he would like to attend music classes, not just listen to others play instruments, so he could turn the lyrics in his head in to something other people could hear.

People waiting outside LA's City Library (left)

Outside LA's City Library, people queue before the building opens each morning to use their bathroom and internet facilities. Some of the people waiting in line said they used the library because no one else would allow them to use their toilets and clean themselves each day, others were hoping to spend

San Francisco



Artists' work in the studio at Hospitality House

Students at Hospitality House gave a tour of their work and studio facilities, including the gallery where they were selling their work. They said how important it was for people who work for the tech companies to have their work in their apartments. "They might not speak to us on the streets, but they'll hang my canvas on their wall, the work might not speak to them straight away but gradually they'll start to see from our perspective and know we exist just the same as them."

Portland

During a visit to p:ear one of the young students said the open arts studio gave him a reason to get out of bed in the morning, it wasn't just being able to express himself through their arts programme, but connecting with other young people with similar experiences and being part of a community for the first time. He was project managing a large installation he designed for p:ear's latest exhibition.

Seattle

Several of Path with Art's students spoke about the power of the arts for them as individuals. At a creative writing class Lany expressed writing for him was "painting with words". He went on to say, "creative writing classes allow you to keep pushing until you find your voice and how to use it, to keep pushing forward to evolve in to the writer we can be."

"I'm dared to think my art matters and I matter."

"When you are homeless you are not free, you are a prisoner, you have no voice. Art gives you freedom and lets you be free to express yourself."

Chicago

Michael, (pictured in the Chicago section) was unable to access employment as an ex-offender. He spent 17 years in prison for accidentally killing a man during a burglary in his hometown, once any employer found out about his record he was fired immediately. With no hope of reaching the housing ladder and minimal employment support for ex-convicts he had nowhere to turn but the streets. He said he would love to get back in to art but did not know where to start or how to attend

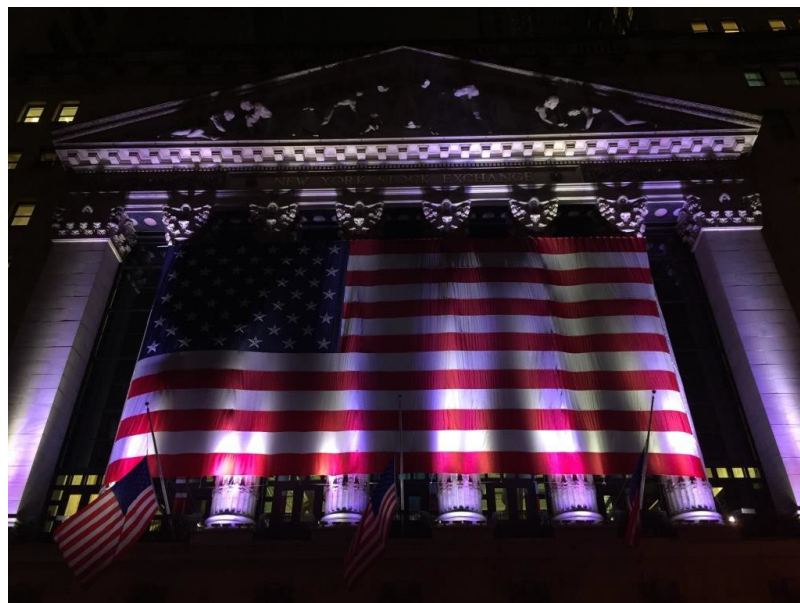
any classes. He said he would never just wander in to the Cultural Centre he had his back to, saying they would probably turn him out anyway.

Montréal

Members of Le Sac a Dos were keen to express the essential nature of the arts programme. One member ended up sleeping rough shortly after completing his degree in film studies, subsequent to his brother's suicide. Their arts programme has provided him with the opportunity to reconnect with his art form and he now runs Le Sac a Dos' film night and preceding discussions with filmmakers and centre members. He hopes to set up filming workshops so people can tell their own story of the city in the coming months.

NYC

During a visit to Coalition for the Homeless, Art wanted to tell his story of sleeping on the streets of New York for the best part of 25 years, he writes poetry, but the organisation he goes to for food every night says it does not have the capacity to run any kind of arts programme. "When you are feeding 150 people in an hour and a half, you don't have time for luxuries like art." Unlike any other New Yorker, Art also predicted the success of Donald Trump in the election the preceding evening...



Wall Street, New York, NY

Key Partners/Protagonists - Non-Profit Organisations

Non-profits play possibly the most important and under-resourced role in the United States homelessness sector. With the American Federal and State safety net practically non-existent and little political will to develop a state-led support structure, most of the work to support the country's most vulnerable citizens is left to non-profits. When it comes to utilising the arts as an intervention in tackling homelessness, this is almost exclusively the realm of innovative, self-starting non-profits. Whilst this is similar to the UK, there is very minimal funding available from any state or city sources, with most funding sourced from philanthropists, businesses and charitable trusts.

Whether these non-profits are set up by an individual providing an equivalent service to drug and alcohol units in the UK, a small collective of artists practicing in day centres where arts provision is seen as a luxury, or permanent organisations working with cultural institutions, non-profits are running highly effective solutions to chronic failures in the health, housing, prison and employment systems.

Without access to the same level of benefits and housing/employment support as people in the UK, stipends and contributions from the sale of artwork are used to a much higher degree within many programmes, especially with homeless youth. These stipends are key to some non-profits overcoming barriers to involvement and an important difference to many arts programmes in the UK.

Through the course of the study, it became apparent non-profits were not talking to one another, whether in their city or nationally; being so focused on their area of concern with limited capacity has led to a silo-ing effect. This has affected shared learning, best practice and in/formal networks being created. Several organisations said it should not have taken a British visitor to tell them about a project taking place a few streets away.

The key questions for With One Voice's work with non-profits in North America are where the movement supports new projects to develop, assists organisations to grow and share their existing practice or helps to develop strategies/advocacy/policy change. Finding the right partners and understanding where our expertise can be integrated will answer these questions for us.

At present, it is rare to find anyone taking a lead in bringing groups of interested parties together informally or formally and developing longer term strategies outside of their mission of work. This is almost entirely down to lack of capacity and is an area many non-profits stated With One Voice could aid their activity.

The following section will highlight the key partners to the With One Voice movement thriving in North America, a brief introduction to their work, interviews undertaken and their potential within the movement. Where available, most mission statements were taken directly from organisations websites.

Los Angeles

The Art Workshop

The Art Workshop is run entirely by Lillian Abel Calamari and supported by the non-profit, SRO Housing Corporation. Lillian started her career as a social worker with a fine arts degree, when she arrived on Skid Row to work with SRO Housing Corporation she saw people with such a consuming desire to create they were drawing on walls and pulling paper from trash cans to sketch and write. She convinced the trust to provide arts resources and a studio space within a housing block to support the creativity pouring out from the streets. Besides LAMP Community, (which was inspired by Lillian's work), this is the only permanent accessible arts space in the city for people experiencing homelessness.

In a interview on 7th October 2016 Lillian said; "Arts projects stay in Skid Row because the city doesn't want people who are homeless in their districts."



Lillian Abel in her Santa Fe Studio

Once Lillian reaches retirement, there are no other staff to take over the running of the space, she says, "I got a lot of resistance and a lot of people laughed at me, but

once people saw what I was doing others started doing it too. But it's very informal, if people see something that inspires them, something will spring up. What inspired me was seeing people creating work on the streets and in their bedsits. All I did was bring them together and start to create a community of artists on Skid Row."

"It makes people feel like they have something to give... this workshop is an oasis, all it does is give people the place and the supplies to express what it is they want to give." Lillian Abel, interviewed 7^h October 2016.

Application to the movement:

- If there were to be an arts and homelessness network in LA, Lillian would be key to ensuring the involvement of artists with lived experience.
- Lillian's application of the arts to a social work context is unique, her learning could help to form useful training/toolkits for other practitioners. This is also applicable to developing a toolkit for artists.
- Their network with socially-engaged arts practitioners will be useful to any projects formulated in LA.

Integrated Recovery Network

"If seeing/hearing work like that doesn't open your heart, you don't have one. When your heart is open, you can be moved and so can your perspective."

Marsha Temple, interviewed 10th October 2016.

View from IRN's offices with the Hollywood sign in the distance

Integrated Recovery Network are an integrated network of community-based outpatient treatment providers, community clinics and permanent supportive housing organisations in Los

Angeles County, they address the needs of people who are homeless and formerly homeless who have co-occurring mental illness and addiction. Their recovery model includes moving clients towards financial stability, either through benefits or employment.

The organisation, set up by Marsha Temple, are about to open a well-being clinic in their new offices and are interested in trialing an arts programme in the same space, monitoring and evaluating its success over a short period. IRN was set up by Marsha Temple, an ex-hospital lawyer, who grew tired of watching people cycle in and out of the system due to homelessness, Marsha established the IRN from scratch and continues to run the organisation. IRN provide context given earlier to the gaps non-profits are filling in the support system for people experiencing homelessness in the US.

When discussing how the arts sector in LA could be leveraged for support she said: "There is no shortage of money in LA, but people want to give their money to the arts, not homeless people, [working with arts orgs] could be a way of spreading that money around... Thank you for the arts, but what about the people on the street outside? You must notice the human beings crawling around the sidewalk to get in to your institution? Does that not diminish your experience?"

When asked how With One Voice could add to the existing sector in LA she added: "What your organisation can do is what none of our existing infrastructural support will and non-profits can't, that's provide the opportunity and inclination to innovate. Help us to think what are the creative ways to solve this problem."

Marsha described the three key populations we would need to work with the enable an arts and homelessness movement to be instigated in LA: the end users (people with lived experience), the art community, and political community makers. Like The



Art Workshop, IRN can bring the end users in to the movement, along with Josh Kun the lists of arts orgs and contacts and the political community through their relationship with Supervisor Ridley Thomas.

Key learning/best practice:

- N/A for the arts at present (see below).

Application to the movement:

- Find the data - measure and evaluate the results of a trial arts programme within the integrated recovery network.
- Networks to large scale funders such as LA Care and test funding potential for trial arts programme.
- Networks within arts institution boards and curators - list of arts organisations in the city.
- Bring integration of the arts in homelessness on to the agenda for City Supervisors (policy makers).
- Offer to work up the interface for an arts programme within the highlighted three communities.

Downtown Women's Centre

DWC's mission is to provide permanent supportive housing and a safe and healthy community fostering dignity, respect, and personal stability, and to advocate ending homelessness for women. Founded in 1978, the Downtown Women's Centre is the only organisation in Los Angeles exclusively dedicated to addressing the needs of women overcoming poverty and homelessness in Skid Row.

Amy Turk, Chief Programme Officer at DWC, gave a tour of the centre, which included a cafe/social enterprise run by people with lived experience, counselling spaces and a programme of training/skills workshops. The centre have run several one-off arts projects in the past including theatre productions, but do not have the capacity at present to facilitate other organisations coming in to run programmes with their members. They did however offer to attend any meetings organised of arts and homelessness organisations in the city to help develop strategies and look at how they could facilitate working with other organisations to showcase work.

The Downtown Women's Centre social enterprise shop and cafe, Skid Row, Los Angeles



"The first step is finding enrichment to life, [support people] to live, not just survive. The next step is a homeless strategy, this is where we need to look together, but there's no one taking this step yet." Amy Turk, interviewed 10th October 2016.

Key learning/best practice:

- Social enterprise model unique in US and of interest to other day centres/housing providers.

Application to the movement:

- Help with development of arts and homelessness forum/committee.
- Willing to attend a summit/exchange to see how they might integrate arts practice in to the centre in the long term.

Other non-profits in Los Angeles in the arts/homelessness sector who we did not meet during the research trip:

- **Street Symphony** – In the course of the last 4 years, the distinguished musicians of Street Symphony have presented nearly 200 free, live musical engagements with the Los Angeles community, presenting events in Skid Row, the greater Los Angeles Area and the LA County Jails.
- **LAMP Community's arts programme** - is an arts studio and creativity centre for the Skid Row neighbourhood. Located at the Lamp Village, the organisation's main shelter facility is in the heart of downtown L.A.'s Skid Row.
the Arts Program offers people who are homeless, living in extreme poverty or with mental illness a safe and nurturing place for creative self-expression.
- **Urban Voices Project** - brings the healing power of music directly to individuals disenfranchised by homelessness, mental health issues, and unemployment. Composed of artists and performers from the Skid Row neighbourhood in Downtown Los Angeles, this project is presented by The Colburn School and John Wesley Health Centers (JWCH Institute) to bring music, health & well-being, and community to one of the largest homeless neighbourhoods in the United States.

- **Los Angeles Poverty Department** - was founded in 1985 by director-performer-activist John Malpede. LAPD was the first performance group in the nation made up principally of homeless people, and the first arts program of any kind for homeless people in Los Angeles.
- **New Directions Veterans Choir** - is comprised of men and women who have served proudly in the United States Military. Another element they have in common: following their service to our country, they became homeless. The New Directions facility gave them hope and direction.

San Francisco

Hospitality House

Hospitality House's Community Arts Program is the only free-of-charge fine arts studio and gallery space for artists and neighbourhood residents whose socioeconomic struggles would otherwise prevent them from accessing the artistic and cultural landscape of San Francisco's community. Each year, more than 3,500 artists access their free materials and space to create, house, exhibit and sell artwork. The programme also hosts regular exhibitions at its on-site gallery, as well as at other locations around San Francisco. Participating artists keep 100% of the proceeds from any work purchased. The integral part the arts play in their programme is highlighted in their model below.



Arts Coordinator Janet Williams, manages the Community Arts Programme, taking over from local stalwart Ivan Vera in late 2016. Janet could be a key partner to the movement on the West Coast, having worked within the arts and homelessness sector internationally. Hospitality House's stable base, willingness to innovate, exemplar existing programmes and hunger to learn and connect with

other areas and organisations make them a key protagonist in San Francisco.

Key learning/best practice:

- Established partnerships with local arts institutions and artists in SF.
- Open arts studio model, all welcome and provide opportunities for people that transcend what they do in the studio e.g. digital recording project which encouraged skills development in editing, recording, performance and musical interpretation.

- Collaborations with tech companies (purchasing work/donating).
- One off grants have shifted in to long-term partnerships.

Application to the movement:

- Would like to be part of growing a community of artists working on tackling homelessness internationally.
- Would benefit from impact measurement tools - what impact there is within their programmes and how should they measure it.
- City representatives sent to an arts and homelessness summit/taking part in exchanges to bring best practise back to SF - no other orgs doing arts and homelessness work in the city to collaborate with/learn from.
- Would like to have somewhere you can take your 'problem' to resolve with fellow practitioners.
- Co-produce a train the trainer model for artists and social workers.
- Manchester and San Francisco collaborations - oral now and film photography exchange.
- Could be part of signing arts partners/institutions up to a city charter/strategy.

Other non-profits in San Francisco in the arts/homelessness sector who we did not meet during the research trip:

- **Singers of the Streets** – choir of homeless people who sent a film of them singing and a message to With One Voice in London in 2012.
- **Skywatchers** – ABD Productions initiated the Skywatchers program in 2011 in collaboration with Community Housing Project (CHP) and the Luggage Store. Skywatchers illuminates the lives and stories of residents of the Tenderloin through dance, who are too often reduced to statistics.

Portland

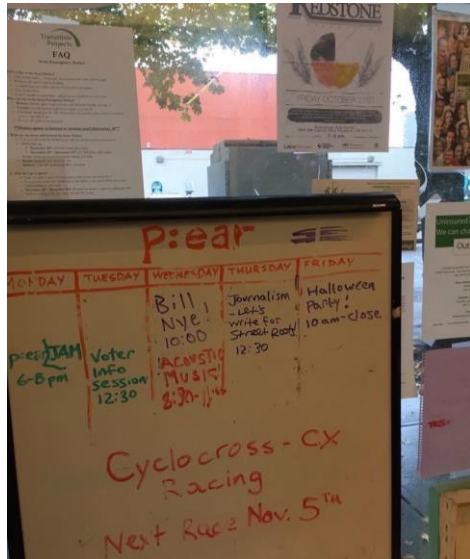
p:ear

p:ear build relationships with homeless or transitional youth through creative, education and recreational mentoring programmes and activities through their day centre and gallery in downtown Portland. Their focus is at a tangent to most organisations working with homeless youth who in the main have a primary focus on shelter and their model would be of use for other organisations across the United States to see in practice. In their space they operate an arts studio, kitchen and social enterprise cafe with barista and cookery training scheme, amongst other workshops and activities.

