

Cultural Strategies in Manguinhos

Perspectives on mental health care
and the protagonism of favela residents



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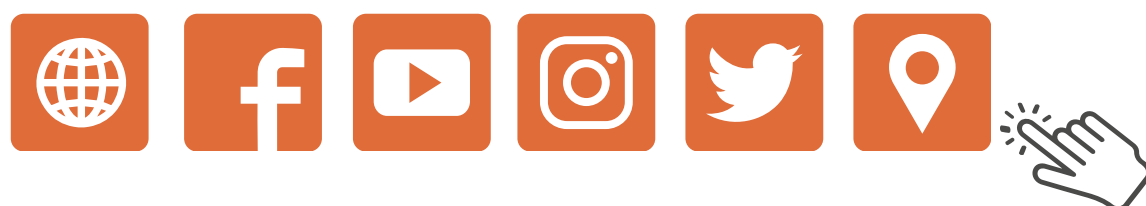
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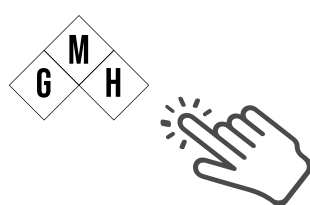
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How to use this catalogue

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sports



education



sustainability



arts and culture



communications



human rights
and citizenship



Manguinhos





Introduction

‘Cultural strategies as alternatives for the social inclusion of vulnerable populations in the field of mental health public policies: a case study in the community of Manguinhos’ is a project developed in partnership with the Oswaldo Cruz Foundation (Fiocruz), the Getúlio Vargas Foundation (FGV), and Queen Mary University of London (QMUL). It aims to understand sociocultural experiences, interpreting them as valuable mechanisms for care, social inclusion and the consolidation of rights.

We recognise that participation in arts and cultural projects or in activities focused on professional development, work, the solidarity economy or social participation is part of a fundamental strategy for social support and creating (healthy) lives in communities. Thus, we present here the results of a study that sought to map arts and culture initiatives developed in Manguinhos (RJ) during 2021 and 2022. Cultural initiatives constitute places of memory because of their importance to the development and conservation of local traditions, community connections and cultural expressions that provide a space for discussing gender, ethnic-racial, sexuality and generational issues, as well as for cultivating networks of solidarity and mutual support.

Creating Culture in Manguinhos: Counterculture Lives in Motion

Franciele Campos e Luiz Soares ¹

The cultural activities brought to you in this catalogue come from movements and lived experiences in Manguinhos. Historically, official narratives have described favelas primarily as spaces of violence and conflict, reflected in the way in which the group of favelas and communities that make up Manguinhos are seen within the city of Rio de Janeiro. In the last 20 years, the structure of historical and institutional violence experienced by the population of Manguinhos has grown, firstly as a result of the Growth Acceleration Programme (PAC) building developments imposed by government agencies

then the presence of the Police Pacification Units (UPPs) and, more recently, the consequences of the Covid-19 pandemic.

Sold as a project that would benefit the population, the PAC building development in Manguinhos had a negative impact on cultural activities in Manguinhos, with negative consequences for the mental health of the residents of this territory. This happened because the construction projects displaced people from the spaces where they lived and separated them from the collectives with whom they had built their lives and created a community cul-

¹ Local researchers on the project and residents of Manguinhos.



ture. This problem became even more serious because of the poor quality of the renovations that papered over the public neglect of the region. In practice, the PAC programme brought other rights violations in addition to those that the residents already suffered. Those who stayed during and after its implementation began to ask: 'How can you have growth acceleration without embracing the people and their needs?'. Establishing a political project that destroys culture and health, the PAC also opened the doors for the arrival of the UPPs (Police Pacification Units) in Manguinhos, which only served to aggravate the level of violence.

It is in this context that, in 2016, young people occupied state secondary schools in Manguinhos, adopting the acronym PAC and redefining it as 'Por Amor à Cultura', ('For the Love of Culture'). But what culture? Our culture! A local culture that is stifled by the militarised presence of police in the favelas of Manguinhos. The military arm of the state does not guarantee public security: it controls how residents behave, ranging from inspecting mobile phones to criminalising people's ways of life, including even the most basic such as their style of haircut and how they dress.

The emergence of the Pac'stão Cultural Circle from an externally imposed and permanent reality, reinforced this resistance, proposing that another story be written that goes beyond the violence and is also part of a cultural reconstruction. The social movement, Mothers of Manguinhos, a group of mothers and family members whose children were murdered by police during violations in the favela, mobilises and monitors these cases, promoting cultural activities as symbolic acts in our favelas. A mother's voice

which falters while describing the pain of her son's death is completed by the verses of the poet who is with her and, in their own way, strengthen the counter-narrative of our stories: LIFE. Together, they count on culture to build a different reality for, and memory of, these young people and all the others in this territory. It was together with these and other collectives that 'For the Love of Culture' was consolidated, uniting different groups and mobilising art to resist this reality. This is because, after all, they carry in their blood the African proverb: "It takes a whole village to raise a child". Each young person is everyone's. Every fight is all of ours.

We are the ones who struggle and persevere to create culture in Manguinhos. A young man can't speak out against an agent of violence, but he can sing, rhyme, dance. A mother alone will not be heard, but together they make themselves loud and strong collectively. And so, art occupies the silence that bodies cannot undo. Collectively, as a community, everyone is taking care of everyone.



Configurations of existence emerge from this arrangement of individuals and struggles that go beyond narratives of painful experiences: they are reorganised into stories of hope. Asking people from the oldest cultural projects in this movement about how they began, the most common answer is that they started their work because there was nothing like it here. The creators are naturally concerned about the lack of public policies which should be the main resource for strengthening cultural movements. In this context, what we see is an inverse movement: cultural leaders act first, so that public authorities react afterwards. The resistance to deprivation is built on this foundation. Projects emerge and grow from the demands of everyday needs. Some are created by a single person and, little by little, gain many helping hands.

Most projects happen for the love of the activity and offer services for free or for token contributions. They are affirmative, mobilising, evolutionary and creative movements. Local actors in these movements start initiatives without any training but learn through practice, developing citizenship, and seeking to propel their activities. However, it is common for cultural leaders to live in vulnerable situations too. Here people don't give what they have to spare; they give what they have to keep the initiatives running, to continue creating culture and communicating with their peers. The residents themselves make many individual and collective efforts despite little public investment. Taking a general overview of the projects listed here, we find that the vast majority of cultural initiatives exist and act independently of the state.

Over the years of action in Manguinhos, we've been seeing a series of activities that are carried

out quietly, without recognition or government support. When creating culture in Manguinhos, we find and highlight numerous problems to which we are unable to offer a solution. What would be the answer? ? Self-organisation? Community organisation? And how does the state get involved? Will it always be done by us and for us?

If people making cultural projects happen in Manguinhos manage to make a difference with almost no money, using improvised spaces, juggling cultural activities with careers to support their families, imagine what they could do if public policies existed that guaranteed permanent resources for carrying out these activities. How much would be gained in quality and quantity? The power of these people who do so much with so little is enormous. Imagine what advances could be made in producing culture and improving health.



During a lifetime of destitution of rights and years of inadequate support, there have been repeated external projects that don't communicate with the community, and which are based on external founder's experiences and not the residents'. By contrast, projects that are born in the favelas grow, even without the ideal conditions, because what makes them different is their immersion in the issues concerning each community, their deep knowledge of the residents, their needs and potential. However, the state refuses to see this or talk to the people in these territories, and thus we systematically experience inadequate policies, activities and public services. As a result, we have underfunded and overburdened services, leaving professionals and residents exhausted, dissatisfied and in poor health. The feeling is one of abandonment and frustration on both sides.

The structural violence that was already plaguing communities was exacerbated by the Covid-19 pandemic. We're talking about thousands of people doubly affected because most are physically and mentally impacted by Covid-19 itself as well as its social effects: unemployment, violence,

hunger, lack of schooling, access to health and culture, and the loss of family and friends. Many no longer had access to basic rights, or these rights became superficial and are not fully granted. We need to understand what is incidental and what is political in this situation. Being vulnerable is one thing, being 'institutionally made' vulnerable is more complex. As such, this catalogue comes at a crucial moment.

This catalogue can be a tool to make these initiatives visible. What is important is its legacy. It is a free, easily accessible tool for anyone interested, including cultural leaders who can see themselves in it and understand how important they are in the favelas and the periphery, and, above all, see how important they are to the lives of the people with whom they work.

