

A frame on the Brazilian

Cultural Landscape



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What is your relationship/interaction with the state in the forms of cultural and creative economy public policies?



+ Brazil

- CONTINENTAL

the world's fifth-largest country in size and sixth in population

over 211 million people live in Brazil

- UNEQUAL

the richest 10% earn 60% of the national income

- PLURAL and DIVERSE

afro indigenous and a mix of immigrants (including the lebanese!)



culture in Brazil

- 2% Brazilian GDP
- big regional inequality in terms of state investment
- public spending allocated sum up to \$9.8 billion in 2020
- As a federation, nowadays municipal investments are the main maintainers of culture in Brazil. More than 50% of the sector's resources are transferred by the municipalities



cultural policy in Brazil

Cultural policies in Brazil as systematic public policies are a recent invention. The Brazilian tradition is one of absence, authoritarianism and instability

The most common practice of public power action occurred in the form of public patronage for the promotion of the arts or as an instrument of political indoctrination in dictatorial contexts



cultural policy in Brazil

- 1960/70 even if from a conservative modernization perspective, the federal government (dictatorship) fostered the development of the cultural industry and structured the federal institutional system of culture that formed the basis for the creation for the first time, in José Sarney's government (1985-1990, the period of redemocratization), of a specific portfolio
- 1985 creation of the Federal Ministry of Culture
- 1988 the citizen constitution states that culture is a right to all



cultural policy in Brazil

- 1990s during this decade the field of culture as public policy was basically subject to public patronage mechanism: the Rouanet Law and the Audiovisual Law, as well as similar correlated initiatives by other subnational entities. But the systematic access to these resources is complex, which in itself already limits the beneficiary public
- 1989 the Ministry is extinct for the first time under Fernando Collor de Mello



cultural policy in Brazil

At the beginning of this century, reflecting the global debate and supported by the Constitution, there was a mutation in the design of public policies for culture in Brazil, based on the idea of cultural citizenship as a synergistic articulation of three dimensions of culture: the political, economic and symbolic.

Double approach: the citizen's access to the enjoyment of symbolic goods and the provision of resources so that population can "produce culture" as an active subject of cultural action.



cultural policy in Brazil

- 2004 on Lula/Gilberto Gil
three normative innovations have elevated cultural policies to the status of State policies, rearranging their institutional conformation: National Culture Plan , National Culture System, National Living Culture Policy. These are measures that gave organicity to cultural policies, reinforced the federative rooting and participatory vocation, and facilitated the promotion of popular culture.



cultural policy in Brazil

The Cultura Viva Program, anchored in the discourse of "anthropological do-in," proposed a line of action that could start from what already exists and already acts, with community legitimacy - various social movements that already work with the theme of culture and that can be strengthened improved, and continuously evaluated. As the name itself defines, it behaves as a living organism; Instead of imposing or directing the actions of groups, the program aimed at stimulating local creativity.

"This program was based on the principle that the state, despite being a promoter of cultural processes, is not the agent responsible for "doing culture". Its role is to create conditions and mechanisms that allow its citizens not only to access symbolic assets, but also produce and circulate their own cultural assets, stimulating their local context as active subjects of these processes. We may say that the spirit of the program was to recognize, protect and encourage the commons, despite not being thus described" (Savazoni)

“Quem tem legitimidade para dizer quem é Ponto de Cultura é o próprio Povo”

Mãe Beth de Oxum

O ENCONTRO ENTRE A CULTURA POPULAR BRASILEIRA E A ÉTICA HACKER



"...queria acrescentar que a brincadeira alimenta a nossa alma, mobiliza nossa comunidade, nos faz refletir sobre como queremos nossas cidades. Pra prédios e estacionamentos? Ou pra gente na rua e a gente se misturando nela?"



cultural policy in Brazil

The Programa Cultura Viva innovated by inserting in the discussion of culture two other dimensions besides the economic one: symbolic representation and participation and citizenship. The formulation took into account the market aspects of culture, but knows that even as an economic activity the cultural surplus is not redistributed in an egalitarian way. By identifying and recognizing the multidimensionality of culture, the Program tried to rescue the roots of a country that is not integrated only by the circulation - even if precarious and not universal - of goods but also by the circulation of values, symbolic productions, and dialogue, accentuating the transit of popular culture in mass and foreign markets



Sou ministro, sou músico, mas sou sobretudo, um hacker em espírito e vontade.

(Gilberto Gil)



cultural policy in Brazil

Culture Points

The Ponto de Cultura was the main action of the program and served as the central axis for all other actions, being the reference of a horizontal network of articulation, production, reception and dissemination of creative initiatives. Distancing itself from dirigiste patterns, it was/is a living organism that articulates itself with pre-existing actors in each community. There was no defined model to be a Ponto de Cultura, whether relative to the physical programming or activities, which can vary from capoeira to hip-hop, from modern to classical ballet, from text production workshops to film clubs. Pontos de Cultura developed organically and articulated with new agents and partners be they schools, churches or neighborhood associations.