The various elements of their arts and culture programme are outlined below:

“p:ear’s Arts and Culture program brings music, art, theatre and movement into the lives of youth creating opportunities for them to develop emotional, motor and cognitive skills through workshops, cultural events, and one-on-one instruction. p:ear also works with youth who seek a career in the arts by helping to create a portfolio and pursuing higher education in the arts.

Workshops at p:ear including voter information sessions and journalism courses



Serving as an open house where community members and p:ear youth engage in dialogue and appreciation of the art, the **Trim/Vojdani Gallery** is a celebration of the artistic achievement of p:ear youth in combination with at least one professional artist. Artists keep 90% of the sales of their art – often making a difference in their ability to survive.

Their Going Places programme removes barriers to attending performances, exhibitions and cultural events that would otherwise be socially or financially prohibitive.”

Key to any involvement with With One Voice, co-founder Beth Burns, stated p:ear were at a point of organisational change whereby they have stabilised as an organisation, developed their model, best practice and are now looking to where they can influence the homelessness agenda in the long term and learn from other arts and homelessness organisations.

Key learning/best practice:

- Day centre models unusual in the US, could be replicated in to adult context with the right partners in other cities (e.g. Seattle).
- Model which is easily replicable in the UK, with elements which could inform programmes internationally.

Application to the movement:

- Currently have no voice at any service provider conferences (e.g. West Coast Convening which benefits from federal funding), want to be able to present to federal organisations on the benefits of the arts within homelessness. With One Voice could provide the collective platform not currently in place and bring together organisations who feel powerless when they act individually.
- Want to work with With One Voice to:
 - 1.Help movement in the US develop a list of priorities in co-ordinating policy development.
 - 2.Showcase and bring in international best practice on where the arts fit in to homeless prevention.
 - 3.Develop a strategy to integrate the arts in to policy, advocacy and public perception of homelessness.

Seattle

Path with Art

Path with Art's vision is a world where arts engagement is recognised as transformative - connecting the individual with self, the self with community, and

communities with society. They run a programme of art classes, access and exhibitions (explained in copy from their website below) with people accessing their partner support services in Seattle. They recognise the compounding effects of poverty, mental illness, or lack of a family support system can lead to a downward spiral where inner wounds manifest in homelessness, addiction, and disconnection from society and utilise the arts to break this cycle with their students.

Path with Art's three-prong program addresses these needs by offering students:

CLASSES

Path with Art provides classes to engage students in creative, skill-building activities as part of a safe, co-operative community. Classes cover various disciplines such as painting, photography, creative writing, music, acting, and movement. In 2014, Path with Art offered 30 classes spread across five class terms. A typical class term consists of eight weekly sessions lasting two to three hours. In 2014, Path with Art class attendance reached a record high of over 580 seats.



Banners made with poetry by Path with Art Students and the housed Seattle community

PUBLIC EVENTS

Path with Art holds annual public exhibits and annual showcases to celebrate student artists and their work. These events also serve to close the gap between people in recovery and the general public. In 2015 their exhibits and showcases attracted record attendance from the community. They also brought exhibits to larger audiences through powerful exhibits at The Seattle Art Museum, The Washington State Convention Centre, University of Washington School of Social Work and Seattle City Hall.

ACCESS ART

Several times a month, Access Art events overcome traditional barriers to arts and culture access, taking groups of Path with Art students and participants to a wide variety of Pacific Northwest arts institutions including The Seattle Opera, The Seattle Art Museum, the Frye Art Museum, and Chihuly Garden & Glass. Access Art also assists arts organisations as they strive to reach underserved Seattle audiences.

The organisation are also soon to pilot a community integration programme, opening their classes up to the whole of the local community.

Path with Art's annual luncheon took place during the visit to Seattle, besides raising a third of their annual income the luncheon is attended by three hundred of Washington's most influential individuals, providing a network of high profile artists, politicians, civic leaders and funders. Performances and presentations by students also took place during the luncheon, with work displayed throughout the venue, giving this audience insight into the lives some of Seattle's citizens they would never usually hear from.

Key learning/best practice:

- Creative classes, termly, progression model for multiple arts practices.
- Community at the heart of creative classes, choirs, acting and creative writing all tie in to building sense of self and community.
- Gallery space in Downtown Seattle. Key to connecting wider public to work, confidence, and voice. Path with Art's students were some of the most confident artists met during the study.
- Training and policy review for arts organisations wanting to connect with homelessness services.
- Network of homelessness/social services and arts organisations brought together for a common purpose.

Application to the movement:

- Links to other key protagonists in the city/state including 4Culture whose CEO successfully lobbied for a 1 per cent hotel tax for the city's arts institutions, Seattle City Council's culture department, The Chihuly Foundation, funders such as the Gates and Rockefeller Foundations and arts institutions in Seattle. Holly Jacobson offered to design and instigate a 'funders tour' for With One Voice.
- Want support and collaboration in packaging guides and learning so far to pass on to others. Would like to work with other partners to develop tools, rather than continue in silo.
- Relationships with the NEA can help channel training packages to new arts organisations
- Manchester and Seattle are building similar solutions at the same time and would both benefit from doing so together rather than separately. This is especially the case with arts institutions strategies, training packages and work designed to increase social inclusion.
- Interested in leveraging their networks for advocacy and encouraging them to use their voice, not just their chequebook.

Other non-profits in Seattle in the arts/homelessness sector who we did not meet during the research trip:

- **Seattle Symphony** – the orchestra’s main focus of their outreach programme is homelessness and they work with Path with Art and the Community Housing Alliance.

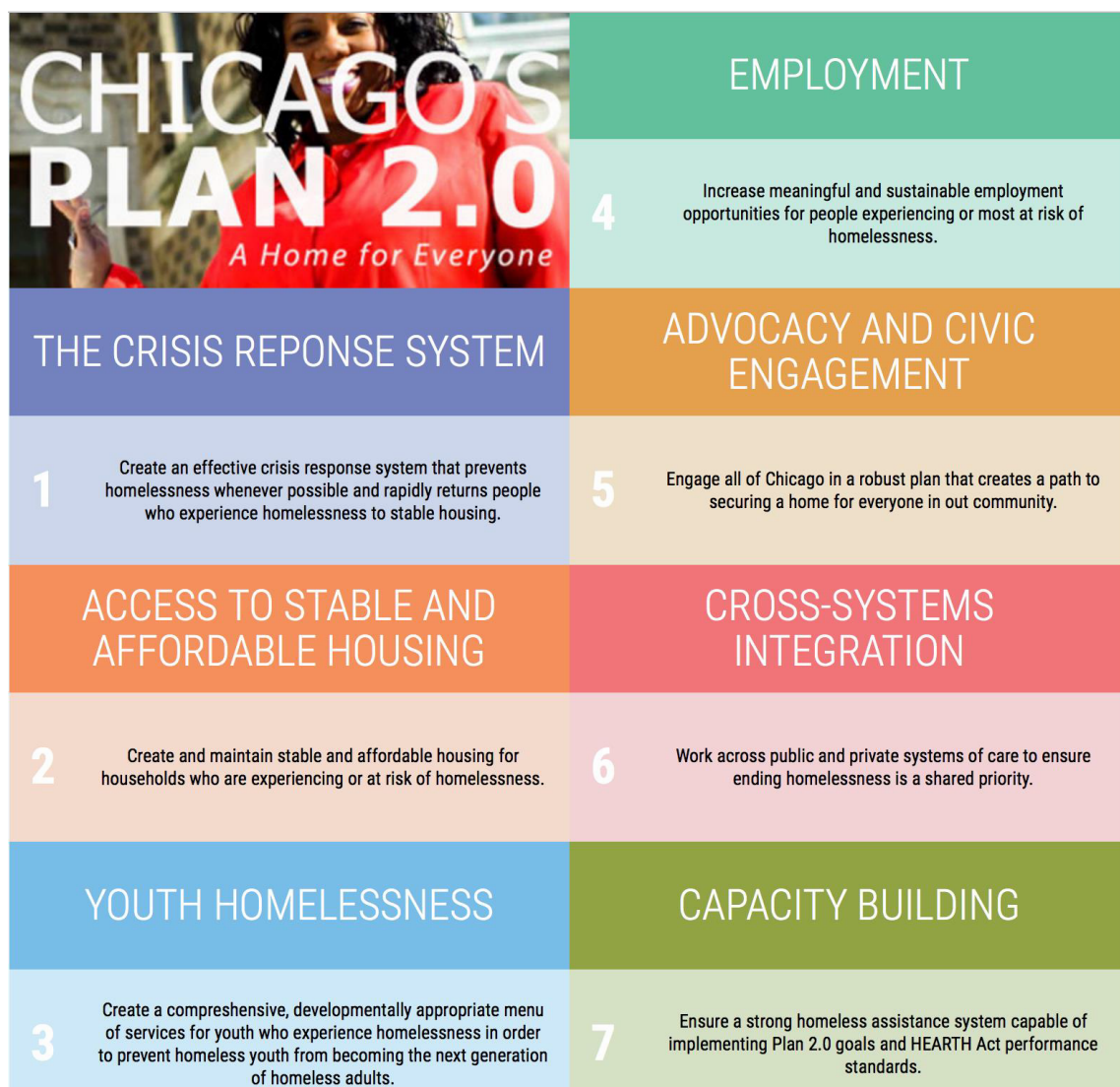
Chicago

All Chicago

All Chicago effectively combine immediate resources with long term strategies to address the complex issue of homelessness. They have three operational pillars:

- Emergency Fund programme provides critical financial assistance to people experiencing an emergency that could lead to homelessness or other crises.
- Chicago Alliance program analyses, recommends, and collaboratively implements sustainable housing solutions for Chicago.
- Learning Centre program researches leading practices and offers educational opportunities for all those working to end homelessness.

All Chicago do not currently have any arts programme, but we were very interested in being supported to integrate the arts in to their staff practice and look at developing an arts hub in the city. Much like the Integrated Recovery Network, but with greater organisational capacity.



Key learning/best practice:

- Chicago Alliance - Manage network in Chicago of practitioners, services, business and people with lived experience.
- Reports and educational resources on homelessness are more forward thinking than most policy organisations and put people with lived experience at the heart of their practice through their 'Lived Experience Commission'.
- Training programmes for staff in homeless services across the city.
- Administered a city-wide evaluation and revised city-wide data collection quality process that led to significantly improved data and a better understanding of Chicago's landscape of homelessness and unmet needs.
- Developed seven strategic priorities in the city-wide "Plan 2.0: A Home for Everyone" which has been developed in to an action plan (see image above). This was the only example of a city-wide action plan found in North America.

Application to the movement:

- Interested in the creation of an 'Arts Hub' through their structure. Partnership with Red Line Services and accessing best practice in other cities would be key to this delivery.
- Interested in how the arts can inform their practice via staff training and referrals to arts programmes.

- Have the network and structure to build links to cultural institutions and bring them in to alliance.
- Build link with Red Line Service. Billy from RLS has been awarded a British Council fellowship and visit to the UK with a return visit for a practitioner in the UK, this will be key to forming this alliance.
- At their own admission the Plan 2.0 was only worthwhile if the paths to action are taken, With One Voice's advocacy work could particularly help here.

Red Line Service

Red Line Service creates cultural experiences for and with Chicagoans concerned about and/or currently in transition. Collectively, they insist and demonstrate that communal artistic and intellectual enrichment awakens imaginative possibilities in all people, encouraging them to envision, aspire to, and build alternative realities. In partnership with organisations providing direct services (Chicago Help Initiative) and those advocating for policy development (Chicago Coalition for the Homeless), they strive to open and expand critical dialogues about poverty, social responsibility, and culture. At the same time, they strive to stimulate growth and change for all programme participants, those in transition as well as their housed counterparts, and to transform the cultural institutions that house their programmes. In solidarity, they are working to reshape our society into a more connected – more loving – community of care.

RLS build relationships with homeless services through the people they meet on the street and arts organisations through personal contacts.

“There are three key reasons homelessness is an ongoing issue: Imagination, political will and lack of moral obligation.” Rhoda Rosen, Red Line Service, 28th October 2016.

Key learning/best practice:

- Changing art institutions' ways of working; including bringing people with lived experience on to boards and together with arts leaders/thinkers.
- Terminology around 'People in Transition' rather than people who are experiencing homelessness.
- Interventions such as sleepovers in art galleries with people in transition and the wider public.
- Methods of engagement with people in transition, especially those rough sleeping, including advertising events with balloons on the streets and sales in Red Line stations.

Application to the movement:

- Model of cultural understanding —> Moves in to political world—> Builds movement.
- Equality of intellect philosophy similar to Exeko.
- Mutual benefit through links to Exeko, ATSA, Path with Art, and TONYC in particular.
- Red Line Services and a staff member from All Chicago would greatly benefit from joining a national/international exchange and forming links to

programmes such as The Homeless Library and UK arts and homelessness forums.

- Expressed desire to become a permanent non-profit, links to funding and mentoring opportunities available within movement.
- Would like to see mentoring opportunities within movement.

“Our job is to create communities, we don’t create work, we create community and put a frame around that.” Billy McGuiness, Red Line Service, 28th October 2016.

Other non-profits in Chicago in the arts/homelessness sector who we didn’t meet during the research trip:

- **Harmony, Hope and Healing** - offers over 700 hours of therapeutic and educational music programming each year. Our programs fulfill a critical role in the recovery and healing of the individuals and families we serve. HHH programs use music as a catalyst in healing, and offer support and resources to those struggling to overcome the detrimental effects of poverty, substance abuse, isolation and violence.
- **Chicago Voices, Lyric Opera Chicago** - Community Created Performances are original music theater works created and performed by community groups using a core element of opera: storytelling through song. Previous works have included those by performers with experience of homelessness.

Toronto

Eva’s Initiatives

Eva’s Place, Eva’s Satellite, and Eva’s Phoenix provide safe space and support for hundreds of homeless youth aged 16-24 every night. Each facility is designed to help youth with their unique circumstances transition out of homelessness and on to independent living.

Eva’s staff work with each homeless youth to develop a personalised action plan. This plan is designed to empower each young person to achieve both short and long-term personal and career goals. This intake, assessment and screening process considers the whole person: mental, physical, and aspirational. Eva’s may not be a key protagonist, but their model should be recognised and shared within the movement where applicable.

Key learning/best practice:

- Residential spaces run with on-site support.
- On site print workshop, construction skills centre, and culinary school linked through to business in the city.
- Street Voices, produced by a resident, is an art and design magazine printed and designed on site.

Application to the movement:

- Showcasing residential and personalised services model to international partners where applicable.

- Operations Director Helen McGarry visits the UK regularly. Links to The Booth Centre, Manchester Homelessness Partnership and others should be made to see if practice can be transferred.

Sketch

SKETCH is a playground to make all kinds of art, for young people (16-29) living homeless or on the margins. They support young people in transition to:

- discover their creativity
- learn new skills
- develop their leadership
- build their community

They host their extensive programme in an accessible, anti-oppressive, and inclusive programme studio space in a Creative Enterprise Hub in the Artscape Youngplace in 2013. This Hub dedicates space and resources to several arts disciplines including ceramics, culinary arts, textiles, music and sound recording, industrial arts, digital media, movement and theatre, and visual arts. Ten-week art sessions in selected disciplines are offered three times a year, with a Creative Enterprise Incubator offered during the summer.

“We have become national leaders on how the arts fits in to the eco-system, which draws youth out of homelessness and keeps them out of it.”

Key learning/best practice:

- Integrated arts space, which acts as a day centre entirely revolving around the arts, sport, recreation and community building.
- Leadership training programmes, including asset-based community organising programme.
- Non-hierarchical model, organisation built from the ground up with people with lived experience.
- Rent spaces out when not in use to generate profit.
- Links to digital and creative industries in the city to transfer skills, not just fundraising.
- Arts grants available for young people accessing space to apply for to support their community or individual projects.

Application to the movement:

- Links to Path with Art, Red Line Service, Hospitality House and Youth Spirit Artworks, especially on a mentoring basis.
- 20 years worth of data and impact measurement in integrating the arts with youth homelessness.
- Links to UK arts and homeless forum, opportunities in Centrepoint moving to Manchester and arts and heritage group.
- Work across the political spectrum - with the left on an inclusion narrative, right on a skills basis.
- Community organising training replicable to other orgs running similar models.

