



**Cultural Mapping Brazil 2009**



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## Brazil and the Culture of the Dutch Golden Age

Essay written by Michiel van Groesen

Around 1600, when the young Dutch Republic began to participate in Europe's search for economic profits overseas, the export of Dutch culture to the Orient and the New World was an important, although often overlooked, side-effect. The famous expedition of Willem Barentsz, which in 1597 was forced to survive an arctic winter on Nova Zembla after its ships had been caught in the ice, carried prints and engravings of artists from the Low Countries, presumably intended for trading purposes in the Far East, the fleet's elusive destination. The Rijksmuseum in Amsterdam still has copies of these prints on display, found by archeologists among the remains of the fateful wintering, more than three centuries after Barentsz had died. The almost immediate success of the Dutch East India Company (VOC), established in 1602, extended the economic prowess of the Dutch Republic to various corners of the globe. But in hindsight, it was the foundation of the West India Company in 1621 that really ignited the expansion of Dutch culture on a more systematic basis. The Portuguese colony in Brazil, largely due to coincidence, was to become the most important recipient of the Dutch desire to export their cultural riches.

In 1624, when the West India Company had successfully completed the conquest of Salvador, the capital of Portuguese Brazil, the Dutch soldiers took possession of the city and made themselves feel at home. They stripped the cathedral of its images, precisely as their grandfathers had done in the Netherlands during the iconoclastic riots of 1566, and confiscated the city's other churches and convents. In the convent of the Society of Jesus, the troops found that the fathers had decorated their rooms with engravings of Catholic martyrs in Alkmaar and Haarlem, who had been murdered by the rebels in the first phase of the Dutch Revolt in the 1570s. They tore the illustrations from the walls, and replaced them with the prints they had brought from the Dutch Republic. Hence, in May 1624, printed portraits of the Dutch stadtholder Maurits van Nassau and his sister Emilia, and a painting criticizing the tyrannical policies of the Duke of Alva, by now a relic from a previous era, adorned the walls of the convent. Physical works of art from the Low Countries had reached the New World for the first time. The impact of these images, however, was short-lived. After eleven months of occupation, the Dutch were defeated by a combined fleet of Spain and Portugal, and would never return to Salvador again.

Five years later, in 1630, the West India Company was back for what would turn out to be a more lasting presence in Brazil, this time in Pernambuco in the colony's northeast. After several years of being confined to the immediate surroundings of the towns Olinda and Recife, the Dutch finally succeeded in expanding their sphere of influence to a sizeable part of the formerly Portuguese territories in the northeast. By 1636, as the military conflict receded, the sugar industry began to become profitable for the Dutch. Across the Atlantic the West India Company made its first, rather hesitant steps in the Guinea slave trade. In order to supervise this delicately balanced trade network, the Company directors decided to send a governor-general to Recife. The German count Johan Maurits van Nassau-Siegen, a cousin of stadtholder Frederik Hendrik, was appointed to take charge of New Holland, as the colony was officially known. In January 1637, he arrived in Pernambuco. His reign, religiously tolerant and progressive, would later be heralded as a sneak preview of the Enlightenment.

Johan Maurits had already distinguished himself as a military commander in the war against Spain, but his true interests were elsewhere. Born in Dillenburg (Germany) in 1604, he had received a typical education for a high nobleman in the Holy Roman Empire. He was trained from a young age at the Collegium Mauritanum in Kassel, the exclusive school for family members of the German landgrave Maurice of Hessen. At the court in Kassel, art and science were among the prime topics of interest, and Johan Maurits decided to export his cultural fascinations to his new domicile in Recife. More than anywhere else in the territories of the Dutch Republic, in Europe or abroad, did New Holland witness the flourishing of a 'court culture'. The governor-general employed a staff of artists and scientists to document and analyze the natural beauty and the ethnic diversity of the exotic colony, and to exploit the opportunities of its location south of the equator. The result of his seven-year tenure in Brazil, from 1637 to 1644, was an excellent overview of the richness and variety of Dutch America.

Johan Maurits, as part of a systematically organized scientific expedition, assigned different tasks to different specialists in his entourage. The painter Albert Eckhout was appointed to paint larger-than-life images of a man and a woman of each of the four ethnic groups comprising the indigenous population of Dutch Brazil: mulatto sugar planters, Tupinamba Indians, the Tapuyas - the cannibalistic allies of the Dutch - and imported African slaves. Eckhout further made several other works, including still-life paintings and a large canvas documenting the marvelous Tapuya Dance. The works were intended to form the decorative program of the 'princely hall' of Vrijburg Palace, the neo-classical residence Johan Maurits had instructed to be built for him on the island Antonio Vaz, which he transformed into the new capital city of Mauritsstad. The governor-general, however, had little time to enjoy his new domicile. In 1644, when he reluctantly obeyed the orders of the West India Company to return to Europe, he took the Eckhout paintings back with him, where he used them as part of a lavish gift to King Frederik III of Denmark in 1654. In following decades the paintings provided inspiration for other artistic expressions, most famously a series of tapestries Johan Maurits presented to Louis XIV of France in the 1670s.

The second painter included in Johan Maurits' cultural staff was the landscape artist Frans Post. His compositions included exotic animals and plants, and complemented the images of the colony's inhabitants designed by Eckhout. Unlike his colleague, Post took part in expeditions into the interior to document the Brazilian flora and fauna. He made at least seven paintings of the immediate surroundings of Recife and Olinda during his stay in Brazil. Yet Post must have made many more sketches and drawings, for he produced more than two-hundred Brazilian landscapes for at least twenty-five years after returning to the Dutch Republic in 1644. As his memories of Brazil faded, Post's compositions gradually became more 'exotic', perhaps also to meet the demands of his customers. Since there are no paintings attributed to Post with a different theme, it is safe to assume that he capitalized on the memories of Brazil in the Dutch Republic, until well after the West India Company's departure from Recife in January 1654. His landscapes, moreover, inspired other artists.

The numerous prints based on the Post paintings, most famously those included in Caspar Barlaeus' prestigious review of the reign of Johan Maurits, much have reached a large number of viewers.

Alongside visual representations, Johan Maurits' ambitious cultural programme also generated important information for European scientists interested in understanding the natural world. Whereas some of the count's projects in Brazil had a quite traditional character - like his cabinet of curiosities, his garden of herbs and plants, and his menagerie of exotic animals - other initiatives were distinctly modern. One of the towers of Vrijburg Palace was designed to include an observatory. The astronomer-in-residence at Johan Maurits' court was the young German natural historian and mathematician Georg Marcgraf. The highly talented Marcgraf was a true *homo universalis*. Having arrived in Recife in 1638, he participated in investigations in zoology and botany, and also cooperated with the cartographer Cornelis Golijath, another of Johan Maurits' employees, to develop credible maps of New Holland. His private papers, currently in the collection of the University Library in Leiden, were a source of many new observations, and were sought after by other European scientists eager to get their hands on a wealth of data from the southern hemisphere. Marcgraf, unfortunately, died on the return voyage to Europe before he could publish his findings. The only work from his hand, the monumental *Historia Naturalis Brasiliae*, appeared posthumously and was co-written with Johan Maurits' personal physician Willem Piso. Some of the material used by Marcgraf and Piso was illustrated by the German Company employee Zacharias Wagener who was not on the count's wage bill, but did much to disseminate the artistic and scientific work for a wider audience. Arguably Wagener's most famous drawing, however, is of the market place in Recife where sugar planters could buy slaves who had recently arrived from across the Atlantic.

Wagener, in this respect, is a good example of the spin-off that Johan Maurits' cultural program in Brazil generated both in the colony and at home. After having returned to the Dutch Republic in 1644, Johan Maurits continued his patronage of art. On one of the main squares in The Hague, the architect Pieter Post - brother of the painter Frans - designed a modest urban palace for the count, today still known as The Mauritshuis. According to the eye-witness report of a tourist visiting The Hague in 1681, two years after Johan Maurits' death, everything inside the palace reminded visitors of the count's glorious period as governor-general in Brazil. Meanwhile other artists incorporated Brazilian themes into their work, a measure of the impact the American colony had made in the Dutch Republic. The brothers Bonaventura and Gillis Peeters, painters of seascapes from Antwerp, included views of the harbor of Recife into their catalogue of works - apparently confident that the paintings would find their way to customers in the Northern Netherlands. In the 1680s, the famous engraver Romeyn de Hooghe devoted some of the most impressive illustrations in his vast oeuvre to the representation of Brazil, adding popular, 'exotic' elements to compositions loosely based on the works by Eckhout and Post. In many different ways Dutch Brazil, until well after its surrender to the Portuguese in 1654, continued to make an impression on the culture of the Dutch Golden Age. Hence what started out as the unilateral export of Old World art and knowledge to a colony in the New World, resulted in a unique exchange of Dutch and Brazilian cultures.



The Dutch were incapable of recapturing Brazil in the second half of the seventeenth century. Negotiations with Portuguese diplomats focused on financial retributions, and were finally brought to a conclusion in 1669. The political support in the Hague for the colonies in the Atlantic rapidly diminished, and Dutch military strength in the West Indies consequently took a sharp downturn. In 1674 the West India Company was forced to declare bankruptcy. After a brief period of nostalgia in the Dutch Republic, the colony in Brazil disappeared from the conscience of later generations. On the other side of the Atlantic, however, memories of the period of Dutch rule resurfaced in the early nineteenth century, when Brazil established its independence from Portugal. In search of a national identity which broke with the traditional values of the Portuguese regime, and was at the same time religiously tolerant and ethnically inclusive, the reign of Johan Maurits suddenly experienced a revival. These fond memories are still very much alive in 21st century Brazil. For Dutch visitors to the country today, it is often a surprise to be confronted with a forgotten part of their nation's colonial past. A new period of cultural exchange between the Netherlands and Brazil could help to re-establish this historical connection and this will function as an excellent starting point for this.

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## Reader's Guide

This mapping of the cultural sector in Brazil was produced to help realise the ambitions of the Ministry of Education, Culture and Science in the framework of strategic international cultural policy, of the Dutch cultural funds and institutions, and the SICA (Dutch Centre for International Cultural Activities). The purpose of the mapping is to provide a comprehensive description of the Brazilian cultural infrastructure per discipline, with recommendations regarding possibilities for intensifying cultural exchange with The Netherlands.

The mapping consists of a detailed account of the Brazilian cultural sector, divided into eleven disciplines:

- » Architecture
- » Classical music
- » Contemporary Arts
- » Dance
- » Design
- » E-Culture
- » Fashion
- » Heritage
- » Literature
- » Popular music
- » Theatre

In the first instance the selection of these disciplines was based on information obtained through SICA's Quick Scan Brazil (2006). Secondly, we asked the various cultural funds and institutions if they would appreciate a mapping of their particular disciplines in Brazil. All of the institutions responded positively with the exception of the Netherlands Film Fund/Holland Film. In addition to the eleven sub-mappings we decided to produce one overall mapping consisting of descriptions of the general Brazilian cultural structures, supplemented by descriptions of the main Brazilian cultural organisations, relevant topical cultural themes, relevant international exchange activities and other information.

The mappings were written by eleven different experts, all of whom live in Brazil. We deliberately chose to use Brazilian experts rather than one or more Dutch experts with experience in Brazil, because we believed this would lead to a less compartmentalised and more surprising result. These Brazilian experts will also potentially be direct links for future cultural exchange.

The selection of these experts was made in consultation with the various organisations involved. Suggestions for candidates were put forward by the SICA, the cultural funds and sector institutes, the Dutch embassy and consulates in Brazil, and foreign cultural institutes in Brazil such as the British Council and the Goethe Institute. We undertook to identify experts from different regions so as to ensure regional distribution. The final selection was then made by the SICA in close consultation with the cultural funds and institutions.

A prerequisite for the mappings was that they had to be concise but as relevant as possible. The authors were given a 40-page guideline. The mappings are not complete - in a country the size of Brazil this is inevitable. The mapping as a whole should therefore not be regarded as a static, encyclopaedic manual. Obviously the authors tried to present a picture which was as complete as possible, but for practical purposes they had to make choices. Considering how dynamic the cultural sector in Brazil is, the information will have to be updated regularly. The ultimate structure and details of the various sub-mappings was established after consultation with the funds and cultural institutions. Apart from that, the choice of eleven different experts led to very different mappings, which vary widely in form and style.

## Intensifying Cultural Exchange between The Netherlands and Brazil

Written by Jorn Konijn

### 1.1. Background and Ambitions

Cultural exchange between the Netherlands and Brazil has been taking place for decades, if not centuries. Joint projects by Dutch and Brazilian culture makers are initiated and carried out quite frequently, often with support from the various Dutch cultural funds and institutions. The Buitengaats ('Offshore') Database - an overview of Dutch cultural activities abroad - shows that over the past five years there has been a slight increase of Dutch cultural activities in Brazil, close to thirty in 2008<sup>1</sup>. There is plenty of enthusiasm in the Dutch cultural sector for more cultural exchange with Brazil, as was revealed at the information session about cultural exchange with Brazil organised by SICA in December 2006 which drew over 100 interested culture makers. In the same year the Ministry of Education, Culture and Science asked SICA to set up a Quick Scan of the current status of cultural collaboration between the Netherlands and Brazil. This scan documented the ambitions and wishes of the various funds and cultural institutions in regard to future cultural relations. It showed that all Dutch cultural funds and institutions were interested in expanding, deepening and strengthening those relations. The most important practical conclusions to be drawn from the scan had to do mainly with the growing interest on both sides and how this could be supported by specific policy, the possibilities offered by the high quality of the Brazilian cultural infrastructure and the positive connotations associated with the cultural heritage the countries have in common. The scan indicated a few potential bottlenecks: the language barrier (little English is spoken in Brazil) and the limited cultural capacity of the Dutch diplomatic network (embassy and consulate).

1. Buitengaats database, SICA

The scan includes a number of recommendations. The main one is that the 'exceptional, positive perception of the cultural heritage [the two countries have] in common' might provide a sound basis for more intense cultural collaboration across the board. In the Netherlands there is often a lack of knowledge and access to good cultural networks in Brazil. This detailed mapping hopes to change that.

### 1.2. The Brazilian Economy

#### Eight years after the introduction of 'BRIC' and the current financial crisis

The growing interest in intensifying cultural relations with Brazil was reflected in the new strategic choices within the Dutch International Cultural Policy. These choices were related to a number of worldwide geopolitical and economic changes. One of these was the focus on the BRIC countries - BRIC being an acronym introduced by the American bank Goldman Sachs in 2001 to refer to four rapidly emerging world economies: Brazil, Russia, India and China. According to the Goldman Sachs report the economic growth of these four countries is so fast that by about 2050 they will be among the wealthiest - and therefore also politically strongest - countries in the world. 'Geopolitical and economic developments such as the expansion of the BRIC economies have significant effects on our society, culturally as well as in other ways. They must be taken into account in the development and implementation of international cultural policy'.<sup>2</sup>

Since the introduction of the term BRIC in 2001 the political situation but above all the economic situation worldwide has changed significantly. Two follow-up reports produced in 2004 and 2007 examined this changing situation critically, also in relation to Brazil. The critical observations made in 2001 regarding the

2. Koers kiezen ('Setting a course') Ministry of Education, Culture and Science and Ministry of Foreign Affairs, May 2006

realisation of Brazil's economic potential were modified in 2004 and 2007. As a result of sound politico-economic policy Brazil is enjoying consistent economic growth, the lowest unemployment rate in decades and a rapidly growing international export sector.

Nevertheless, Brazil's economic growth is not as rapid as that of China and India. The Economist described the difference between the BRIC countries as follows: 'In some ways Brazil is the steadiest of the BRICs. Unlike China and Russia it is a full-blooded democracy; unlike India it has no serious disputes with its neighbours. And it is the only BRIC without a nuclear bomb'.<sup>3</sup>

Obviously Brazil cannot fail to be affected by the worldwide financial crisis. However, so far the crisis appears to have had less effect on the Brazilian economy than on the economies of the United States and Western Europe, for example. Some reasons suggested for this are strict supervision of financial markets and the large reserves built up.

### **1.3. National Politics & International Ambitions**

Brazil has been an independent country since 1822. In the first few decades of the 20th century it was ruled by military dictators. In 1930s industrialisation of the country began under President Getúlio Vargas. After his resignation and suicide a democratisation process began in the 1950s under President Juscelino Kubitschek; however, this was halted abruptly by a military coup in 1964. The military regime remained in power until 1985, and then in 1988 a new federal constitution was adopted. The current president Luiz Inácio Lula da Silva ('Lula') was first elected in 2002 and re-elected in 2006. He is a former union leader, leader of the PT (Partido dos Trabalhadores = Workers' Party) and the first explicitly left-wing president of Brazil.

In Lula's first term the government paid a great deal of attention to strengthening economic policy and fighting hunger among the poorest Brazilian families. Apart from this, in recent years the Brazilian business sector has been a growing presence on the international market. Nearly every day foreign take-overs by Brazilian companies are announced. Brazil's voice on the diplomatic stage is also becoming louder. The country aspires to permanent membership of the UN Security Council and supplied the most significant military division of the UN peace force in Haiti. It is clear that since 2001 Brazil's position as a geopolitical and economic world power has only gained in strength and potential.

### **1.4. National Cultural Policy**

The Brazilian Ministry of Culture, which was established in 1985, has an annual budget of approximately EUR 0.7 billion at its disposal.<sup>4</sup> The current culture minister Juca Ferreira has been heading the ministry since August 2008 and is the successor of Gilberto Gil, a famous Brazilian singer who was the culture minister from 2003 to 2008. In Gil's policy the emphasis was mainly on supporting local cultural projects.

According to Gil, art can 'serve as a mobilising power to bring about changes in society'. Gil's view was that every neighbourhood should have its own music studio, and that hip-hop was an important form of expression for young people. He also advocated more community radio stations in Brazilian rural areas.

The approximately five hundred local projects which are supported by the ministry through the government institution Funarte Fundação Nacional de Arte are supposed to serve as 'Pontes de Cultura' (cultural bridges), together will form a network of cultural organisations aimed at strengthening and disseminating the riches and diversity of Brazilian culture.<sup>5</sup>

3. [http://www.economist.com/finance/displaystory.cfm?story\\_id=11075147](http://www.economist.com/finance/displaystory.cfm?story_id=11075147)

4. <http://contasabertas.uol.com.br/Siafi2006/basic-orgao.asp>

5. <http://www.powerofculture.nl/en/policy/brazilie.html>

The policy's emphasis on diversity and cultural participation derives from a long socio-cultural tradition. It is more or less standard procedure for Brazilian cultural organisations, from museums to theatres, to develop specific programmes to encourage residents of the *periferia* (deprived districts) to participate in society by means of culture. The authors of the mappings were asked to include the topic of cultural participation in their particular disciplines.

### **1.5. International Interest in Cultural Relations**

In recent years several countries have taken steps towards intensifying their cultural relations with Brazil. Spain and Portugal have expanded their cultural missions and institutions over the past few years, while France has tried to stimulate additional cultural exchange by means of a special French year in Brazil (2009), after Brazilian culture had been the focus of attention during a Brazilian year in France (2005). Canada also wants to enhance its cultural relations with Brazil. The Canadian Heritage Institute opted for the same approach as the Netherlands, namely by mapping the situation in Brazil in 2006; however, the Canadian mapping focused specifically on the performing arts.<sup>6</sup>

Below we will briefly zoom in on the various methods of intensifying cultural relations with Brazil which are adopted by the three most active European countries: Germany, the United Kingdom and France.