A group of dancers who cross the community dressed as swans, adolescents switching on a sound system and starting to rap, a poet reciting her poetry in schools they are all part of a living culture that is already there and needs to be seen and valued as art. The initiatives we present here promote unique experiences. Through their



activities, people can believe, even if only for a moment, that it is possible to “be more”, as Paulo Freire taught us (Freire, 1987).²

When children hear a storyteller, they experience and rewrite new narratives for themselves from that moment onwards. We think about the future, but changes happen in the present: lives are in motion, rebuilding individual and collective histories day by

day. That’s why favela residents need life-affirming public policies that increase access to tools that, in turn, promote more possibilities to exist based on lessons we have learnt in the face of the daily challenges caused by being made vulnerable.

² Freire, Paulo, ‘Extension or Communication’. Rio de Janeiro: Paz e Terra, 1987.



Sociocultural Initiatives

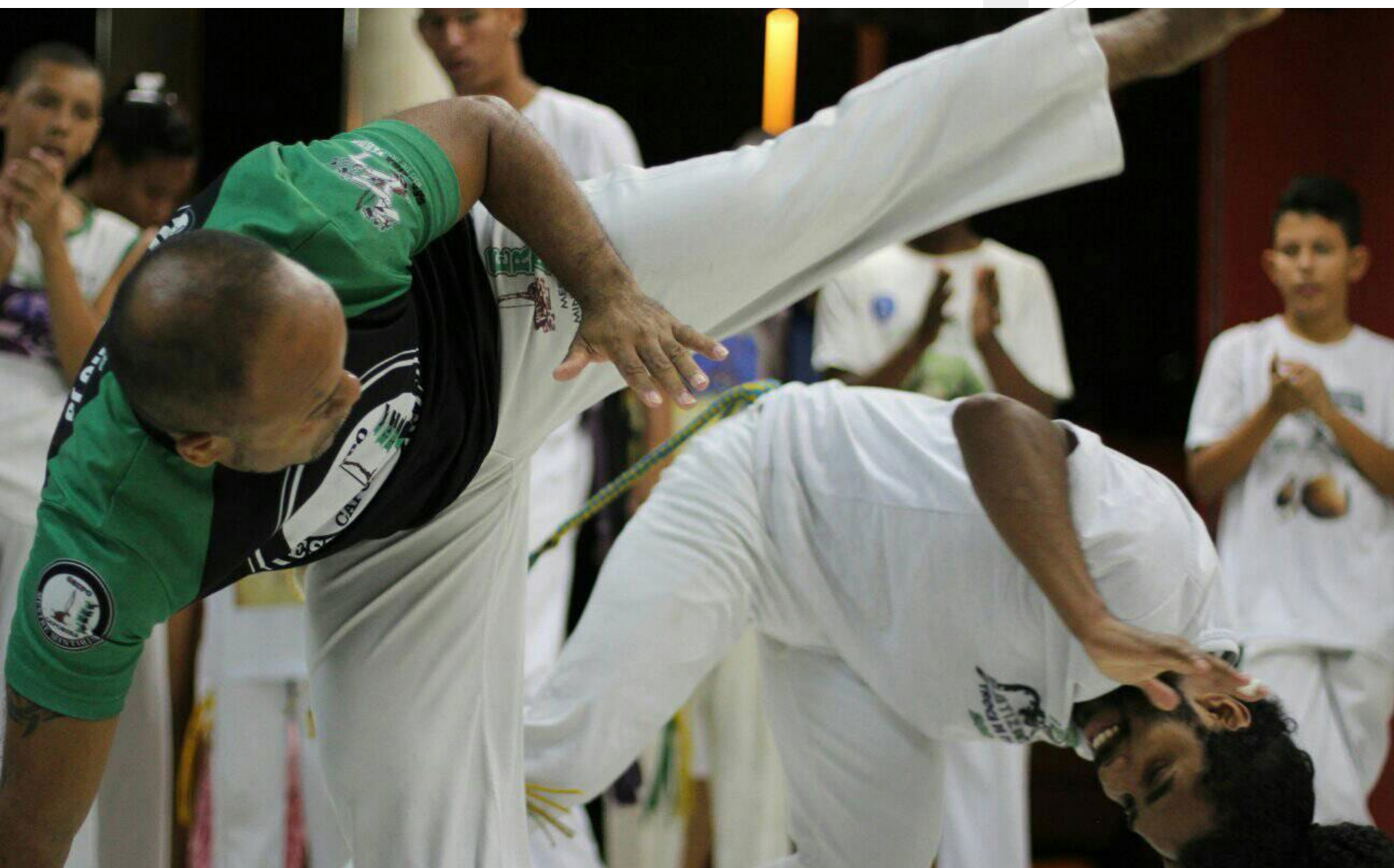


Capoeira é Nossa Arte³ Cultural Association

Combining sport, culture and popular traditions, Capoeira é Nossa Arte Cultural Association offers capoeira classes, experiences, events and musical gatherings, as well as rhythm classes, for Manguihos residents of all ages. The activities are held in different locations in the territory.



³ In English Capoeira é Nossa Arte translates as 'Capoeira is Our Art'.



Hadasha's Atelier and Flor do Mangue ⁴ Choir

The Hadasha Atelier's mission is to educate young people through music and making musical instruments from recycled materials. Art is a strategy to improve people's lives and the participants' relationships at school and at home, as well as promoting the solidarity economy. In 2016, the Flor do Mangue Choir was incorporated into the project. The members are women (mothers and grandmothers) who live in Manguinhos.



⁴ In English, Flor do Mangue translates as 'Mangrove Flower'.



Ballet Manguinhos

Since 2012, the Ballet Manguinhos project has offered ballet, circus and contemporary dance classes to 410 children, adolescents and young people from Manguinhos and neighbouring communities. The Respect Girls Project also offers Muay Thai classes to women. Cultural visits, reading sessions and talks are some of the other social activities offered to the community. The project has already benefited 3,000 students and organised seven shows with a total audience of 25,000 people. The organisation considers dance to be a force for social change. Thus, the project sees dance as an “element of socialisation, amplifying the senses, freedom and citizenship” and “art as anti-destiny and an agent driving new life opportunities”. It has had its own premises since 2019.



“

Culture is really taken by force here. It's not something given or offered for free. It's what the residents want ... Manguinhos Ballet gives artistic training to girls and boys who are dancers. But above all, it also promotes a social transformation, a life transformation.

Carine Lopes



Biblioteca Parque de Manguinhos Marielle Franco ⁵

The Manguinhos' Marielle Franco Library Park, which is run by the State Department for Culture and the Creative Economy, is the first library of its kind in the country. It was inaugurated on 29th April 2010. The library has an ever-growing collection of 25,000 books, a cine-theatre, and four rooms that host different activities. The institution offers cultural and sports activities, as well as vocational courses (English, photography, electrics) and tutoring. The years since its inauguration have been marked by periods both of abundance and scarcity of resources, therefore local territorial partnerships play a fundamental role in maintaining and improving the space to this day. This was the case when the Manguinhos Ballet used the library when it closed due to lack of funding in 2017. Currently, partnerships with cultural organisations, associations and volunteers remain central to developing activities aimed at empowering the community, offering more than access to literature: the library is a flexible space. Among these partnerships, one in particular stands out: the music classes offered in conjunction with Social Action for Brazilian Music and Park of Ideas, the result of a partnership with PUC-Rio University. The Covid-19 pandemic awoke the need to take a particular look at young people and propose activities to support them. It is within this framework that the Manguinhos' Marielle Franco Library Park began a partnership with the Shalom Catholic Community, in which volunteers have developed "offloading classes – a space where young people can exchange experiences on sensitive issues in their daily lives.



⁵ In English, Biblioteca Parque de Manguinhos Marielle Franco translates as 'Manguinhos' Marielle Franco Park Library'. Marielle Franco was a prominent Brazilian politician and human rights activist, born in the complex of favelas named Maré, in Rio de Janeiro. She was brutally assassinated in March 2018.



Discípulos de Oswaldo⁶

Carnival Float

Parading on Amorim's streets since 2002, Discípulos de Oswaldo Carnival Float is a Fiocruz Workers' Union (Asfoc-SN) initiative made up of employees, outsourced workers, students, and residents who live near Fiocruz. The carnival float was created with the aim of integrating workers from the institution with residents of neighbouring communities, and bringing up the theme of health in an informal way. It appears in shows both at the Fiocruz Campus and at external events. The carnival float meetings involve raising critical awareness through debates ahead of the activities. The initiative also includes the Batuca Oswaldo Project, which offers music lessons to 10 young people from the communities next door to Fiocruz. By teaching them to play musical instruments, Batuca Oswaldo improves maths, cognition, and motor coordination in all the students, workers, and younger participants. The project also seeks to occupy young people's leisure time and to promote the revival of samba by sparking their interest in this music genre. Its members believe in transforming life through music.