Other non-profits in Toronto in the arts/homelessness sector who we didn't meet during the research trip:

- Coleman Lemieux & Compagnie - One of CLC's most innovative and ambitious ventures is a series of site-specific projects. These spectacular, large-scale performance events – in locations like rural Saskatchewan, coastal Newfoundland, urban Winnipeg, the Mongolian steppes and CLC's home neighbourhood of Regent Park, Toronto — are created in collaboration with illustrious artists and local community residents. Bill Coleman has expressed an interest in working with people who have experienced homelessness.

Montréal

Le Sac a Dos

Le Sac a Dos is an integrated arts, employment, support services, and day centre. They strive for the social and economic integration of those currently or at risk of becoming homeless. They promote participation and engagement through the creation of a living environment and the development of exchange networks. They were built from a set of lockers to hold people's possessions who were living on the streets and now operate 15 studio apartments, multiple employment initiatives and arts programme with partners like Opera Montréal.

"You are a flashlight, you shine a light on obstacles to the end point, following the rhythm of the person." Nicole Blouin, Le Sac a Dos.

Key learning/best practice:

- Day centre belongs to the people who access it, not the non-profit.
- Green Brigade is a municipal cleansing work experience and social integration programme, this has similarities to the greening work programme run by Sao Paolo City Council.
- Mailboxes and storage facility, 2,000 people collect their mail at Le Sac a Dos, who then access other services through the centre. This is the first of its kind in Canada.
- Integrated housing and support with 15 transitional studio apartments in higher levels of building.

Application to the movement:

- Arts programme is supported by one key worker with a strong arts background. Would benefit from being able to bring in examples of other best practice to develop theirs and linking with other practitioners.
- Nicole's access to the arts world would be essential to an exchange taking place in Montréal.
- Partnership with **Opera Montréal**, links to Streetwise Opera.
- Links to Hospitality House, p:ear, Sketch, Eva's Initiatives, Mustard Tree and The Booth Centre.
- Work experience programme with local arts institutions and festivals.
- Would like to see a network of arts contacts/co-ordinators in shelters/day centres and see the number grow.

St James Centre

St James are a drop-in day centre in Montréal and have operated in the city since 1985, they are currently undergoing a relocation and are uncertain about where this will take them in the future. They have an extensive arts programme, however due to their current situation it was operating slightly differently when visiting and it was not possible to visit.

Key learning/best practice:

- Integrated arts and day centre, arts as central to operation as mental health and other advice services.
- Social enterprise schemes connected to produced work and laundry services.
- Well networked internationally in the homelessness sector, to bring learning to their practice.
- Local community development as a solution to homelessness, including bringing schools in to the centre to join arts programmes.
- Story-telling website in production.

Application to the movement:

- Executive Director, Alain Spitzer, could play a key role in bringing together an exchange in the city.
- Potential to collaborate further with other services in the city.

Exeko

Since 2006, Exeko have been using creativity (art and philosophy) for the social inclusion of people who experience(d) or are at risk of exclusion due to homelessness, crime, drug addiction. They acknowledge above all everyone's potential to think, analyse, act, create, and be a stakeholder of society; on the presumption of equality of intelligence. They use both practical approaches of intellectual and cultural mediation [further explanation under Montréal section], and systemic approaches inspired from social innovation, to encourage others to act positively on society, individually and collectively. Projects such as their idAction mobile philosophy and arts library, street arts, reflection in arts spaces and pairing of experienced and emerging artists are nothing short of revolutionary in the field.

Key learning/best practice:

- Theories of change (see Montréal pages for more info).
- Wider application of the arts and cultural mediation beyond homelessness and in to social inclusion as a whole.
- Projects named above and others are highly transferable to other cities internationally.

Application to the movement:

- Laboratory of social inclusion - possible to replicate in Manchester/London - Gulbenkian interested in supporting.
- Co-Directors have opened doors to host exchange/summit in Montréal and will support with design.

- Like Path with Art, want to establish how best to make models replicable and how to share. Want support and collaboration in packaging guides and learning so far to pass on to others.
- Proving replicable potential for their work is beneficial for their funding bids.
- Theories of change could be key to the development of W1V movement.
- Ask for Co-Director, Nadia Duguay, to sit on W1V Steering Group.

ATSA

ATSA was founded in 1998 by artists Pierre Allard and Annie Roy. The pair create trans-disciplinary works and events for the public realm that take the form of interventions, installations, performance art and realistic stagings. Their actions are born of a desire to raise public awareness of various social, environmental and heritage issues that are crucial and need to be addressed. To sway both the public and the media – in short, to motivate as many citizens as possible to take an active role in improving society – ATSA marshals artistic quality, a playful, imaginative outlook, impactful media exposure, and key messages backed by sound, thorough research.

ATSA run a public realm intervention project 'Le Temps d'une Soupe' which brings people together who wouldn't usually share a meal to share a conversation in the time it takes to finish a bowl of soup. Conversation menus are crafted beforehand based on the wider public's pre-conceptions of people experiencing homelessness and people are left to the freedom of the interaction together. ATSA are considering designing an arts and homelessness festival in Montréal in 2017.

Key learning/best practice:

- Sustainability and long-term development of individual projects such as Le Temps d'une Soupe and 'Bank of Socks'.
- Toolkits for involving artists/arts practitioners in social inclusion work.
- Co-design of projects with people experiencing homelessness/social isolation and the housed local community who are encouraged to think critically about their own thoughts and concerns.
- Utilising the arts to open up conversations about complex topics surrounding homelessness (projects exposing links between military spending and veteran homelessness), whilst connecting the public to people with experience of the issue at hand.
- Composition of invitations to conversation events - politicians attend for opportunity to engage in different ways with public, the media attend to record the transition of perceptions.

Application to the movement:

- Should be supported where possible to take projects on tour internationally, especially potential to be involved during an international arts and homelessness summit.
- Links to arts and homelessness forum in Manchester.
- Support to develop toolkits for artists to work with socially excluded groups.
- Mentoring links to Red Line Service as clear similarities between artist—non-profit/advocates model.

- Potential to link exchange/summit to their festival.
- Links to organisations who are developing similar ideas e.g. Path with Art's portrait project.
- Would like to see a bank for sharing resources especially projects you cannot/have not fulfilled.

"When people arrived they were worried about where to start with one another, there was a clear disconnect. Arts gave calm and that connection." Annie Roy, ATSA, 4th November 2016.

Other non-profits in Montréal in the arts/homelessness sector who we didn't meet during the research trip:

- Opera Montréal which worked with Le Sac a Dos to involve homeless people in an opera production at the start of 2017 with Streetwise Opera giving some advice.
- La Rue des Femmes - is a non-profit organization involved in helping homeless women and women in distress.
- Le Chainon – women's shelter and rehabilitation centre with clothes making programme and shop
- En Marge – provide emergency accommodation to homeless young people
- The Old Brewery Mission - works with Montreal's homeless men and women, meeting their essential needs while finding practical and sustainable solutions to end chronic homelessness.
- Accueil Bonneau - The Accueil Bonneau studio is a meeting place for artists who would like to give free rein to their creativity.

New York City

Theatre of the Oppressed NYC

Through partnerships with social service organisations and city agencies, Theatre of the Oppressed NYC (TONYC) creates theatre troupes with community members who face pressing social, economic, health, and human rights issues. The troupes create and perform plays based on real life struggles, which engage diverse audiences in theatrical brainstorming or Forum Theatre to spark creative change on the individual, community and political levels.

They have designed an annual 'Legislative Theatre' event which allows the audience to co-design policy with the cast members and politicians after having watched performances, reflecting Augusto Boal's Forum Theatre from Sao Paolo, they are keen to expand this practice internationally.

Key learning/best practice:

- Legislative Theatre as a forum for integrating the arts in to direct policy making.
- Partnerships with shelters across NYC and the public housing authority.
- Facilitating creative problem solving.

Application to the movement:

- Interest in setting up a city-wide forum and applying a similar model to the Manchester Homelessness Charter.
- Interested in facilitating problem solving within a potential forum.
- Legislative Theatre opportunities for expansion through movement.

American Opera Project

AOP's mission is to identify, develop and present innovative works of opera and music theatre by established and emerging American artists, and to engage audiences in unique and transformative theatrical experiences. Founded in 1988, AOP (American Opera Projects, Inc.) is at the forefront of the contemporary opera movement, commissioning, developing, presenting, and producing opera and music theatre projects, collaborating with young, rising, and established artists.

"Any arts projects working with people experiencing homelessness at the moment would come from an education angle, isn't that the wrong approach right there?"
Charles Jarden, American Opera Project, 7th November 2016.

They understand the need to spread the net for connecting to opera beyond the existing audience community and most producers are missing disconnected communities as a whole at present. Director Charles Jarden believed most people consider homelessness too difficult a topic to understand so just avoid it entirely, he was interested in how their art form could begin with empathy and expand this in to a learning curve. How to take people on this journey could be a key aspect of their learning should they take part on an exchange.

"Arts organisations are wondering who their audience is, it makes business and social sense to open the doors wider. People are starting to realise the box office is not the only measure of success"

Key learning/best practice:

- Independently developed Opera performances gives great potential for collaboration with homelessness and arts organisation in NYC and other cities.
- New music interspersed with classical pieces.
- Projects that start at AOP tend to spread nationally e.g. Seattle Opera.
- Producers bring their own backing and networks.
- Links to cultural spaces such as Carnegie Hall.

Application to the movement:

- Interested in developing community-led projects on homelessness, but are not sure where to start and want to develop partnerships in homeless sector.
- Links with Streetwise Opera and Opera Montréal could result in a new programme.
- Ideal participant for exchange.
- They do not believe there are any opera projects working with people experiencing homelessness in the US.
- Believe the With One Voice movement could provide the unity arts and homelessness projects need.

- Links to Department of Cultural Affairs in NYC Council.
- There is great impact in 'showing' producers who want to connect with groups with social inclusion aspect.

Performance Project

Performance Project believe the arts have value for everyone in society and that participation in the arts, especially the act of creating performance, transforms lives for the better. We are now seeing and feeling the effects of 30 years of arts funding being diverted away from public schools and community based organisations. The Performance Project answers the call to mentor, encourage, and diversify our art makers, leaders, educators and students. Based at University Settlement, a 130 year-old cultural kitchen that is deeply rooted in community, the arts are represented across their entire body of work. Their creative community development approach fosters a sense of belonging, reciprocity and possibility for creative leaders from all walks of life at every stage in their development. They support artists who are interested in how live art can heal, empower and activate. The artists they work with commit to organisational and creative practices that promote trust, imagination and power-sharing.

Conversations around how to use the arts to have conversations with new groups and bring communities together.

Key learning/best practice:

- Working with communities in public housing to create arts programmes and bring in artists to work with them.
- Work with younger populations and bring together intergenerational projects.

Application to the movement:

- Joint projects with Manchester and NYC alongside TONYC.
- Collaboration with participatory arts projects outside the homelessness sector.
- Potential to work with housing associations in the UK to replicate as part of community resettlement for people who have experienced displacement/homelessness.

Art Start

Over the past twenty years, Art Start has become an award-winning, nationally recognised model for using the creative arts to transform young, at-risk lives. Art Start students live in city shelters, on the streets, are involved in court cases, or surviving with parents in crisis. Through Art Start's daily creative arts workshops taking place inside some of the city's loneliest places, at-risk youth collaborate with local teaching artists and educators who donate their time and guidance to nurture creativity and talent.

"How do we as a small arts organisation affect affordable housing policy?"

Key learning/best practice:

- Need to address the root of homelessness. Otherwise, they could run arts programmes forever. Believe changing perceptions of homeless youth and families is key to this change.
- Don't feel connected to the city council at all, they are not funded by the city so haven't created links via this route, as this hasn't happened naturally, it is much harder to instigate.
- The city want outcomes for funding impact measurement, would be a valuable learning asset. City Council funding is sometimes not worth applying for due to the layers of bureaucracy and justifiable outcomes involved.
- Simply a national network/map of arts and homelessness organisations would be useful. Enabling the interchange of volunteers when people move city at the very least. A concrete example would be a student in NYC volunteering with Art Start for several years and moving back to LA where Art Start do not know of any organisations and The Art Workshop are struggling for skilled volunteers/staff.

Application to the movement:

- Interested in instigating NYC arts and homelessness network.

Housing Works

Housing Works is a community of people living with and affected by HIV/AIDS. Their mission is to end the dual crises of homelessness and AIDS through relentless advocacy, the provision of lifesaving services, and entrepreneurial businesses that sustain their efforts. They operate in three pillars:

ADVOCACY

Through their advocacy offices in New York City, Albany, Washington D.C., Mississippi and Haiti and Puerto Rico, Housing Works fights for funding and legislation to ensure that all people living with HIV/AIDS have access to quality housing, healthcare, HIV prevention information and other life-sustaining services, as well as legal protections from stigma and discrimination. Housing Works is a grassroots organisation committed to the use of non-violent civil disobedience in order to further our mission to end AIDS and homelessness.

SERVICES

Since 1990, they have provided a comprehensive array of services to more than 20,000 homeless and low-income New Yorkers living with HIV/AIDS. They believe that providing stable housing and healthcare and is the first step toward living a long and healthy life. Supportive services include, but are not limited to housing, healthcare, nutritional counselling, mental health and substance use treatment, job training, arts programmes and legal assistance.

ENTREPRENEURIAL BUSINESSES

Housing Works pioneered the concept of social enterprise—businesses whose profits fund the mission of a parent not-for-profit organisation. Their acclaimed Housing Works Thrift Shops, Housing Works Bookstore Cafe and The Works Catering account for approximately 25% of their \$43 million annual operating budget. While Housing Works fights in particular for the inclusion and dignity of marginalised

people, including active drug users, homeless people and sexual minorities, they advocate on behalf of all people living with AIDS and HIV, whatever their circumstances and wherever they live.

Key learning/best practice:

- Link through arts projects in to employment opportunities.
- Bookstore and cafe social enterprise model with volunteering and employment opportunities.
- Day centre with art classes model unusual in the United States and could share best practice.

Application to the movement:

- Would take part in city-based forum.
- Opportunities to share day centre model to wider homelessness services.

Other non-profits in New York City in the arts/homelessness sector who we did not meet during the research trip:

- Music Kitchen - The mission for this organization is to bring top emerging and established professional musicians together in order to share the inspirational, therapeutic, and uplifting power of music with New York City's disenfranchised homeless shelter population.
- Culture Project (have done some work in homelessness but not directly part of the main programme) - Social theatre company with performance space featuring theatrical works with human rights & social justice themes.
- Foundry Theatre - is a socially engaged theatre company. They have previously organised a homelessness project.
- Groundswell - brings together artists, youth, and community organizations through their Scaffold Up!™ model to use art as a tool for social change, for a more just and equitable world. Their projects beautify neighborhoods, engage youth in societal and personal transformation, and give expression to ideas and perspectives that are underrepresented in the public dialogue.
- Picture the Homeless - is a grassroots organization, founded and led by homeless people. We are organizing for social justice around issues like housing, police violence, and the shelter-industrial complex. Our name is about challenging images, stigma, media (mis) representation – as well as putting forward an alternative vision of community.
- NY Common Pantry - is dedicated to reducing hunger throughout New York City while promoting dignity and self-sufficiency.
- Community Solutions - work to end homelessness and the conditions that create it. We do it by helping communities become better problem solvers, so they can fix the expensive, badly designed systems that our most vulnerable neighbors rely on every day.

Other non-profits in USA in the arts/homelessness sector who we didn't meet during the research trip:

- **Santa Fe Opera** – the education department have worked in conjunction with a homeless centre to run a choir.

- **Dallas Street Choir** (Dallas, Texas) – is a musical outlet for those experiencing homelessness and severe disadvantage.
- **Ten Thousand Things Theatre Company** (Minnesota) - is a theatre company who seek to bring the joys of theatre to those who might not feel it is accessible to them. The organisation's free performances are at homeless shelters, correctional facilities, low-income senior centers, reservations, after-school programs, women's shelters, and locations in rural Minnesota.
- **ArtLifting** (Boston) - celebrates artists living with homelessness or disabilities through the recognition and sale of their artwork.
- **Atlanta Homeward Men's Choir** (Atlanta) - works to bring together members from every background and belief system who have ever battled homelessness, using music and performance art as a vessel to uplift, encourage and instill a sense of community in its participants.
- **ChopArt** (Atlanta) – a non-profit organization helping homeless youth express themselves through art.
- **Art from the Streets** (Austin, Texas) - is a nonprofit offering Austin homeless or at-risk a safe place to create art and generate income, while nurturing their artistic side.