### **1.6. United Kingdom**

Cultural activities from the United Kingdom are initiated mainly by the British Council, which has four offices in Brazil (Rio de Janeiro, Recife, Brasilia and São Paulo). The office in São Paulo coordinates cultural activities for the whole of Brazil. The British Council assists British culture makers in Brazil by providing information and by promoting collaboration between

British and Brazilian cultural professionals. The activities are usually initiated in response to an annual theme such as the 'social and cultural implications of climate change', which is the theme in 2009. The emphasis in these activities is on reciprocity, exchange and sustainability. There are a large number of Brazilian immigrants in the UK (approximately a quarter of a million); as a result there is a large market for Brazilian cultural initiatives in the UK, which makes it easier to put exchange ambitions into practice. Since many projects are strongly reciprocal, it is also important to the British that there should be a strong counterpart in Great Britain which can initiate, support and supervise projects. This role is played by the culture division of the Brazilian Embassy in London, which collaborates closely on many fronts with the British Council offices in Brazil. For example, in the autumn of 2008 the two parties organised an event called 'Brazilian Season in London: cultural events adding a splash of colour to autumn in London'.

The activities organised by the British Council in Brazil are usually organised in collaboration with both local public bodies (such as universities) and local private bodies (commercial businesses such as VIVO), but above all with the Brazilian organisations which belong to the S-system: SESC and in particular SESI, which are discussed at length in *General Introduction* chapter. These organisations take on a large part of the production and financial costs, sometimes up to 90% of the total budget.<sup>7</sup> For the British Council the decision to work with many different partners is based not only on creative and cultural grounds but undoubtedly also on financial grounds: the British Council has an annual budget of only GBP 25,000 to spend on all its cultural projects throughout the whole of Brazil.

6. [http://www.pch.gc.ca/routes/research/publications/performing-arts-spectacle/index\\_e.cfm](http://www.pch.gc.ca/routes/research/publications/performing-arts-spectacle/index_e.cfm)

7. This theatre project connects young makers from the UK with young makers from Brazil. Its goal is to establish a link between professional and amateur theatre groups, and also links between schools and universities, with the ultimate objective of increasing young people's interest in theatre. See also [www.conexoes.org.br](http://www.conexoes.org.br)

### **1.7. Germany**

German cultural activities in Brazil are organised by the various Goethe Institutes (five institutes: São Paulo, Rio de Janeiro, Porto Alegre, Curitiba and Salvador Bahia), the Goethe Centre (Brasilia), Kulturgesellschaften (Belem, Fortaleza and Recife) and the culture division of the German Embassy (Brasilia). These institutes have a much larger budget at their disposal than the British Council, which is sometimes supplemented by additional incentive funds, as was the case in 2007 when an additional sum of EUR 250,000 was contributed by Germany to cultural exchange with Brazil. The Germans often collaborate with the SESC institutes, specifically because of the large numbers of visitors the SESC guarantee.

The cultural events in Brazil programmed by Germany are structured around themes associated with diversity, dialogue and reciprocity. Like the British, in 2009 the Germans will focus on the 'social implications of climate change'. Another theme in 2009 is 'regime change', which makes a connection between the fall of the Berlin wall and the fall of the dictatorial regime in Brazil. The general focus will be on 'the new, varied and multicultural Germany'.

### **1.8. France**

France sets its own course as far as cultural exchange with Brazil is concerned. This course entails a large and widely varying programme which was given a strong incentive by the creation of a cultural Brazil year in France in 2005. In 2009 this was followed by a special French year in Brazil. To a large extent the themes of this French year are similar to the priorities of the Germans and British outlined above:

- » Contemporary France: creativity, innovation and dynamics
- » France and diversity: social diversity, diversity of knowledge and diversity in different regions
- » Open France: establishing links between French and Brazilian history, with emphasis on the French influence in Africa and the Brazilian connection with Portuguese-speaking African countries.

The programme covers a large number of cultural events from a variety of disciplines which will be held throughout the whole of Brazil during a period of eight months (April to November 2009). The members of the organising committee include both French and Brazilian political and cultural heavyweights. The president of the committee is Danilo Santos de Miranda, influential director of SESC São Paulo. The yearly French budget is unknown.

### **1.9. A Dutch year or Holland House in Brazil?**

Dutch international cultural policy is very different from that of the United Kingdom, Germany and France. The Netherlands has much less 'volume' on offer than the United Kingdom, for instance. The cultural sector in the United Kingdom is much bigger and with the large number of Brazilians living there the country has natural growth in supply and exchange possibilities with Brazil at its disposal. The Netherlands cannot - and has no desire to - compete as regards Germany's support capacity and budget.

The idea of a cultural year comparable with the French year is occasionally put forward as a possible way of increasing the Dutch cultural presence in - and exchange with - Brazil. However, most of the experts interviewed for this mapping think that the Netherlands has too little 'cultural volume' to make an impact on a country the size of Brazil in this way. There is a strong preference for increasing the Dutch cultural presence within the existing cultural calendar of festivals, fairs and other large-scale cultural events. The information provided in this mapping offers an

excellent starting point for this, and at the same time the twelve authors are an important link to an effective and extensive network.

Cultural year manifestations are not only organised by France. Japan did so in 2008, Portugal and Israel are also preparing cultural years in Brazil. On the Brazilian side, the Ministry of Foreign Affairs has drawn attention to the fact that the Brazilian cultural sector is not always very keen on cultural years of this kind. The sector often feels politically obligated to participate, whereas the intrinsic cultural reasons are not always evident. Apart from this, the countries which approach Brazil for years of this kind are not necessarily the countries to which Brazil wants to give cultural priority. The ministry's priority is more on building up and strengthening cultural ties with African countries than with European or surrounding countries: "For us, Angola is closer than Argentina."<sup>8</sup>

However, a cultural year is not the only way to intensify cultural relations. On the initiative of the Consulate General in São Paulo a small but successful cultural programme was organised in 2003: *Holanda Hoje* (The Netherlands Today). This event combined a large number of Dutch cultural activities at different locations in São Paulo in the space of one week. During this week the focus was on disciplines including design, fashion, architecture, visual arts, music, historic painting and even gastronomy. The week was funded by the Dutch and Brazilian business sectors and Dutch cultural funds. Perhaps a follow-up of this manifestation, possible to conclude a longer period of cultural intensification, is an option for the future.

Another way to intensify cultural relations is to set up a special cultural institute, along the lines of the Institut Néerlandais or Erasmus Huis. Practically everyone involved in the mapping process, both the authors of the mappings and other Brazilian cultural professionals, consider this not advisable. The estab-

lishment of an institute like this would mean a huge financial investment and in their opinions it would be much better to spend this money on actual cultural events. 'It is very advisable not to start thinking about clustering your activities in something like a Holland House. Whether it is in Brazil, or in any country with an excellent cultural infrastructure as Brazil, it just doesn't make sense. The time, energy and money it will cost to start up something like that, to maintain it, to start up a cultural program, to find and maintain an audience, it's just not worth it if you already have excellent, long-lasting alternatives with an audience, with a strong cultural program and with possibilities for real cultural exchange.'<sup>9</sup> However, many experts do advocate strengthening the diplomatic network, particularly in the culturally very important city of São Paulo, where the consulate currently has limited cultural involvement. Another possibility would be to deploy cultural experts temporarily, in the form of a 'cultural assistance pool'.<sup>10</sup>

Much depends on reciprocal interest. The French initiative of the Brazil year in 2005 led to a French year in Brazil in 2009. This year the city of Rotterdam's cultural interest in Brazil has led to a cultural summer event. Contemporary Brazilian art and culture are frequently included in the standard programming of art institutions in Rotterdam. Moreover, throughout the years Brazil has grown to be an important trading partner for Rotterdam, and Brazilian businesses are increasingly setting their sights abroad. This is why the city of Rotterdam thinks that synergistic advantages may also ensue from further investments in cultural relations with Brazil, particularly with São Paulo.

It is worth mentioning that Brazilian culture has been encroaching on Rotterdam through satellite broadcasters, not only in the Brazilian community,

8. Interview with Marcelo O. Dantas, Conselheiro - Director de Relacoes Internacionais - Ministerio da Cultura

9. Interview with Stephen Rimmer, Operational Director, British Council in Brazil

10. SICA policy plan 2009-2012



but above all in the Cape Verdean community (about 14,791 people)<sup>11</sup> in Rotterdam. In connection with this plan four big Rotterdam museums (the Netherlands Architecture Institute, Museum Boijmans van Beuningen, the Nederlands Fotomuseum and the Kunsthal) have organised a cultural event called Brazilian Summer. This event will provide an outstanding opportunity to show the Brazilians that the interest professed is genuine. In the future thought should be given to possible follow-ups for this initiative in Rotterdam.

### **1.10. South-South Relations**

Over the past ten to fifteen years Brazil has made its presence felt to an increasing degree on the international political stage. Often the country approaches other rising economic powers such as India and China, but Brazil is also very much involved in creating economic alliances with African countries. In the first instance it has focused on the Portuguese-speaking African countries, but in the past few years it has also entered into agreements with other African countries. The same trend is to be seen in the cultural sector.

Cultural exchange projects between African and Brazilian culture makers are high on the agenda for many Brazilian organisations. The 'south-south' focus echoes the perspective of the Ministry of Foreign Affairs: 'Angola is closer than Argentina for us'.

Dutch organisations active in the field of Culture & Development, such as the Prins Claus Fonds and HIVOS have built up a great deal of expertise and experience in supporting relations between Brazil and other countries in the southern hemisphere. The Prins Claus Fonds for example, supported the Brazilian hip-hop group 'Membros CIA of Dance' in their participation at the Gaboa Hip Hop festival in Gabon in Africa in 2006. Support like this creates a lot of goodwill in the Brazilian cultural sector. The networks of these

organisations could be of great value to the Dutch cultural sector.

### **1.11. Private Organisations**

When embarking on cultural exchange with Brazil it is advisable to work with a local organisation as an intermediary. Collaboration with a 'culture broker' like this can be helpful when dealing with complicated issues such as Brazilian legislation regarding sponsoring. Two cultural organisations with Dutch connections which operate in Brazil are *Art Unlimited* and *Plataforma Brasil Holanda*. Neither organisation is affiliated with the Dutch government; they both carry out a wide variety of cultural activities - including Dutch cultural activities - on their own initiative.

In the Netherlands there are also a few independent organisations which engage in cultural exchange between the Netherlands and Brazil. The two biggest are *A hora do Brasil* and *Caramundo*, which also organise a wide variety of Brazilian cultural events.

### **1.12. EU year and Nuffic Focus Year 2009**

The European Commission has a special programme to promote cultural activities with countries outside the EU: 'cultural cooperation with and in third countries.' This programme focuses mainly on culture and development policy, and culture as a commodity. Each year one specific country or one specific region is selected, for which cultural exchange projects can be submitted. Brazil was chosen as the focus country for 2009, which shows once again that the country is very much on the minds of many European countries and that there is great interest in intensifying cultural relations. Dutch organisations are involved in two of the seven cultural projects selected.<sup>12</sup>

11. Source: website of the Centrum voor Onderzoek en Statistiek Rotterdam, [www.cos.rotterdam.nl](http://www.cos.rotterdam.nl)

12. The Multimedia Amazon Opera project is coordinated by the Munich Biennale in Germany, Stichting Opera Rotterdam is one of the five co-organisers. Stichting RASA is also involved in the project Voix des Femmes: Identité, Mémoire, Imaginaire.

Ties between the Netherlands and Brazil are also being strengthened in the area of higher education. This year Nuffic - the Dutch organisation for international cooperation in higher education - devotes special attention to Brazil by stimulating more collaboration in the higher education sector. Recently Nuffic opened a NESO (Netherlands Education Support Office) in Brasilia. The programme of Nuffic's annual conference contains a special seminar about Brazil will be held, and educational delegations from institutes of higher education in Brazil will come to the Netherlands and vice versa. Previously ample attention was paid to Brazil in *Transfer*, a journal for international collaboration in higher education and research published by Nuffic.

### **1.13. In Summary**

How realistic is the growing interest in strengthening cultural relations with Brazil? The current state of affairs is that cultural exchange is increasing slowly, while there is great enthusiasm on the Dutch side. In Brazil interest is also growing, supported by strong knowledge of Dutch art and culture, resulting from historic ties. The positive connotations associated with the countries' shared past may serve a good purpose and be used to help strengthen cultural relations.

The main reason for the growing interest is economic: after all, Brazil is one of the BRIC countries. Of those four countries Brazil seems to be set on the most stable course for the future, both economically and politically. Brazil's national cultural policy focuses strongly on cultural participation - active participation by Brazilians in cultural life as a form of self-development and growing involvement as citizens. As regards this topic, Brazil has a few decades of experience to build on.

Internationally, interest in intensifying cultural relations with Brazil is increasingly rapidly. Many western countries have developed special programmes for this purpose. The United Kingdom, Germany and France have all opted for a model of their

own, though often focusing on the same themes. Dutch investment based on one of these three models is not advisable - but The Netherlands can learn a lot from all three models and can take over some components of them. An entire Dutch Year or even the establishment of a separate location - a Holland House - is not seen as being desirable. In the shorter term a possibility worth examining is strengthening cultural manpower at the Dutch Embassy and certainly at the consulate in São Paulo.

Reciprocal interest is important in the development of more intense cultural relations. The City of Rotterdam and a few big cultural institutes in Rotterdam have initiated an event called *Brazilian Summer* will be held in the summer of 2009. This initiative will serve as an excellent catalyst for future relations - not only cultural relations, but also diplomatic and economic relations. The Netherlands may have an important role in connection with the experience the country has built up in facilitating south-south cultural relations. There is strong interest in Brazil in strengthening cultural ties with Africa, and in the future Dutch organisations such as the Prins Claus Fonds may be able to play a key role in that context, if they are not already doing so.

Nuffic's Focus Year on Brazil and the EU's focus on Brazil in its programme with and in third countries: show that the interest is not exclusively limited to culture or bilateral relations.

### **1.14. The mappings**

As the mappings show it is difficult to formulate a singular collective strategy for the enrichment of cultural relations. Every discipline is different, with its own dynamics, common potential and areas of overlap. However, we can still identify a few common denominators in the mappings.

In most disciplines it is difficult to project the Dutch structure onto the Brazilian structure. The cultural landscape in Brazil is nowhere near as diversified as the cultural landscape in The Netherlands with its

different types of funding, sector institutes, interest groups etc. The structure in Brazil is difficult to compare. Tasks that 'logically' accrue to cultural organisations in The Netherlands, such as the management of cultural heritage, may be allocated to very different institutions in Brazil. For example, the management of forts in the north-east of Brazil is supervised by the Brazilian Ministry of Defence and not by a cultural organisation. Secondly, Brazil does not share the strict demarcation of disciplines that is applied in The Netherlands. This discrepancy is clearly visible in the heritage sector, which is far more broadly interpreted in Brazil than in The Netherlands.

The primary emphasis in all the mappings is on artistic exchange on the basis of equality. Issues such as finance are not mentioned until later. Each mapping conveys great enthusiasm and shows a deep interest in enriching cultural relations. In some mappings, such as fashion and architecture, there is a strong focus on educational exchange.

The mapping exercise marks the start of a new process of cultural exchange between the two countries. The interest and enthusiasm should form the bedrock for exchange in the various disciplines. This discipline-based strategy needs to be adopted and implemented by the various funds and sector institutes. With the *Cultural Mapping of Brazil* the SICA hopes to provide a promising opening, a firm anchor and a source of inspiration for cultural relations in the future.



# General Structure of the Brazilian Cultural Field

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## **1. Introduction**

**Brazil returned to democratic practice in 1985 with the first direct elections only taking place in 1990. As a result of this, Brazilian cultural policy is still relatively young and therefore very much subject of development and change.**

The general discussion in the first years of its existence was whether or not cultural policy is capable of recuperating a political importance. That dimension however changed in recent years and has gradually been substituted by the discussion over the (in) sufficiency of the mechanisms to finance culture and the facilitation of access to private funds. However, in its young existence, Brazilian cultural policy has substituted the essential for the supplementary and in two decades the country has reaped the fruits of this choice: the weakening of the national culture system. Culture and development, culture and the strengthening of democracy, culture and citizenship are themes that appear forcefully in today's national political agenda. These are also the main subjects in debates, seminars and publications presented by the cultural departments and cultural foundations of today.

## 2. General Cultural Statistics

General cultural statistics released in 2008 by the Ministry of National Culture (MINC) have shown that: only 13% of the Brazilians go to a cinema once a year; 92% have never been in a museum; 93,4% have never been to an art exhibition; 78% have never seen a dance performance, even though 28,8% go out dancing; more than 90% of the municipalities do not have cinemas, theatres, museums and multi-use cultural venues; Brazilians read an average of 1.8 books per capita per year (against 2.4 in Colombia and 7 in France); 73% of the books are concentrated in the hands of only 16% of the population. The average price of a book is R\$ 25 (€ 8,-), which is very expensive when compared to the average income.

82% of Brazilians do not have a computer at home, of these 70% do not have access to the Internet (neither at work nor at school); 56.7% of the population occupied with culture works informally or is self-employed. On the other hand, the average amount a Brazilian family spends on cultural activities is 4.4% of their income, more than education (3.5%), and does not vary because of social class, and occupies the sixth place in the monthly budget of a Brazilian family.

Apart from these national statistics, there is also a lot of difference within (the spread of cultural activities) in the nation itself. For instance, of the almost 600 Brazilian municipalities that have never had a library, 405 of them are in the Northeast, and only two in the Southeast.

### 3. General View

#### 3.1. Ministry of National Culture (MINC)

The main national body for cultural policy in Brazil is the Ministry of National Culture (MINC) which was founded relatively recently, in 1985. The Ministry organised in 2005 its first National Culture Conference (CNC), which gave birth to the National Culture Plan and the National Culture System.

The Ministry of Culture has various ways of supporting the Brazilian cultural field, mainly through tax break laws, which are discussed in chapter 4. Apart from the tax break laws, the MINC also has its own funds to distribute. These funds are assigned to the National Culture Fund (FNC). With this fund the MINC focuses on small financial grants or awards that mainly support the realization of cultural exchange programmes, mostly announced by public tender.

#### 3.2. National Culture Fund

The National Culture Fund (FNC) is the financing mechanism which makes it possible for the MINC to invest directly in cultural projects through the signing of conventions and other similar instruments, such as through specific public tenders launched by the MINC, Spontaneous Demand and the Cultural Exchange and Diffusion Programme. The FNC provides for up 80% of a project, the remaining 20% are for the proponent's account.

With the objective of evaluating and selecting cultural programmes, projects and actions whose objective is to use resources from the National Culture Fund, so as to subsidize their final approval by the MINC the Commission for the National Culture Fund was instituted by Decree 5.761/06. The commission is presided by the executive secretary and comprised of the heads of the Ministry's departments, the presidents of the entities tied to the MINC and by a representative of the Minister's Office.