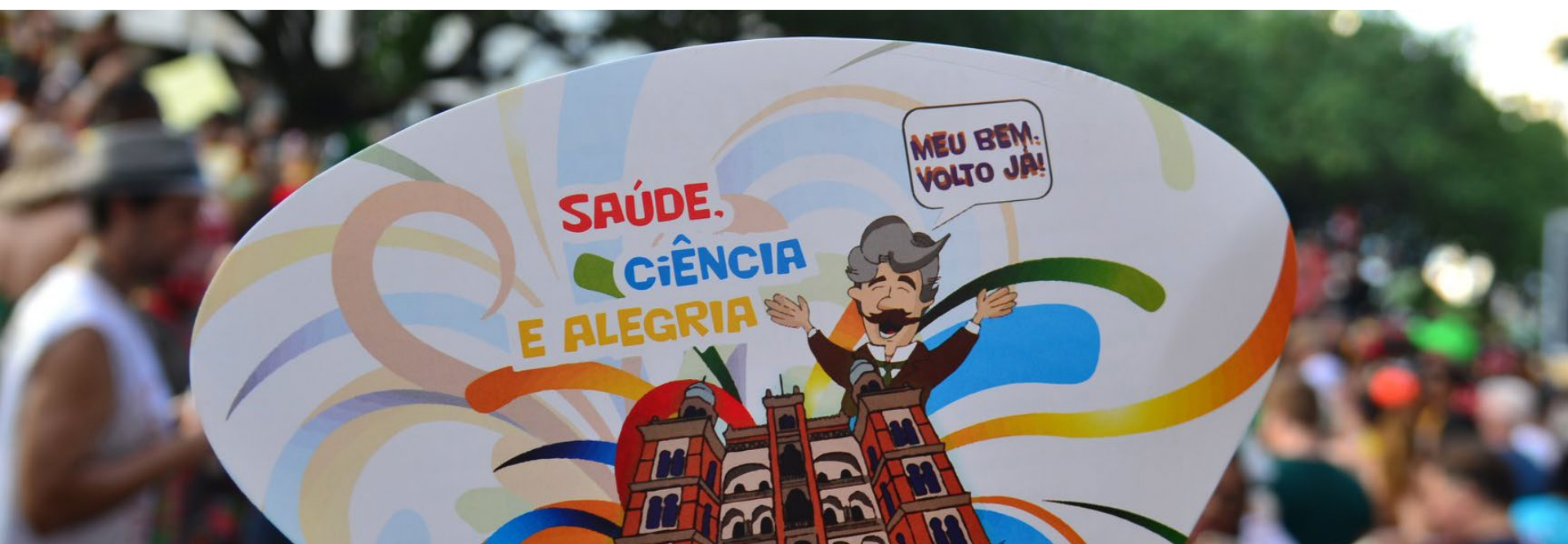
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Over time, we could see that the project went much further than learning to play an instrument. We saw the possibility of effectively transforming people's lives, improving introspection, contributing to mental health, consolidating quality of life through percussion.

Carlos Noronha (Master Xula)



⁶ The name of the carnival float alludes to Fiocruz's founder, Brazilian physician Oswaldo Cruz. In English Discípulos de Oswaldo translates as 'Disciples of Oswaldo'.



Batuqueiros do Mandela ⁷

Carnival Float

The Batuqueiros do Mandela Carnival Float (also known in Portuguese as Grêmio Recreacional Batuqueiros do Mandela) holds a carnival parade and organises community events. In the months before carnival, the carnival float holds workshops where residents can learn to play an instrument and take part in rehearsals to prepare for the parade. During carnival, after crowds gather at Pracinha da Piscina, the 'Batuqueiros do Mandela' parade through Manguinhos's streets, doing a tour of the territory. The carnival block relies on sponsorship from local traders to hold the carnival parade.



⁷ Mandela is the name of one of the favelas that are part of the Manguinhos Complex. In English Batuqueiros do Mandela translates as 'Mandela's Drummers'.



Saúde que Luta⁸

Carnival Float

This is a carnival float created by people who use Brazil's national health service, the SUS, and by health workers who oppose privatisation and defend a 100% state-funded SUS and in favour of working people's rights. 'Saúde que Luta' parades Manguinhos's streets in the name of defending health. "A collective full of determination that creates carnival in the Manguinhos favela! Let's go!" It is an initiative run by the Commission of Manguinhos Community Health Agents (Comacs).



⁸ In English Saúde que Luta translates as 'Fight for Health'. It's an allusion to the health workers and service users who fight for the Brazilian public health system (SUS).



CRJ Manguinhos (Youth Reference Centre)

The CRJ is a facility under the remit of the Youth Public Policies Administration (SUPJ), which is a government body linked to the Department of Social Welfare and Human Rights (SEASDH). The target audience is young people aged 14-29, and the Centre's aim is to offer courses, sports, and cultural activities for young people in low-income communities.



Recriando Manguinhos⁹ Collective

The Recriando Manguinhos Collective holds Human Rights and Citizenship workshops focused on children in the Manguinhos area, as well as organises trips, excursions and other activities. With the motto: “the favela is a place to play and assert our rights”, Recriando Manguinhos’s aim is that, through play, the territory’s children can have the opportunity to be children. “Imagine a place where Manguinhos’s children can play, express themselves, create and act. A space where they can listen and assert their citizenship through music, story-telling, art, painting, dance.” During the pandemic, it also distributed essential food items.



⁹ In English Recriando Manguinhos means ‘Recreating Manguinhos’.



With the non-conformity that we have, we’re going to reinvent ourselves.

Elenice Pessoa



Colônia de Férias do Mandela Holiday Camp

The holiday camp is organised by the Stars of Mandela project, with the first camp taking place in 2021. The cultural and recreational activities last for two weeks during the school holidays, when they serve around 250 children from the Mandela favela. The project relies on public contributions and sponsorship.



Manguinhos Choir – Seventh-Day Adventist Church

The Manguinhos Choir – Seventh-Day Adventist Church celebrates its 60th anniversary in 2023. Having started with only a few voices, it has now established itself as a large choir with a repertoire of performances throughout Brazil in different Christian churches.



Escolinha de Futebol do Society ¹⁰

The project offers football training to children from the age of six. It also organises events for the community such as parties and tournaments.



¹⁰ In English Escolinha de Futebol do Society translates as 'Society Football School'.



Espaço Casa Viva ¹¹ – CCAP Network

“A place of solidarity, citizenship, culture and possibilities” – that’s how the Espaço Casa Viva defines itself. It was founded in 2003 as a “place for arts, music and goodwill”, a place of solidarity in opposition to the various dramas of violence and rights violations. This Non-Governmental Organisation (NGO) is for children and adolescents living in the Manguinhos community, but young people and adults have also been getting involved in what is described as a great laboratory of experiences and exchanges. Through education, art and culture workshops, the project delivers complementary activities, contributing to the development of critical thinking and creativity through music, visual arts, writing, reading, and storytelling – all of which strengthen citizen education. Espaço Casa Viva is a CCAP Network social enterprise. It is also a civil society organisation that has been active in the Manguinhos territory for decades.



Culture is knowledge, art is resistance and critical, citizen and emancipatory education is part of constructing an environment where both the individual and the place are protagonists ... Art and education, we’re talking about developing potential, respect, dialogue, exchange, empowerment.

Elizabeth Campos



¹¹ In English Espaço Casa Viva translates as ‘Alive House Space’.



Espaço Sonhar¹²

Social Project

Founded in 2014 by Manguinhos resident Quezia Cavalcante, the Espaço Sonhar Social Project prioritises guaranteeing the right of children and adolescents to education, health, culture, sport, and leisure. Day to day, the initiative currently serves 26 children aged six months-10 years. Daily activities include washing, feeding, school runs, and out-of-school activities. In addition to these children, there are, on average, more than 80 other children who participate in trips organised by the project. “The caring and civic actions that characterise Espaço Sonhar’s activities involve us identifying what prevents public services in the territory adequately serving these families’ needs. This diagnosis facilitates finding solutions to the problems that make it difficult for these children and their families to be healthy”. Thus, the work carried out by Espaço Sonhar contributes to highlighting complex problems that depend on interconnected public policies, especially in the fields of health, education and social welfare.



¹² In English Espaço Sonhar translates as ‘Dream Space’



Give someone a fish so that they see that fish is good and they want to fish.

Quezia Cavalcante da Silva Santos



Estrelas do Amanhã ¹³ Project

Created in 2015 by Manguinhos resident Maicon Justino, the Estrelas do Amanhã Project seeks to promote community development through education, leisure, culture, and health for children in the Manguinhos community. To foster education, the project offers tutoring for children in different age groups. In the field of culture and leisure, the project goes on trips with the young participants. To promote health, the initiative runs campaigns to encourage vaccination and check-ups, in addition to a first-aid course.