Other non-profits in Canada in the arts/homelessness sector who we didn't meet during the research trip:

- **YWCA** (Vancouver) – run arts activities with the women and children who use their services.
- **Vancouver Community Library** (Vancouver) – currently showing an exhibition called 'Homeless not Hopeless' of artwork created by homeless people. Curated by formerly homeless local artist, Mandi Vee.
- **Stella's Circle Inclusion Choir** (St John's, Newfoundland) - The purpose of the choir is enjoyment and celebrating a love of music and singing while helping people build social connections in their community. The group uses singing to express and share ideas on social justice.

With One Voice is delighted to be finding new projects all the time. For a full and up to date list of all the projects, artists and organisations we've found so far, please see our [global map](#).

Policy Organisations

Policy organisations will play a key role in integrating arts practice in to the established homelessness sector in North America. According to the National Alliance to End Homelessness, there is no national strategy on ending homelessness. There is great potential in bringing the arts and homelessness sector together to co-produce this in partnership with national policy organisations, such as those highlighted below. In addition, working with these organisations gives added weight to any strategies surrounding cultural spaces and arts-based policy/strategy.

Learning from these organisations showed it appears easier in the US to advocate on behalf of individual groups of people experiencing homelessness. The NAEH and Community Solutions mentioned the successful campaigning on ending veteran homelessness, families will likely be the next focus, with the largest demographic experiencing and at risk of homelessness (single African American men) likely to be the last group addressed under this model.

Washington DC

National Alliance to End Homelessness (NAEH)

The NAEH advocate on specific policy changes, much like Crisis in the UK and hold resources from across the United States on solutions to homelessness. In an interview with Steve Berg, Vice President for Programme and Policy he stated there was no national strategy/plan to end homelessness across the United States:

“The entire community wants this to happen. People’s understanding of homelessness and how we can change this, needs to be tied in to a strategy.”

Steve also reaffirmed there being no national arts policy to engage with the homelessness sector. He believed the connection to the arts was key to raising public consciousness and enabling people to think about their impact and ability to alter political decision making.

Any strategy developed would have to be co-produced and a national summit would enable this to start with workshops and panel discussions. The mechanisms for working on Federal and local levels to ensure the strategy becomes a priority should also be developed by key protagonists within the movement. They would need to assess how best to achieve any plans and leverage money and leadership to enable them to happen.

It was noted how policy organisations struggle to bring stories and voices to the fore instead of data. With One Voice is seen as playing an important role in channelling organisations’ efforts in this through the arts.

“There is integrity in bringing attention to an ignored issue, it is a more useful give than dollars, giving your voice to amplify others’.” Steve Berg, NAEH, DC.

Key learning/best practice:

- Share best practice from cities across the country.
- Resource and research bank, including Homelessness Research Institute amiable for policy makers and practitioners.
- Unparalleled network in the homelessness sector.
- Developed a ten-year plan to end homelessness in 2000.
- Bring sectors together to develop solutions.

Application to the movement:

- Key Partner in any national summit or exchange.
- Key to drawing together co-produced national strategy and feeding in to both Federal and local leadership levels.
- Can find out through network where arts projects are operating not just solely for therapeutic purposes.

Washington DC and NYC

Community Solutions

Community Solutions work to end homelessness and the conditions that create it. They do so by helping communities become better problem solvers, so they can fix the expensive, badly designed systems that the most vulnerable citizens rely on every day. They developed the 100,000 Homes Campaign, working to bring together practitioners, communities and civic leaders in cities across the US to house 100,000 homeless citizens. The 100,000 Homes Campaign, was a national, movement-based effort to improve local housing systems, as well a group of neighbourhood-based efforts in high poverty communities aimed at reducing vulnerability to homelessness and persistent poverty in the most challenged areas of the country. The organisation's work uses data, technology and practices drawn from design, quality improvement and public health to produce lasting, humane and cost effective solutions to long-standing conditions of social inequity. Their Director, Rosanne Haggerty's work, has transformed beliefs about homelessness in the US and internationally and has changed the way hundreds of communities respond to homelessness and extreme poverty.

Their operating model brings new design and systems thinking in to different sectors, they use this to map existing systems in new and different ways. This is similar to the approach taken with the Manchester Homelessness Charter, where it has also proven successful in the homelessness sector thus far.

Key learning/best practice:

- 100,000 Homes campaign and evaluations report, including links with Michelle Obama's Ending Veteran Homelessness Bill, which ensured HUD's support for their campaign.
- Co-produced community wide solutions to ending homelessness.
- Similar approach to Casey Rough Sleeping Strategy - list of all known rough sleepers and work with people one by one.
- Use new tools in design thinking/creating models and transfer them in to the public/homelessness sectors.

- Working with Japanese agencies around the 2020 Olympics on their Social Legacy Project, looking at infrastructure growth opportunities to end homelessness.

Application to the movement:

- Network and overcoming barriers to accessing/working with policy makers.
- Work with Mayoral agencies on a city basis and can help to move With One Voice in to those spaces.
- Reports and Evaluations of their work.
- Potential partner for national summit or exchange.
- Connect With One Voice projects in USA with Japan

Chicago

Institute of Global Homelessness

The Institute of Global Homelessness (IGH) supports an emerging global movement to end street homelessness. As a first step toward achieving this goal, they are working with key global strategic partners to eradicate street homelessness in 150 cities around the world by 2030. Their vision is that within a generation we will live in a world where everyone has a place to call home – a home that offers security, safety, autonomy, and opportunity.

IGH is the first organisation to focus on homelessness as a global phenomenon with an emphasis on those who are living on the street or in emergency shelters. It is a partnership between DePaul University in Chicago, USA, and DePaul International in London, UK, that provides direct services and advocacy for homeless people in the UK, Ireland, Ukraine, Slovakia, USA, and France. The IGH staff and Advisory Committee work with a broad network of world-class advisors, experts, and organisations — balancing geographies, cultures, and skills. Their Advisory Board includes Dame Louise Casey and Rosanne Haggerty of Community Solutions.

Key learning/best practice:

- Annual international conference drawing together sector leaders.
- Training programme for sector leaders.
- Online hubs to international homelessness networks.
- Commitment to supporting the eradication of street homelessness globally by 2030.

Application to the movement:

- Offered session on integrating the arts and homelessness at their conference in 2017.
- Work with W1V to develop advocacy and policy tie-ins to movement's work.
- Want to look at how we can utilise the arts to enrich policy implementation e.g. through exchanges.
- Help to share learning within the movement to their networks and partners.

Socially Engaged Practitioners

Beyond professional bodies and established non-profits, there were found to be a host of independent artists, activists, researchers and digital experts pulling together resources, responses and ideas to tackle homelessness. They are a vital part in bringing different approaches in to the sector and drawing together partners.

Los Angeles

Professor Josh Kun, University of Southern California

Josh Kun is a researcher and lecturer at The University of Southern California, focussing on the arts and politics of cultural connection. He also works as a journalist, essayist and curator and is well linked in to LA's cultural scene and institutions, including LA City library where he sits on the board. Josh mentioned several ideas and institutions he wanted to bring together in LA to challenge the conversation on homelessness in the city. He was interested in finding out more about the existing homelessness sector in the city and continent via this review and beginning to formulate a network in Los Angeles.

Key learning/best practice:

- Cultural institution and library links (on board of City Library).
- Links to LA Mayor who has said homelessness is his no.1 issue.
- Knowledge around music as social action (especially around Mexican border issues).

Application to the movement:

- Willing to bring people together and start network in LA (lots of common ground with Integrated Recovery Network and Marsha Temple in particular).
- Interested in transforming libraries from running facilities to programmes, such as monthly banquets (tying in to narratives on food justice).
- Offered USC for conference/network convening.
- Wants to assess the possibilities for a national libraries network and work with City Librarians to deliver.
- Potential to take part in exchange and lead discussions at summits.

Mark Horvath, Invisible People

Since its launch in November 2008, Invisible People has leveraged the power of video and the massive reach of social media to share the compelling, gritty, and unfiltered stories of people living on the street from Los Angeles to Washington, D.C. The vlog (video blog) gets up close and personal with veterans, mothers, children, layoff victims and others who have been forced onto the streets by a variety of circumstances. Each week, they're on InvisiblePeople.tv, and high traffic sites such as YouTube, Twitter and Facebook, proving to a global audience that while they may often be ignored, they are far from invisible.

Mark Horvath, the founder of Invisible People, has experience with homelessness himself and as such tells the people's stories with them not for the sake of his work.

Every person he interviews is given the details of his online peer support network which provides help and advice on accessing services and social media training so people can tell their own story and share it. In addition to his film making abilities, Mark is an expert in marketing and communications. At the time of writing, Invisible People has 41,500 followers on Twitter and over 21,000 subscribers on YouTube. Through his work and travels across the country, Mark has become one of the most well known figures within the homelessness sector in the US, he is well connected to policy makers, people who have experienced homelessness and the homelessness sector in a number of cities.

During a tour of LA with Mark, he was filming content to support a Proposition (a legislative Bill) on increasing property tax to build homes for people who were homeless in the city. The Proposition passed and will lead to the building of 10,000 new homes.

Key learning/best practice:

- Use of film-making and social media to tell stories people who are hidden beneath the surface of towns and cities.
- Stories are told by people who have experienced homelessness, rather than on their behalf.
- Online peer support network.
- Use of story telling to effect policy change.
- Unique networks.

Application to the movement:

- Mark has been invited to become a member of the With One Voice Steering Group due to his varied expertise, especially in communications and his extensive network.
- Would like to develop training for film makers and create an international network of Invisible People documentary videographers.
- Potential to take part in exchanges and film while in city and take part in discussions on the ability of the arts to aid story-telling at summits.

San Francisco

Clarion Alley Mural Project (CAMP)

CAMP is an alley mural project run by artist duo Christopher Statton and Megan Wilson, with the aim of bringing the diverse community together around a common area and mission to highlight social injustice and those tackling it in their city. The Mission of CAMP is to support and produce socially engaged and aesthetically innovative public art as a grassroots community-based, artist-run organisation based in San Francisco. Their vision is to be a space where culture and dignity speak louder than the rules of private property or a lifestyle that puts profit before compassion, respect, and social justice.

Their projects include the Hospitality House co-designed mural featured on the front of this review and the images below, all are stories the local community wanted to tell and struggle to do through traditional media and authorities.

Key learning/best practice:

- Mural exchanges - work across countries with artists from different backgrounds to tell their story in places where it is often mistold (murals with Islamic artists in Indonesia to combat Islamophobia in the US).
- Amplify the voice of the local community, murals based on issues which need a space/amplifying.
- Mural with Hospitality House - took 5 days to paint with people with lived experience of homelessness.
- Model which focuses around bringing community together and creating opportunities for people to mix.

Application to the movement:

- Chris and Megan moving to Oxford in 2017, beneficial for staff to link with them in the UK.
- Potential to combine work with Joel Bergner in Manchester/NYC.

Hugh Leeman

Hugh Leeman is an American artist, whose artwork gives voice to the overlooked and oft forgotten. His artwork and projects have worked in concert with the Aeta Tribe Foundation, to bring water wells to the indigenous Aeta Tribe in the Philippines. In the United States his artwork and projects include creating the not for profit "t-shirt project". A business platform connecting low income and homeless "vendors" with smart phone users. This platform allowed smartphone users to support the vendors while receiving a t-shirt bearing the hand drawn portrait and backstory of the vendor they chose. The vendor received 100% of the profit through selling and distributing the hand made t-shirts. Leeman's artwork has shown at The Arlington Contemporary Art Center, The Museum of Mexico City, he is an "artistic mastermind" grant recipient. His artwork and projects have been featured on CNN, The San Francisco Chronicle, and The New York Times.

Hugh's work revolved around inventing alternative methods of telling the stories of those who are overlooked, he has worked with people experiencing homelessness before, but is interested in designing a project purely on that basis with his local community in San Francisco.

Key learning/best practice:

- Visual representations of hidden stories which the general public easily engage with, especially through street art.
- Social enterprise woven in to sale of work with people whose stories have been told.

Application to the movement:

- New street art project has potential to be part of exchanges and international summits.

New York City

Joel Bergner, Artolution

Joel Bergner (aka Joel Artista) is an artist, educator and organiser of community-based public art initiatives with youth and families around the world. He works in acrylic and aerosol, creating elaborate paintings and public murals that explore social topics and reflect a wide array of artistic influences. Joel has facilitated community mural projects in Syrian refugee camps in the Middle East, juvenile detention centres in the US, and the shantytowns of Kenya, India and Brazil. For each project, he partners with local residents and organisations to give a platform to people in highly challenging circumstances to explore issues that are important to them, learn valuable skills and uplift their environment through public art. These social projects have featured partnerships with dozens of local and international institutions, including UNICEF, Mercy Corps and the Open Society Initiative. Joel's work has been featured extensively in media, including Al-Jazeera English, NPR (National Public Radio), Arise TV, Reuters, AFP (Agence-France Presse), Voice of America, the New York Times, TIME magazine, and the Washington Post, among many others.

Artolution

Artolution is a community-based public art organisation that is founded in participatory and collaborative art making. Its unique approach empowers artists, youth and communities to be agents of positive social change, explore critical societal issues and create opportunities for constructive dialogue. Artolution believes that the process of creating collaborative art is a powerful tool to bring diverse communities together in the face of conflict and social turmoil in order to address challenges that they face. Artolution projects engage youth and communities that have faced social exclusion and trauma, including refugees, street youth, the incarcerated, people with physical and mental disabilities, and young people living in areas of violent conflict or extreme poverty. These projects have been organised and facilitated in partnerships with local artists and educators, grass-roots community groups, schools, religious centres and international institutions in over 20 countries across Latin America, Africa, North America, the Middle East, Europe and South Asia.

Key learning/best practice:

- Community-based practice, explores the issues beforehand and co-designs the resulting work.
- High impact of street-based work.
- Bringing communities together would not normally meet to discuss their local area and co-create their voice.
- International experience of raising voices of the most overlooked.

Application to the movement:

- Potential to produce sister murals in Manchester and NYC with people with lived experience and local residents.
- Aside from a project with Streetchild United, Artolution have never developed a project around homelessness and are keen to raise awareness of issues amongst communities where tensions exist.

Georgina Escobar, Latinx Theatre Commons

The Latinx Theatre Commons (LTC) in partnership with HowlRound is a national movement that uses a commons-based approach to transform the narrative of the American theatre, to amplify the visibility of Latina/o/x performance making, and to champion equity through advocacy, art making, convening, and scholarship. They follow a similar model to With One Voice in their operation as a movement to effect change within the arts.

“The arts allow us to connect person to person to understand experiences, arts institutions are central to this seeping though. The arts are key to giving the space for showcasing a person’s being/experiences, without discussing homelessness at a topic level.” Georgina Escobar, New York, 7th November 2016.

Georgina Escobar is a Theatre Director, who produced a performance in Portland, OR, ‘El Muerto Vagabundo’ which brought issues surrounding homelessness into the traditions of the Day of the Dead. Georgina researched homelessness in Portland by visiting camps and shelters and interviewing people currently experiencing homelessness. The various characters in the production showcased the varying reasons people end up homeless and the direct connection to systemic poverty. To the surprise of the production team, one of the actors was homeless during rehearsals and was referred to the theatre by his caseworker due to his interest in the arts, he is now housed and credits the production with setting his life on the right course.

Georgina spoke about the various art forms in the United States controlling the national narrative, she noted that if you can bring a narrative/conversation/story in to the arts on a scale, you can change the national narrative.

“Theatre became his sanctuary and his hope, little did we know the theatre was literally his sanctuary and he spent several nights sleeping in the building during rehearsals.”

Key learning/best practice:

- Breakdown of myths surrounding homelessness in a non-politicised form.
- Creates art form people still believe are an escape and not overtly issue-based to move past the existing audience.

Application to the movement:

- Experience in building a movement to create systemic change in the arts and raise the voice of under-represented people.
- Model working with people with lived experience useful for potential partners such as American Opera Project.
- Bring productions on to new stages and away from niche audiences.

“We need to create the space to have a conversation about homelessness - New Yorker to New Yorker.”