Besides analysing the spontaneous demands of the FNC the Commission for the National Culture Fund also has the function to examine the proposals for public bids to be carried out for the selection of programmes, projects and actions to be financed by the fund and to examine proposals for the annual plans of the entities tied to the ministry.

Support for proposals that do not fit in with specific programmes, but which have affinity with public policies and are relevant for the context in which they will be held, will also be dealt with by the National Culture Fund. The applications will be divided and distributed among the various departments of the Ministry of Culture.

The management of the National Culture Fund is distributed among the departments of the Ministry of Culture. The following departments exist within the Ministry:



#### **Department to Stimulate the Promotion of Culture (SEFIC)**

The areas that this department deals with are: scenic arts, visual arts, integrated arts and cultural patrimony. The finances for these areas are distributed by this department through spontaneous demand, public tender, cultural exchange and diffusion programs and fiscal incentives.

#### **Audiovisual Department (SAV)**

The area that this department deals with is the audiovisual discipline. The finances for these areas are distributed by this department through spontaneous demand, public tender and fiscal incentives.

#### **Department for Cultural Programmes and Projects (SPPC)**

The contemplated areas that this department deals are the integrated arts. The finances for these areas are distributed by this department through public tender and the cultura viva programme - culture points, grão, escola viva and cultura viva agent.

#### **Department for Identity and Cultural Diversity (SID)**

The contemplated areas that this department deals are also the integrated arts, financing only through public tender.

### **3.3. National Culture Plan**

The National Culture Plan (PNC) is a strategies and guidelines plan for the execution of the public policies dedicated to culture. Its starting point is a broad view of the conditions under which cultural experiences and manifestations occur and proposes orientations for the actions of the State in the next decade. Created and built through the different entities and venues of experimentation and social participation since 2003, the PNC finds support in a broad and plural notion of culture and in the dedication to attending the guarantees of citizenship foreseen in the Constitution of 1988. The intention of the PNC is to cover the cultural demands of the Brazilians of all economic, geographical, ethnic and social origins.

The National Culture Conference in 2005 with the Sector Chambers and the different existing councils consolidated the scope of the MINC's influence in the designing of proposals for the planning of the State's actions. In a similar manner the FNC accompanies the recent maturing of management practices, acquired with the initiatives such as the federal policy for the public selection of artistic and cultural projects done through public tenders.

### **3.4. National Culture System**

The National Culture System intends to become an articulation network among municipal, state and federal entities and movements in society, structuring strategies to be able to share data, management and incentives, with the social participation in the defining and controlling of the compliance of the policies. Its cornerstone was launched with the Decree 5.520/2005, which instituted the National Culture Conference (CNC) as an organ of the Council and Resolution 180/2005 of the MINC. This last one regulated the 1<sup>st</sup> CNC, which involved the Education and Culture Commission of the House of Representatives, the Systems of the CNI/ SESI/ SENAI and CNC/ SESC/ SENAC, Unesco and OAS, providing guidelines for the

National Culture Plan (which was launched in the first semester of 2008).

In 2005 the MINC also launched the “Protocol of Intentions with a view to the development of the institutional conditions for the implementation of the National Culture System”, a document which reached more than 1700 municipalities (equivalent to 50% of the population) between March 2005 and June 2006. The protocol intends to promote the formation, qualification and circulation of cultural assets and services, articulate and implement the interaction with the other social areas and to promote agendas and opportunities among the areas of creation, preservation and diffusion with segments of the cultural industry.

As with the Unified Health System, the National Culture System is guided by decentralization and social participation through a regional and hierarchical network with a growing level of complexity of the services and opportunities of access to culture. In other words: it is a public system between governments and private players, each one with its own autonomy and recognized peculiarities following their institutional or occupational natures. Its primary goal is to build an articulated and interactive culture management.

When requesting the MINCs support for the realization of a cultural proposal, the utilization of public funds implies that they be used for public ends. This principle is set forth in article 1 of Law 8.313/1991, where it is stated as one of the main purposes is to “contribute to the facilitation, for all, of the means to a free access to the sources of culture and the full exercise of cultural rights”. Therefore, cultural proposals to be benefited by funding from the National Culture Fund must contain clear strategies to promote the broadening of access to cultural products resulting thereof, as well as the strengthening of the local productive chains. These are the social quid-pro-quo, a notion introduced in 2003 by the communication department of the presidency in partnership with the MINC.

## 4. Tax Break Laws

The financing of the Brazilian cultural field is mostly arranged through fiscal tax break laws that exist on federal, state and municipal level. All of them offer tax-breaks of the amounts invested for taxes payable in each sphere. The most well known is the Lei Rouanet, the Rouanet Law.

Fiscal incentives at the state level allow for discounts of the ICMS (a tax similar to VAT) and municipal tax breaks are given for the tax over services (ISS) and/or property tax (IPTU) (each state and municipality having its own rules).

The laws were introduced at the beginning of the 90s when several obstacles to the implementation of the tax-break laws had to be dealt with. After 1995 adjustments and a redefinition of some of their criteria took place until it arrived at the situation of today. The financing of Brazilian Culture is based mainly on two reference laws:

1. Law 8.313 of December 1991 - better known as the Rouanet Law or Lei Rouanet, named after the Culture Secretary, Sérgio Paulo Rouanet.
2. Lei 8.685 of July 1993 - better known as the Audio-Visual Law - responsible for creating the Programme in Support to the Development of the National Film Industry (Prodecine), the National Film Agency (Ancine) and the Fund for Financing the National Film Industry (Funcine).

The laws instituted a national programme to support culture, which is named PRONAC. The laws are set up with the following main purposes:

- » Stimulate the production, distribution and access to cultural products (CDs, DVDs, musical, theatrical and dance performances, films and other audiovisual productions, exhibitions, books related to the humanities, arts, newspapers, magazines, courses, workshops in the cultural sphere and similar;

- » Protect and conserve the historic and artistic heritage;
- » Stimulate the diffusion of Brazilian culture and the regional and ethno-cultural diversity, among others.

#### **4.1. Rouanet Law**

To apply for financing through the Rouanet Law, cultural organisations can send in proposals for their cultural activities to the MINC, with a minimum antecedence of 90 days before their execution. Generally, to apply for financing, a cultural project needs to be previously approved by the MINC to take advantage of a tax-break. The cultural organisation can then approach private companies with the request to sponsor a project. To acquire the benefits of the Rouanet Law it must be authorized by the MINC to capture a determined amount in cultural sponsorships.

The limit of fiscal incentives for cultural projects varies according to each law. The Rouanet Law for example allows companies profits that are taxed to take 4% of their income tax over a quarter or the whole year according to the case and to invest this in approved cultural projects and to deduct a part or the whole amount from the tax payable for the period in question. There are projects that allow one to fully deduct the amount invested, as is the case with theatre, erudite and instrumental music, books and fine arts. These can cost the company nothing. In other types of projects the discount is 30% of the sponsored amount. Besides deducting from the tax payable the law also allows projects to be booked as operational expenses (this rule does not apply for projects that deduct 100%), thereby the company recuperates between 45% and 60% of the amount invested in the sponsorship.

#### **4.2. Audio-Visual Law**

The Audiovisual Law regulates the investment of production and co-production of films and audiovisual products and the production and exhibition infrastructure in Brazil. The management of the law is carried out by the National Film Board (Ancine).

To demonstrate the access to public funding the MINC promotes a series of contests whose objective is to award quality and stimulate diversity of the national productions. Held periodically the contest for bid proposals to promote production supports not only traditional market sectors, but also initiatives that guarantee a variety of audiovisual content. These special projects of the MINC also create production centres, provide for the cooperation between countries and allows for the insertion of the outlying areas and small towns in acquiring knowledge of audiovisual technologies.

#### **4.3. Critique on Tax Break Laws**

Presently there is already a consensus that the tax break laws are a fragile basis to endeavour a change in the set of Brazilian cultural policies. The last two administrations of the MINC during the Lula Administration, with the ministers Gilberto Gil (2003-2008) and Juca Ferreira (2008 - present), have been attempting real efforts in changing the laws, proposing alterations of this model and fighting for their budget allocations. On 21 August 2008 Juca Ferreira, publicly criticized the Rouanet Law. He classified the law as "imperfect, perverse and rather undemocratic" since it did not benefit Brazil as a whole but privileged groups and artists of renown in the Rio - São Paulo corridor. The minister believes that the inequalities provoked by the Rouanet Law are not only regional but also class determined. For instance, the small centres of popular culture around the country have never benefited from this law.

According to Juca Ferreira, the projects chosen to benefit by the funding are only those whose return in terms of image is certain. The minister however is not thinking of terminating it. He thinks that its reformulation is urgently needed to strengthen the National Culture Fund so that the funds can be distributed more “democratically”. Of the total invested by the private companies last year, Juca Ferreira believes that 90% of them only had the intention of showing their logos on the sponsored activities and to receive the tax-break in exchange.

#### 4.4. State and Municipal Spheres Laws

Tax break laws also exist on a state and municipal level. An example is the fiscal incentive law of Rio de Janeiro. This state law allows one to deduct up to 4% of the ICMS owed. Of the total amount paid for the cultural project 5/6 can be booked as credit against the taxes payable. The Municipal Tax Incentive Law in Rio de Janeiro on the other hand allows companies to deduct up to 20% of the Service Tax (ISS) owed and to recuperate 50% of the invested amount of the project. Some special projects, considered of great cultural relevance for the city of Rio are approved to deduct 75% of the invested amount. By determination of the Municipal Administration of Rio in 2006 this law was restricted to projects related to the arrival of the Portuguese Court in Brazil, which in 2008 celebrated its 200<sup>th</sup> anniversary.

#### 4.5. Copyright Laws

Copyright is foreseen in Law 9.610 of 19 February 1998. The policies related to copyright and connected rights are formulated and managed by the General Coordination for Copyright (CGDA), which is tied to the Department for Cultural Policies of the Ministry of Culture. The CGDA is responsible for coordinating and supervising the acts relative to the compliance and improvement of the Legislation concerning Copyright, as well as orienting the measures regarding the international copyright conventions and treaties ratified by Brazil.

Brazil, besides leading internationally important positions, has been developing copyright policies with a sense of reaching a fundamental balance between the benefits and social costs originating from copyright. This policy is ruled by three principles:

- » Promotion of the equilibrium between rights granted by the Copyright Law and their owners and the rights of members of society to have access to knowledge and culture;
- » Promotion and equilibrium between the rights granted by the Copyright and Connected rights rules to the creators and their investors so as to have these rights effectively stimulate creativity;
- » Implementing the Copyright system so as to fully answer the needs and specific problems of our society, guaranteeing that their implementation costs are not larger than the benefits accrued by them.

#### 4.6. Donations, Patronage and Sponsorship

The support of cultural projects in Brazil can also be carried out by donation or sponsoring. Donation is the definite and irreversible transfer of financial means or assets in favour of the owner of the cultural proposal. A donation is also configured as the amount spent with restoration, conservation or preservation of a good declared as national monument or good by the State. When donating one is not allowed to promote oneself and only cultural proposals from natural or legal not-for-profit entities may benefit.

Decree 1.494/1995 defines patronage as “the protection and stimulation of cultural and artistic activities on the part of the stimulating patrons”. The patronage refers to public financing for culture coordinated among state and private players with the cultural producers with regard to the objectives of the financing. One of the characteristics of patronage is its capacity to articulate a set of players around negotiated objective as opposed to sponsorship which is restricted to the corporate and sector interests.

Nowadays there is a tenuous line between patronage and sponsorship. One can state that patronage occurs for the advantage of those benefited to pay for an artist, producer, work or event’s partial or total needs, keeping him independent of the “patron”. Sponsorship demands that the name of the sponsor be promoted and tied to the artist, producer, work or event that is benefited by it, and which only occurs if the investment is interesting as to improve the image and sales of the sponsoring company.

Sponsorship presupposes the definite and irreversible transfer of funds and services, besides the utilization of real estate and other tangible assets of the sponsor, without transferring ownership. The sponsor has the right to receive up to 10% of the project’s revenues (CDs, tickets, magazines, etc), to distribute them as promotional give-aways. If there is more than one sponsor, each will receive a product proportional to the amount invested, respecting the limit of 10% for all involved sponsors. According to the

law in sponsoring it is permitted that supporting publicity be identified with the sponsor and any proposal approved can benefit from it, including those that are in the name of a legal entity with a profit motive.

With the publication of Law 9.874/99 and the Provisional Measure 2228-1/2001, a natural person or company that supports projects classified in “certain segments”, established by Article 18, have the possibility to deduct up to 100% of the donated or sponsored amount – also within the limitations of the law for the income tax in force. In this case however the amount with an incentive cannot be booked as an operational expense. The segments in question are: scenic arts, books with an artistic, literary or humanistic value, instrumental or erudite music; or art exhibitions; donations of collections to public libraries, museums, public archives and film libraries, training programmes and the acquisition of equipment to maintain these collections; film and video productions, besides the preservation and diffusion of audiovisual collections (only independent non-commercial and materially and immaterially cultural educative productions made by radio and television companies); preservation of the cultural heritage, material and immaterial (only are considered heritage those declared thus officially by federal, state or municipal authority; a pending procedure is not taken into consideration).

A last mention should go to the Cultural and Artistic Investment Fund (Ficart). This is a mechanism which up to now has not been implemented, consists of a joining of resources destined for the investment of cultural proposals with a commercial bias, with the participation of investors in the eventual resulting profits.

## 5. Financing

### 5.1. Principal Companies Financing Culture

There are various types of companies that most invest in culture in Brazil: State companies: (BNDES, Petrobras, Eletrobrás, Correios and Furnas), telecom companies: (Oi, Telefonica, Vivo), financial companies: (Itaú and Real) and the others (Vale and Votorantim). There are also those of the S System (SESC, SENAC, SENAI and SESI) which have a wide range of venues and cultural centres and a significant budget to invest in the various artistic segments and exchange activities.

Below we list some of these companies and the institutions with a brief description of their investments according to the descriptions given by their own information channels.

#### 5.1.1. State Companies

##### Petrobras

The largest sponsor of culture in Brazil is without a doubt Petrobras. Since 2003 its segmented programmes were substituted by a single bidding procedure, the Petrobras Cultural Programme, whose launching also marked the integration of the actions of the cultural sponsorship of the Petrobras Holding and Petrobras Distributor (known as BR). Petrobras sponsors cultural projects of public interest, providing for the democratic access of the sponsorship funds through an annual bid selection procedure, transparent and widely announced in all Brazil.

The bidding for the Petrobras Cultural Programme up to now has been launched in the last two months of the year. In the months that precede the launch and during the project registration phase Petrobras takes the Petrobras Cultural Caravan to all the regions of Brazil, it is comprised of a series of lectures directed to cultural producers and the press, with the objective of promoting the bid, its procedures and results, besides stimulating the registration of projects from all regions of the country. Since 2005

the caravan has also included and Workshop for the Formatting of Cultural Programmes, these are public and free of charge held in each town where it stops.

The purpose of this effort is to make the distribution of sponsorship funds for cultural projects in the different regions of the country more democratic, thereby contemplating Brazilian culture in all its ethnic and regional diversity. In 2004 the Caravan visited 14 capitals. In 2005, 20 were visited with a total public of almost 3.5 thousand persons. In the last edition the Caravan visited 18 cities in all the regions of Brazil. Held for the third consecutive year the initiative celebrated a record number of visitors: 4.000 participants. And its repercussion is reflected in numbers.

Petrobras's priority is to sponsor cultural projects approved by federal culture incentive laws, which have the previous fiat of the MINC for their development. Projects are sponsored whose approval grants a 100% fiscal benefit to the sponsor (the case of a short film for example), in the case of those benefited only with a fiscal benefit limited to 30% (as is the case with popular music). Besides the approval of the Rouanet Law the projects have to be submitted by the Petrobras Sponsorship Committee of the Institutional Communication Under-department of the President of the Republic (Secom), where they must be approved before signing the contract.

Since the 1990's decade, Petrobras - the largest company in Brazil - is also the largest sponsor of Brazilian culture. More than one thousand projects have been contemplated since 2001, in public selection procedures involving film, music, scenic arts, visual arts, immaterial heritage, education for the arts, arts heritage and support to museums, archives and libraries in all regions of the country; accumulating a total of more than R\$ 160 million destined to this modality of projects selected.

In 2006 because of the record profits made by Petrobras during that fiscal year, the amount destined for sponsoring cultural projects attained a record amount of R\$ 288 million. Besides the programmes

contemplated by the Petrobras Cultural Programme the company also sponsors restoration of buildings, continuity projects and opportunity/institutional relationship projects throughout the year.

In the building restoration, a segment that is not included in the areas for public selection of the Petrobras Cultural Programme, projects are sponsored that deal with the restoration of heritage assets whose importance for Brazilian history, architecture and culture is evident and taking into consideration the urgency of restoring something before it deteriorates further. Also taken into consideration are the regions that are considered priorities for the institutional and business relationships of Petrobras, as well as the priorities of the IPHAN (National Heritage Monuments) and the Cultural Board of Petrobras.

The so called continuity programmes are those in which Petrobras gives emphasis to the issue of brand association. The cultural sponsorship is a communication technique by association: companies also sponsor cultural projects to associate their brands with the qualities inherent in the cultural actions (quality, innovation, commitment with Brazilian culture, tradition, being in the vanguard). Examples of this kind of sponsoring are the: Symphonic Petrobras Orchestra, Grupo Corpo, maintaining the Archaeological "Serra da Capivara" Park (in Piauí) the Pixinguinha Project / Funarte. The list of Continuity projects is annually validated by the Petrobras Cultural Board - the projects sponsored in the following year are publicly announced in the PPC and can be consulted on the Cultural Petrobras Programme website.

Projects classified as institutional opportunity/relationship projects are those which are contracted throughout the year by Petrobras's initiative. In the analysis process to select these are taken into consideration: the qualitative merit of the project, its alignment with the cultural sponsoring policies of the company, the region where it will be developed, the public to be reached and the impact of the project on the community, the financial budget presented, the

quid-pro-quo which the project has to offer for society, the funds available in the budget and the business and institutional interest for Petrobras as regards priority regions and publics.

The limit of the tax benefit (Rouanet Law) which can be contemplated by the sponsoring of the cultural action every year is proportional to the profits made by Petrobras in that fiscal year (4% of the payable tax). This eventual "room" in the limits of the utilization of funds with incentives is resolved by the company at the end of every book year with the hiring of projects received and analysed during the course of the year and maintained in a portfolio waiting for an opportune moment, should profits be above expectations. It is important to emphasise that these contracts always involve projects aligned with the Petrobras sponsorship policies and are previously approved by the Rouanet Law and Institutional Communication Under-Department of the President of the Republic (Secom). It is an attempt to optimize the utilization of the tax benefits for the company.

In December 2005 Petrobras contracted a set of structuring and priority projects brought by the MINC which it called Petrobras - MINC Extraordinary Action. In 2006 this effort was budgeted at R\$ 90 million, involving bids for "capoeira", indigenous cultures, theatre, dance, circus, culture and thinking among others.