¹³ In English Estrelas do Amanhã means 'Stars of Tomorrow'.



Estrelas do Mandela ¹⁴ (Minas da Bola)

Estrelas do Mandela is a project that promotes female empowerment through sport, with practical and theoretical activities such as: sports training, tutoring and reading workshops. It has been helping girls and women, who live in the Manguinhos complex, for 20 years. The project applies methodologies that use sport as a tool for inclusion, encouraging reflection on themes that intersect with health such as education, gender, race, sport, combatting violence against women, and guaranteeing rights. This project proposes to connect and develop with children and young people in Manguinhos, not only through activities and physical exercises, but also by providing meaningful changes which are understood in different ways. In this sense, Stars of Mandela understands education to be a conduit for forming and transforming humans. The initiative directly benefits 60 students and five staff members and indirectly benefits about 325 families, reaching more than 44,000 residents of the Manguinhos complex. Stars of Mandela serves children aged



¹⁴ In English Estrelas do Mandela means 'Mandela's Stars', referring to the Mandela favela, that is part of the Manguinhos Complex.



four-15, from childhood to pre-adolescence, and who face the difficult reality of being young in the favela. The majority of girls the project helps are black, have curly hair, brown eyes, low self-esteem, are often of unknown paternity, outside the education system, and whose mothers are also young and sustain their households. The activity timetable shows that sports training, the project's flagship activity, is held on Mondays and Wednesdays between 6pm and 9pm at the Mandela 2 sports pitch, tutoring is held on Tuesdays and Thursdays between 3pm and 5pm, and the reading workshop is held on Wednesdays between 3pm and 5pm at the Manguinhos Library Park. To participate in the activities, all students must be enrolled in an educational institution.



Experimentalismo Brabo ¹⁵

Collective

A collective for artistic expression that was created in 2013 in Manguinhos, and is currently based in Niterói. The activities are intended to stimulate reflection on affection, solidarity, and the culture of peace. They involve social actors who are rarely visible on the active cultural scene such as elderly people in care homes or favela residents. The challenge for Experimentalismo Brabo is to innovate in art and cultural practices in excluded territories. Some example activities are the literary picnic, writing cordel literature about iconic people and groups from Manguinhos, and the wild clown parade.



“

Experimentalismo Brabo emerged as a cultural and artistic collective that wants to talk about a culture of peace, affection, and solidarity in vulnerable territories. How are we going to talk about affection, solidarity, and the culture of peace with people who don't know each other? Let's go talk to the people who actually live in the territory about important social actors, and about important cultural expressions.

Leo Salo



¹⁵ In English Experimentalismo Brabo translates as 'Wild Experiment'.



Fala Manguinhos ¹⁶ Newspaper

Fala Manguinhos, the Manguinhos Community Communications Agency newspaper, is the result of discussions by Manguinhos Community Council’s communications group, who identified the need to integrate the collective’s activities, making their actions visible and, above all, making current data about the territory available to people who live or work in Manguinhos. As a community communication mechanism produced by and for Manguinhos, Fala Manguinhos comes from defending human and environmental rights, and promoting citizenship and health through active participation. The newspaper’s agendas are decided on collectively, as are the strategies for distributing the print editions in the communities that make up Manguinhos. The communication group meetings are open and shared with the whole community.



¹⁶ In English Fala Manguinhos translates as ‘Speak, Manguinhos!’.



Favela Bilíngue ¹⁷ Project

Ever since he was young, Manguinhos resident and hotel sector professional, Márcio Carlos, has been interested in learning languages. In the free time the Covid-19 pandemic provided, he saw the opportunity to start teaching English to residents of Manguinhos, Mandela, and Jacarezinho. The initiative aims to combat inequality through language teaching, generating opportunities for community residents. The project that started in Márcio's bedroom has, today, its own headquarters in Mandela 1, and serves 90 students of all ages.



¹⁷ In English Favela Bilíngue means 'Bilingual Favela'.



The favela will become bilingual.

Márcio Carlos



Unidos de Manguinhos ¹⁸ Samba School

Together with the Manguinhos Choir, the Unidos de Manguinhos Samba School, which was founded on 23rd April 1964, is one of the neighbourhood's oldest cultural initiatives. It has won several awards, and artists such as Arlindo Cruz, Babi and Arlindo Júnior have written their sambas there.



¹⁸ In English Unidos de Manguinhos translates approximately as 'United People from Manguinhos'.



Histórias das Favelas de Manguinhos¹⁹

This website emerged in 2019 as a project by audio-visual artist Franciele Campos, who was studying History of Art. The website's purpose is to curate, produce, circulate, and act as an agent for audio-visual content produced in Manguinhos by its residents, creating an image of Manguinhos from memories other than violence. The site also shares informative content about the territory.



¹⁹ In English Histórias das Favelas de Manguinhos translates as 'Stories from the Favelas of Manguinhos'.



Horta Comunitária de Manguinhos ²⁰

The Manguinhos Community Garden was created in 2013 and is the largest urban garden in Latin America. The vegetable garden occupies more than three hectares where a crack use site used to be. The project is managed by Manguinhos residents, and in 2021 it employed 26 people and produced two tons of food per month. Through donations and the sale of its herbs, root, and leaf vegetables, the project benefits around 800 families each month. The initiative is one of the 56 Carioca Garden production units in low-income communities run by Rio de Janeiro's Municipal Secretariat for Environment, which aims to guarantee food security for the city's residents.



²⁰ In English Horta Comunitária de Manguinhos means 'Manuinhos' Community Garden'.



Imperadores da Dança²¹

Dance Group

Founded in 2008, Imperadores da Dança calls itself the first group in Rio de Janeiro dedicated to the dance style of passinho. Today the group performs shows and castings, and also offers open workshops and classes for the community. Most of the open meetings take place at the skate park. There is more information about these events on the group's social media accounts. Imperadores da Dança is widely promoted in the media, having participated in several television programmes and music videos in addition to international events.



²¹ In English Imperadores da Dança means 'Emperors of Dance'.



Lar Irmão Francisco ²²

Lar Irmão Francisco has been active in the Manguinhos community since 1957, delivering socio-educational activities aimed at caring for and supporting the development of children and adolescents in partnership with social leaders. Currently, 120 children receive day care and 70 receive tutoring. Through learning and literacy, the non-profit organisation promotes “integration, equality and opportunity”. The project also works with young people and adults through its Intensive Literacy Programme.



²² In English Lar Irmão Francisco translates approximately as ‘Brother Francisco Care Home’.



Mães de Manguinhos ²³

The Mães de Manguinhos Movement was founded in 2014 by women from the Manguinhos community whose children have been imprisoned or killed in acts of police violence. The group is involved in a “struggle against fascist and racist actions by the Brazilian state”, joining with other groups to defend human rights and citizenship. In addition to reporting acts of violence, the Mães de Manguinhos Movement participates in political demonstrations and academic and cultural events, organises cultural activities such as an embroidery group, and sets up food donation initiatives for the community.



²³ In English Mães de Manguinhos means ‘Mothers of Manguinhos’.



Manguinhos Cria Project

Manguinhos Cria is, among many things, a means to bring culture, education, and art to the Manguinhos favelas via graffiti, hip hop, film (with Cine Cria), and sports. The project began with a graffiti event following debates sparked by the 2021 massacre of 28 people in the Jacarezinho community. The initiative stems from a collective seeking to strengthen the intelligence of community organising in the favela. It creates projects to support the collective's financial sustainability and that of Manguinhos' cultural actors, including the Manguinhos Party – an event that brings together graffiti artists and rappers from the community. The aim of the Manguinhos Party is to finance the actions of Manguinhos Cria while promoting hip hop culture in the territory.