Streetlives NYC, Civic Hall

Streetlives NYC is run by Adam Bard, from Civic Hall, a hub for socially innovative tech organisations in NYC. The website is an online map of homelessness services and shelters across the city and enables users to rate the services based on their experiences. There is potential for this information to be fed to decision makers.

Key learning/best practice:

- Working with InfoXchange in Australia on an international partnership.
- Tech working with grassroots organisations and people with lived experience to develop genuinely needed solutions.

Application to the movement:

- Links to Street Support in Manchester have already taken place.
- Developing online resource for holding information on services internationally.
- Keen to be part of network within the movement, passing on information and connecting people.
- Themselves as a pilot and links within Civic Hall would be useful additions to a summit.

National and International Institutions

National Endowment for the Arts (NEA)

The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of communities by providing all Americans with diverse opportunities for arts participation. The closest British organisation to the NEA is the Arts Council, however the NEA are only able to offer much smaller grants to a nationally diverse group. Their Director of Participatory Arts, Michael Orlove, is keen to work with With One Voice to change the conversation on homelessness nationally through the arts.

They are only aware of a small number of organisations working with people experiencing homelessness, including Path with Art and Theatre of the Oppressed NYC and were keen to know of more as potential grantees. They see With One Voice as the vehicle to connect arts organisations, policy makers and the general public to the issues surrounding homelessness in the United States.

There is significant risk working with the NEA at present as the current administration has threatened to de-fund the agency entirely.

Application to the movement:

- Database of all grantees, can type in homelessness, social exclusion etc. as key works and access all known orgs.
- Reports on socially engaged arts practice available via their website.
- Should the NEA continue, there is potential for partnership to host North American Summit in DC utilising their facilities and access to arts and policy audiences (possibilities in hosting with British Council in US).
- Would like to support projects with international links (Seattle, Manchester etc.). IVLP funds exchanges across the US.
- Will share With One Voice website across networks and encourage additions to the map.
- Links to Change Direction to understand their approach to mental health advocacy and networking in the US.

Americans for the Arts

Americans for the Arts mission is to serve, advance, and lead the network of organisations and individuals who cultivate, promote, sustain, and support the arts in America. Connecting the best ideas and leaders from the arts, communities, and business, they work to ensure that every American has access to the transformative power of the arts.

AftA are a network of almost every local arts organisation and institution in the country. They run an extensive advocacy programme supporting access to the arts in communities and are a key partner in disseminating practice and strategies in to arts organisations and cultural spaces. In addition, their Animating Democracy programme inspires, promotes, and connects arts and culture as potent contributors to civic and social change. Working locally, nationally, and across sectors, Animating

Democracy creates useful resources for artists, cultural, and community leaders, and funders; builds knowledge about quality engagement and evaluation; and brings national visibility to arts for change work.

Application to the movement:

- Offer to send out blog from North America trip.
- Interest in report from Director, Barbara Schaffer.
- Interest in helping develop toolkits for artists to connect with communities experiencing homelessness.
- Partnership potential with advocacy programme.
- Links to Seattle City Commissioner for the Arts (same contact as Holly Jacobson) and Mayor of Denver when needed.
- Animating Democracy Programme links.
- Potential to partner with national summit in DC with NEA, IGH and NAEH.

Policy Makers

Given the success of involving policy makers from Sao Paulo, Rio de Janeiro and Manchester on previous exchanges it was decided meeting with policy makers where possible during this review was a priority in certain cities where both positive action was taking place and could be possible.

The position of city policy makers in the United States is slightly different to that of the UK, while they hold power more to the equivalent of an MP and can directly effect legislative change and leverage funds, they are greatly restricted by a lack of public understanding surrounding homelessness. This was a key point for several of them in working with With One Voice, they are keen to understand more about how the arts can connect the general public to people with experience of homelessness to aid community cohesion and policy change.

Whilst cities like LA were passing Propositions to call for more property tax to pay for homes for people living on the streets, San Francisco voters supported Proposition Q which made encampments illegal, with no commitment to more housing becoming available.

Nick Fish, Portland City Commissioner

Nick Fish holds the portfolios for Housing and the Arts within Portland City Council and was inspired by the opportunity for With One Voice to bring arts practitioners, the homelessness sector and local and Federal policy makers together for the first time.

He offered his and his offices' support to bring the movement in to the United States and is a potential participant (or his office) on an exchange.

Practices in Portland are ahead of many cities because of his leadership and offer co-produced solutions to accommodation provision and services. His office taking part in a summit would be an effective way to share this practice beyond Oregon.

Jumaane Williams, NYC Council

Jumaane Williams is Deputy Leader for NYC Council and the Chair of their Housing Board. Contact was made with Jumaane through TONYC and a relationship has been maintained through solidarity actions between Manchester and NYC after the US election. The contact with him and his office should prove helpful for any networks which may emerge in the city.

Jumaane is keen to keep a relationship between the two cities and is interested in supporting a sister mural project between the two as part of the proposed Joel Bergner project.

Department for Culture, Montréal

The City of Montréal is devoted to cultural mediation and more specifically to the actions and programs put in place by the Cultural Mediation team of the Division of Cultural Development (City Department for Culture). All the actions of this team bring together artists, their works, and citizens with the objective of cultural and intercultural

exchanges. They believe the diversity of professional artistic approaches and the ethnocultural diversity of Montréal represent major assets for the vitality of a cultural metropolis and believe every citizen should have the opportunity to engage with this process in the city.

Daniele Racine, Commissioner for Cultural Mediation, is a key contact for the department and offered to attend a summit and lead discussions on cultural mediation. She also offered the Department's support for any exchange or related activity in Montréal.

Key learning/best practice:

- They have a superb online library of literature and reports on cultural inclusion, which should be utilised within the movement.
- Operate citizen advisory boards on libraries and cultural centres.
- Maison de Culture - a building in between a library and cultural centre in every neighbourhood, free to access to new culture without leaving your neighbourhood.
- Experience in putting on progressive work to build interest and support around an issue/group of marginalised peoples.

Application to the movement:

- Interested how to further establish connections between social work and the arts.
- No cultural network in Montréal at present.
- Want to continue talking about documenting our W1V work/projects.

Molly Rysman, Los Angeles Council

Los Angeles County Council Supervisors Kuehl and Ridley-Thomas called for a State of Emergency surrounding the rough sleeping crisis in the county. With little political will to face the complex issues surrounding homelessness in the county, the Supervisors' actions led in part to a Mayoral focus on homelessness and Proposition HHH, which allowed the city to tax property owners at a slightly higher rate to pay for homes for people experiencing homelessness. While their action plan after the building commences is yet to materialise, the will is apparent in a small handful of political actors. One of them being Housing policy officer, Molly Rysman in Supervisor Kuehl's office.

Rysman was interested in how the arts can be integrated in to accommodation services such as SROs and shifting public perception. She was keen to link the movement through local protagonists to partners in the city including LA Voice and resident action groups. City Supervisor Mark Ridley-Thomas is also a potential protagonist in the city through connections with through Marsha Temple.

Arts and Cultural Spaces

Seen very much as institutions in their own right, arts and cultural spaces require a behemoth of funding to sustain themselves and are often looking only to support their programme, rather than expand in to socially engaged practice, especially if this does not come in partnership with guaranteed funding streams. This results in many cultural spaces being by nature exclusive to retain their place in society.

It is important to note the differences that occur in public engagement, which stem from cultural spaces not being freely accessible public spaces, like most British institutions. In the main, art galleries, theatres, music halls, museums and libraries, do not see their place as working with their neighbouring community and tackling social issues and they can remain distant with admission fees and inaccessible spaces.

“People with lived experience get it instantly, arts organisations not as easily. Ego always plays a role, especially when they believe resource stealing and authorship could take place.” Rhoda Rosen, Red Line Service

Opera Montréal were a notable exception to other spaces interacted with and are starting to run an extensive opera programme with Le Sac a Dos. Seattle Symphony also operate a similar model. They will both be key partners in any exchange programmes and work going forward. Art spaces in Chicago operating with Red Line Service and those in Seattle working with Path with Art students were also exceptions, but were approached by the non-profits, rather than instigating their own programmes. The Koffler Gallery in Toronto, operating within Artscape, were running an interesting co-curated programme responding to social issues within the local community, they are interested in linking with With One Voice.

Cities

Los Angeles, California



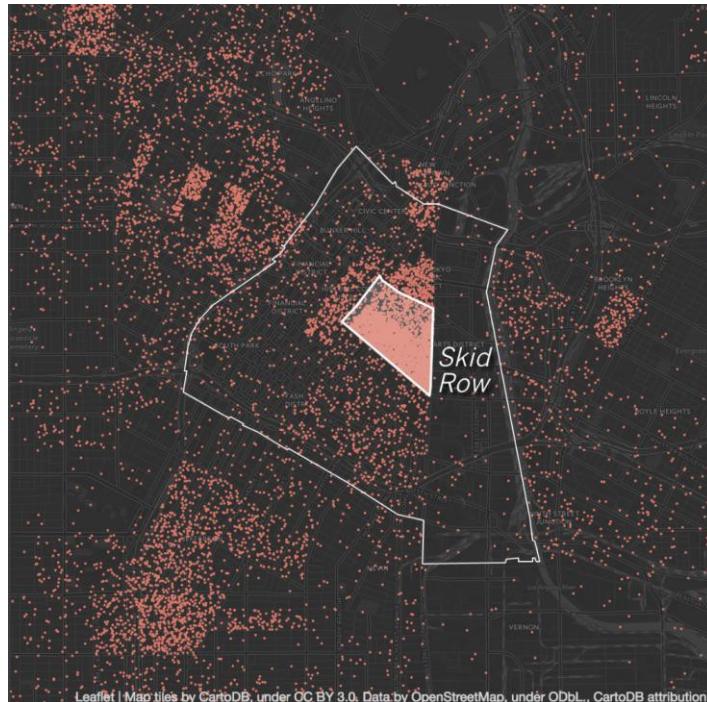
In June 2016, Supervisors (equivalent to a city Councillor in the UK) for the city of Los Angeles called for a state of emergency around the homelessness 'crisis' in LA. Supervisors Kuehl and Ridley-Thomas called for the state of emergency to be enacted, with county supervisors voting unanimously for the declaration in the summer. This action drew our attention to the situation in the city and brought about a desire to understand why there appeared to be a sudden 'crisis' and where the arts may be playing a role in any interventions.

LA is one of the most populous cities in North America, with a population of 4 million and county population of 10 million, spanning 85 interconnected cities.

1. What is the scale of homelessness in Los Angeles?

The scale of homelessness in Los Angeles County is officially reported at between 80,000-100,000 people on any given night, with over 250,000 people experiencing homelessness in LA in 2015, around 10% of whom are veterans and 16% are under 18 [LA Almanac]. The number of chronically homeless people was reported to be over 13,000 [US Dept. Of Housing and Urban Development].

The largest concentrated homeless population in LA is in Skid Row, where around 5,000 people experience homelessness on the streets and in temporary accommodation.



Concentration of people experiencing homelessness in Downtown LA

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

Federal organisations play a small role in homelessness support, distributing blocks of funding and leaving legislation to state and city level. The Dept. for Housing and Urban Development provides funding to each city's Continuum of Care (a consortium of non-profits, business, city officials, policy organisations and people experiencing homelessness), where funds are distributed. LA's City Council delegates responsibility for all funding and decisions around homelessness to the continuum's lead agency, the Los Angeles Homeless Services Authority. In LA, varying amounts of infrastructural support are available, depending on the support required. Structures are often fragmented and were consistently described as difficult to understand for many working inside the system, as well as those trying to understand the support available. Due to the scale and variance of LA, infrastructural support has been broken down into housing, mental health and employment/education.

Housing

Non-profits such as Skid Row Housing Trust manage the city's shelters, temporary, and more permanent accommodation (often termed Single Room Occupancies - SROs). These are often just housing with little additional support. Human Services organisations such as *Midnight Mission*, also play an important role. Midnight Mission provides meals (1,500 a day), space for street homeless families and women to sleep in their outdoor courtyard, showers and a rehabilitation programme for single men recovering from addiction and homelessness. On a visit to the Mission outside areas were found to be overcrowded, with young children and women taking refuge. Many SROs and Missions are concentrated in and around Skid Row in Downtown LA.

During the study, there was a large campaign to support a ballot measure on housing. If supported, this would involve a section of property tax taken to support a permanent supportive and affordable housing programme. This was passed on November 8th 2016. Despite the headlines, many non-profits were wary of the measure, many believing the supportive element would be lost once rough sleepers were housed. However, the campaign around the measure showed the increased political awareness around homelessness in the city and is an opportunity to work with city commissioners and the mayor, especially with the conversation around homelessness being more than just housing.

Mental Health Support

Skid Row is a small area of Downtown LA, which has long been an area known for homelessness, drug dealing and criminal activity in the city, as such, many lifelong LA residents have never visited the area, despite its close proximity to central LA. In an interview with Marsha Temple of *Integrated Recovery Network* she explained the history of Skid Row and the interconnectivity between almost zero mental health support and sustained homelessness in LA.

“You can’t understand homelessness in LA without understanding mental health. In the 1960s, Ronald Reagan shut down our county’s mental health institutions. Overnight there were thousands of desperately sick and vulnerable people left to find a home. Many of these people were actively ‘dumped’ by authorities in to Skid Row, where they knew the general public would ignore them. After mental health institutions were no longer available, people with mental health issues instead ended up in the newly for-profit prison system and state hospitals where after their sentence or length of stay expired they were taken to Skid Row and just left in the street...”

This ‘dumping’ officially continued through to a court ruling in 2007 which stopped hospitals releasing patients directly in to Skid Row. “Now, people are given a cocktail of anti-psychotic drugs (especially in the prison system) and then released on to the streets after their sentence, cycling in between ‘twin towers’ [LA’s city prison] and the street.”

The Integrated Recovery Network is a non-profit working with people experiencing homelessness to provide housing, employment and mental health support through integrating existing service providers. At the time of the study they were opening a wellness centre, focussing on healthy eating, as the majority of their service users are not used to finding affordable, healthy food and cooking for themselves.

Employment and Education

There was found to be very little employment-focussed support for people who have experienced homelessness. The Downtown Women’s Centre provide on site employment and skills training through a shop and craft centre/shop located in Skid Row and like IRN, link with local employers to provide skills and employment opportunities. DWC are the only organisation working with women on Skid Row and like many non-profits in the city, was started by a single outreach worker in the 1970s.

3 and 4. Are there cultural projects (arts, sport, heritage) specially for homeless people and if so what kind? And...

Who is delivering this work? Are there permanent groups and specialist arts practitioners?

There have been several large scale one off performances in recent months including performances of Handel's The Messiah at the Midnight Mission and Hamlet.



***Artwork from The Art Workshop'
Studio, Skid Row, Los Angeles***



Organisations such as the Street Symphony (founded by LA Philharmonic's Vijay Gupta), LAMP Community's arts programme, Urban Voices Choir, Los Angeles Poverty Department, New Directions Choir, and The Art Workshop all run cultural projects including musical performance, open arts studios and participatory theatre. Midnight Mission includes a gym and runs a sporting events programme, but struggles with staff capacity to run an arts programme, outside of Music at the Mission in conjunction with Street Symphony. These organisations are all permanent, with LAMP, LAPD and The Art Workshop based Downtown year round and running extensive co-produced programmes. It was not possible to visit LAMP or LAPD as their staff were out of town, but contact was established via email. The Art Workshop is run by a single specialist arts practitioner who runs an incredible programme, with notable stories of success, but again struggles with capacity to meet the need for an open arts studio on Skid Row and mentioned concern for the programme after her impending retirement.

Arts institutions are providing little opportunity for people experiencing homelessness to engage in programmes, with the single performer within LA Philharmonic (Vijay Sign founder of Street Symphony) being the only notable example found. During an interview with Josh Kun of The University of Southern California, he stated a desire to bring together several institutions, including city libraries, with homelessness organisations to co-produce programmes.

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

No reports were known to be available on the intersection between arts and homelessness in LA. Evaluations and reports on homelessness in the city are available through LAHSA, Molly Rysman (Deputy Director for Housing and Homelessness at LA City Council) and improving access to employment and housing through the Integrated Recovery Network.