The Petrobras Cultural Programme is the most important sponsorship action in Brazil. Even with the adoption of the public selection of projects, which significantly improved the regional distribution of cultural sponsorship funds, the 2003/2004 edition had 68% projects contemplated which originated in Rio de Janeiro or in São Paulo. In the 2006/2007 edition, of the 7392 projects registered, 263 were selected, 50% from all the other states and 50% from Rio and São Paulo.

It should be pointed out that the distribution of the contemplated projects is also caused by the strong concentration of the registrations from these two states: 52% of the projects of this last edition came from Rio and São Paulo, 48% were from the remaining states. The results therefore show that the participation percentage of the other states has increased.

[www.petrobras.com.br](http://www.petrobras.com.br)

#### **BNDES (The National Development Bank)**

Announces two public selection bids, one for film projects and the other for the preservation of collections.

**Film:** The announcement is annual and directed to projects approved by the Audiovisual Law. In 2008, R\$ 12 million were made available for film production projects (up to R\$ 1.5 million) and film finishing (up to R\$ 750 thousand) for full feature films.

**Collections:** for the preservation of collections there is a selection of projects in the categories: cataloging, environmental management, installation of security systems, cleaning and warehousing, infrastructure improvement and restoration.

The Bank also offers sponsorship funds for direct demand in the areas of "Third Party Events and Publications" and "Heritage". The requests for sponsorship for these areas are done through a project presentation form sent directly to the BNDES.

Financing facilities are also offered for the audiovisual area through financing funds and the audiovisual production chain support programme.

[www.bndes.gov.br](http://www.bndes.gov.br)

#### **Eletrobrás (National Electricity Company)**

Even though this year it is still has to launch the bid for public selection of projects classified in the Rouanet Law for 2009, no projects for cultural sponsorship or event for 2008 were analysed, due to budget constraints.

Every year Eletrobrás defines the priorities for supporting cultural manifestations, as well as the percentages destined for each one of its subdivisions. The modalities supported are: Public Selection (through the Eletrobrás Culture Programme, which includes bids for the public selection of projects); Invited Project (the company may sponsor continuity projects for chosen manifestations, with incentives or not, that are aligned with its corporate strategies); and Direct Choice (Eletrobrás reserves the right to select projects aligned with those it has chosen to support, with incentives or not, that are of interest to it as regards its business).

[www.eletrobras.gov.br](http://www.eletrobras.gov.br)

#### **Correios (Post/Mail Service)**

The company invests in cultural projects and carries out various activities that contribute to the common good, all of them coordinated by its Strategic Communications Department. The Post has cultural centres in Rio de Janeiro (RJ) and Salvador (BA), besides cultural venues in Fortaleza (CE) and Juiz de Fora (MG). Through sponsoring the Post realizes cultural projects in all the regions of the country. Registration is done through the Internet, under terms and periods established for each procedure.

There is an annual publication of the public selection bid for the segments: Scenic Arts, Integrated Arts, Humanities, Audiovisuals and Music, to be realized in any state of the Union, for projects classified in the Federal Incentive Law for Culture. There is also a direct selection of projects for events that are related to the Post's business.

[www.correios.gov.br](http://www.correios.gov.br)



### **Furnas (Electricity Company)**

Furnas supports and sponsors various cultural projects, it stimulates the discovery of new talent, appreciates the arts in general and projects with a multidisciplinary nature such as the Sound of the Pantanal and the Sound of the Amazon, besides maintaining the Furnas Cultural Venue, where paintings, sculptures, photos and etchings are shown. The company sponsors cultural projects whose focus is a contribution to the Brazilian cultural identity, the appreciation of popular culture and social inclusion, taking into consideration the discovery of new talent, regionalization and bringing culture to the interior, as well as those that attend to their institutional, compensatory and structural quid-pro-quo demands. It evaluates projects by public selection bids in the areas of the Scenic Arts, Integrated Arts, Humanities, Audiovisuals and Music. Only projects approved by the Federal Incentive Law for Culture are accepted.

30 cultural projects were sponsored by Furnas Centrais Elétricas S.A under the auspices of the Rouanet Law in 2007, all by public offering.

[www.furnas.com.br](http://www.furnas.com.br)

### **5.1.2. Telecom Companies**

#### **Oi**

In 2001, the Oi company created a social responsibility institute, the Oi Future, whose main focus are programmes in the areas of culture and education, with emphasis on the interface between art and technology. The objective is to make contribution for the building of a better society, utilizing new information and communication technology as tools to promote the social transformation and to accelerate human development. The attention is directed to projects that bet on the strengthening of public policies as a secure road to attain the universalizing of education and the democratization of access to culture. Almost 4 million people are benefited in the 16 states where the company operates through its own programmes, besides the Schools for Arts and Technology (Kabum) and cultural venues of the Oi Future in Rio de Janeiro and in Belo Horizonte.

The Institute also supports social and cultural initiatives of other organizations with the project New Brazils and the management of the Oi Programme of Cultural Sponsorships with Incentives, according to the same parameters that orient the Oi Future. In partnership with various government organs and private institutions, the Institute drafts the main guidelines for its projects that involve education and the most diverse social technologies. Just in 2008 the Oi Programme of Cultural Sponsorships with Incentives selected 67 projects from eight states with an investment of R\$ 24.5 million. The projects will have their sponsoring confirmed under the condition that they present valid certificates of compliance to the culture incentive laws.

[www.oifuturo.org.br](http://www.oifuturo.org.br)

### Telefonica

Through its sponsorship actions the Telefonica Group (Telefonica São Paulo, Vivo, Atento, Terra, TGestiona, Telefonica Research and Development (TPD), Telefonica Security Engineering of Brazil (TESB), Telefonica Foundation) seeks to mainly democratize the populations' access to culture and to promote the social use of Information and Communication Technologies (TIC). Its sponsorship policy contributes to the improvement of the Telefonica Group image, increasing their brand visibility and approximating its companies to society and also to align its sponsorship actions with the benefits to its clients and products and services.

In 2007 it sponsored 75 initiatives, 46 of them institutional and 29 promoted by the group companies. It reached 3 million clients directly. Its principle arm for social sponsoring is the Telefonica Foundation. Since March 1999 the institution dedicates itself to giving impulses to the social development of Brazil through education, preferentially through the application of telecommunication and information technology and the defence of children's rights.

[www.telefonica.com.br](http://www.telefonica.com.br)

### Vivo

The implementation of a cultural sponsorship programme by Vivo is recent. After having acquired "Telemig Cellular", Vivo has been structuring a programme in this area with its staff from Minas Gerais that has not yet been publicly launched.

The Vivo Institute is older, and it promotes and contributes to projects directed to social and economical inclusion of youth, especially the visually challenged, with emphasis on education that generates job and income opportunities.

[www.vivo.com.br](http://www.vivo.com.br)

### Telemig Cellular Institute

According to the website of this Institute from Minas Gerais, "The principal focus of the socio-cultural policy of Telemig Cellular is young people between 16 and 29 and as a strategy the development of programmes that articulate culture, education and new technologies". In its operation the Telemig Cellular Institute uses the existing technology potential of mobile telephones to generate knowledge and broaden the cultural and social experience of the adolescents that participate in the projects as well as the rest of society that have access to their results".

Today, the main projects of the Telemig Cellular Institute are in the fields of:

1. appreciation of the cultural heritage from actions of education and production of content for the youth of the State
2. the stimulation of the development of educational experiences destined to youth that utilizes technology in their methodologies
3. those that encourage the expression of adolescents through audiovisual means, over their cultural, social and communitarian realities
4. the reflecting on interfaces between art and technologies, especially mobile ones
5. sponsoring and supporting socio-cultural organizations that develop projects aligned with the policy of the Institute. It supports initiatives in the state of Minas Gerais.

[www.institutotelemigcelular.org.br](http://www.institutotelemigcelular.org.br)

### 5.1.3. Financial Companies

#### **Banco Itaú**

Twenty years ago Banco Itaú created the Itaú Cultural Institute dedicated to the research and production of cultural content; to map, stimulate and dissemination it. Itaú Cultural intends to generate knowledge about Brazilian arts; to understand cultural practices and based on them to broaden access to culture, through actions carried out especially through its Observatory of Cultural Policies. Located in the city of São Paulo the institute offers access free of charge to the largest collection of Brazilian-Portuguese coins and medals in the city (Itaú Numismatics - Museum Herculano Pires) and, through its media facility makes available for loaning or local consultation more than 30 thousand documents about Brazilian culture and art, comprised of books, films, magazines and CD-ROM and CD-Audio collections. On the Itaú Cultural website there is also an electronic magazine and an online radio station.

Banco Itaú also maintains the Itaú Social directed to investments in this area and the CENPEC an NGO dedicated to research and the dissemination of practices and projects that may influence public policies.

[www.itaucultural.org.br](http://www.itaucultural.org.br)

#### **Banco ABN Amro Real/Santander**

The ABN AMRO Group, Dutch in origin, also encourages actions of cultural diffusion and preservation through the support or sponsoring of initiatives such as the restoration of historic heritage objects, museums and collections, holding exhibitions, courses and events. Its sponsorship policy privileges cultural projects, sports, education and environment guided by the concept of sustainability. The cultural projects are especially those concerning the restoration of city furnishings (restoration of signs and implementation of a system of selective rubbish collection in the Ibirapuera Park; the preservation of the "Rodrigues Alves" School; maintaining the mountaintop Christ in Rio; restoration of the Monument to Independence; fountains, and gardens of the Independence Park) and exhibitions ("The Country in Football Boots", about the history of the World Cups through the presentation of jerseys, boots and objects of the greatest football players of all times: "Encounters with Modernism", in which the cities of São Paulo and Rio de Janeiro receive works from the Stedelijk Museum of Amsterdam; and "I, Maurits - the mirrors of Nassau".

#### 5.1.4. Other Companies

##### Vale

Founded in 1942 Vale was created by the Brazilian government as the “Companhia Vale do Rio Doce”. In 1997 it was privatized. Today it is a global company with operations in five continents, and with more than 100 thousand employees. For 2008 all the estimated Vale funds with incentives from the Rouanet Law are allocated with structural projects with which the company already is a partner.

Vale supports initiatives and projects with an objective to align institutional sponsoring to its values and strategic options in the following areas: culture (restoration of the historic heritage, appreciating popular culture, music and fine arts in the communities where Vale operates); environment (projects dealing with environmental issues, including environmental education in the communities where Vale operates); education and jobs and income generation (projects related to education and the generation of jobs and income in which Vale operates); business (projects related to mining, logistics and energy).

[www.vale.com.br](http://www.vale.com.br)

##### Votorantim

Since 2002 operating through the Votorantim Institute; in 2005 terminating three years of activity its actions had involved 143 municipalities, 825 schools and benefited almost 4.5 thousand teachers and more than 25 thousand students.

One of the priority roles of the Votorantim Institute is to qualify the external social investments of the group companies, attempting to align them. To attain this, policies and guidelines are drawn-up (Corporate Social and Cultural Investment Policies, guidelines destined to the Fund for Children and Adolescents), partners are indicated for the execution and systemization of the projects, and information about social private investment and youth is disseminated (magazine and website “Youth Wave” and internal bulletins). Besides the sport and sponsorships the Programme for Cultural Democratization deserves to be pointed out. In 2008 it is going through its 3<sup>rd</sup> edition of selecting projects publicly, whose objective is the experiencing of cultural content by the public, especially youth between 15 and 24. Only in this effort Votorantim is investing R\$ 4 million in initiatives in all cultural areas. Launched in 2006 the programme today supports almost 50 cultural projects operating in urban and rural centres in the whole country, benefiting more than 200 municipalities.

[www.institutovotorantim.org.br](http://www.institutovotorantim.org.br)

## **5.2. How do Companies Invest in Brazilian Culture?**

The private investment in culture occurs principally through two forms: the public bidding procedures and the project selection by the sponsoring areas of the companies according to their corporate and social interests.

One of the most frequent complaints heard among sponsors is that often they are unable to establish a professional relationship after having closed the sponsorship, with the desired feedback and the compliance of the quid-pro-quo agreed upon at the time the project was being negotiated. These include for example a certain amount of invitations for events, special sessions for employees and invitees or the association of the sponsor's brand in a combined form. It should be pointed out that the private cultural investment can be defined as a set of actions which a company undertakes using projects with the intention of taking these to their business community (clients, partners, collaborators among others) his brand, values and ideas. The understanding of a greater part of Brazilian companies is that to invest in culture is to attend to one of the most important business strategies: positioning oneself as socially responsible. When one invests in a cultural project aligned with its corporate strategy the companies take into consideration:

- » broadening its forms of communication with its publics;
- » showing society that it has preoccupations that go beyond business and profits;
- » solidifying its institutional image, to be seen as a "citizen company", that participates in the cultural development of society;
- » undertaking an efficient marketing action, with the possibility of recuperating partially or fully the amount invested due to the tax-breaks granted to cultural projects.

Small and medium companies can also invest in cultural marketing. There are projects that fit all sorts of companies and even natural persons. A project can receive sponsoring quotas of any amount. It is clear that the quid-pro-quo and returns for the sponsor will be proportional to the participation of the company in the total amount of the project.

## **5.3. S System**

In the period after the 2<sup>nd</sup> World War and the end of the Getúlio Vargas administration, representatives of the Brazilian business class planted a seed which would eventually become known as the S System. Created for the well-being and professional education of workers, the S System arrived as model of excellence in all the areas it operates in. The S System consists of actual buildings, sometimes landmark buildings, build through out the country that consist of various facilities for sport, education and culture, with SESC being the most visible and famous within the cultural field. It is a system formed by institutions tied to commerce and industry, whose objective is to promote social development in various areas. The S System consists of four different departments: SESC (Social Services for Retail), SENAC (National Commercial Apprenticeship Service), SENAI (National Industrial Apprenticeship Service) and SESI (Social Services for Industry) that all promote culture, health, education and leisure, contributing to the improvement of the workers quality of life, their family and the community. SESC and SENAC are linked with commerce and services while SESI and SENAI are tied to industry.

Each institution has a specific area of operations. The SENAI and SENAC direct their infrastructure to the education and qualification of the worker. They have courses, traineeships and programmes whose objective is to prepare the citizen for the new technological reality. In short they teach a profession. In more than a half century of existence thousands of workers have passed through their classrooms, and which has adapted itself to new situations.

The Sesi approaches 'the worker' and 'the working community' in various forms. Besides having the greatest network of private schools in São Paulo, with 160 thousand students registered in elementary, secondary and supplementary education; it develops innumerable cultural, sports and informal educational activities. There are 50 Activity Centres just in the State of São Paulo, which hold highly disputed tournaments and championships, besides the popular Sesi Theatre (Osmar Rodriguez Cruz-Theatre) - which is 36 years old, and puts on quality theatre performances free of charge for a public deprived of leisure alternatives. This traditional theatre of the city of São Paulo stages performances by promising artists in the Sesi New Talents project, whose main objective is aligned with the principles that guide the Sesi's actions, that is, the democratization of access to cultural goods and the forms of cultural production.

The SESC has become a centre of excellence in all its undertakings. Its actions are the fruit of a solid cultural and educational project which has since its' founding by the retail and service business community six decades ago has brought the mark of innovation and social transformation. Throughout these years SESC has innovated by introducing new models of cultural action as a sine qua non for social transformation. The realization of this purpose occurred with an intense action in the field of culture and its different manifestations, destined to all publics, of different age groups and social classes. This means not only offering a great diversity of events but effectively making a contribution for more lasting and significant experiences.

Just in the state of São Paulo the SESC has 32 units in Rio de Janeiro 23 units. They deal with significant budgets which heat up various sectors of cultural and artistic production, promoting the circulation of performance, the stimulation of experimentalism, artistic exchanges and film, dance and music performances, seminars and encounters. Some numbers presented by the SESC-SP demonstrate its strength in

the cultural scene of the country. In 2007 SESC noted 4.152 musical performances, 5.333 theatre spectacles, 2.934 film sessions and a total of 14.523.919 persons who participated in the activities promoted by the various units.

The SESC's role in the international cultural promotion and cooperation has also been outstanding, through its participation in various broad actions such as the organization of the World Culture Forum which took place in São Paulo (2005), the Year of Brazil in France (2006) and the Year of France in Brazil (2009).

The entity's endeavours go beyond the cultural agenda, it also offers social tourism activities, health programmes and environmental education, special programmes for children and the elderly, besides being pioneer of the Mesa (Table) project SESC São Paulo, which combats hunger and the waste of food, the free internet to fight for digital inclusion.

[www.sesc.com.br](http://www.sesc.com.br)

## 6. Cultural Promotion and Bridging Programmes

The Programme “Culture, Identity and Citizenship”, known simply as “Cultura Viva”, was created in July 2004. It is an initiative that is supported by the legislation which regulates public bids/tenders, the tax-breaks and the formation of agreements. Cultura Viva proposes to act with society, organized entities, interested persons, passionate and vibrant youth. With the purpose of building a network that is able to mobilize itself to attain space.

Its greater objective is to create a greater proximity with the Culture Venues; exchanging cultural, aesthetic and social experiences, with a shared management in actions and subjects who work to stimulate music, literature, visual arts, theatre and dance. And thereby extending and disseminating the actions in and outside the Cultura Viva Programme.

To exemplify this, there are various regional Culture Venue forums, as well as national and thematic sectors such as: African Sources, GLBTT, The Culture of Peace among others. Also a part of the Cultura Viva Programme is the “Teia” (Web) – the greatest cultural diversity encounter in the Country in which the Culture Venues gather in a national plenary session and celebrate their creations. The programme instituted the Cultura Viva Award which annually awards the best cultural initiatives in areas such as Cultural Communication, heritage, arts, understanding the popular and erudite manifestations in all artistic idioms.

[www.culturaviva.gov.br](http://www.culturaviva.gov.br)  
[www.premioculturaviva.org.br](http://www.premioculturaviva.org.br)

### 6.1. The Cultural Projects of Favelas and Outlying Urban Areas

In recent years there has been a shifting focus on policy surrounding cultural projects of favelas and outlying urban areas. This policy tries to focus on new youthful players, cultural movements which originate in the outlying areas of the large urban centres, in small communities and their struggle to broaden their political representation through the expression of various cultural and artistic forms

Through the appropriation of artistic-cultural idioms – without commitment to professionalizing or even with the quality of that which is produced – around a cultural dimension that these groups organize, articulate and express their daily issues, their living conditions and their unease with the country. Some of these groups become professional and intervene in the cultural marketplace in a consistent manner, for instance the hip-hop groups of São Paulo, the “mangue-beat” (mangrove) in the Northeast and the reggae in Bahia and Rio de Janeiro.

*“If in the 60’s, it was the young of the middle-class, the students which brought about the new, in the 80’s and 90’s a different effervescence begins to appear in other social venues. In cities such as São Paulo, and the peripheries we start to find a series of groups of adolescents who organize to make music, dance, paint graffiti, put on plays, produce fanzines, organize acts of solidarity etc. (...) It is especially around the cultural dimension that these groups articulate to find their peers and through different idioms to express their issues, their world-vision, their life situations, their revolts, and their projects for society. We observe this richness and we became restless with its invisibility”<sup>1</sup> (FREITAS, 2002)*

1. FREITAS, M. Virginia. “A Formação em Redes”. “The Formation into Networks” Text published in the anthology Juventude, Cultura e Cidadania, “Youth, Culture and Citizenship” pp. 113-119. ISER 2002.