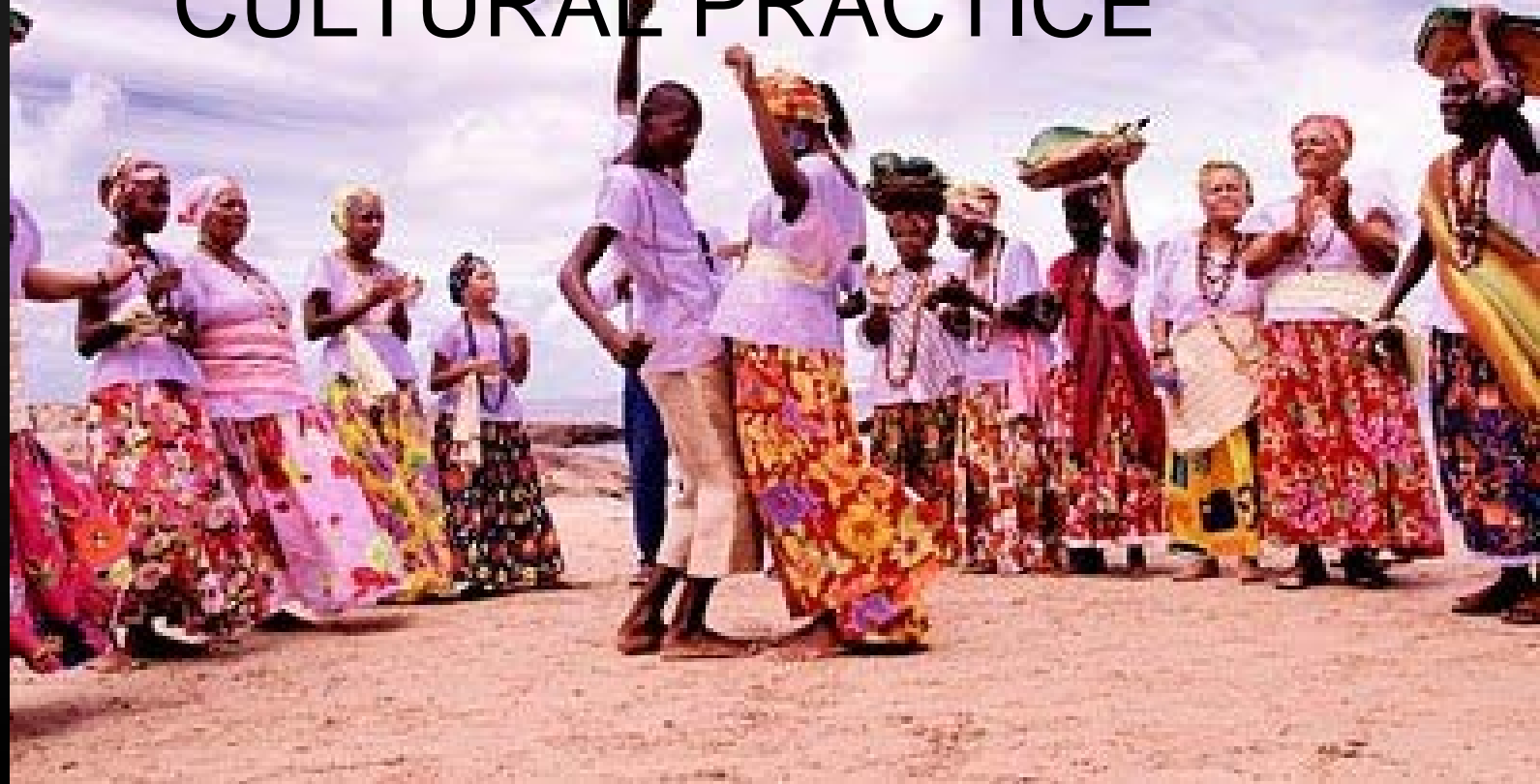


cultural policy in Brazil

In 2005, The New York Times published a story titled “Brazil: Free Software’s Biggest and Best Friend”

- telecenters
- digital and multimedia kits for the Culture Points: resources and a multimedia kit exclusively based on free technologies.
- Computador para Todos: for low-income Brazilians, which sold at affordable prices machines that ran GNU-Linux, in what was perhaps the largest program of popularization of free technologies promoted by a national state.

SHARING AS A CULTURAL PRACTICE





ANOTHER WORLD
IS POSSIBLE

RADIO CITY
Music Hall RADIO CITY
CHASE OF THE NEW 2011 RADIO CITY
CHRISTMAS SPECTACULAR

NYPD



cultural policy in Brazil

2011 Creative Economy National Secretariat is created

Cultural Diversity / Sustainability / Social Inclusion / Innovation



Graph on the Creative Economy Plan of Ministry of Culture of Brazil, p. 33



cultural policy in Brazil

- 2019 Bolsonaro ends the Ministry of Culture
- 2020 The public policy community that gravitates around cultural policies has shown a surprising capacity of reaction and managed to approve at the federal level the Aldir Blanc Law of cultural emergency in the adverse context of the covid-19 pandemic. This legislation injected around R\$ 3 billion in the cultural sector through transfers to the states, municipalities, and the Federal District. Finally, the Paulo Gustavo Bill, which assures additional resources for the sector, is in Congress. Thus, the protagonism of the Legislative and the mobilization of the cultural sector have created, against all expectations, a more promising scenario for culture.



a glimpse on the
contemporary
cultural
landscame in
Brazil

Casa Sueli Carneiro

<https://casasuelicarneiro.org.br/>



inhotim

<https://www.inhotim.org.br/>



Baiana System

<https://baianasystem.com.br/>



Festival Latinidades

<http://afrolatinas.com.br/>



Nicho 54

<https://nicho54.com.br/>



Shukran (شكراً)



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