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

No formal network exists for either homeless organisations or organisations working within the arts and homelessness within LA. LA has the most fragmented network of any city visited, mostly due to the geography and politics of the city. Most organisations contacted were unaware of one another, or had not contacted each other recently if they had knowledge of one another.

7. What could With One Voice add to what is already there, in terms of expertise?

With One Voice has the potential to bring together the fragmented sector through connecting organisations and individuals who are unaware of one another thus far. Through an exchange, several of the individuals mentioned above have the potential to connect in to networks nationally and internationally, build relationships with one another and form their own network within the city. This network has the potential to share practice, integrate the arts in to homelessness services and be a powerful advocate both politically and within the arts and wider Los Angeles community.

The IRN and DWC were both keen to instigate an arts programme, but noted they required the support of organisations who have already done so to start. An exchange either on a national or international scale for a couple of practitioners has the potential to enable them to build models for supporting the growth of arts and homelessness work in the city.

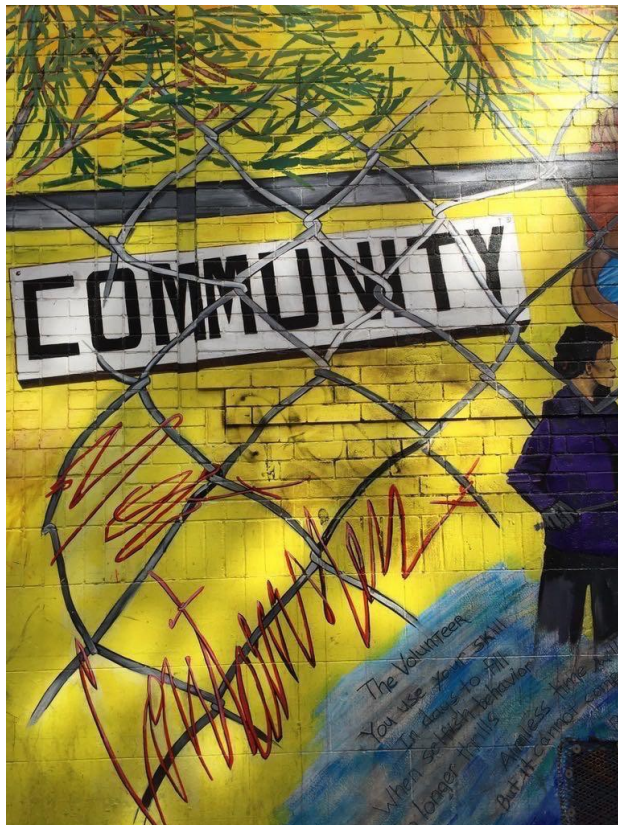
The IRN were very keen to integrate an arts element to their well-being programme and measure the direct impact on people experiencing homelessness. Their expertise in research, combined with the expertise in impact measurement surrounding the arts and homelessness within W1V could be a powerful tool in drawing down funding and support in the future and for other organisations. They (along with many other organisations during the visit) noted this level of impact measurement would be required to begin a new approach (especially with politicians and healthcare providers) and this could potentially be the most valuable product for W1V to instigate the development of.

Involvement in a summit, or gathering of practitioners, would provide a much needed view of the bigger picture outside LA and the support available/inspirational work taking place outside of the city, helping to combat the fragmentation and silo-ing resulting from the city's infrastructure and geography.

San Francisco, California

San Francisco is known internationally for high levels of visual street homelessness and the growing contrast between the new wealth in the city and increasing poverty amid the gentrification. The common reasoning for high levels of homelessness in the city, is due to their well-known homeless services and climate. With 71 per cent of people made homeless in the past year in San Francisco being native San Franciscans, this reasoning is a myth. Evictions have risen by nearly 100 per cent since 2010.

San Francisco was found to be a completely divided city, with growing tensions between the new and existing communities and housing being the number one concern. The gentrification effects from San Francisco are being felt across the West Coast of America as people move from California to find housing and accessible employment.



A mural in San Francisco's Tenderloin district, depicting what is being kept out to allow the city to grow

1. What is the scale of homelessness in San Francisco?

The annual count in San Francisco points to 7,000 people experiencing homelessness in the city, as with most counts, local non-profits estimate the real number to be at least double. The city has an overall population of 890,000.

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

As with LA, the City of San Francisco governs law surrounding all homeless services, with little involvement from a State or Federal level. In a meeting with Bevan Dufty (ex-Supervisor for downtown San Francisco), it became clear policy and attitudes surrounding homelessness in the city were changing rapidly with levels of support following suit. A single Navigation Centre was set up by Dufty when in office, this emergency accommodation within a disused schoolyard, allows rough sleepers to access a bed in their period of transition out of the city or in to accommodation.

They also provide benefits and housing support and access to funds to leave the city.

In May 2016, San Francisco Mayor, Ed Lee created a new department of homelessness, an idea discussed at City Hall for at least 14 years. They will have a budget of at least \$160 million, nearly 200 workers and a new director, Jeff Kositsky who has previously managed the city's non-profit shelter system. Little sign has been seen to date of the new department's work.

Dufty's successors, however, successfully put ballots forward to remove encampments from the streets. The ballot measure (known as Proposition Q and passed in Nov 2016) was heavily criticised by non-profits, people experiencing homelessness, and homeless campaigners, but was supported by high profile members of the city's tech industry.

Shelters are run by non-profits and are grossly underserving the current need for emergency accommodation. Organisations like Hospitality House run well-regarded supported accommodation within the city, but there is not the necessary capacity.



Market Street, Downtown San Francisco

There is a far greater shortage of affordable housing in San Francisco than anywhere else visited on the study, with average rent currently higher than the average monthly wage.

The Coalition on Homelessness have fought for multiple support mechanisms and bills to be installed in the city, more detail of which can be seen in the partners section and in their available reports.

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

Hospitality House run an openly accessible arts studio in Downtown San Francisco, with arts materials and classes available varying from screen printing and ceramics to heritage-based music projects and street art. They run projects through local partnerships with cultural institutions and artists. They are financially supported by the city, sale of their artwork, and local tech agencies.

Youth Spirit Artworks operate a similar model for young people in Berkley, just outside of the city and work with partners including Berkley Library.

Singers of the Streets also operate in the city, but were not contactable at the time.

Individual artists such as Hugh Leeman, Ronnie Goodman, the Clarion Alley Project and Art Hazelwood are utilising the arts to work with people experiencing homelessness to tell their story and connect the general public to their experiences. In San Francisco there was much more likely to be an advocacy element to art produced, resulting from the political nature of homelessness in the city.

5.

Are there documentary reports and/or evaluations available?

Documentary reports are available through the Coalition on Homelessness, including street surveys and shelter monitoring, many of which are available in hard copy but staff are willing to scan send on request.

6.

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

The Western Regional Advocacy Project (WRAP) and Coalition on Homelessness provide the strongest advocacy network seen during the study. The arts are seen as a tool for advocacy within this but no arts network exists specifically.

The homelessness network is tightly knit in SF as the city and sector is small, it is easy to connect with people in the city and all services/programmes are within close proximity.

7.

What could With One Voice add to what is already there, in terms of expertise?

With One Voice has the potential to work with the existing arts practitioners to connect them with similar organisations in other cities to learn from their models. For example, Hospitality House has a new arts co-ordinator who would greatly benefit from sharing her work and seeing the work of others nationally/internationally.

The advocacy and influencing programme CoH have set up has the potential to be shared within the movement to add to learning from Brazil and Manchester.

There did not appear to be any institutions working with homeless organisations (with the exception of HH and YSA) or developing programmes to make their work accessible. Through people like Janet Williams and Hugh Leeman there is the potential to build these relationships and programmes. An arts institution strategy once developed could be taken to policy-makers through relationships built with the city's 'Homelessness Tzar', Jeff Kositsky.

Portland, Oregon

Portland, like San Francisco, has become known for the visual increase in homelessness in the city in recent years. Encampments have sprung up across the city on embankments and underneath highways. There is little understanding of how to address the encampments which suffer from lack of access to sanitation, basic hygiene and human services. Unlike San Francisco and LA, there is greater and more sensitive political will in Portland to addressing the situation.

The after effects of 2008's housing bubble (which particularly effected Portland's community), lack of veteran mental health support and dramatic increases in rental prices have led the increase in homelessness, with the 'American Dream' often quoted as the other reason people end up destitute in Portland. From the outside, especially for vulnerable young people, Portland appears to offer a high quality of life, cheap rents and an accepting community. This was the case even up to two or three years ago, with the myth of the 'dream' remaining and the reality being very different in 2016, many people end up trapped on the West Coast with little access to services.



1. What is the scale of homelessness in Portland?

There are reported to be 7,000 people homeless in Portland, with an overall population of around 600,000.

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

Portland is traditionally one of the most liberal cities in the USA, with the surrounding state of Oregon having some of the most liberal politicians at a state level. Like other American cities, the City Commissioners lead the response to homelessness in terms of city governance. Like other cities visited on the West Coast, housing was stated to be the number one political issue, but, as one politician noted, the issue has not been raised once during the Presidential debate as it is not on the Federal agenda.

Home Forward, a city-led initiative similar to a housing association in the UK, was set up by the city during the 1940s and leads infrastructural housing, employment and benefits support. Home Forward have recently established an apartment block co-designed by people experiencing homelessness, with an integrated arts centre.

12,000 people have been moved off the streets in to housing, or returned home in Portland in the past 12 months. In an interview with City Commissioner, Nick Fish, he said this was mostly due to short-term rent assistance they are able to provide, but the numbers were still not good enough for him.

Despite the scale of homelessness in Portland being similar to that of San Francisco there is little non-profit led support for people experiencing homelessness. This is mostly due to the speed of the rise in homelessness and levels of support available through the city.

“75 per cent of people who are homeless in Portland work, often in unstable forms of employment.” Georgina Escobar, Theatre Director ‘El Muerto Vagabundo.

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

p:ear Mentoring is a permanent non-profit specialising in arts, education and recreational support for homeless youth in Portland. They run large scale mural projects, a social enterprise cafe and put on theatrical and musical performances for the general public.

Cultural projects run at the Bud Clark Commons apartment block are led by a partnership with the local Arts College.

5.

Are there documentary reports and/or evaluations available?
Reports available via City Commissioner Nick Fish’s office.

6.

Is there any kind of network (formal or informal) of arts practitioners and other interested parties?
None known to any participants.

7.

What could With One Voice add to what is already there, in terms of expertise?

The arts and homelessness sector was almost non-existent in Portland. However, the projects and people visited had a deep understanding of the benefits of the two sectors working together and were ready to expand the sector in the city.

There is will from the substantial arts community to work with people experiencing homelessness, but little confidence in how to approach the subject. The same will exists within the majority of the general public, with little understanding of how to connect with, help or work with people experiencing homelessness.

There is potential for the Director of p:ear and Commissioner Nick Fish to join an exchange to share their practice/experience and to support the expansion of existing projects in Portland.

Linking policy makers such as Commissioner Nick Fish in to the movement has the potential to influence how W1V can support policy makers and advocates in other cities. As Commissioner Fish stated in his interview, With One Voice could enable practitioners and policy makers to look at “How we can mobilise the advantage big cities have in arts and culture to serve people experiencing homelessness and bring the pieces and people together.”

Seattle, Washington

Seattle's Mayor, Ed Murray, declared States of Emergency surrounding the homelessness situation in the city and county in November 2015. Since then, his efforts (according to himself) have been largely unsuccessful due to an inability to build coalitions surrounding the issue. In recent interviews the Mayor has said homelessness will be the dominant issue for the city in 2017.

Like many cities on the US's West Coast, Seattle is struggling with the effects of gentrification led by the city's burgeoning tech industry, within a matter of years once affordable areas are now only the domain of the super rich. Rising rents and increasing income inequality, combined with poor access to mental health and addiction services have swelled the city's rough sleeping population from 2,700 in 2012 to over 4,500 in 2016.

Several high-profile art-led actions have taken place in the city to raise awareness of the growing issue, including the Mayor and people with experience of homelessness ringing City Hall bell once for every counted rough sleeper (over 4,500 times) and banners hung in central downtown, created by people with lived experience from community poetry 'drop boxes' [more information available on pg19].

1. What is the scale of homelessness in Seattle?

According to the Washington Low-Income Housing Alliance there are 4,500 people rough sleeping in Seattle, with a 20 per cent increase from 2015 and 10,000 people experiencing different kinds of homelessness in the city. The majority of people who are currently homeless in Seattle come from the surrounding King County, with the next largest population being from the wider Washington State. Seattle's population is around 600,000 total.

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

Like all cities visited, there is no one place for people to go once they are made homeless and nowhere for the general public to navigate people to. Unlike the UK, you can not go to the City Council or City Hall, you must find a homeless service provider and present to them. There is however an emergency service connection in Washington #211.

Housing and shelters are again provided by non-profits and Missions.

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

Seattle hosts one of the most all-encompassing arts and homeless organisations found in North America, Path with Art, which runs extensive creative and cultural programmes with partners such as Seattle Symphony and the Seattle Reparatory Theatre. Extensive beginner, intermediate and advanced classes are run in a

multitude of art forms by local partners, for students experiencing or recovering from homelessness or addiction. They offer tickets to events, training to arts organisations and artists and exhibit work across the city, including in their own downtown gallery.

The Seattle Symphony has a long-term institutional policy to tackle homelessness, whereby they work with Path with Art and the Community Housing Alliance to develop projects and widen accessibility to people with experience of homelessness and addiction.



Path with Art's choir perform at their annual luncheon, 27th Oct 2016.

5.

Are there documentary reports and/or evaluations available?

Path with Art have a series of reports and evaluations on their work in the city. Washington Low Income Housing Alliance also have a wealth of resources including publications on the strategic challenges and

opportunities in the state around housing and homelessness.

6.

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

Apart from the network Path with Art have established with homeless and cultural institutions, nothing formal exists.

7.

What could With One Voice add to what is already there, in terms of expertise?

With One Voice has great potential in Seattle to help support the development of a formal network in the city through Path with Art and several partners connected with at their annual luncheon including, 4Culture, The Chihuly Foundation and others [for more information see the Key Partners section]. This network already exists, but could be utilised in different ways. At the request of potential partners in the city, this network should utilise the expertise of W1V to take the voices of people experiencing homelessness to policy and change makers through the arts. Path with Art's networks are substantial within the arts, political and business worlds in King County, there is great scope for W1V to enable them to access learning from international partners to leverage this network to become vocal advocates not solely sources of income.

“Being part of an international movement strengthens our local influence and importance.” Holly Jacobson, Path with Art.

W1V also has great potential to develop training packages for arts institutions alongside Path with Art and their partners, as well as impact measurement tools and best practice within different art forms. Path with Art’s organisational plan involves many of these initiatives in the coming year and the joint development of such tools could be highly beneficial to Seattle and the movement as a whole.

For the Director of Path with Art and a suitable city council member or staffer, taking part in an international and/or a national exchange would strengthen both the W1V movement and Seattle’s arts and homelessness sector. Due to pre-existing networks but not yet practice, there is greater potential for city policy to be affected in Seattle than any other visited. They would particularly benefit from connecting with Manchester and Montréal to see infrastructure being built around cultural institutions/mediation.

“We can’t believe it took a British politician to show us what exists in our own country, this is precisely what we needed, when we needed it most.” Holly Jacobson, Path with Art.

Path with Art want to play an active role in encouraging Seattle’s citizens and their network to find their place in changing the conversation on homelessness in the city.



Student’s work at the Path with Art luncheon

Chicago, Illinois

Picture taken outside Chicago's Cultural Centre, shortly after a discussion with Michael, pictured.

Due to tight time scales at the end of the study visit, time in Chicago was limited to a single day for meetings and another day for wider city context. It would have been preferable to spend more time in the city to gain more of an insight in to the city's situation from the perspective of people experiencing homelessness and a wider view of the services available. Most of the homelessness perspective gained from the city came from meetings with All Chicago, a non-profit and Chicago's continuum of care lead agency, who gave a wide scoping and honest view (and are likely to have more combined grass roots and political knowledge than any

other agency). From an arts perspective, time was spent with Red Line Services, an organisation started by two artists/academics. Along with All Chicago and the Institute of Global Homelessness (based in Chicago), RLS were unaware of any other arts-based activity with homeless organisations/individuals in the city. Added to prior research, it would appear this is the case but we would be happy to be proven wrong.