The power of these cultural movements expressed in innumerable examples spread throughout the country, without a doubt brings a new fact to the set of social practices and the occupation of the public spaces which have not yet been properly studied.

But some new problems appear with its absorption by the media, opinion leaders and investors of these cultural practices originating from the urban periphery and led especially by youth. For the greater part these cultural initiatives are understood as expressions of collective and communitarian cultural demands and not as group expressions; but which don't represent the set of cultural expectations and claims of a certain district or region. On the other hand since a greater part of these actions happen in more violent and poor areas there is a tendency to understand them through a social bias, that is, by being translators of a negative reality they also are seen to be bearers of solutions for more profound dilemmas such as those tied to urban violence and the reversion of the historic indicators of cultural inequality. There is a clear conceptual confusion which relates democratization of access to culture with public and private social programmes. Music, "capoeira" and dance programmes which should always have been there, as a right guaranteed by society, have started to be financed not as an extension of these cultural rights guaranteed by the constitution, but as a remedy for the most ingenious social action. One runs the risk of promoting new inequalities, where isolated projects end-up producing new winners elevated to the status of "famous", without the social environment advancing collectively and what they gain by seeing their rights to public cultural services guaranteed.

That is, a set of guaranteed actions which in time by strengthening the communitarian cultural venues, stimulate varied practices in the schools and streets, through workshops, public concerts and lectures, the opening of actual or symbolic venues for artistic creation and spiritual development, seeking

more concrete forms of mediation between the cultural project and the citizen. From which transcends the concept of the subject as a mere spectator, but also helps to provide his living area with the same significant experiences open to more privileged citizens.

Very recently already in the administration of the minister of culture Gilberto Gil, we begin to notice an effective preoccupation in understanding and supporting these experiences from a standpoint of a more global public culture policy. This effort translates in programmes such as *Culture Points*, which makes funds available for communitarian experiences in the entire country creating actual places within areas discussed above and supporting the cultural programs run in these venues.

The Culture Venue is a priority action of the Cultura Viva and articulates all the other actions of the programme. Initiatives developed by society, who have signed agreements with the MINC through a selection by public bidding become Culture Venues and are responsible for articulating and giving impetus to the actions which already exist in the communities. At present there are more than 700 Culture Venues throughout the country and because of the programme's development the MINC decided to create mechanisms for articulation between the various Venues: the network of Culture Venues and the Culture Bridges.

There is no single model for the Culture Venues, nor physical installations, programme or activities. Common to all is only the transcendence of culture and the shared management between the government and the community. To become a Culture Venue one needs to participate in the selection through public bidding, up until now the Secretary for Cultural Programmes and Projects of the MINC has coordinated the Cultura Viva Programme, and has held four selection procedures.

When the agreement is signed with the MINC, the Culture Venue receives the amount of R\$ 185 000, divided into five semester instalments to invest



according to the project they submitted. Part of the funds received in the first instalment, for a minimum amount of R\$ 20 thousand is used to acquire multi-media equipment and free software (the programmes are offered by the coordination), comprising of a PC a mini-studio to tape CDs, digital camera, editing island and any other items needed to make a Culture Venue function.

The role of the MINC is to join funds and new capacities to projects and installations that already exist. Besides the MINC also offers equipment which broadens artistic execution and funds for a continuous action with the communities.

## **6.2. More Culture Programme**

On 4 October 2007 the MINC organised a ceremony for the presentation of the goals, guidelines and signature of the Decree 6.226 - which instituted the More Culture Programme and actions which made the implementation of its various activities feasible. The federal government launched the programme as a part of its social agenda, with investments foreseen at R\$ 4.7 billion until 2010. In case it is implemented by the present culture minister, Juca Ferreira, it will be a milestone in the history of Brazilian culture: in eight years the Lula administration will have done more for the sector than all the previous 80 years.

The objectives of the More Culture Programme are: to increase access to cultural services and assets and the means for symbolic expression, promoting self-esteem, sense of belonging, citizenship, social interaction and cultural diversity; to qualify the social environment of the cities and rural areas; generate job opportunities, and income for workers in micro, small and medium companies of the solidarity economy of the Brazilian cultural market.

According to the decree which regulates it, its' actions will be directed to the democratization of the access to cultural goods and services; the strengthening of cultural experiences developed by socio-cultural agents and movements to incorporate the

excluded and vulnerable portion of the population; the strengthening of knowledge and way of life of the traditional populations; the dissemination of democratic republican and solidarity values; of social justice, the culture of peace; promotion of constitutionally guaranteed cultural rights, respecting the issues of type, ethnicity, racial, generational, sexual orientation and cultural diversity; the qualification of the social and cultural environment of cities and rural areas; the appreciation of childhood and adolescence through culture; involving youth in the world of cultural work; stimulating and teaching the love of reading and writing; the promotion of capacity building and qualification programmes for access to information technologies for the cultural production and diffusion; and promoting the creation of local structures and technical advisors for setting-up of micro, small and medium businesses in the cultural field.

The intention of the MINC in the present administration of Juca Ferreira is that More Culture indiscriminately reaches all municipalities and states, with emphasis on those with significant rates of violence, low education and other development indicators. According to the decree there is a priority for the semi-arid regions and of the São Francisco River basin. To put the programme into action the ministry will sign conventions, agreements or other similar instruments with federal, state and municipal public organs and entities. The law also foresees room for establishing partnerships with public consortiums, private or public not-for-profit entities, national or foreign - and may also use the mechanisms foreseen in the Rouanet Law. [www.cultura.org.br](http://www.cultura.org.br)

### 6.3. The External Audiovisual Cooperation Policy of Brazil

With the objective of integrating film making among the members of Mercosul, the MINC has gathered efforts between countries to strengthen their film and audiovisual industries. The intention is to establish standards for the free circulation of audiovisual goods and a quota for regional productions. There already exists a co-distribution agreement between Argentina and Brazil to stimulate the showing of Argentine and Brazilian films in those countries.

Another front is the Brazilian external audiovisual policy which has Iberian-American scope. It is the participation in the Conference of Iberian-American Audiovisual and Film Authorities (CAACI), which includes the majority of the Latin American countries besides Portugal and Spain. Through a Brazilian initiative the CAACI recently took its most important action: the Ibermedia Fund, which promotes production, distribution and preservation programmes for audiovisuals developed by the member countries. The funds, with significant contributions from Spain and Brazil, are redistributed equally among all the countries that comprise the CAACI.

Also a part of the actions of the Audiovisual Department are the negotiations with the countries of the Portuguese Language Community (CPLP) to create a specific fund to support audiovisual production in the member countries, which will guarantee permanent investments in the African film business. To stimulate the export of national audiovisual products the department carries out promotional actions for the Brazilian audiovisual productions abroad - in trade fairs and festivals through the Programme Brazilian TV Producers. Launched in July 2005 in partnership with the Agency for Promoting Brazilian Exports (Apex) and the Brazilian Association of Independent TV Producers (ABPITV), the programme assures the presence of Brazil in the important international audiovisual trade forums and bolsters independent productions.

## 7. International Cooperation

It is important to point out that in Brazil, the international technical and financial cooperation is responsible for a significant set of investments - not only because of the amount of the funds involved, but also because of the perspectives that open up with the transfer of new knowledge, experiences, technologies and equipment for the Brazilian institutions. Projects financed with external funds, contracted with multilateral organisms and foreign government agencies present a series of specificities consequent to the legal and contractual provisions that govern them, which brings to light the issue of how to plan and manage them with efficiency and results.

In 2004 to improve the quality of public spending and the services rendered to the citizens was created the Unit for Programme Coordination (UCP), an organ of the executive department responsible for the management of modernization and innovation projects of the public administration. These are implemented under the aegis of the international financial and technical cooperation in the ambit of the Planning, Budget and Management Ministry.

UCP's mission is to be a centre of management excellence for international cooperation projects, promoting and supporting reform and modernization initiatives of the Public Administration, according to the guidelines set forth in the National Policy for Public Management. That is why its' actions are developed in partnership with other departments and organs tied to the state and municipal governments responsible for the principal processes and structures that give support to public management.

With the purpose of aligning its objectives, strategic guidelines were adopted for the UCP's actions: the promoting of convergence of objectives among projects; sharing solutions; integration of efforts; and the specialization of its management structure to improve operational specificities in the international cooperation activities. All of it to optimize the

management of these programmes and projects and to strengthen the units that manage them.

Among the programmes and projects that are coordinated by the UCP is the EuroBrasil 2000 Project - Supporting the Modernization of the State Apparatus: a technical cooperation initiative between the Planning Ministry and the Commission of the European Union which is destined to support the Brazilian government in the implementation of its public management policies through the drawing-up of studies and measures for management development and technical improvement of the civil servants.

There are various entities which have an international cooperation basis in the Brazilian cultural sphere. Among them one can point out the Organization of American States (OAS) for Education, Science and Culture (OEI) The United Nations System (UN), and the Spanish Agency for International Cooperation for Development (AECID) and the Japanese Agency for International Cooperation (JICA).

This last one is a good example of successful international cooperation. The technical cooperation relationship between Brazil and Japan are regulated by the Basic Agreement for Technical Cooperation Brazil-Japan a treaty signed in August 1971. In 1976 two years after its founding JICA began activities in Brazil, initially functioning as an office attached to the Japanese embassy. At present JICA has two offices in the country one in Brasilia, responsible for matters dealing with technical cooperation and another in São Paulo, in charge of the activities related to the Japanese community.

Since the beginning of its activities in the 70's the support offered Brazil by Japan has assumed a great historic importance for the friendship ties between the two countries. Up to the present moment, the amount of cumulative funds sent to the country through the technical agreement surpasses 96 billion yen (almost 1.7 billion reais). This places Brazil in 6<sup>th</sup> place among the countries receiving Japanese aid through technical cooperation - the greatest recipient

outside Asia. The most outstanding period of this cooperation were the 80's and 90's when various projects were implemented and the channel for technological transfer consolidated, characterized by a great flow of Japanese experts sent to Brazil and Brazilian scholarship students sent to Japan.

JICA's activities in the countries where it acts are based on a programme of priorities which is defined together with the country in bilateral consultations. In the Brazilian case JICA's priority was to realize technological exchange and environmental projects. Besides this theme one can indicate another priority: the Tripartite Cooperation between Japan, Brazil and third countries in international cooperation. Because Brazil being in a more advanced state of development compared to other developing countries, and being one that has accumulated a large part of cooperation rendered by the Japanese, its' position as a mere cooperation receptor has been changing the last few years. Today Brazil is a big JICA partner in international cooperation, especially when dealing with the triangular cooperation between JICA and the Latin American countries and those where Portuguese is spoken, such as Angola, Moçambique and East Timor.

The partnership formed between JICA and the Brazilian Cooperation Agency (ABC, tied to the Ministry of Foreign Affairs) and the Brazilian institutions - which have been receivers of Japanese technical cooperation - is responsible for offering more than 10 training courses per year for technicians in more than 20 countries. And to remain faithful to its mission combating all inequalities JICA has prioritized the regions of the North and Northeast of Brazil when offering projects with scholarships. The objective is to attack socio-economical inequalities where they are most acute, and to thereby offer a contribution in the fight for regional equality. [www.jica.org.br](http://www.jica.org.br)

Another important Cooperation Agency is the Spanish one recently installed in Brazil with an office attached to the Spanish embassy in Brasilia. Through a Master Plan (2005-2008) and with partnerships

with various government and civilian organs it has been strengthening its presence in areas such as education, culture, environment and sustainable development. In 2007 they inaugurated the Spain Cultural Centre in São Paulo which has been collaborating with important initiatives in the arts and the exchange of international experiences. [www.aecid.org.br](http://www.aecid.org.br)

Brazilian institutions also promote international cooperation. That is the case of the SENAI and SESC. At present eight countries and three international organisms support their international projects, providing for the strengthening of knowledge, information technology, applied research and assistance to companies. In practice this type of action is reverted to increasing the industrial competitiveness of the country in different technological fields, such as food and drink, automation, automobiles, ceramics, construction, plastics, mechanical metallurgy, environment, cooling, textiles and clothing among others.

On the other hand the experience acquired and perfected through cooperation qualifies the SENAI to share its knowledge internationally. The organization constitutes an important supporting element for the Brazilian government's foreign policy. At present the SENAI has an expressive undertaking in the implementation of technical cooperation projects in the Portuguese speaking African and Asian countries: Angola, Cape Verde, Guinea-Bissau, Timor-Leste - and in Latin America - Paraguay, Colombia - to restructure the Professional Education Systems and the Centres for Professional Education.

SESC-SP is at the front of initiatives that promote the interchange and technical cultural cooperation such as the organization of the World Culture Forum, the Year of France in Brazil, joint actions with the UN and OAS and Japanese and Spanish Cooperation Agencies. The seminars, colloquia, exhibitions, international promotion projects function as a permanent stimulus for international cooperation.

This great network of undertakings exchanges technology, information and knowledge in a

movement that seeks the inequalities amongst countries that find themselves in different levels of social and economical development.

### **7.1. Brazil - The Netherlands**

The Dutch invasion of the Brazilian north-eastern coast happened during the years 1630 and 1654. But it was in 1637 that its most famous and important administrator arrived, count Johan Maurits van Nassau-Siegen, beginning a milestone in the history of the Dutch colonization in Brazil. His conciliatory policy between the Dutch and Portuguese was marked by various cultural and structural advances in Recife the Capital of the State of Pernambuco. Science was stimulated and a botanic garden, zoo, arts museum were created and the development of an urban plan for the town of Maurits based on Dutch urban planning.

Exactly 371 years later this cultural legacy is being taken up again. Brazil's president Luiz Inácio Lula da Silva and the prime minister of The Netherlands Jan Peter Balkenende signed a memorandum of understanding in Holland whose objective is to intensify the technical cooperation between them. The agreement signed in April 2008 foresees the cooperation in higher and technical-professional education through an office of Dutch representation to be installed in Brazil. This cooperation between both countries must stimulate the creation of a network of specialists engaged in the research of the common historical memory, the conservation of archives, the drawing-up of an inventory of monuments and historic archaeological places and the involvement of the local population.

The professionals of the National Institute for the Historic and Artistic Heritage (Iphan), who have worked on the document since the beginning, propose that a technical office be installed in a restored house in Old Recife, a house from the time in which the Northeast was under Dutch administration of Maurits van Nassau. The idea is that this office becomes a Brazil-The Netherlands Culture Centre, in which language

courses are offered for local guides to better attend the Dutch tourists, promoting the memory common to both countries. The venue will also house exhibitions of the works done by the painters brought by Nassau such as Frans Post and Albert Eckhout; whose works portrayed the beautiful palaces of Freiburg and Boa Vista in Pernambuco, which have been demolished to house modern buildings.

## **7.2. Principal Challenges of the Cultural Cooperation Policies in Brazil: Where to Start?**

The points set out here will be developed in an introductory form:

1. The notion of access
2. Contribution to the organization of the sector and arts business in Brazil
3. The promotion of experimentalism and the artistic segments or artists without commitment to social or marketing issues
4. The international cooperation and exchange mechanisms, including the export of services and works of art
5. The strengthening of cultural consumption

### **1. The Notion of Access**

Until the mid-80's the notion of improving access is intimately associated with the increase of the programmed initiatives for cultural diffusion by opening the venues and culture circuits to "where the people are". This is a dissemination policy which marks all the programmes designed during the military dictatorship and the management organization of the sector itself.

Little by little this dissemination notion of culture is being substituted by the notions of dialogue and cultural exchanges, which presupposes that all social players are capable of producing culture and find themselves under equal conditions to exchange and experiment with new practices and experiences. Thus the idea of access becomes much more a challenge of establishing means of dialogue, encounters

between differences in the context of diversities than to produce programmatic lines based on the notion of entertaining or bringing culture to the people.

Two political dimensions gain relevance in the stimulation and carrying out of this objective: the *universalizing of the cultural goods and services offered* to the population, through equipment, permanent culture programmes and services which stimulate the formation of cultural fruition habits and that promote the visibility and exchange of cultural productions and local and communitarian artists, the struggle for a *quality education* thought of as a fundamental road to personal and collective growth, promoting autonomy, independence and identity. A merely instrumental education, without cultural or ethical values, is an education that does not count with the needed stimulus and instruments to form an individual aware of himself, of his historic role, his rights and obligations, which affects the conditions necessary for attaining the effective access to culture.

The international technical cooperation can contribute especially in the area of management with an exchange of the dynamics and the successful international experiences in this field.

### **2. The Organization of the Sector and the Arts Business in Brazil**

The organization of the arts sector in Brazil, with planned and directed investments per productive segments as well as fiscal incentives for professional production is an important challenge of the Brazilian cultural policies. This includes the betting on regulatory sector initiatives as exemplified by the audiovisual field, the promotion of exchanges in the circulation of performances and artworks among countries, international institutions and organizations, the stimulation of exports and the increase of cultural consumption in the internal market with actions to form audiences and the reduction of the taxes and public fees charged.

It is necessary to organize the arts business in Brazil, since one of the deficiencies of the model in the

country is that it only stimulates production, losing the necessary systemic vision to strengthen the productive chains of each cultural sector. Sector diagnostics can help to identify how one introduces sectors with a commercial potential to grow with appropriate funding sources for each area.

Ary Scapin, of the Culture Nucleus of the SEBRAE-São Paulo, believes that treating culture as a business is to form a kind of professional with an enterprising vision, distant from the profile of the fund gatherers and intermediation agents. It is not enough to simply approve projects, one must capacitate the entrepreneur to manage his business and this must be done extensively in the Brazilian cities which have the potential to do so, as is the case of most medium sized towns. For him, putting incentives in place for risky funds could increase the sustainability of the cultural businesses, since the entrepreneur has the obligation of providing a return for the requested funds.

A project to increase the film and audiovisual industry in Brazil, important for the country today, cannot use the same management financing mechanisms or instruments as those used to promote the development of arts and crafts in the interior of the country or of the music production outside the large urban centres. Evidently there is an interlacing of these two poles since the logic of a globally connected economy forces the inclusion of the limits of the development policies, especially in the poor regions, against the globalised consumer markets.

Another fundamental area is the circulation of major exhibitions and events in the large and medium Brazilian cities. The dynamism, the creative strength and the history itself of the Brazilian cultural production set against the rest of the world - music, dance, audiovisual and the holding of the important national and international events - can induce new sustainable development fronts in the country. This is based on cultural actions that articulated with other areas such as tourism and fairs and congresses increases the generation of job opportunities and income for

this segment as a natural resonance of the actions and events realized in other parts of the world. In this sense the realization of large events, as well as the recent exhibitions and international concerts that the country has been receiving or promoting abroad are important happenings for accomplishing this strategy; as long as one is alert to the opportunity to create policies to qualify workers in these fields, offering courses and training.

Long term planning with the strengthening of the human resource qualifications; research in combination with mixed financing systems, public and private, destined to put some speed and quality in the strategic sections of artistic-cultural production, with or without industrial scale, can contribute to the new development map - and in this manner accelerate the improvement of the socio-economic indicators.