Manguinhos Solidário ²⁴

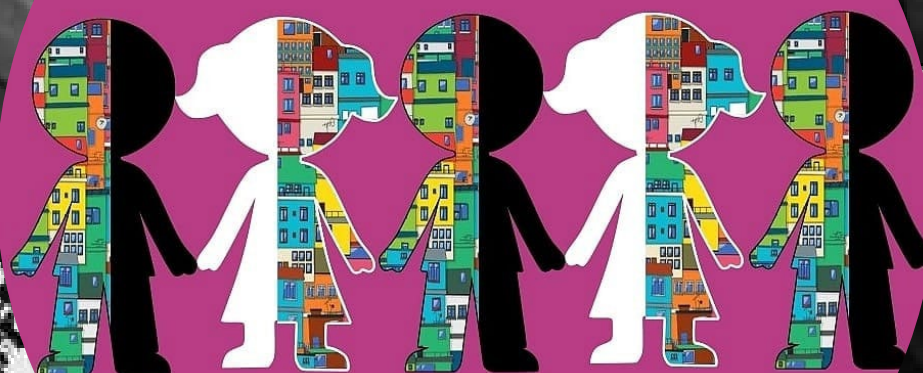
Collective

Created in 2016, Manguinhos Solidário is a collective of residents, workers, social movements, and institutions that support residents of Manguinhos. Through online crowdfunding and a central fund, the coordinator, Paloma Gomes, raises money to carry out solidarity actions such as donations of food, gas cylinders, electrical appliances, toys, and medicine. The collective meets both ongoing and emergency demands. During the Covid-19 pandemic, it played an active role in the community.



²⁴ In English Manguinhos Solidário means 'Manguinhos Solidarity'.

**Manguinhos
Solidário**



Mãos de Talento ²⁵ Project

The Mãos de Talento project is an artisan's cooperative that seeks to help empower women. Aimed at women who live in Manguinhos, the initiative delivers sewing, craft, and creative art workshops.



²⁵ In English
Mãos de Talento translates as
'Skilled Hands'.



Mulheres do Vento ²⁶ Collective

The Mulheres do Vento Collective was founded in 2018 by women living in favelas. The group works with urban and audio-visual art to create their own stories. Their motto is: “We fight, we create, we love and we won’t put up with violence anymore”. The group promotes female and community ways of doing things through audio-visual production, film, photography, urban arts, and other cultural expressions from favelas. “Art is not outside the territory, but all around us”. During the pandemic, the collective delivered essential food items and supported vaccination campaigns.

“

Moving our bodies to create meetings and records has brought us much more than what we need to live. It offered the possibility to be seen beyond the stigma associated with living in a favela, and to recognise ourselves as artists and cultural actors. So, at some point we decided that we were going to tell our stories. Thus, life’s changes are not just an individual project, but a way of dedicating our bodies and ideas to dealing with and transforming our reality, always trying to create an artistic dialogue with the women and young people of Manguinhos.

Franciele Campos



²⁶ In English Mulheres do Vento translates as ‘Women of the Wind’.



Museu da Vida ²⁷

The Museu da Vida was created as a project in 1999, and is currently a department of the Oswaldo Cruz Foundation's (Fiocruz) Oswaldo Cruz House (COC). It is made up of different initiatives aimed at preserving the cultural heritage of science and health, involving century-old collections of recognised historical value. The Museum site includes: the Reception Centre, the Science Park/Pyramid, Science on Stage (a Science Tent, Amphitheatre and Butterfly house), Stables – with the recently launched exhibition “Life and Health, (in)visible relationships”, a Moorish castle and temporary Exhibition Hall. The institution delivers online and in-person activities, with special attention given to the area in which it is located, that is, the communities of Manginhos and Maré. Its mission is “to awaken interest and promote public dialogue around science, technology and health, and their historical processes, with a view to promoting citizenship and improving quality of life”. Based on Paulo Freire’s concept of popular education, the museum constructed the con-



²⁷ In English Museu da Vida means ‘Museum of Life.’



cepts “Territorialised Actions” and “Curation with social participation”, establishing a dialogue with the community through collective building processes aimed at cultural diversity, health promotion and transformational and emancipatory education activities. With the central axis being to defend the SUS health service, the Museum reaffirms the importance of public policies. Besides exhibitions, the Museum of Life offers courses, historical-ecological walking tours of the Fiocruz campus, events, theatre plays, debates, lectures and cultural workshops. One of the main activities developed for young people in the community is the Beginner’s Cultural Production Programme (Pró-Cultural), aimed at secondary school students living in the territory where Fiocruz is located, and the surrounding area. Pró-Cultural is an informal education programme that trains 25 secondary school students aged between 16 and 19 each year, in order to open up opportunities for local residents to learn about aspects of cultural production. Every year, university students are also selected for the Beginner’s Programme in Promoting and Popularising Science (Propop), which aims to provide undergraduate students with the opportunity to get involved with informal projects, methodologies, knowledge and education practices that promote and popularise science. Specialist training in Promoting and Popularising Science and a Master’s degree in Science, Technology and Health Promotion are offered to postgraduates. The Fiocruz Museu da Vida is open from Monday to Friday from 9am to 4.30pm and on Saturdays from 10am to 4pm.



O Manguinho Publication

Created in 2021, O Manguinho is a newsletter built around the dialogue between resident students, workers in Manguinhos (and especially their links to facilities that provide public services, like Education, Health and Social Services, in the territory) and supporters. This dialogue takes place mainly via a Whatsapp group in which the newsletter's readers are always invited to participate. The topic of conversation is the problems that are harmful to life and health in Manguinhos, and how they can be tackled through cross-sector and public service user participation. This weekly newsletter is financed by a parliamentary amendment and includes the actions of the Manguinhos Community of Cross-Sector Practice.



We are combatting the problem of different types of violence in Manguinhos by bringing together Manguinhos residents and workers, mainly public service workers.

Douglas Luddens



Origem Amorim ²⁸ NGO

The Origem Amorim NGO was founded as a non-profit association in 2012 by an autonomous group made up of 46 people. It offers tutoring, literacy classes, technical training, English, crafts, theatre workshops, team sports, martial arts and music workshops. Through its social welfare actions, the project has already donated more than 9,000 essential food parcels. The project has a library, a social bazaar, a space for making clothes and a shop. It is located in a strategic part of Manguinhos so that it can also serve residents of other communities. During the Covid-19 pandemic the organisation mainly donated food, clothing and hygiene items.



Transforming children and young people into complete citizens through increasing knowledge and stimulating autonomy.

Aline Barcellos



²⁸ Amorim is one of the favelas that are part of the Manguinhos Complex. In English Origem Amorim translates as 'Amorim Origin'.



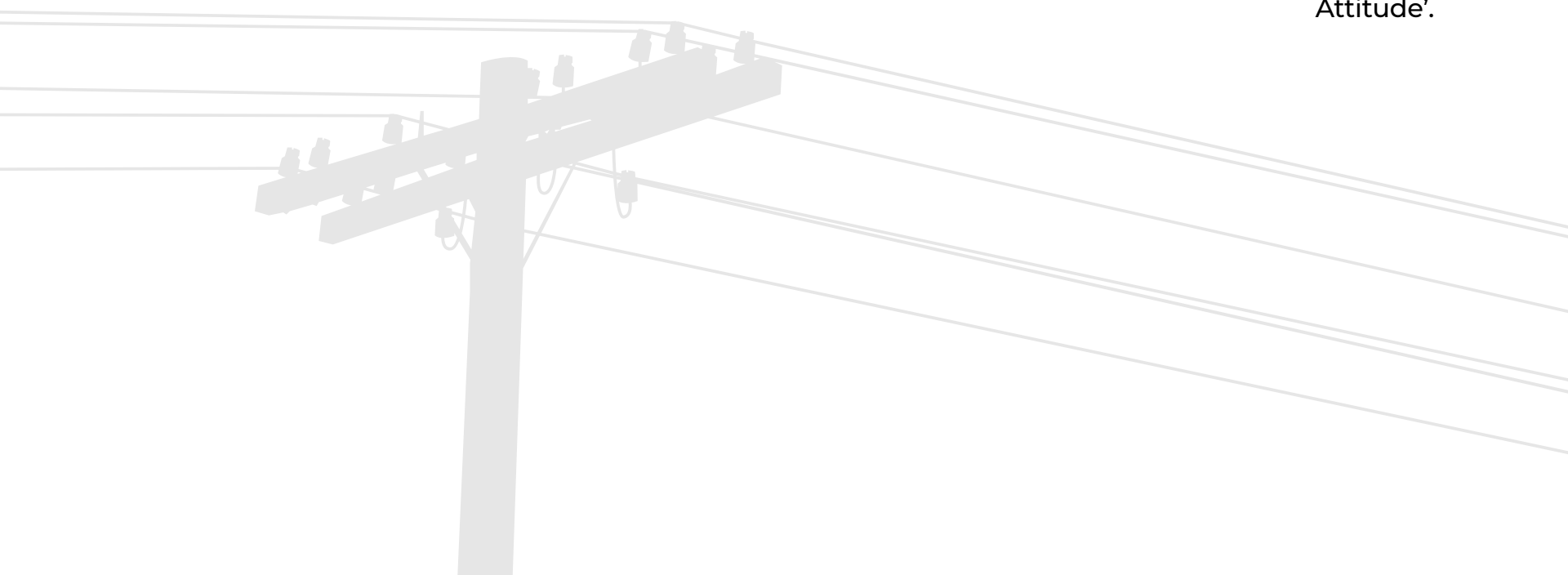
Mulheres de Atitude ²⁹

Organisation (OMA)

Created in 2010, the organisation Mulheres de Atitude is located in the Manguinhos territory. It brings together women who live in favelas and have different expertise. The organisation works to guarantee and promote the rights of black and non-black women with a focus on gender, race/ethnicity and human rights. They organise debates, meetings, cultural and leisure gatherings and political engagement around these subjects.