Combined issues surrounding income and education inequality, criminal justice discrimination and health issues resulting from poverty, mean race plays a major role in the factors leading to homelessness in the US. However, racial segregation was more apparent in Chicago than in any other city visited, with the South and West sides of the city self-designated off limits by most Caucasians, this stereotype was quickly found to be unhelpful and in fact results in large swathes of poor areas being ignored by service providers and policy makers and unduly targeted by the police. Race-related issues directly translate to homelessness in the city, with African Americas making up 76 per cent of the homeless population and only 13 per cent of the overall city population. Perhaps as a result, people experiencing homelessness are under-served by service providers, largely ignored by policy makers and a target of police action. To an outsider, the absence of services and positive action was more obvious than in any other city visited.

Adding to growing gentrification, racial divides and income inequality mean someone on minimum wage in the city would need to work 80 hours a week to pay the average rent of \$900.



1. What is the scale of homelessness in Chicago?

There are nearly 6,000 people experiencing homelessness in Chicago according to All Chicago. Chicago's overall population is 3 million.

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

The city and some non-profits have outreach teams attempting to move people from the streets in to the shelter system. Individuals can enter a shelter straight from the street without needing to access other services, referrals to bridge housing are then made from shelters. Like most cities, many people (especially women) noted they would prefer to sleep on the streets than a shelter given their experience of poor sanitation, abuse and criminal activity.

There is very little alternative in Chicago as affordable housing is almost non-existent and affordable housing fees are now simply absorbed by developers, owing to the lack of political will to take punitive action, much like in many cities in the UK.



All Chicago drew in \$63million from Federal Government and work with 147 other independent non-profits to support people through working directly with landlords to move people from the streets and shelters in to more stable accommodation, access services and prevent homelessness through their emergency fund programme.

There is especially little infrastructural support for people leaving the criminal justice system in the US with no home to go to, this exacerbates homelessness in Chicago in particular due to the proximity of the country's largest jail, Cook County Correctional Facility.

Tourists and locals stream past people on the street to take their photos in The Bean

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

Red Line Service appear to offer the only link between the arts/heritage and people in transition in Chicago. They design, promote and deliver one-off projects and programmes in partnership with the city's cultural institutions, universities and artists; running initiatives bringing cultural leaders in the city to the table with people in transition, festivals, speaker nights and have ensured some of the city's institutions have people with lived experience on their boards.



Rhoda from Red Line Service discussing Duchamp's 'Gallery in a Suitcase' at an exploration event in partnership with The University of Chicago, SMART Gallery Chicago, 28th October 2016.

There are several free concert performances by the city's cultural institutions, but little effort is made to improve access to performances by people experiencing homelessness.

"Red Line Service reframes art as a broad social justice endeavour by establishing a practice that values civic engagement over artefact and deliberately eschews commodification. We stand in favour of a creative culture that bumps up against and becomes the lived experience of everyday life. The work of art lies not in the programming itself but rather in our enactment of belonging and commitment to modelling radical human unity."

Red Line Service are specialist arts practitioners, but aspire to be a permanent non-profit.

All Chicago were not aware of any cultural projects with people with experience of homelessness.

5.

Are there documentary reports and/or evaluations available?

Reports on homelessness are available via All Chicago, including their comprehensive Plan 2.0 and database on homelessness in the city. Red Line Service do not evaluate their work as principle.

6.

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

The continuum of care managed by All Chicago is the only network of homeless practitioners in the city.



The exclusion of people experiencing homelessness from cultural institutions in Chicago was made more notable by people begging for money outside entrances and sleeping in their alcoves.

7.

What could With One Voice add to what is already there, in terms of expertise?

With One Voice has great potential to add to the sector in Chicago due to the high quality of work currently being undertaken in a small quantity. The desire of services to grow beyond their current foundations was apparent and learning nationally and internationally was seen as integral to this. Seeing best practice elsewhere first hand, accessing impact models and gaining an insight/inputting in to developing building-based strategies would be immediately beneficial in Chicago.

Red Line Service in particular are hungry to grow an arts and homelessness sector in the city from their organisation, but would have the infrastructural support to do so more effectively if W1V supported their development. W1V could add expertise in terms of developing their relationships with cultural institutions and linking RLS with other practitioners internationally. A mentoring scheme was mentioned, if developed, RLS would be keen to participate.

All Chicago do not currently have any arts programme, but we were very interested in being supported to integrate the arts in to their staff practice and look at developing an arts hub in the city. This could be a similar model to that developed

with the Integrated Recovery Network in LA. They were keen to understand their part in seeing the arts as a bridge between people with lived experience telling stories and the general public and policy makers listening to them. Accessing expertise from within the movement and spending time with organisations such as Path with Art and Red Line Service, could easily add to the existing sector in the city through All Chicago.

RLS noted the dearth of resources available to even point people to, a resource bank would be shared widely through their participation in its development.

Interest in trying specific practices in Chicago such as verbatim theatre, links to specific orgs could instigate projects through RLS.



"Chicago is a place where innovative practice emerges and there is space to try different approaches." Rhoda Rosen, RLS.

It is recommended a representative from Red Line Services and All Chicago participate in an exchange together and benefit from With One Voice's international expertise.

"There is nothing standing in the gap between people who have wealth and the guilt of not knowing what to do with their money/influence and activists and people with experience of homelessness. We need to bridge that gap with stories and build experiences through the arts." Lydia Stazen, in an interview with All Chicago, 28th October 2016.

Part of an exhibition in Chicago's Cultural Centre on criminal justice and displacement

Montréal, Quebec

1. What is the scale of homelessness in Montréal?

Officially there are 3,000 people rough sleeping in the city each night. However, the voluntary sector in the city estimates 30,000 people experience homelessness in various forms in Montréal every day. There is a particularly high level of vehicle-based homelessness in the city, with people living in vans and cars after losing their homes.

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

Canadian provinces act much like American states, with entirely different legislation and funding models province by province. There is little overall Federal control of a city's governance and cities have a high level of legislative and capital control.

The Mayor of Montréal appears to be particularly sympathetic with the issues surrounding homelessness and many arts and voluntary organisations expressed good relations with City Hall. There is an Ombudsman for homelessness who runs an office dedicated to the surrounding issues. Organisations like Exeko and Le Sac a Dos can link movement to offices when appropriate.

Quebec has one of the most liberal forms of welfare in North America, with a minimum personal benefits allowance of \$630 a month to spend as you decide. There is however, not enough social housing for demand and as rental prices increase, benefit levels have not. In ten years the average rent has increased from \$400-\$1000 a month. In addition, all Canadian cities operate emergency shelters and hostels, which like the UK provide often substandard emergency provision. Despite apparent support in Montréal, figures have doubled since a 2010 commitment to eradicate homelessness.

The Canadian system of support includes access to benefits, health, employment and justice services and whilst more substantial than the American system, mirrors the UK in terms of its fragmentation.

There is a mixed funding model in most of Canada with philanthropic and donor models combined with state funding. In Quebec the opposite is the case, with a more European model of total government funding. Most arts programmes are heavily subsidised by government agencies.

The most effective support comes from the non-profit sector, in the form of day centres and innovative cultural and housing practice. See more in Non-Profit Section for details.

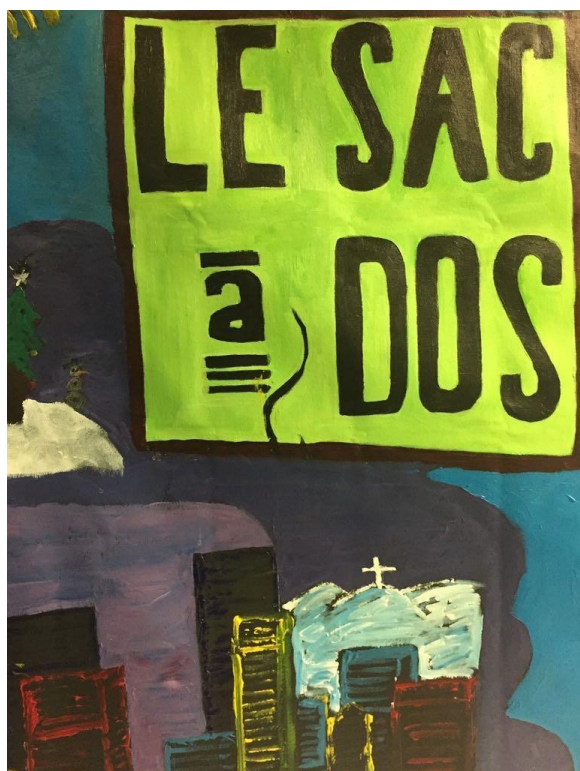
3. Are there cultural projects (arts, sport, heritage) specially for homeless people and if so what kind? And... 4. Who is delivering this work? Are there permanent groups and specialist arts practitioners?

There were found to be more cultural and heritage projects working with socially marginalised groups in Montréal than any other city in North America. These were mostly incorporated in to organisations whose mission revolved around utilising the arts for permanent social change, such as ATSA and Exeko. There was also strong evidence of arts-based practice in day centres such as Le Sac a Dos and St James Centre. These organisations are key to showcasing best practice to other organisations internationally and supporting an exchange.

This was in large part due to the practice of 'Cultural Mediation' engrained in to work with socially marginalised groups in the city. The practice (explained below) has been bought in to at every level of the city's cultural, education and regeneration spheres and is embedded in to Montréal's growth strategy.

"Cultural mediation is the process of building bridges between the cultural and social realms, and the building of new relationships between the political, cultural and public spheres. It covers a broad spectrum of practices ranging from audience development activities to participatory and community arts." Culture pour Tous (culturepourtous.ca)

Individual projects such as Exeko's idAction cultural and philosophical caravan and ATSA's Le Temps d'une Soupe take place at different locations and times in the city and arts institutions have fewer barriers to access than witnessed the USA and UK. The principle of 'equality of intellect' also improves the nature of the offer, as the understanding is every human being has the intellectual ability within them to participate in the arts. This gives institutions the mantle of becoming more socially inclusive to match their diverse audience, rather than assuming individuals need to expand themselves in some way to engage with the arts. The result is a more permanent and accessible sense to the cultural offer available for people experiencing homelessness.



"Citizen to citizen links are made, rather than service to client. This is sustainable change for everyone involved." Annie Roy, ATSA, 4th November 2016.

Le Sac a Dos, operate an arts programme within their day centre and have recently established a long-term partnership with Opera Montréal al to develop an opera. They hope through this partnership to develop more links with the city's art institutions on a similar basis.

"There is a new trend of arts organisations reaching out to social organisations. They see it as part of their civic duty to have a social impact within their community." Nicole Blouin, Le Sac a Dos, 4th November 2016.

"The link between culture and social work is new to us, but it's been built on the principle that we exchange [skills and practice] not teach... We started with public events presenting different kinds of projects and progressive work to build interest and support. Public support grew and now politicians are interested." Danièle Racine, Commissaire à la Médiation Culturelle, Ville de Montréal, 4th November 2016.

5.

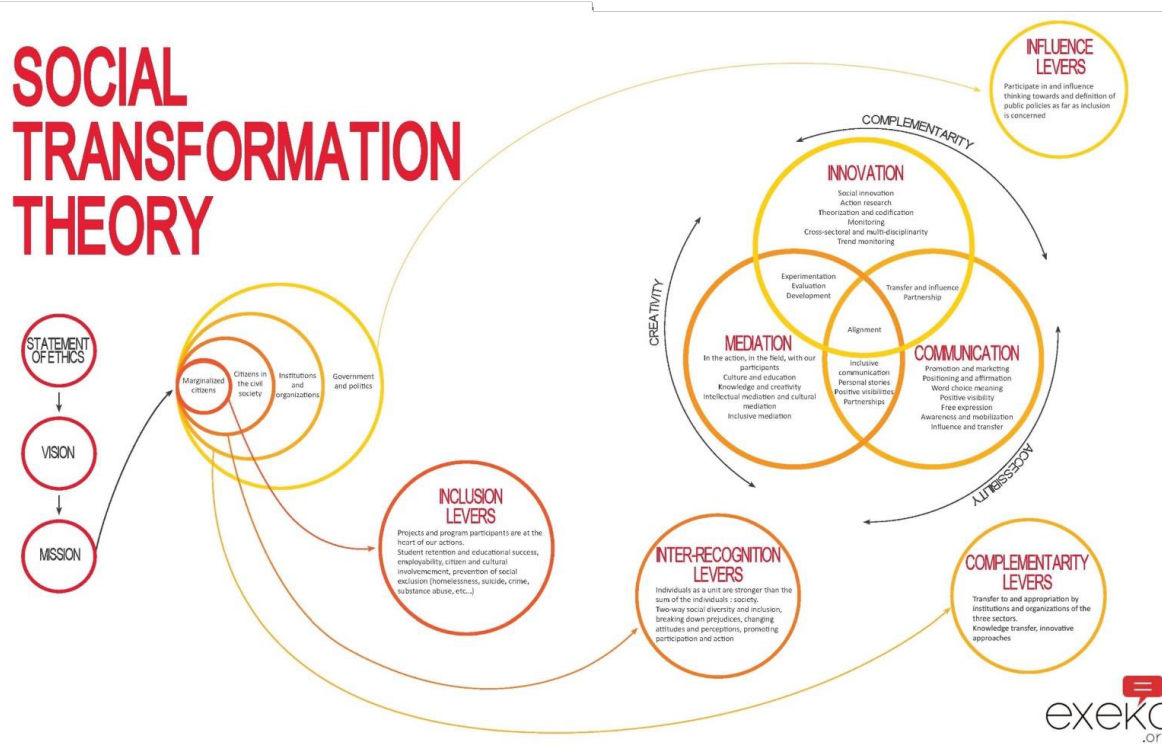
Are there documentary reports and/or evaluations available?

Commissaire à la Médiation Culturelle have commissioned research on the social impact of cultural mediation and a partnership database of the projects undertaken so far.

Culture Montréal's five-year strategy and report on Cultural Mediation are key pieces of policy/research which could be taken to other cities via arts and homelessness

networks and exchange. These are available on their website and in hard copy via With One Voice.

Exeko have robust evaluation embedded in to their practice as continued learning sits at the core of their evolution as an organisation. They have a peer-led research committee on Intellectual Mediation which produces papers on topics such as 'The Presumption of Equality of Intelligence' and evaluates practice. They have also created models of the theory behind their practice including 'The Theory of Social Transformation' which are directly applicable to the movement. All resources are available in English and French via their website.



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

The only arts network that exists is Montréal Arts Council, whom organisations apply to for support and development (the equivalent of a region-specific Arts Council in the UK). This does not currently facilitate an active cultural network of any kind and whilst most organisations know of one another, there was little collaborative working between practitioners and no informal network.

7.
What could With One Voice add to what is already there, in terms of expertise?

Despite clear best practice, there was still evidence of silo-ing among organisations, with organisations commenting on the need for shared practice beyond their city limits to support their growth and ability to react to burgeoning social issues.

There is also evidence for increasing advocacy within the city's homelessness sector, despite people's voices being amplified through their connection to the arts, there is little evidence of people with lived experience engaging this within Montréal's civic society.

"The movement can show politicians the connection between art and the community and how important the arts are to bringing people back to life." Nicole Blouin, Le Sac a Dos, 4th November 2016.

Whilst Montréal's arts and homelessness sectors are well networked they do not meet on a formal or informal basis and practice is rarely shared naturally. Their hosting an exchange would require any partners to work together and would feasibly start a city-based network.

It is recommended to provide a place for an Exeko member of staff to join a small UK exchange to allow their practice and theories to be shared and to inform their practice beyond Montréal. With One Voice should support their desire to learn from others and make their models replicable, there would be benefits to the whole movement to do so.

Le Sac a Dos' arts programme is in its infancy but is supported by one staff member with a very strong arts background and understanding. They would benefit from seeing other best practice and taking part in an exchange to bring in ideas from similar initiatives.

Commissaire à la Médiation Culturelle, within Montréal City Council are interested in the documentation of With One Voice's work and other projects to inform their work on homelessness and social inclusion.

Individual projects such as Exeko's idAction cultural and philosophical caravan and ATSA's Le Temps d'une Soupe are recognised as replicable to other cities. Both organisations have asked for support to take these projects to other areas, this could take place through an exchange or during an international arts and homelessness summit.

If the city's leading organisations have the support and international profile, Montréal could soon be seen as a world-leader in social inclusion. With One Voice should be part of this development.