It is especially more and more necessary that one seeks the ordering of the spaces not yet or little exploited the chinks where tradition and the new can and must meet in a dynamic movement capable of producing mutual changes and recognition, never exclusion and prejudice. And at the end of this decade the huge challenge of the MINC, sponsoring businesses and supporters of international cooperation and all the cultural entities of Brazil is to exactly make the cultural sector strategic for the national and global development of the country.

### **3. Promoting Experimentalism and the Artistic Segments or Artists without Commitment with Social Issues or Marketing**

The betting on experimentalism, in actions of social quid-pro-quo is a priority for heating up the Brazilian artistic segment. Here international cooperation gains relevance, since it can implement important investment programmes and exchanges between artists and projects of this nature. Artists' residences, forming schools for areas with low investment in Brazil (classical music, fine arts, design and architecture, video art etc.), structural exchanges with the opening of education fields and/or residency in their country of origin can convert into concrete stimuli for the Brazilian arts. It is important to emphasize that this is a vast field and exploited very little by international cultural cooperation which ends up supplementing funds and efforts in areas with a socio-cultural significance, where the country concentrates most of its investments.

### **4. International Cooperation and Exchange Mechanisms, Including the Export of Services and Works of Art**

One of the largest hindrances for international cultural cooperation is the customs barriers and duties imposed on the cultural works and materials for performances. Legal, bureaucratic and more recently severe immigration laws in the rich countries, especially Europe. These laws restrict the right to come and go of the citizens from emerging countries; authorizing detentions for undetermined periods, it can weaken even more the mechanisms of international cooperation. It's is of no use that European countries install agencies and cooperation programmes in Brazil and do nothing to convince their officials to receive visitors and immigrants with respect and dynamism. The recent cases of university students held up by Spanish immigration officials, besides the hundreds of Latin Americans in various European Airports, lights up an alert signal for the risks that we are promoting a one way street cooperation.

### **5. Strengthening Cultural Consumption**

According to the survey "Youth and Social Policies in Brazil", published in April 2008 by the Applied Economic Research Institute (IPEA), circa 90% of the Brazilian youth does not consume culture. The survey which analyses the consumption profile of Brazilian youth between 15 and 19 was based on data of the last Survey of Family Budgets (POF) of the Brazilian Geographical and Statistics Institute (IBGE) in 2003. The data is impressive and demonstrated that the cultural policies in Brazil do not attract new culture consumers, it only shows that the same persons consume more.

According to the IPEA Film is consumed by 6.3% of the adolescents and by 29.8% of the university students with total per capita spending of R\$ 11.7 and R\$ 67.5, respectively; video is consumed by 6.5% of all youth and 20.6% of the university students, total spending per capita of R\$ 12.4 and R\$ 50.7; CD, vinyl records and tapes are consumed by 4.4% of all youth and 15.1% by the university students, total per capita spending R\$ 10.6 and R\$ 46.6; didactic books are consumed by 4.2% of the total youth universe and 15.1% by university students, total per capita spending R\$ 3.9 and R\$ 4; books are consumed by 1.7% total and by 8.1% of the university students, total spending per capita R\$ 2.7 and R\$ 19.3; Periodicals are consumed by 7.1% of the total youth segment surveyed and by 28.1% of the university students, total per capital spending R\$ 16.6 and R\$ 86.1; Other forms of going out (dances, clubs and parties) are consumed by 8.4% of the total and by 18.6% of the university students, total spending per capital of R\$ 33.5 and R\$ 126.4, respectively.

The difference in culture consumption and monthly spending on cultural goods between school going and university students is up to six times. An inequality of access to culture according to schooling is a significant fact, privileging those who have twelve or more years of schooling.

To contribute to the increase of the cultural network and the collections in centres and libraries of Brazil, participating in public museums and library visitation programmes with schools, artists' exhibitions and the circulation of performances in less favoured areas is a good beginning. The planning of actions in this field can also open a good venue for technical cooperation.

## 8. Recommendations

Even though the diplomatic focus is predominant in the greater part of cultural exchanges between countries, more and more national, regional and city governments have built contemporary relationship formulas, especially for the circulation of music performances, scenic arts and exhibitions, encounters and workshops in the visual arts.

From the point of view of the so called creative economy, the business on a global scale has gained size never before imagined; having transformed itself in an extraordinary money and income generating source, which increasingly also contributes to the strategies of balancing the commercial accounts of the generating countries. Brazilian music for example occupies an outstanding place in the world, especially in Europe, United States and Japan, and holding 80% of the national market.

However there are still various barriers and restrictions which cultural exchange faces to grow and consolidate itself as a strategy for the cultural policies of the States. These are legal and juridical challenges - border controls and customs and/or commercial barriers, educational and promotional ones.

Generally the exchange programmes suffer from a staying time which is too short and sufficient scope to contribute with a goal which places itself beyond the market goals or the goals for the diffusion of the country's cultural image: the democratization of access, the universality of opportunities and the survival of cultural diversity - contributing to the diffusion of an image that is less mythical and more realist vis-à-vis the national cultures.



There are however innumerable issues that demand a more precise formulation of the principal problems and obstacles to be faced. Despite the growth of opportunities the superior attractiveness of the economic centres in the circulation routes is evident. Generally the theatre, dance and music productions, and even other areas prefer marketing-wise to accompany the programmes which are directed to performance in Europe or the United States, making difficult the strategic relationships for the universality of cultural dialogues, especially with regards of the South-South relations, increasingly necessary.

For reasons such as these the opportunities for exchanges between Latin America/Africa/Asia are still rare, besides the continuing disparity of production costs, which are high because of various factors, not only because of the distances but also because of the lack of daily flights and other transport difficulties. Seen in this light one could affirm that the intensification of commercial relations between countries and continents influences the offerings of cultural goods with an international origin.

On the other hand the proximity or lesser transport difficulties and low production costs are no guarantee of an intense exchange, as demonstrated by the difficulties experienced among the countries of the Mercosul, where the market for artistic exchanges is still insignificant. In this case the greater attractiveness of the large economic centres of the world plays a role as also the lack of strategic promotion policies for the international circulation of performances.

Apparently simple problems such as customs barriers and the bureaucracy involved in getting equipment, scenery and instruments through customs frequently cause upsets, which also includes the role of migration, that affect the free circulation of artists especially in the USA and Europe, with special emphasis on the present European immigration policies.

To orient public investments it is acceptable that the policies follow differentiated directions, and in the end, complementary. It is certainly indispensable for countries to maintain strategies for reinforcing their international image through diplomatic relations and cultural exchanges. In the same manner it is also fundamental that mechanisms and instruments which respond to an economic strategy of insertion and opening of new markets be consolidated, especially for the art world. There are however inherent commitments to the public policies in the democratic societies which need improvement, such as the protection of diversity.

The creation of promotion and incentive instruments is essential, but their transparency must be assured, the access of all those qualified is the full guarantee of cultural rights. In the same manner the actions and policies must avoid instrumentation of culture and arts, especially by the market often dominated by mere economic interests, by the culture of putting on blockbusters or by monopolies as in a great number of countries as one can verify by the experience and development of the recording industry.

One also must take the condition of the artist into account in the strategies for cultural diffusion carried by governments at all levels, so that one recommends the adoption of the terms of the World Congress over the Application of the Recommendation Relative to the Artist's Condition held by the UNESCO in 1997. In the first article of its resolution the Congress recognized the "*context of transformations which have marked the evolution of contemporary societies, artistic creation*" and with regard to its diffusion - "*it is a determining factor for the preservation of peoples and for the promotion of a universal dialogue*".

The same statement accentuates the importance of international and inter-regional cooperation, "*which should intensify even more*", proclaiming the incentives for the creation, protection of artworks and the promotion of cultural exchanges between peoples and nations.

In this discussion over the role of the public sphere in the promotion and in the incentives for the circulation of performances it also behoves pointing out to one of the most polemic themes of the cultural rights: the right of access of the population, especially, that which is financed by public funds.

In a recent performance season in São Paulo the Cirque du Soleil was protagonist in a national polemic around the Federal Law for tax incentives for cultural productions, by having its production blessed with a sponsorship that was tax deductible and even then charging exorbitant prices for the tickets, thereby precipitating a correction of the distortion and the alteration of certain points in the Law for cultural incentive by the MINC.

## Appendix

Laws related directly or indirectly with the analysis procedures and the execution of programmes, projects, or cultural actions and that are benefited by the National Programme to Support Culture (Pronac):

### Laws

- » **Law 8.313 of 23 December 1991:** re-establishes the principles of Law 7.505, of 2 July 1986, it institutes the National Programme to Support Culture (Pronac) Updated new text given by Law 11.646, of 10 March 2008);
- » **Law 9.874 of 23 November 1999:** alters the provisions of Law 8.313, of 23 December 1991;
- » **Law 11.646 of 10 March 2008:** alters the provisions of Law 8.313, of 23 December 1991, to extend the fiscal benefit to donations, and sponsorships destined to the building of cinemas in municipalities with less than 100 thousand inhabitants.

### Decrees

- » **Decree 5.761 of 27 April 2006:** regulates Law 8.313, of 23 December 1991 and establishes the systematic for the execution of the National Programme to Support Culture (Pronac).

## Normative Instructions

- » **Joint Normative Instruction MINC/ MF No 1 of 13 June 1995:** disposes over the procedures for accompanying, control and evaluation to be adopted in the utilization of fiscal benefits instituted by Law 8.313 of 1991, altered by Law 8.981 of 1995 and Provisional Measures 998 and 1.003 of 1995;
- » **Normative Instruction STN No 1 of 15 January 1997:** disciplines the signing of agreements of a financial nature whose object is the execution of projects or the holding of events and gives other provisions.

## Resolutions

- » **Resolution 219 of 04 December 1997:** disciplines and standardizes the procedures related with the releasing and publicity used with public funds transferred or authorized for the execution of cultural projects approved by the Ministry of Culture;
- » **Resolution 46 of 13 March 1998:** disciplines the drawing-up, formalization and presentation and the analysis of cultural, artistic and audiovisual projects;
- » **Resolution 09 of 06 March 2007:** disposes over the accreditation of the official financial institutions and over current accounts that will receive funds tied to cultural projects, which are dealt with in Law 8.313 of 23 December 1991, and its alterations;
- » **Resolution 04 of 26 February 2008:** disposes over the mandatory documentation for registering proponents and cultural projects with a view to authorize them to capture funds through the mechanisms of incentives for cultural projects (tax incentives).

## Related Laws

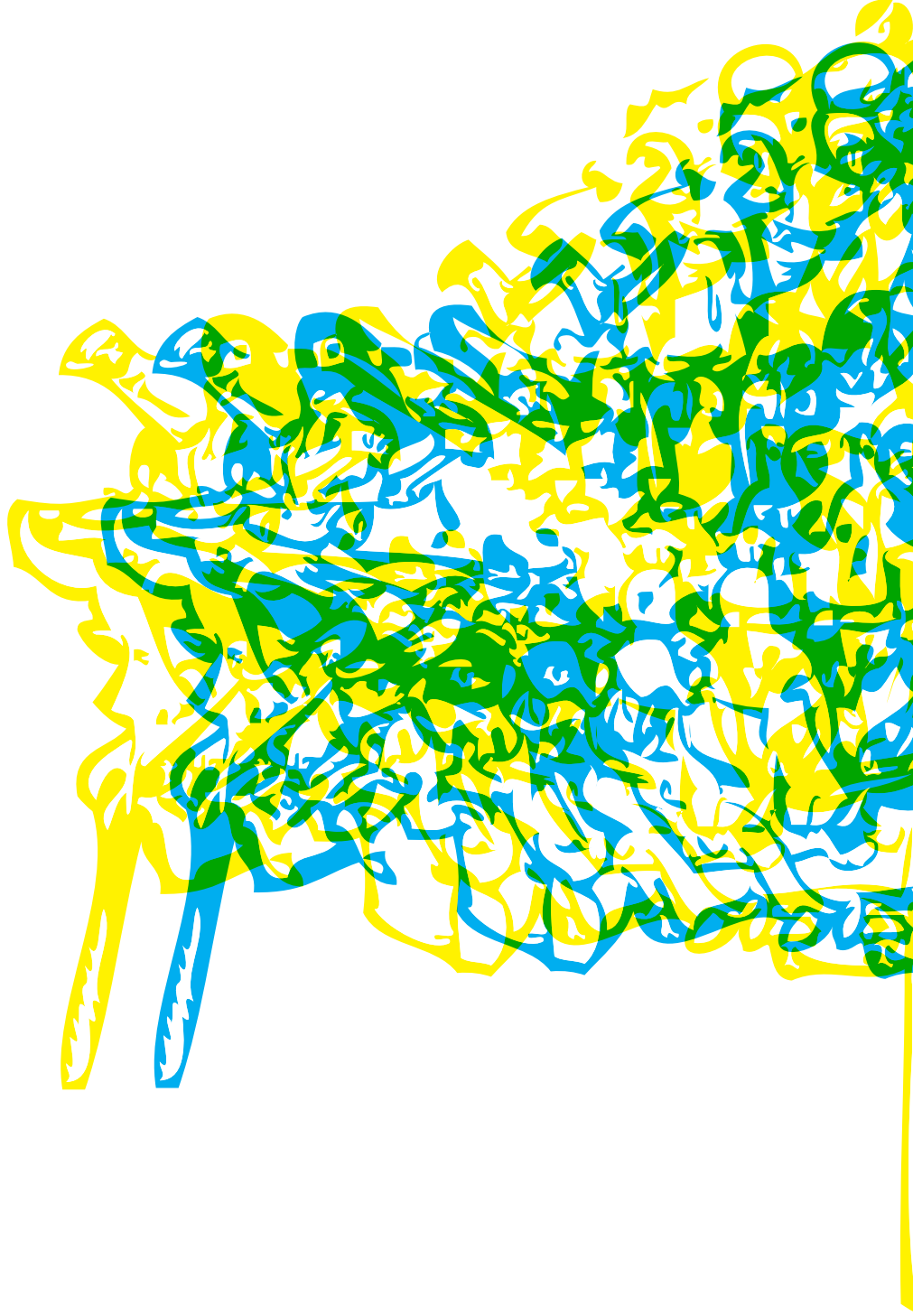
- » **Law 8.666 of 21 June 1993:** regulates Article 37, Section XXI, of the Federal Constitution and institutes norms for public bids and contracts of the Public Administration;
- » **Law 9.532 of 10 December 1997:** alters the Federal tax law;
- » **Law 9.610 of 19 February 1998:** alters, updates and consolidates the legislation regarding copyright and gives other provision. Under the term copyright Brazilian law holds the copyright of the author as well as related rights. In Brazil's case the heirs to an author's estate lose the copyright acquired with the death of an author 70 years after the passing away as indicated by article 42 of Law 9.610 of 19 February 1998.

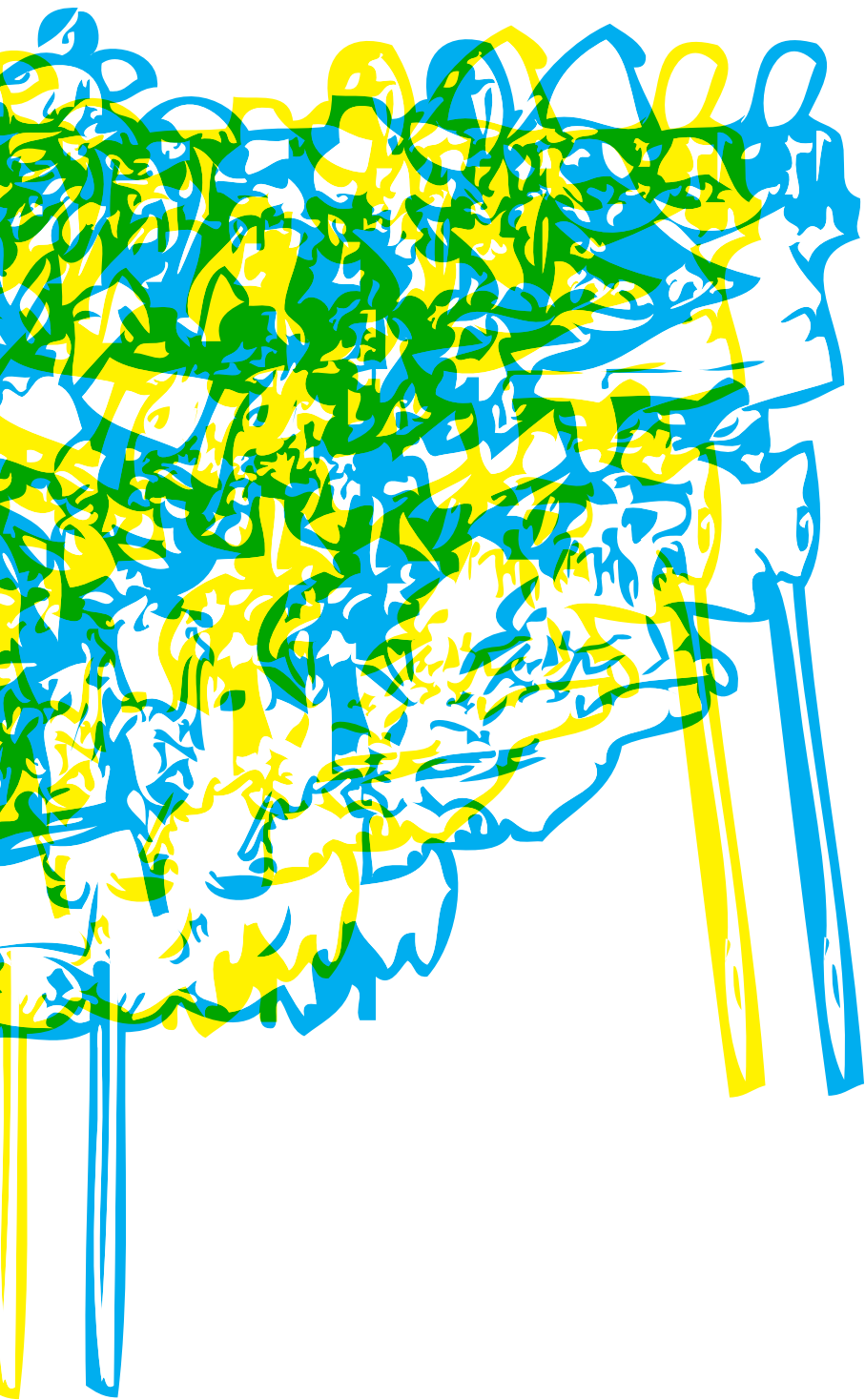
### Acquire more information about the Culture Points of the Ministry of Culture

Details over the more that 650 Culture Points in the "Cultura Viva" Programme of the Brazilian Ministry of Culture can be viewed at the link: [http://www.cultura.gov.br/sys/skins/cultura\\_viva\\_capa/sistematizacao\\_fim.php](http://www.cultura.gov.br/sys/skins/cultura_viva_capa/sistematizacao_fim.php), where there is a map of Brazil. Next to it a search system of the official website is organized per geographic location and profile. For example, when choosing Rio de Janeiro, indications and data appear of the 71 Culture Points located in the State. And those spread out throughout the country are also catalogued there.