²⁹ In English Mulheres de Atitude means 'Women with Attitude'.



Projeto Marias³⁰: how I can help my special needs child

A collective of women who are mothers of Disabled or special needs children. Operating since 2003, the initiative aims to bring information and improvements to these mothers and disabled children, enabling access to education, health, the job market and social benefits, among others already guaranteed by law. The group organises education, community action, sports and craft activities.



³⁰ In English
Projeto Marias
translates as
'Marias Project'.



Roda Cultural do Mandela³¹ Collective

A collective that organises poetry circles and rap battles. It's a space for promoting and showcasing artists, whose work was disrupted after a police operation made it impossible to use the space where the events were held.



³¹ In English Roda Cultural do Mandela translates as 'Mandela's Cultural Circle'.



Roda Cultural do Pac'Stão ³²

Collective

Initiated in 2017, the Roda do Pac'Stão promotes artistic and cultural activities involving hip hop, graffiti, skateboarding, dance, poetry, rap and film. The meeting, which usually takes place on Mondays, uses poetry for social commentary. The acronym PAC, which originally designated the federal government's Growth Acceleration Programme (Programa de Aceleração do Crescimento) for the area, was poetically reworked into another meaning: "For the Love of Culture" (Por Amor à Cultura). Pac'Stão challenges the image of violence in the region of Manguinhos near Avenida Leopoldo de Bulhões, known as the 'Gaza Strip'.

“

When I got to know culture, street art was very important to me, because I saw that all the violence in the territory where I was, all the anguish I was going through, could be expressed in some way... just having the poetry circle there was already amazing for us, because we were actually starting to study. For us it was like having a class every day. We'd get there, someone would bring a different book, a different experience, and we'd be able to talk. From there, we started developing the first poetry circles.

XandyMC



³² In English Roda Cultural do Pac'Stão translates as 'Pac'Stão Cultural Circle', referring to the area of Manguinhos commonly known as Pac'Stão.



Sarau Poético de Manguinhos ³³

Poetry Evening

The Poetry Evening is a meeting of friends, poets and poetry lovers that has held an open mic night since 2001. Favela residents are the main focus for the Poetry Evening's education and literature activities. Through poetic and literary readings, the initiative aims to value and voice literature created by Manguinhos residents, encouraging the creation of literary spaces and production.



“

Literature from favelas, literature by women, literature from the periphery, for me there is no such thing. There is literature and there is the potential for poetic and literary production that is the same for everyone. We're just not given the space.

Maura Santiago



³³ In English Sarau Poético de Manguinhos means 'Manguinhos' Poetry Evening'.



SLAM Manguinhos

Slam Manguinhos is a community-based artistic-cultural collective that has been promoting activities involving poetry, audio-visual production, cultural creation, and networking since 2016. The activities happen next to Manguinhos train station and are publicised within the community using posters, pamphlets, and social media. During the pandemic, it delivered online activities, including a series of livestreams with poets.



Many people recognised themselves as poets, it was a door that opened for people to recognise themselves and share how they feel.

Sergiele Oliveira



Teto Verde Favela ³⁴ Project

After a very hot summer in the Arará Community in Rio de Janeiro, Luiz Cassiano decided to transform the old asbestos roof of his house into a roof garden. And so, in 2013, the Teto Verde Favela Project emerged. The project promotes education, environmental conservation, and mental health in favelas through roof gardens as well as with environmental and cultural events. For Luiz, the favela needs more greenery to counterbalance the red bricks and the grey roofs in order to relax the residents. “The idea of Teto Verde is to add another colour to this setting, which is green. All of sudden, it brings food and medicinal herbs.” These days, the project is featured in the media and Luiz participates in events about national and international sustainability.

“

Environmentalism in the favela? There’s only bricks, only asphalt. Yes, but it’s possible. We deserve a better quality of life.

Luiz Cassiano Silva



³⁴ In English Teto Verde Favela means ‘Favela Green Roof’.



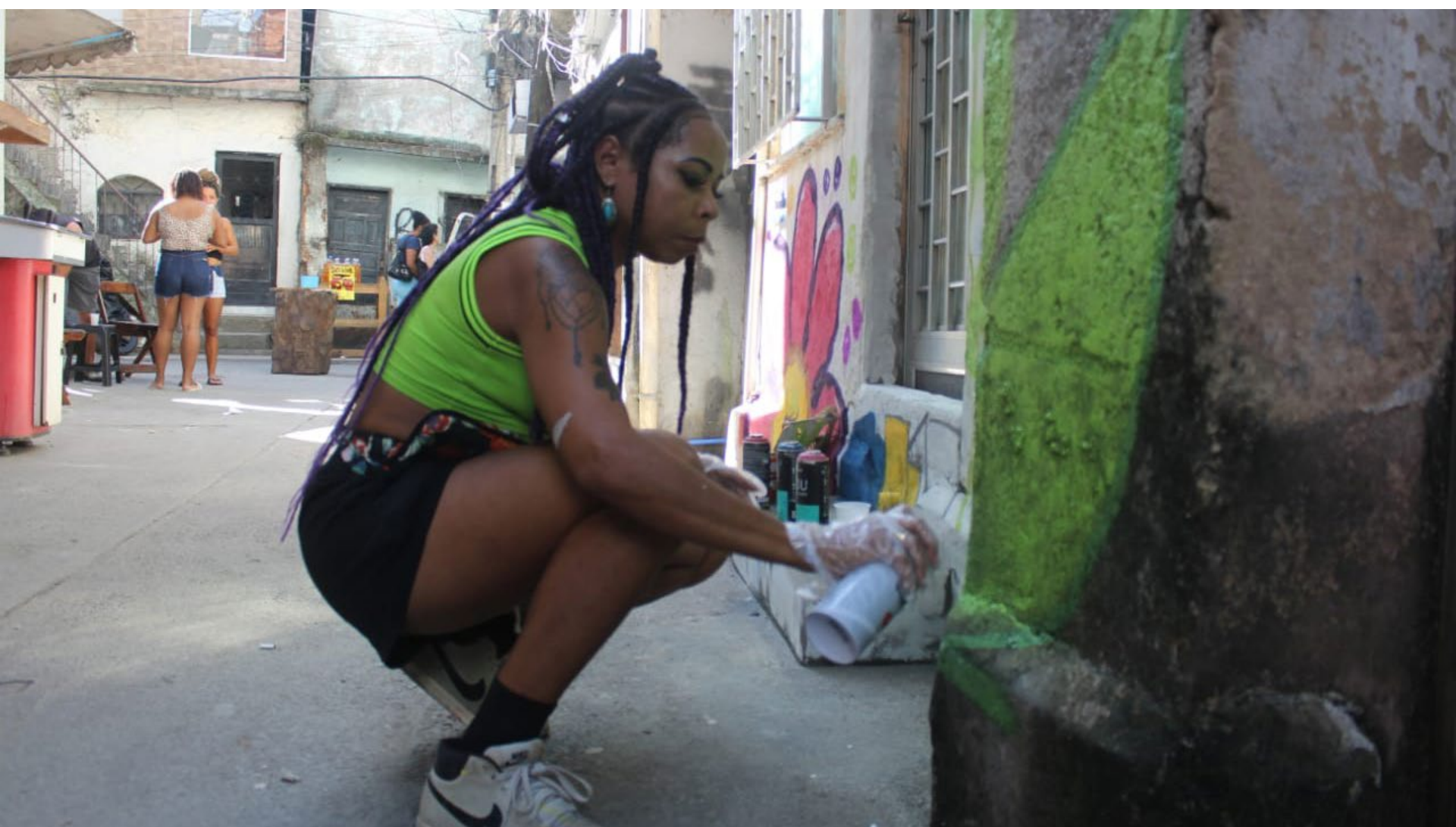
Transforma Manguinhos ³⁵

Collective

Transforma Manguinhos, a collective movement involving graffiti and affection, started its activities in 2013 by creating paintings in the Manguinhos communities. The annual event involves different cultural initiatives such as: capoeira, dance, music, presentations of local artists, children's games and activities, and a lunch for volunteers. These activities create art in the favela's streets and alleys. The project also holds stencil art workshops with students from the Mandela Stars project. Transforma Manguinhos offers a fun, playful and democratic opportunity to encourage practitioners to make a start, thus making the culture of visual art in Manguinhos natural. The initiative aims to enhance the periphery's cultural scene by stimulating reflection on subjects that cut across art. With this in mind, the project carries out activities integrated with other learning opportunities, seeking to provide meaningful changes, create networks, and aggregate knowledge and values that enhance active local life.