New York City, New York

1. What is the scale of homelessness in New York City?

Next to LA there are more people experiencing homelessness in NYC than any other North American city, homelessness in New York City has reached the highest levels since the Great Depression of the 1930s. According to Coalition for the Homeless, there are over 62,000 people staying in New York's shelter system on any given night, including 15,899 homeless families with 24,251 homeless children. Families comprise just over three-quarters of the New York homeless shelter population. The number of homeless New Yorkers sleeping each night in municipal shelters is now 82 per cent higher than it was ten years ago.

There is no accurate measurement of New York City's unsheltered homeless population, and recent City surveys significantly underestimate the number of unsheltered homeless New Yorkers. As in every city visited, African-American and Latino New Yorkers are disproportionately affected by homelessness. Approximately 58 per cent of New York City homeless shelter residents are African-American, 31

per cent are Latino, 7 per cent are white, less than 1 per cent are Asian-American.



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

Unlike UK cities, American cities develop their own legislation at

a city level through the City Council, this gives the City Council and Council Members greater control over homeless services and thus individuals are more powerful advocates for real change.

A city-wide policy established in the 1970's by Coalition for the Homeless, gives men and women the right to shelter in New York City, giving the city legal responsibility over all citizens who are homeless, regardless of assessed needs. New York's current Mayor, Bill de Blasio, has attempted to house the increasing numbers of people experiencing homelessness by renovating old hotels. This has not proved popular with nearby residents or the population having to stay in often inadequate provision. At the time of the study the Mayor's office was reigning in this policy.

It is rare to see signs of visible homelessness in New York, mostly a result of police activity in relation to rough sleeping and begging and the expansive shelter system authorities take people to. The scale of the city and individualised nature of homelessness in New York adds to the lack of visibility, as opposed to the camps and groups of people rough sleeping on the West Coast.

There is an affordable housing drought in NYC, with the effects of gentrification adding to increasing homelessness across the city. Housing vouchers are available for people at risk of homelessness, but many landlords won't accept them due to the stigma attached.

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

There are several well-established groups delivering arts and homelessness work in NYC, many of them do not stick specifically to projects relating to homelessness, but work with socially marginalised groups or on societal issues more generally.

The use of the arts to respond to or tackle issues surrounding homelessness was more prevalent in NYC than any other city visited. In addition, the arts is used as a tool for social change as general practice, rather than just for therapy or personal development.

Theatre of the Oppressed NYC have the most well-established model, building links with shelters to promote their programmes, they run projects in collaboration with organisations such as Housing Works and the AI Forney Centre for LGBTQ youth. Art Start run programmes based throughout youth and family shelters, whilst Housing Works have an arts programme, their own arts centre and bring in other partners like TONYC in to their shelters across the city.

Performance Project run extensive arts programmes within New York City Housing Authority (NYCHA) housing blocks across some of the city's poorest communities, whilst not explicitly working with people experiencing homelessness right now, many of the people they work with have experienced or are at risk of homelessness. They include artists residencies, playback theatre productions and dance workshops.

Despite the strong individual groups, there was little evidence of collaborative working and few examples found arts institutions engaging with either these organisations or people experiencing homelessness. Through organisations like American Opera Project and Latino Theatre of the Commons it is feasible for these links to start being formed.

Key protagonists are mentioned in greater detail in the Non-Profits (pg.11) and Socially Engaged Practitioners (pg.38) sections.

5.

Are there documentary reports and/or evaluations available?

A variety of reports on homelessness in NYC are available via the Coalition for the Homeless Advocacy Library: www.coalitionforthehomeless.org/ending-homelessness/advocacy-library/

6.

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

No. *"There is no place for arts and homelessness practitioners to meet and discuss practice and ways to collaborate. We need to be able to find connectors at local and state level where we can effect change together"* Candace Rivela, Housing Works, 9th November 2016.

This is the most feasible activity for W1V to support in NYC via key protagonists met in November 2016.

"We could keep running arts projects in shelters for the next 25 years or we could start to look at the root causes of homelessness and how we can tackle them as a group of practitioners who are socially engaged around the same interconnecting issues... Everyone talk about how we can band together but no one does." Hannah Immerman, Art Start, 7th November 2016.

7.

What could With One Voice add to what is already there, in terms of expertise?

With reference to the above answer and success of previous W1V exchange programmes, the participation of several orgs from the same city should create an active network when participants return to their hometown. Combining our ability to bring together catalysts and showcase best practice, it is feasible for several practitioners who discussed setting up an NYC arts and homelessness network to take part on an exchange together and experience partnerships such as those in Manchester and the UK arts and homelessness network. If this were to take place, partners in NYC have the potential to imitate the experience of the Manchester cohort on the Brazilian exchange with their connection to the National Movement for the Street Population.

American Opera Projects are looking to develop specific projects and would benefit from access to specific partners within the movement such as Streetwise Opera.

Several protagonists mentioned New York's geographical location and history as integral to links with the UK, whilst the West Coast is more insular, the East Coast looks to Europe for connection, partnership and influence. Cultural city pairing/twinning with Manchester is an area related projects could be feasible. Links between organisations and activities within the movement in both cities are already emerging, such as twinned performances and discussions with TONYC and Performance Project and mural pairing with Artolution, these would need international expertise/facilitation from W1V and the movement's ability to draw in international funding.

For these reasons, it is recommended to begin any city-pairing with links between NYC and Manchester. This can be done via an initial small exchange in Spring 2017, individual projects, and the participation of a New York partner on With One Voice's steering group.

It is recommended to invite a partner from Theatre of the Oppressed New York City on to the W1V steering group to establish ownership in the movement from New York and learn from their policy-making/shaping expertise and shelter-based arts programmes in an American context.

There is some evidence of direct work with policy makers at a city level, mostly through TONYC Legislative Theatre and one off lobbying opportunities. Through the movement's established links to politicians such as Jumaane Williams, the Deputy Leader and Housing Chair of New York Council and other policy makers internationally, it is feasible to leverage the movement's expertise in effecting more wide-spread, sustainable policy change.

"Arts organisations are keen to connect with advocacy but are just not sure how yet... We have to think about how artists react and bring communities together to do so." Baba Israel, Performance Project, 10th November 2016.



Installation at The Broad Art Gallery, LA

Recommendations

Throughout the feasibility study, recommendations have been made for the potential of each key protagonist to work within/join/support the movement and the elements With One Voice could add in terms of expertise in each city, making an assessment of the feasibility for With One Voice to work across North America. This section of the report will make recommendations on what protagonists believed the movement could add in terms of expertise/support, how the movement can best achieve this and when this work could feasibly be undertaken.

Timeline

Spring 2017 (April-May)

UK staff start to design and plan exchange with Montréal partners. Possibly attend IGH international conference in Chicago in June.

Autumn 2017 (Early November)

Montréal exchange – possible to capitalise on 375th birthday year and Le Temps d'une Soup Festival (16-19 November).
Joel Bergner Manchester/NYC Project.

2018

If funding continues, possible National Endowment for the Arts, Americans for the Arts and National Alliance to End Homelessness/IGH Arts and Homelessness Summit (Washington DC)

International Arts and Homelessness Summit (Oct/Nov, Manchester, UK)

Intercity Exchange

Exchanges were the number one request from participants, providing an opportunity to see existing work, co-design work and embed with organisations on their own continent.

Montréal

The opportunity for an exchange of a similar format to those between the UK and Brazil is most apparent in Montréal. This is the current hub of best practice within the arts and homelessness sectors and already has the promise of support from the city, cultural institutions and well-established non-profits who could help to design and facilitate the programme. Combining past experience of exchanges and their reasons for success, where possible more than one partner from each city attend to help achieve the suggested outcomes highlighted in the conclusion below. Partners involved in the UK leg should also be brought in on the design of the Canadian exchange.

ATSA's Le Temps d'une Soupe Arts and Homelessness Festival, is due to take place in mid November, the exchange should be designed around these dates where possible. There is also a Canadian arts and social action meeting in Ottawa from 3-5 November.

Hospitality House, Path with Art, TONYC and Red Line Services could all facilitate someone with lived experience participating on the exchange as well as people with lived experience from Montréal taking part.

The recommendation is for this element to be the main focus of With One Voice's activity in 2017 in North America.

Key partners:

- ATSA (Montréal)
- Exeko (Montréal)
- City of Montréal
- Arts Council Montréal
- St James Centre (Montréal)
- Holly Jacobson, Path with Art (Seattle)
- Mark Horvath, Invisible People (LA)
- NAEH (DC)
- IGH (Chicago)

International participants should be included from the other countries if finances allow to continue international practice sharing, collaboration and networking.

US Summit

Alongside the exchanges, the other area With One Voice could add to the existing sector is by bringing arts and homelessness sectors in to the same space for the first time. Current practitioners expressed a desire to learn from one another and co-produce solutions to homelessness with people with lived experience and interested policy makers/arts organisations. For a variety of reasons, it is more feasible to include policy makers and institutions in a one off event than a full exchange.

Depending on the future funding of the organization, there may be potential to work with National Endowment for the Arts to put on the national summit in Washington DC, bringing together their current and potential grantees with arts organisations and policy makers. With their facilities, access to influencers and potential funding, DC is the ideal location to host this summit.

The NAEH, IGH and Community Solutions are also potential partners from a homelessness/systems change perspective.

This event would require partnership with organisations such as NEA and Americans for the Arts and should not be taken on exclusively as a With One Voice project. If designed appropriately with the right partners, the event could begin to alter the conversation on homelessness within North America.

One-off Projects

There is the opportunity for Joel Bergner to work with the Manchester Homelessness Partnership when in the UK in Autumn 2017, developing a mural with their arts groups and creating a sister mural in NYC on his return.

According to Joel, the murals could be the first twin murals internationally with a focus on homelessness, showcasing the voice of people with lived experience.

These murals have the potential to draw in a high level of engagement from people with lived experience, especially harder to reach young participants and interest from city politicians on either side of the Atlantic during launches etc.

With One Voice Steering Group

Given With One Voice's limited organisational capacity to support and run projects, the movement's growth in North America will be reliant on the initiative of partners. This is how a movement should operate in principle and what we have seen so far in Manchester, London, Rio and Sao Paulo. With these cities it has been necessary for With One Voice to manage larger events and exchanges, but day to day project and strategy development has been down to partners. Key to this has been the networking of a variety of partners from the arts, homelessness and policy, who in turn utilise their own networks to strengthen the movement in their area. To help support this ownership and the movement in North America, it is recommended to bring several individuals on to the Steering Group, these are: Mark Horvath, Invisible People (communications and networks) and Kat Johnson, IGH (policy expertise and international network).

Through the activity described above, the movement can feasibly reinforce existing activity and transfer expertise in North America, supporting the expansion of arts and homelessness practice from silos in to long term solutions.



Archive in The Broad Art Gallery, LA

Appendix 1

Arts and homelessness projects:

For the full list of arts and homelessness projects we have found so far, please see our [global map](#).

If you would like to be involved in the network or know of a project we should be featuring, please get in touch through the website www.with-one-voice.com

Canada

Toronto

Contributors to this Review	Others working in this field
Eva's Initiative	Coleman Lemieux & Compagnie
Sketch	
Artscape and Koffler Gallery	

Montréal

Contributors to this Review	Others working in this field
ATSA	Axel Void, Artist
EXEKO	La Rue des Femmes
Le Sac a Dos	Le Chainon
Opera Montréal	En Marge
St James Centre	The Old Brewery Mission
	Accueil Bonneau

Rest of Canada

Others working in this field
YWCA, Vancouver
Vancouver Community Library with Mandi Vee
Stella's Circle Inclusion Choir, St John's, Newfoundland

USA

Los Angeles

Contributors to this Review	Others working in this field
The Art Workshop	LAMP Community
Invisible People	Street Symphony
	Urban Voices Project
	Los Angeles Poverty Department
	New Directions Veterans Choir
	Homeless Music Centre

San Francisco

Contributors to this Review	Others working in this field
Hospitality House	Singers of the Streets
Youth Spirit Artworks	ABD Productions Skywalker Programme
Clarion Alley Projects	

Portland

Contributors to this Review	Others working in this field
p:ear	Grove Camp
Home Forward arts programme	

Seattle

Contributors to this Review	Others working in this field
Path with Art	Seattle Symphony

Chicago

Contributors to this Review	Others working in this field
Red Line Services	Harmony, Hope and Healing Choir
	Chicago Voices, Lyric Opera Chicago
	Julie Fisher, Violinist

Washington DC

Contributors to this Review	Others working in this field
Gospel Arts Programme	Street Sense (street paper)
	Miriam's Kitchen

New York City

Contributors to this Review	Others working in this field
Theatre of the Oppressed NYC	Music Kitchen
Art Start	NYC Council Culture Project
American Opera Projects	Foundry Theatre
Joel Bergner and Artolution	Picture the Homeless
Performance Project	

Rest of USA

Others working in this field
Dallas Street Choir, Dallas
Santa Fe Opera, Santa Fe
Ten Thousand Things Theatre Company, Minnesota
ArtLifting, Boston
Atlanta Homeward Mens Choir, Atlanta
ChopArt, Atlanta
Art from the Streets, Austin, Texas

Appendix 2

Additional Interviewees for the Review

Canada

Toronto

Toronto Arts Council
Saada El-Akhrass, British Council (2015)

Montréal

City Culture Team
Montréal Arts Council

All Our Sisters

USA

Los Angeles

Professor Josh Kun, Academic and Artist
Integrated Recovery Network
Downtown Women's Centre
Midnight Mission
LA Council

San Francisco

Libraries
Coalition of the Homeless
WRAP
Hugh Leeman, Artist
Mission Cultural Centre

Portland

City Commissioner Nick Fish

Seattle

Union Gospel Mission
Washington Low Income Housing Alliance

Chicago

Red Line Services
Institute of Global Homelessness
All Chicago
Rebuild and Theater Gates

Detroit

Heidi Alcock and McGregor Fund
Documenting Detroit

Washington DC

National Alliance to End Homelessness
Community Solutions
National Endowment for the Arts
Americans for the Arts

New York

Volunteer network
Georgina Escobar and Latino Theatre Commons
Coalition for the Homeless
Street Lives NYC and Civic Hall
Bread and Life
Housing Works
NYC Council
Henry Street Settlement and Fresh Art
British Council (Arts and Social Practice Fellowship)
True Colours Foundation

Thank you

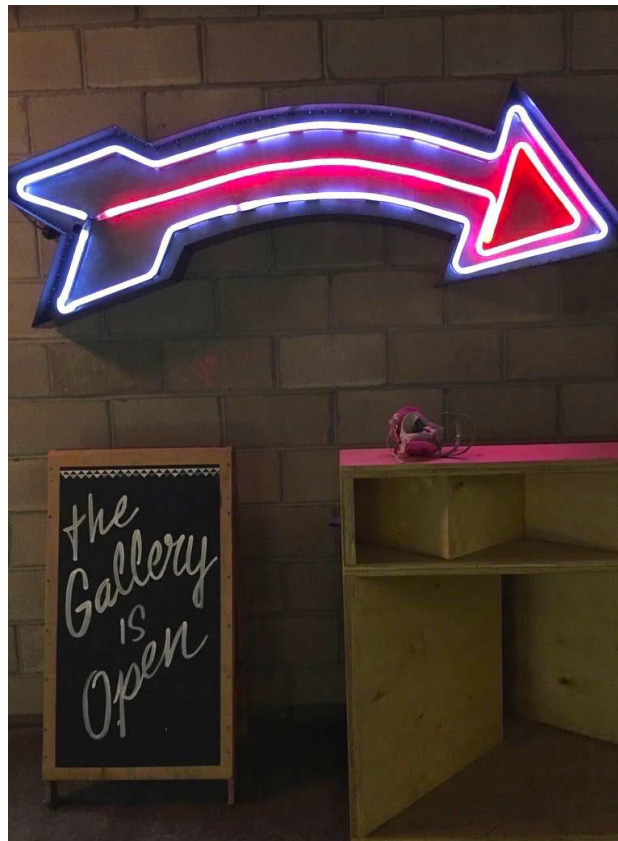
With special thanks to everyone who participated in the review by taking part in interviews, giving their time, advice and gracious American hospitality.

With One Voice's founder funders, the Calouste Gulbenkian Foundation and Macquarie Group.

With One Voice is a new initiative being incubated by Streetwise Opera. Thanks to the staff of Streetwise Opera and With One Voice for their support.

Andy Hamflett (research)

Cath Gilliver (for useful contacts)



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