# — Design

by: Adélia Borges





Multidão chair by the Campanas Brothers



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## **1. Introduction**

**During the search for the preparation of this map, I had the opportunity to travel to the states of Bahia, Minas Gerais, Pernambuco, Rio Grande do Sul, Rio de Janeiro and Minas Gerais by which I tried to provide a framework that is not limited to São Paulo, where I work and live, but also represents this vast and diverse country.**



A mapping – especially in a limited form like this - is probably never complete. For more detailed information on Brazilian design, more information can be found on [www.mam.org.br](http://www.mam.org.br), where one finds a summary of the exhibition Design Brazilian today: borders which is curated by myself. The exhibition is a general showcase of Brazilian designers in the early 21<sup>st</sup> century, featuring 95 designers and studios of different specialties (product, graphic, packaging, motion graphics, craft design, environmental design etc.).

To get a full and more detailed idea of the Brazilian design scene one has to stress the importance of the various websites mentioned throughout this map. This is essential to complement and update the data contained herein.

I would like to thank the collaboration with many partners throughout the research and above all the SICA and the Dutch Ministry of Education, Culture and Science that initiated this new found interest in the cultural exchange between Brazil and The Netherlands.

## 2. A History

If design is "a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles" (definition by International Council of Societies of Industrial Design / ICSID), we could begin to trace the history of design in Brazil before the arrival of the Portuguese. In this case, we would mention the capacity of indigenous Brazilians to objects - networks, screens, baskets and banks - in perfect harmony with nature and with an inherent artistic expression.

However, to trace back the history of Brazilian design that far we would need more time and space. There for it would be best to start with Alberto Santos Dumont, a famous Brazilian pioneer of aviation. Apart from designing, building and flying the first practical dirigible balloons he became famous for his design of wristwatches and high-collar shirts, among the many designs and inventions that he created. We could also start with Eliseu Visconti in the early 20th century in Rio de Janeiro, moving from decorative arts to graphic design; or J. Carlos in the 1940s, who brought a new voice to the graphic arts in Brazil; or start with the Russian Gregori Warchavchic, a designer of modern furniture at the beginning of the 1930s in Brazil.

The limited scope of this text necessarily leads us straight to the middle of the 20th century, with the emergence of industrialization in Brazil, introducing the possibility of reproducibility in series and the beginning of the implementation of courses of higher education in design.

Brazilian design received a great impetus in the 1950s, a time when the word new was attached to everything - from Bossa Nova to Film - , a decade when the new capital was being built in the heart of the country. It was a time of hope and enthusiasm, a decade marked by strong industrialization of many sectors, including the automotive; the construction of Brasília mobilized the entire economy and brought a surge of impressive modern Brazilian architecture.



Design followed in architecture's path. Lucio Costa and Oscar Niemeyer, among so many others, had since the 40s been laying out the basis of modern architecture – clean interiors, bare and freed from the styles of the past – which in turn caused an enormous lift in the real-estate sector. Designers such as Joaquim Tenreiro, Sergio Rodrigues and Zanine Caldas started to make their mark at this time.

Design became an autonomous discipline in 1964 when the Escola Superior de Desenho Industrial (Industrial Design College - ESDI) was founded in Rio de Janeiro, the first higher education design course in South America. The education programme essentially followed the Ulm School in Germany, from where some of the professors originated. Up until then designers working professionally had degrees in architecture or engineering.

The economic model adopted by the country, however, did not lead to the development of a native industry that had been predicted. When the military junta took power in 1964 it aborted any ideas of renovation as represented by design. This situation only began to change in 1990 when the Brazilian market opened to foreign products, which forced comparisons that had till then been practically non-existent. Foreign products proved fatal for many companies accustomed to merely copying, since there was always a time-lapse between the original and the copy. At first a number of these companies went under, but in time the survivors grew stronger by absorbing design as a component in their manufacturing strategy.

The first noteworthy government initiative in the field of design policies came about in 1994 with the Brazilian Design Programme, structured within the ambit of the Ministry of Industry and Commerce, verifying the need of a Brazil Brand, recognizing the need to invest in the creation of distinctive design characteristics for Brazilian products.

It was during this period that what one could call a boom in Brazilian design began. Leading articles in a great many specialized foreign magazines, articles in

the general press, inclusion in international exhibitions and museum collections pointed to the creativity, capability and freshness of the Brazilian designers' ideas.

The leaders in the international design scene are the brothers Fernando and Humberto Campana – invariably listed among the ten most influential designers in the world today, regardless of who draws up the list. Established in São Paulo, they travel the world giving lectures, workshops and developing projects for various international companies, besides stocking exhibitions in the most important museums in Europe, USA and Asia.

They are not alone. From buses to shoes, furniture or a pencil box, tractors to bikinis, mobile phones and jewellery, products with a Made in Brazil design can be found in the daily lives of people in all the corners of the world. The growing international presence is signalled in product design and specialities such as graphics, digital design and packaging, in products manufactured recently as well as in vintage furniture made in the 50s to designs by Joaquim Tenreiro, Sergio Rodrigues and José Zanine Caldas, for example, now fetching prices of over US\$100,000 in auction houses in London and New York.

Some corporate cases stand out. Alpargatas turned to traditional Brazilian artefacts in the development of its Havaianas flip-flop sandals for the international market, associating the product with liberty and casualness. Its campaign was successful. In 1998 two million pairs of sandals were sold in three countries; by 2007 they had grown to 20 million pairs in 60 countries. The cosmetics and personal care products Natura did not abandon its maxim in Portuguese – 'bem estar bem' (Being Well Being) – when it entered the international market, and uses the fact that it extracts its prime materials in a sustainable manner from the Amazon as its identification.

Until a few years ago it was normal practice in large multinational companies to deactivate the design departments of the companies they acquired locally. This mistake did not happen with the Multibras

team, who were responsible for the Brastemp and Consul brands (refrigerators, ovens, etc.) acquired by Whirlpool. The unit was transformed into the Whirlpool Latin American Region Industrial Design, and began to do work for other brands which the company sold on the continent: Esblabon de Lujo and Whirlpool, designing products which are exported to North America and Europe. Frequently Brazilians are called upon to develop projects for the Chinese and Indian markets. Having been present in the country for 50 years now, Volkswagen in 2003 developed the first world car designed and engineered in Brazil, the Fox. Its success was immense and the model was introduced in the European market, including its home market in Germany.

It is often unlikely for the consumer to be aware that there is a Brazilian behind the product he sees or consumes. That is certainly the case with some products designed by Brazilians who work abroad, such as Claudio Ribeiro who lives in Chicago and is design manager for Motorola for the Americas; or Raul Pires, chief exterior design for Bentley, a luxury automobile manufactured in Crewe in England. Nike hired a Brazilian, Jum Nakao, the first time it opened its doors to an outside designer. The company with the largest global sales in sporting goods broke with another practice when it credited the product's design and placed on them a co-brand: "Jum Nakao for Nike".

Brazil has had an excellent performance in international design awards. One example is the iF-Design Awards, sponsored by the Hanover Fair in Germany. In 2008, the countries with the highest number of awards were in descending order, Germany, Japan, Taiwan, South Korea, United States, The Netherlands and Brazil with 18 winners.

This could be a direct result of the the total number of design schools doubling in Brazil from early 2000 on. Another sign is the fact that since 2000 the number of books published about Brazilian design exceeds the sum of all previous years.

A series of factors has contributed to the development of Brazilian design in the 90s and 2000. From an internal viewpoint one can point to the growth of the country, which began to be included among the most promising emerging markets, and became part of the so called BRIC quartet (Brazil, Russia, India and China). Economically the improvements in income distribution democratized the population's access to design; the C and D income classes could now buy goods previously restricted to the rich.

It is politically relevant to point out that the advances of democratic institutions have empowered the population at all levels to become more participant; a better-organised civil society was reflected in the creative disposition of the people, who during the dictatorship had been heavily restricted and repressed.

One also has to consider, from a cultural point of view, that globalization has stimulated the multiplicity and multi-directional cultural flows, no longer solely strengthening the orientation towards the power centres of the northern hemisphere, but creating south-south dialogues and flows from the south to the northwards. The international scene today values cultural diversity, the protection and stimulus of which has become an object of conventions of international institutions such as UNESCO. This has caused interest in countries such as Brazil to grow, and in our view, to tend to continue growing.

This growth occurs in spite of not having sufficient public policies aimed at promoting Brazilian design like an initiative in The Netherlands such as DutchDFA, bringing together various ministries.

The cultural character of design is often overlooked in Brazil. It should be noted that the financing of culture is very small in the country. Both the budgets for culture of the federal government, as the states and municipalities do not exceed 1% of the overall budget. Some cultural programs do encourage Brazilian design, however this remains a small part. Of all cultural budgets, one can say in general that most of it is spend on music and cinema, less on for instance architecture and dance.



### 3. Design in Brazil Today – Geographic Distribution

More than in other cultural areas, design is an activity which is closely related to economic development. Hence in recent decades studios of design were preponderantly to be found in the industrialized States of São Paulo (the richest in the country, historically, and where industry was born) and Rio de Janeiro, long capital of the country and with a vibrant cultural tradition of its own.

Today São Paulo continues to lead in numbers of professionals and institutions. Rio de Janeiro has put into play various initiatives to regain its former outstanding position in the design field, with actions taken under both the state government as the local government, leaving the Rio de Janeiro in a position of leadership on public policies. In the southern part of the country there has been a relatively recent significant development, led by business in the regions colonized by Italians in Rio Grande do Sul, Bento Gonçalves particularly, the country's strongest furniture-manufacturing region in the interior of Santa Catarina.

The local entrepreneurs in the South are organized into associations and actively promote their activities, for instance with a design award for furniture and a design fair, both in Bento Gonçalves; In the region of Caxias do Sul, with strong Italian and German immigration, there is a strong component of entrepreneurship in the local culture as well.

Also in the South, the State of Paraná, and specially its capital, Curitiba, leads with solutions in urban design, probably because of the fact that the architect/designer Jaime Lerner has been mayor of the city and governor of the state and has brought design principles to his administration to improve the city through integrated urban design actions. Differentiated transport systems provide mixed bus/metro solutions such as the Ligeirinho (little and fast) bus plus urban facilities and parks.

The states of the Northeast and Central West have also undergone change, with the multiplication of courses and many design actions in crafts production. The States of the Amazon basin have seen a more recent development in this sector and are growing apace, especially in design related to the sustainable development of the Amazon forest.

Graphic design is more widespread since the 1980s since it is not dependent on investment as high as those required for the implementation of product design. Overall one can say, Brazilian graphic design is doing very well, especially with the ripening of the Brazilian publishing market, rise in packaging industry and a rise of Brazilian export of articles. The spread of electronic media has brought the proliferation of studios facing areas such as digital printing, web design and motion graphics.

## 4. Main Organisations

### 4.1. Cultural Events and Venues

#### Museu da Casa Brasileira – Brazilian House Museum

Created in 1970 this museum belongs to the government of the State of São Paulo and is the only one in the country entirely specialized in design and architecture. It occupies the house which was once the home of a mayor of São Paulo. Reminiscent of the way of life of the elite of São Paulo, with a large garden, the building is exceptionally well placed in its locality. The interesting part of the Museum is not so much its collection, with furniture dating from the 17<sup>th</sup> to the 21<sup>st</sup> centuries, which has difficulty expanding because of lack of space, but the dynamism of its programming. It holds up to 15 exhibitions annually and promotes discussions, courses and workshops related to the field. The Museum has an Education Centre directed particularly to the young population of the periphery of São Paulo, especially students between 8 and 18. The most important recognition it can bestow is the Design Award Museu da Casa Brasileira, granted for design and house furnishings (furniture, light fixtures, utensils, etc.), created in 1986 and the senior design award of the country and of the greatest cultural prestige. The museum has held many exhibitions of international architecture and design.

#### Contacts:

Miriam Lerner, General Director and Giancarlo Latorraca,  
Technical Director – [mcbdiretoria@terra.com.br](mailto:mcbdiretoria@terra.com.br).  
[www.mcb.sp.gov.br](http://www.mcb.sp.gov.br)

#### Bienal Brasileira de Design - Brazilian Design Biennale

There have been earlier initiatives to establish a Design Biennale in Brazil. In the 60s and 70s two editions were held in Rio de Janeiro by initiative of the then Industrial Design Institute of the Modern Art Museum (IDI-MAM), under the leadership of, among others, Pedro Luiz Pereira de Souza and Karl Heinz Bergmiller. In 1990 two editions were held in Curitiba, by initiative of governmental organs, under the leadership of the curator Ivens Fontoura.

In this decade the idea was taken up again by an NGO, the Brazil Competitive Movement (MBC), with headquarters in Brasília and with influence among the business leaders involved in improving the quality of Brazilian products (it is an OSCIP – Public Interest Organisation – successor to the Brazilian Quality and Productivity Programme – PBQP). With the support of various institutions, among which the Ministry of Development, Foreign Trade and Industry and under the leadership of the curator Fábio Magalhães, former chief conservator of the Art Museum of São Paulo and former president of the Latin American Memorial, two editions of the event were held in 2006, in the Oca Building of the Ibirapuera Park in São Paulo and in 2008 at the National Museum in the Cultural Centre of the Republic in Brasília. The organizing group decided that the Biennale would not have a fixed venue; each year it would be presented in a different Brazilian state capital. The event is characterized by the meeting of various exhibitions of Brazilian design and in each edition a country is celebrated with one or more exhibitions. In 2006 it was France; in 2008, Italy.

At the writing of this report (November 2008) the creation of a Brazilian Design Biennale Foundation is being discussed.

#### Contact:

MBC Cláudio Leite Gastal, President – [mbc@mbc.org.br](mailto:mbc@mbc.org.br);  
Fábio Magalhães, Curator – [fpmagalhaes@globo.com](mailto:fpmagalhaes@globo.com)



**A CASA – Casa-Museu do Objeto Brasileiro –  
Museum-House of the Brazilian Object**

Created in 1997 this NGO acts in the specific field of handcrafts design, and its objective is to contribute to the recognition, appreciation and development of crafts production and design, increasing the conscious perception regarding the Brazilian product as well as its cultural production. As a mediator in cultural processes it encourages research and information exchange among various institutions. In 2008 it created the Brazilian Object Award, directed to creating references and encouraging the production of that which results from design with handmade crafts. Besides aesthetic highlighting of well-conceived objects the award aims to contribute by rewarding actions that promote environmental consciousness and the generation of income for the craftsmen involved. The institution occupies a small headquarters in the Pinheiros neighbourhood in São Paulo. It has an active presence through its website: [www.acasa.org.br](http://www.acasa.org.br), in which it presents virtual exhibitions and its virtual collections and edits a newsletter.

**Contact:**

Renata Mellão, President – [acasa@acasa.org.br](mailto:acasa@acasa.org.br)  
R Cunha Gago, 807 05421-001 Pinheiros, São Paulo, SP  
phone: 55 11 3814 9711

**Museu de Artes e Ofícios (MAO) –  
Arts and Crafts Museum, Belo Horizonte**

Opened for the public in 2006, its mission is “to preserve and disseminate the arts and crafts collection of the pre-industrial period of Brazil, so that it’s immaterial dimension emerges provoking a reflection of the knowledge of how things are made in the working world.” The collection is composed of almost 2,500 pieces of the 18<sup>th</sup> to the 20<sup>th</sup> century, with emphasis on the 18<sup>th</sup> and 19<sup>th</sup> centuries. It occupies a station which is a central point in the underground line of the capital of Minas Gerais. It has temporary exhibition rooms. Its collection is of utilitarian objects. The museum is managed by the Cultural Institute Flávio Gutierrez/ ICFG, a not-for-profit NGO.

**Contact:**

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or Célia Corsino, Museum Studies Coordinator –  
[celia.corsino@terra.com.br](mailto:celia.corsino@terra.com.br)  
Pça Rui Barbosa, s/n Centro, 30160-000 Belo Horizonte, MG  
phone: 55 31 3248 8600 / 3261 6179  
[www.mao.org.br](http://www.mao.org.br)

**Brazil Design Week, Rio de Janeiro**

This event was held for the first time in September 2008 at the MAM in Rio de Janeiro, in a promotion of the Brazilian Design Association (Abedesign) in partnership with the Brazilian Promotion and Export Agency (Apex-Brasil), the Government of the State of Rio de Janeiro, SEBRAE (Micro and Small Business Association) and the National Development Bank (BNDES). It was formatted as a large business fair through a set of activities which comprised the presentation of international and national cases, sector seminars, business rounds, exhibitions, forums and workshops, while the shops in the city made special window displays with the Rio+Design brand. It is part of an attempt to give Rio a role in Brazilian design. The intention is that it be held annually.

[www.brazildesignweek.com.br](http://www.brazildesignweek.com.br).

### **Viver Design –**

#### **Living Design, São Paulo**

The project KM · M · MM - VIVER DESIGN EM SP (Kilometre, Metre and Millimetre: Living Design in São Paulo) took place for the first time in November 2008, in various places in the city, with the presentation of seminars and exhibitions. It was an initiative of the International Department of the Municipal Government of São Paulo whose objective was to develop the potential of the creative industries of São Paulo and to put the city in the international limelight as a supplier of innovative products and services, transforming it into a design centre in Latin America. The intention is that it be held annually.

[www.viverdesignsp.com.br](http://www.viverdesignsp.com.br)

#### **Other museums and cultural centres**

Other museums and cultural centres have opened their doors for design exhibitions and seminars. Since they have already been detailed in other cultural reports, we need here only point out those that welcome design-related exhibitions, seminars and events.

#### **Museu de Arte Moderna do Rio de Janeiro/ Novo Desenho (MAM-RJ) –**

##### **Modern Art Museum of Rio de Janeiro/ New Design**

Traditionally MAM-RJ has great importance for design and went through a golden period during the 70s, when it housed the Industrial Design Institute, created by the designers Karl Bergmiller, Goebel Weyne and Maurício Roberto, its objective being a design information and dissemination centre. It organized the International Industrial Design Biennale of Rio de Janeiro in 1968, 1970 and 1972, as well as exhibitions but was shut down at the end of the 80s.

MAM-RJ has the Novo Desenho Shop that specializes in Brazilian industrial design. More than a shop, Novo Desenho is a culture point where designers from Rio meet and launch their products. It was

created in 2004 by the designer Túlio Mariante, who in the 80s had been president of the Industrial Designers Association of Rio de Janeiro, a leader in the defence of their professional interests. The Novo Desenho is a privileged showcase to accompany the state of Brazilian design, above all in the field of objects.

[Túlio Mariante – novodesenho@novodesenho.com.br](mailto:Tulio.Mariante@novodesenho.com.br)

#### **Museu de Arte Moderna (MAM) – Modern Art Museum, São Paulo**

The main focus of this museum is on visual arts, however it opens to other disciplines as well, including design, mostly in relation to contemporary art. From April till June 2009 the MAM hosts the exhibition called: Brazilian Design Today: Borders. This seminar also includes seminars and debates, together with a strong educational character. The head curator is Felipe Chaimovich.

[curador@mam.org.br](mailto:curador@mam.org.br) / [www.mam.org.br](http://www.mam.org.br)

#### **Oscar Niemeyer Museum, Curitiba**

Housed an exhibition about Droog Design in December 2005, has large exhibition spaces and is interested in design.