³⁵ In English Transforma Manguinhos translates as 'Transform Manguinhos'.





Research Methodology

This catalogue does not seek merely to translate cultural expression into numbers. It identifies 40 cultural initiatives in the 12 favelas of the Manguinhos Complex through methodological lenses outlined below. The information collected also portrays the cultural and health contexts in the territory during the Covid-19 pandemic: groups stopped meeting and broke off activities. Just as these groups and initiatives were doing everything to survive, so was the research itself. We were faced with the task of carrying out research during public health measures that restricted movement and reduced personal content to a minimum, thus making traditional fieldwork impossible.

The health restrictions imposed severe limitations, but also opened the way for co-production with the territory, using a methodological strategy of 'working with' and not just 'working for', which was initially embodied by the participation of two Manguinhos residents in the research team. Rooted by their time spent living, working, and mobilising, they were protagonists in identifying cultural projects and communicating sensitively with those responsible for cultural initiatives, to whom they communicated the importance of the catalogue. Together with a multidisciplinary and multi-institutional team, everyone was captivated when listening to the local cultural expression of each initiative and accessing records of the territory shared online via social media.

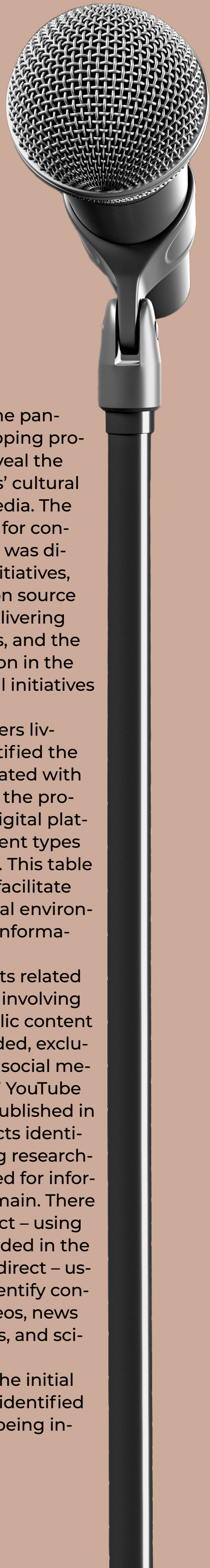
As well as the physical dimension of the territory, overcoming

the barriers caused by the pandemic demanded a mapping process of digital data to reveal the presence of Manguinhos' cultural expressions on social media. The methodological process for consolidating the catalogue was divided into: identifying initiatives, producing an information source from secondary data, delivering three online roundtables, and the revision of the information in the catalogue by the cultural initiatives represented within it.

While the researchers living in Manguinhos identified the projects, a table was created with basic information about the projects and links to their digital platforms. All in all, 40 different types of projects were located. This table aimed to structure and facilitate data collection in a virtual environment and organise the information collected.

As a result of aspects related to the ethics of research involving human beings, only public content was collected and recorded, exclusively through websites, social media profiles, the projects' YouTube channels, and content published in the media. The 40 projects identified were divided among researchers, who actively searched for information in the public domain. There were two paths: the direct – using the web addresses recorded in the project table, and the indirect – using search engines to identify content such as photos, videos, news published in newspapers, and scientific publications.

After this process, the initial list of cultural initiatives identified was revised, with items being in-



cluded or excluded from the catalogue. The selection criteria used were: being a cultural initiative acting in the Manguinhos territory, active at the time of the research time and with information publicly available. Initiatives that did not meet these criteria were excluded. At this point, local researchers engaged in a final effort to identify other local initiatives that had not yet been mapped and met proposed criteria.

Roundtables

In addition to collecting information and filling the table above-mentioned, the research team also got closer to those responsible for the initiatives through the organisation of roundtables. Representatives from the activities producers were invited to participate in online roundtables about the cultural universe of Manguinhos. These were public events where the groups were introduced to the researchers, but also to the general public, potentially contributing to local networking.

Three roundtables were held. The cultural initiatives Roda Cultural do Pac'stão, Espaço Casa Viva, O Manguinho, Mulheres do Vento Collective, Experimentalismo Brabo, Teto Verde Favela, and Favela Bilíngue took part in the first roundtable on Saturday 5th February 2022. The second roundtable, which was held on Friday 18th February 2022, was attended by representatives of five cultural initiatives: Ballet Manguinhos, Colônia de Férias do Mandela, Slam Manguinhos, Biblioteca Casa Viva, and Recriando Manguinhos. The last roundtable was held on Friday 25th February 2022 and was attended by representatives of the cultural initiatives Origem Amorim NGO, Discípulos de Osvaldo carnival block, Sarau Poético de Manguinhos, Espaço Sonhar and Museu da Vida.

Through these events (**Session 1**, **Session 2**, and **Session 3**) the project managed a 'virtual

approximation' to the Manguinhos neighbourhood. The livestreams gave the team contact with local experiences, enabling them to learn about the social dynamics in the territory and participate in a debate in which the protagonists (the cultural initiatives) were emphasised and were able to speak.

The difficulties of a research conducted exclusively online were partly reduced by these roundtables. Not everyone was able to participate on the nominated day, but from the contact through these livestreams, the research group could learn from the territory and about how culture is currently embedded in Manguinhos.

Creating the Catalogue

With the tables and roundtables completed, the process of contacting all the initiatives to approve the text and photos began. This contact was made online, via WhatsApp and email. We understand that this process was fundamental to creating a collaborative method, so that the final publication respected the way these groups organise and see themselves.



Art, Culture and Mental Health: Citizenship, Emancipation and Creativity



Looking at culture, the arts, and mental health using a catalogue of initiatives (that, in their own way, construct and reflect the human relationships in the Manguinhos neighbourhood) means paying attention to a fundamental issue: art and culture are not limited to therapy or entertainment.

Without denying their therapeutic or entertainment values, we envision a way of thinking about, and working with, art and culture which transcends any purpose that could be attributed to them. And it's not just about training artists, it's about how training forms individuals, how it develops humans that reorganise around their contradictions. It's also about critical thinking, building awareness and social transformation. Thus, working with art-culture and social support makes it possible to strengthen collective bonds. It is, therefore, necessary to reflect on how the cultural projects and initiatives see themselves and what they do.

We think of the concept of art-culture as a concept that expresses different meanings and ideas in society, joining feelings of

recognition capable of creating a social bond that connects individuals in the same territory. In this way, we looked to Manguinhos with the idea that "art is art". However, when we see the 40 initiatives in this catalogue, we observe that art is art, but it is also the possibility of reinventing life where we live; it is the possibility of work, of survival, of organising and resisting. This makes possible the breaking of the silence imposed on places and populations that have historically been made vulnerable and invisible. Making and experiencing art gives rise to expressions of traditions, including ancestral traditions, and new forms of belonging, and of understanding the self and the other. Art changes our relationship with the world, and produces new meanings, directions and collective ways of living.

It is in this context that we need to reflect on what is understood as mental health, so as to consider it in relation to art. The expression, mental health, refers to the idea of normality, sanity, a state of conforming to a supposed ideal state of well-being. The WHO's warning that mental health is not

simply the absence of illness, but the existence of a state of bio-psycho-social well-being, also returns to the idealised notion that mental health exists in opposition to illness or suffering. With this in mind, art manifests as an alternative in which good mental health is not conceived in relation to an ideal state, but is based on the concrete experiences of real individuals. Art can produce new meanings and ways of seeing and living life, which themselves could lead to suffering, experiencing crises, scarcity, and deprivation. But these experiences produce feelings that can give new meaning to life and enable new types of experience. This is one of the attributes of art.

In this sense, we want to escape the understanding of mental health from a perspective that focusses on individual 'well-being' or mental health as 'happiness', and which can thus be reduced to a consumers' market. As such, delving into the relationships between mental health, art, and culture requires that attention be paid to how separately and together they connect with citizenship, the expansion of the possibilities for reinventing life and the creation of new directions and meanings. Therefore, this perspective is not immediately tied to preventing and monitoring mental disorders. Neither does it consist of promoting an instrumental understanding of the subject - what is right and wrong - that is intent on filling gaps in information on or interpretations of a group of people, because this is not about art that is used in public awareness campaigns. More than that, what guides our understanding of the subject is that we start with the notion that mental health is socially determined, an expanded conceptualisation of health and culture as the processes by which subjectivities are produced, symbols and languages are made, col-

lective spaces are created, and the rights of individuals are asserted/recognised.

In view of the issues and concepts that have been mentioned, we understand that the drawing together of sociocultural community experiences in this publication, and how they are subsequently shared in spaces for exchanging knowledge and practice, enables networking amongst community leaders and social movements in the construction of public policy proposals at the interface of culture and mental health. It provides an important boost to valuing these initiatives and also reproducing similar experiences in other spaces.

Finally, reflecting on the impact of cultural expression as a tool for looking after and promoting mental health in communities such as Manguinhos contributes to creating an understanding of mental health care that involves complex social processes. It's about art: the people who make it, and the world around them. Our conclusion is that there is no way to shed light on the relationships between mental health, art and culture without valuing community resources.





The institutions responsible for the research



Oswaldo Cruz Foundation (Fiocruz)

The Oswaldo Cruz Foundation, which began life under the name Manguinhos Serotherapy Institute, is an institution dedicated to producing scientific knowledge, training and technological development in the many areas of health. It has campuses in several states across Brazil, and its head office is in the Manguinhos neighbourhood of Rio de Janeiro, where the institution has traditionally carried out various welfare, social, cultural, and economic projects.

Manguinhos is a peripheral community in Rio de Janeiro that was established during the first half of the 20th century. The population density has greatly increased since the 1950s as a result of state actions that sought to remove poor populations from what were considered to be Rio de Janeiro's elite neighbourhoods. In this way, it was initially a transitional neighbourhood for people waiting for affordable housing in the areas further away from the city centre. The majority of these projects were carried out along Brazil Avenue (the main thoroughfare that connects the centre

of the city to its northern limits that border the Itaguaí municipality). In fact, for many years the housing development projects provided insufficient or inadequate living conditions for the community. This was how Manguinhos became established as a neighbourhood in the city. Called favela by many, or Manguinhos Complex, it has an estimated population of 36,000 inhabitants and is made up of 12 communities. The violence experienced by its inhabitants and the government's lack of investment in public policies contrast with the wealth of initiatives run by the community's residents, whether in the context of the struggle for rights or in cultural and artistic expression.

Mental Health and Psychosocial Care Study and Research Laboratory (LAPS/ENSP/Fiocruz)

The Mental Health and Psychosocial Care Study and Research Laboratory (LAPS) is a centre for research, historical archives, and training that advises on and formu-

lates public policies in the field of mental health. It is linked to the **Sergio Arouca National School of Public Health (ENSP)**, at the Oswaldo Cruz Foundation (Fiocruz). Founded in 1989, LAPS is responsible for a broad and pioneering training programme in the field of mental health and psychiatric reform, which ranges from training relevant political leaders (users, managers, human rights activists, etc.), to *lato sensu* (refresher courses, specialisation, multidisciplinary residency) and *stricto sensu* (masters, doctorate and post-doctoral studies) post-graduate programmes. Throughout its history, it has been dedicated to research, courses, and projects that look at the interpellation between madness and culture. In this sense, it is worth highlighting that LAPS has curated activities at the Banco do Brasil Cultural Centre, the Cultural Centre of Justice, UERJ Cultural Spaces (Cândido Portinari Cultural Space and Library Cultural Space), Bispo do Rosário Museum, and the Museum of Images of the Unconscious (Genoa), among others. LAPS has also organised productions and workshops, and won cultural grants in partnership with the Department of Identity and Cultural Diversity (SID) in the Ministry of Culture (MinC). Example projects include ‘Loucos pela Diversidade’ (2007), ‘Nada Sobre Nós Sem Nós’ (2008) and the Public Grant for Art and Culture in Mental Health with the Federal Council of Psychology, among others.

With the increasing use of the term mental health, especially since the Covid-19 pandemic, LAPS researchers felt the need to open a discussion about the phenomenon. In a general sense, the expression ‘mental health’ is used to indicate a certain condition of psychological well-being that, even if unintentionally or unconsciously, refers to an ideal behaviour or subjective state in which not only illness, malady or

disorder are absent, but also suffering, plenitude, wellness, and other related issues. At the same time, there is a certain consensus that arts and cultural activities possess qualities that could be defined as therapeutic. However, the possibility of obtaining results that are generally considered to be therapeutic does not mean that arts and cultural activities should be administered and managed based on a clinical or, in other words, scientific frame of reference. Art and culture belong to a frame of reference that is different to science, and which, although not opposed to each other, do not follow the same rationale. So what was our hypothesis about the meaning of art and culture in the research we developed in the Manguinhos Community? That the experience of making art of any kind, especially making art as part of participatory and collective building processes, leads to transforming world views, establishing meaning and exchange through dialogue, fostering exercises in solidarity, recognition, reciprocity, etc., which ultimately produce and reinforce emancipatory social bonds and citizenship. Art and culture are ways of producing life!

As Daiana Ferreira, founder of Ballet Manguinhos, taught us: the project was not just to teach dance, but to “produce hope and anti-destinies”!

Getúlio Vargas Foundation (FGV)

The **Getúlio Vargas Foundation (FGV)** was founded in Rio de Janeiro in 1944, and aims to develop studies and research in the field of applied social sciences. **FGV is ranked third among the most important think tanks in the world and first in Latin America, accord-**

ing to the University of Pennsylvania's 2020 Global Go To Think Tank Index Report. Think tank is the name given to institutions that work both in academia and public policymaking. These institutions, considered to be “Tanks of Knowledge and Reflection”, develop studies aimed at social development and apply their research to contribute to public debate.

Centre for Research and Documentation of Contemporary Brazilian History (FGV CPDOC)

The **Centre for Research and Documentation of Contemporary Brazilian History (FGV CPDOC)** was created in 1973 with the aim of archiving the personal collections of Brazilian public figures. For almost 50 years, the CPDOC has established itself as an institution dedicated to looking after archives, developing research in the areas of Brazilian History, Social Sciences, Cultural Assets and Social Projects, and training undergraduate and postgraduate students.

The CPDOC contributed to this catalogue by bringing a human sciences perspective and the technical-methodological knowledge for creating inventories. The inventory process is itself a tool for cultural preservation. To undertake a survey of institutions that deliver cultural activities is to understand them as heritage and assets that need to be preserved because of their importance in the territory, both in generating culture and health and in being fundamental to the social and interpersonal dynamics in the neighbourhood. As a Research Centre focused on preserving memory, the CPDOC understands the cultural initiatives

catalogued here as artefacts of a collective memory, and therefore bearers of meanings, symbols, and cultural traditions that are shared socially and are fundamental to the history of the local population.

Queen Mary University of London (QMUL)

Queen Mary University of London is a university in vibrant East London that is dedicated to delivering high quality teaching and research, and committed to being the most inclusive university in the world. This commitment, in turn, requires a spirit of partnership in research, education, and policy. It also requires a strong commitment to translating our work into lasting social impact, which is driven by excellence. The project ‘Cultural strategies as alternatives for the social inclusion of vulnerable populations in the field of mental health public policies: a case study in the community of Manguinhos’ directly corresponds with these commitments to inclusion, excellence, and impact. Furthermore, it reflects our ethos of partnership through a powerful coalition of truly excellent institutions in Brazil, namely FGV and Fiocruz, with whom Queen Mary and its Global Policy Institute are proud to be partners. We trust that readers will be impressed by the subtlety of the project’s research methodology and the profound insights it presents.

People’s Palace Projects (PPP/QMUL)

For 25 years, **People’s Palace Projects** (PPP/QMUL) has been using the power of culture and the arts to address issues of social justice, working collaboratively with ar-

tists, academics, and vulnerable communities. An art and research centre based in the drama department of Queen Mary University of London, PPP champions equity, climate justice, and improved well-being and mental health in territories that are ignored by the state. With a track record of 155 projects and 400 partnerships, the organisation currently works in 14 countries with a focus on four core areas: Cultural Value and Heritage, Resistance and Transformation, Indigenous Territories and Climate Action, and Mental Health and Creativity. Recently, PPP contributed to unprecedented research on the impact of violence on the mental

health and well-being of residents of Maré, a group of favelas neighbouring Manguinhos in Rio de Janeiro.

PPP believes that artistic expression is capable of provoking change and building resilience. Empowered by art, people start to exercise leadership and take control of their communities' narratives. We hope that this catalogue will be another exponent of this vision, by offering the Manguinhos community the opportunity to look at its history, value its sociocultural wealth, and understand that it is capable of activating and making the territory flourish.



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Back-cover

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