[www.museuoscarniemeyer.org.br](http://www.museuoscarniemeyer.org.br)

#### **Museu de Arte Brasileira – Brazilian Art Museum, São Paulo**

Occasionally holds design exhibitions and is associated with the Armando Álvares Penteado Foundation which maintains a design course. (See also 4.3. Educational Institutions).

[www.faap.br/museu](http://www.faap.br/museu)

#### **Tomie Ohtake Institute, São Paulo**

Frequently houses design and architecture exhibitions. In 2008, for example, it presented a one-woman show of Karin Rashid's work.

[www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br)



**Centro Cultural São Paulo (CCSP)**

Linked to the Prefecture of São Paulo, the CCSP is a venue devoted to multidisciplinary artforms, such as literature, music, film, visual arts and design. They also regularly organise lectures and debates. The director is Martin Grossman.

[www.centrocultural.sp.gov.br](http://www.centrocultural.sp.gov.br)

**Modern Art Museum Aloisio Magalhães, Recife**

Depending on the director it is interested in the subject of design. Aloisio (1927 – 1982) was an important Brazilian designer and cultural leader.

[www.mamam.art.br](http://www.mamam.art.br)

**Itaú Cultural, São Paulo and other cities**

Has a multidisciplinary profile. Its most recent presentation in the field was a seminar about design and sustainability held in 2008.

[www.itaucultural.org.br](http://www.itaucultural.org.br)

**Santander Cultural, Porto Alegre**

Has a multidisciplinary profile. Its most recent event in the field was a seminar about the DNA of Brazilian visual in art and design, in 2006.

[www.santandercultural.com.br](http://www.santandercultural.com.br)

**Centro Cultural dos Correios – Cultural Centre of Mails, Rio de Janeiro**

The Cultural Centre of the Correios has been promoting varied forms of artistic expression and includes design in the scope of its activities.

[www.correios.com.br/institucional/conheca\\_correios/acoes\\_culturais/esp\\_cult\\_rj/ccc\\_rj.cfm](http://www.correios.com.br/institucional/conheca_correios/acoes_culturais/esp_cult_rj/ccc_rj.cfm)

**Cultural Centre Banco do Brasil, Rio de Janeiro and other cities**

With venues in Rio de Janeiro, São Paulo and Brasília it occasionally holds design exhibition events.

[www.bb.com.br/cultura](http://www.bb.com.br/cultura)

**Paço Imperial, Rio de Janeiro**

The former residence of the emperor today houses a museum focussing on contemporary art, and to areas such as design. It is headed by architect and anthropologist Lauro Cavalcanti, who also teaches at the School of Industrial Design.

[www.pacoimperial.com.br](http://www.pacoimperial.com.br)

**Museu de Arte da Bahia**

The Museu de Arte da Bahia exhibits paintings, furniture and sacred images. It also houses displays of design. Its current director is Silvia Menezes de Athayde.

[sylviaathayde@hotmail.com](mailto:sylviaathayde@hotmail.com)

[www.funceb.ba.gov.br/mab/](http://www.funceb.ba.gov.br/mab/)

**Caixa Cultural, various cities**

This institute sponsored by the Caixa bank has offices in Brasília, Curitiba, Rio de Janeiro, Salvador and São Paulo, and should open shortly in Fortaleza, Porto Alegre and Recife. The spaces hosts theaters, cinemas and art galleries also open for exhibition design.

[www.caixa.gov.br/acaixa/cultura.asp](http://www.caixa.gov.br/acaixa/cultura.asp)

[www.caixacultural.com.br](http://www.caixacultural.com.br)



### Galleries, shops and fairs

Among galleries and shops dedicated to contemporary design are: Zona D ([www.zonad.com.br](http://www.zonad.com.br)), and Instituto Tomie Ohtake ([www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br)), in São Paulo and Novo Desenho ([www.novodesenho.com.br](http://www.novodesenho.com.br)) and Daqui (From Here, [www.daquidobrasil.com.br](http://www.daquidobrasil.com.br)), in Rio de Janeiro. A shop dedicated to the selling of craft design on fair trade principles is Mundaréu ([www.mundareu.org.br](http://www.mundareu.org.br)) in São Paulo.

The recovery of Brazilian vintage furniture from the 1940s and 1950, has led to the creation of galleries dedicated to this segment, among them Compound ([www.passadocomposto.com.br](http://www.passadocomposto.com.br)) in São Paulo; Graph Brazil ([www.graphosbrasil.com](http://www.graphosbrasil.com)) in Rio de Janeiro and Unfurnished ([www.desmobilia.com.br](http://www.desmobilia.com.br)) in Curitiba and São Paulo.

Every March and August, together with the Gift Fair in São Paulo, some fairs are held which gather independent designers and launch innovative products. Among them, Paralela Gift is managed by Marisa Ota ([marisaota@uol.com.br](mailto:marisaota@uol.com.br)) and Craft Design is directed by Daniela Cecchini and Elaine Landulfo ([info@craftdesign.com.br](mailto:info@craftdesign.com.br)). Very sporadically some galleries held design exhibitions (one can follow the programming through the websites listed in the mapping Contemporary Arts).

### 4.2. Programmes and centres

The most important initiatives connected to incentive/stimulation policies for design in Brazil are:

#### Programa Brasileiro de Design (PBD) – Brazilian Design Programme

The Brazilian Design Programme (PBD) was created in 1995. Design began to be a part of the Brazilian government policies gathered under the heading of Industrial Policy, Technology and Foreign Trade of the Ministry of Development for the restructuring, competitive expansion and modernization of the Brazilian industrial system. The programme's mission is to "promote modernity and technology in industry through design, with a view to contributing to the increase in

quality and competitiveness of the goods and services produced in Brazil and their popularization". Its purpose is to promote the development of Brazilian design capitalizing on the advantage of Brazil's strong creative identity and to develop the Brazil brand in the international marketplace.

In the evaluation of the design community the programme's existence is a positive factor, though one sees little significant action of the Programme on its mission; so far it's all just wishful thinking.

#### SEBRAE – Via Design

The Brazilian Service to Support Micro and Small Businesses (SEBRAE) is part of a system created in 1972 in association with the federal government. Since 1990 the entity severed its link to the government and turned into a not-for-profit entity, composed of representatives of the private and public sectors. Its budget comes from a compulsory contribution of 0.3% and 0.6% calculated over the payroll of every company. Another source of funds is that it charges for the services it renders its clients.

Within the general objective of training micro and small entrepreneurs so that they may grow and follow the rhythm of a more open and competitive economy, the entity has become one of the largest encouragers of design in the country, which its managers see as being a way to raise the competitiveness of these companies in national as well as international markets, through using design as instrumental in adding value to products and services. Instituted in 2001 the Via Design programme whose objective is to support the development of design in the country and its insertion into the productive process, is strengthening alliances between supply and demand, increasing the participation of micro and small companies among the exporting companies of Brazil and optimizing the productive process of micro and small businesses, with a view to reducing costs and increasing the quality of goods and services. To accomplish this it has been creating units for innovation and design and creating



and/or supporting the creation of design centres in various states, besides holding workshops, lecture cycles and other promotional activities. Examples of its actions are the Sebrae Minas Design Award and the promotion of design weeks in various states. The national headquarters of SEBRAE are in Brasília with branches in all the states.

[www.sebraesp.com.br/inovacao\\_tecnologia/via\\_design](http://www.sebraesp.com.br/inovacao_tecnologia/via_design)  
With a link to the state units:  
[www.sebraesp.com.br/institucional/sistema\\_sebrae](http://www.sebraesp.com.br/institucional/sistema_sebrae)

### **Serviço Nacional de Aprendizagem Industrial (SENAI) – National Industrial Learning Service**

With a central headquarters in Brasília and sections in the states SENAI undertakes actions in support of design in various states, among which activities are supporting the presentation of contests and business fairs, often in partnership with the SEBRAE. The SENAI Design Portal consolidates the actions of 17 regional departments of the SENAI (Rio Grande do Sul, Santa Catarina, Paraná, Goiás, Rio de Janeiro, São Paulo, Rondônia, Minas Gerais, Paraíba, Maranhão, Ceará, Alagoas, Rio Grande do Norte, Acre, Bahia, Pernambuco and Espírito Santo), uniting a team of almost one hundred professionals. It seeks to become a national reference for inspiration, studies and research of tendencies in the furniture, clothing, footwear, leather and accessories sectors. SENAI undertakes seminars, workshops, symposiums and other activities.

In 2008 it launched the SENAI Future Design project in partnership with the Instituto del Politecnico di Milano, Italy whose objective is to disseminate a new vision concerning the importance of design for the promotion of social and industrial development in Brazil.

<http://design.senai.br>

### **Fórum Brasil Design –**

#### **Brazil Design Forum**

Created in 2008 the forum proposes to bring together professional and academic associations and Brazilian design promotion centres, establishing a consonance of purposes and actions for the whole Brazilian design community. It wishes to promote the alignment of actions and claims, thereby creating critical mass and representation to discuss with the government the planning and execution of public design policies and the coordinated realization of actions to promote Brazilian design. (<http://designpolicies.blogspot.com/2009/03/manifest-for-brazilian-design.html>).

[contato@forumbrasildesign.org.br](mailto:contato@forumbrasildesign.org.br)  
[www.forumbrasildesign.org.br](http://www.forumbrasildesign.org.br)

### **Centro de Design do Paraná –**

#### **Paraná Design Centre**

Created in 1999 with headquarters in Curitiba it was the first design centre instituted in Brazil and the first to orient its attention to the needs of business. Because of the quality of the unusual work produced the Centre is recognized by the Projects and Studies Financing Institute (FINEP) of the Ministry of Science and Technology as a national reference in design management and valued by the design community for its dynamism and competence in actions which have spread beyond the State of Paraná. The Centre is a not-for-profit Public Interest Entity (OSCIP). Its mission is to contribute to the sustainable development and the excellence of Brazilian industry, through research and the dissemination of design and new knowledge.

By supporting business in the development of innovative and competitive products the Paraná Design Centre works for the building of a design culture in Brazil. Its actions comprise three types of services: design management in companies; development of design actions and the holding of educational and learning events.

[Geraldo Pougy, Director - pougy@centrodedesign.org.br](mailto:Geraldo.Pougy@centrodedesign.org.br)

### **Centro de Design Rio (CDR) – Design Centre Rio**

The Design Centre Rio's mission is to increase competitiveness of the companies in Rio through the promotion of design as a differentiation, innovation and appreciation factor of products and services. The main objective is to tie design demand to supply in the State of Rio de Janeiro, connecting designers with the micro, small and medium companies. The CDR offers the market a set of technical and strategic services rendered by designers and partner companies and institutions. Its focus is technology based on a partnership with the National Technology Institute of the Ministry of Science and Technology, with which it shares its headquarters.

[Bernardo Senna - atendimento@centrodesignrio.com.br](mailto:Bernardo.Senna-atendimento@centrodesignrio.com.br)

### **Centro São Paulo Design – São Paulo Design Centre**

The Centre's objective is to "promote the gathering, analysis and diffusion of relevant information for design professionals, entities and students with a view to the continuous improvement of products through the management, promotion and teaching of design". It continues the work of other institutions connected to the promotion of design in the State of São Paulo previously known as the Unit for Industrial Design – NDI, created in 1978 at the Industries' Federation of the State of São Paulo (FIESP/CIESP).

In partnerships with the Technology, Science and Economic Development Department of the State of São Paulo, the Institute for Technological Research of the State of São Paulo, the FIESP/CIESP and SEBRAE, it develops "actions to induce industrial and technological modernity through design, contributing to a greater inclusion of the Brazilian products in the world market" by carrying out sector diagnostics (ceramics, leather and footwear, packaging, lighting, jewellery and costume jewellery, furniture, textiles and clothing etc.), professional qualification programmes,

diagnostics of the design impact in the productive chain, prototype centre and much else.

[www.cspd.com.br](http://www.cspd.com.br)

### **Centro de Design do Recife**

Centro de Design do Recife (FCCR) opened in December 2008, incorporated in a larger project of urban regeneration of the Cultural Complex Tour Recife-Olinda. It is situated in an excellent location in the city center. The center generally organises seminars, courses, lectures and exhibitions in their gallery. It also has a shop with local design products. Among its objectives are the promotion of arts, arts training, research and design culture of the city, design culture on a national and international level. The presence of the designer John Robert Fish in the secretariat of culture of Recife in the last two administrations gave a strong push to the design elements of this site.

[www.centrodesignrecife.org](http://www.centrodesignrecife.org)

### **Associação Centro Ceará Design**

This state in the northeast of the country – Ceara - has sought to streamline its design policy and create opportunities for its design professionals. The Center is part of this new ambition. Designer Sergio Melo, who is the main person behind this movement, heads it.

[cearadesign@yahoo.com](mailto:cearadesign@yahoo.com)  
phone 55 85 3224 8384 / 3461 2725  
<http://accdblog.wordpress.com/>



### **4.3. Educational Institutions**

It is estimated that in the last ten years the total number of design schools in the country has doubled. Today there are almost 400 higher learning design courses, taking into consideration bachelor courses lasting four years and the courses for technicians lasting two years. There are more than 100 courses in product design, almost 200 for graphic design (including specialities such as packaging design, web design and with names such as visual communication, programming or visual design) and almost 80 interior design courses spread over the states of Amazonas, Bahias, Ceará, Espírito Santo, Goiás, Maranhão, Minas Gerais, Pará, Paraíba, Paraná, Pernambuco, Rio de Janeiro, Rio Grande do Sul, Santa Catarina and São Paulo. The greater number is in São Paulo; Santa Catarina in the south has an impressive 27 courses.

In a such a multidisciplinary subject as design, the ties to courses of the respective universities vary enormously. There are basically three positions: placing design courses in the technology/production engineering departments; adding them to fine arts institutes and/or communication; or adding them to architecture courses.

Some institutions, listed below, stand out, though the performance of some institutions may vary for the better or for the worse over time. Depending on specific demands one could draw up other lists of institutions not mentioned here.

#### **Escola Superior de Desenho Industrial (ESDI/UERJ) – Industrial Design College, Rio de Janeiro**

The Industrial Design College (ESDI) was the first to operate in Brazil in 1963. It was set up as an independent college, associated with the Education and Culture Secretary of Guanabara, though a decade later, when the States of Guanabara and Rio de Janeiro merged, it was incorporated into the State University of Rio de Janeiro (UERJ). At the basis of its creation is the hope for the creation of an 'industrial and democratic civilization' in Brazil, as pointed out in the speech of the then governor Carlos Lacerda. Its subjects and programme followed the Ulm School in Germany, which marked the actions of the ESDI and other Brazilian design courses created later.

The ESDI had and still has a great influence in the cultural life of Rio de Janeiro. Besides a graduation programme it offers a Masters in Design. It publishes a newsletter called Sinal (Sign), with 3,700 subscribers. It presents the ESDI project of Open Windows, a programme of visits and lectures open to the middle school students and the community and maintains the EsdiLab a Design Lab which allows students to exercise their profession in partnership with public or private institutions, in which it already has developed projects with companies such as Motorola and Microsoft. It was listed by Business Week magazine (15/10/2007) as one of the best design schools in the world, and the only one in Latin America mentioned in the magazine's special report. Internationally it has twelve agreements with schools in Germany, Belgium, South Korea, United States, Finland, France, Netherlands and Portugal. Its director is Rodolfo Capeto.

#### **Contact:**

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Rua Evaristo da Veiga 95, Lapa, 20031-040 Rio de Janeiro, RJ  
phone: 55 21 2240 1890 / 2240 1790  
<http://www.esdi.uerj.br>

**Universidade de Minas Gerais (UEMG) –  
State University of Minas Gerais, Belo Horizonte**

UEMG has the second-oldest high-design grade in Brazil, created in 1964 in the Minas Gerais Art Foundation (FUMA). In 1954 this foundation instituted an industrial design course at the middle level, a product of the modernist movement in architecture and fine arts, which was very strong in Belo Horizonte at the time when Juscelino Kubitschek, who later became president (1956 to 1961), was governor.

Today it has been incorporated into the State University of Minas Gerais, and offers courses in Product Design, Graphic Design, Interior Design and a course for a Teacher's Certificate in Visual Arts. It will begin a Masters programme in design in 2009. In 2008 it had approximately 1,500 students and 146 teachers. Its mission is to "educate critical and creative professionals who seek innovative solutions for the daily problems of design and of arts education".

It has agreements with various universities, including the Politecnico de Milano, Italy, where it develops a programme Youth from Minas Gerais, Citizens of The World by which the students of the UEMG spend 30 days in Milan, and there is also the possibility of sending three lecturers a year to Milan for a Doctorate at the Politecnico, dispensing with selection procedures. The present vice-chancellor of the UEMG is the PhD in design Dijon de Moraes, very active in the professional and academic Brazilian design scene, author of the books *Limits of Design* (1997/2008) and *Analysis of Brazilian Design* (2006), which should bring even more dynamism to the design field at the university.

**Contact:**

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Av. Antônio Carlos, 7545, São Luiz 31270-010  
Belo Horizonte, MG - phone: 55 31 3427 4616  
[www.uemg.br/unidade\\_design.php](http://www.uemg.br/unidade_design.php)

**Armando Álvares Penteado Foundation (FAAP),  
São Paulo**

Created in 1967, FAAP has the third oldest design career in the country. Graphic design and product design specializations have been added to the Fine Arts Faculty, one of the best recognized in the country, very much a presence in the contemporary arts. The course is multidisciplinary, composed of humanities and technical subjects offering the student expertise in the functional, ergonomic and formal aesthetics plus productive and technical aspects that critically, conceptually, historically and culturally reflect on the design processes. Many of today's known designers are graduates of FAAP.

The Foundation has excellent facilities and occupies a building designed especially for this purpose in the neighbourhood of Pacaembu in São Paulo. It has a museum with two areas suited for exhibitions and an intense national and international exhibitions programme in fine arts as well as design, having housed exhibitions such as *Iluminar* (Illuminate) in 2004. It has various auditoriums where it holds seminars, including design. It regularly has international exchanges, especially with France.

**Contact:**

Silvio Passarelli, Faculty Director – [art.diretoria@faap.br](mailto:art.diretoria@faap.br) and  
Fábio Righetto, Course Coordinator – [art.desindust@faap.br](mailto:art.desindust@faap.br)  
Rua Alagoas, 903, 01242-902 São Paulo, SP  
phone: 55 11 3662 7000  
[www.faap.br](http://www.faap.br)



**Pontifícia Universidade Católica do Rio de Janeiro (PUC-RJ) – Pontifical Catholic University of Rio de Janeiro, Rio de Janeiro**

PUC-Rio has a strong research presence in Brazil. Its Masters course, which began in 1994, has more than 130 defended dissertations, and is a pioneer in this field and in the Doctorate in Design, initiated in 2003. Its concentration area, design and society, encompasses studies of design interfaces with technology and arts, humanities and social sciences, highlighting the influences received and the consequences of the designer's work for culture, society and the environment. It has courses involving the entire design spectrum, including jewellery design.

The university's post-graduate programme has nine laboratories which function as research cells, bringing professors together with post-graduate students, researchers and graduate students around research projects: the LAE (Electronic Art Lab), LabCom (Communication in Design Lab), LED (Eco-design Lab), LEUI (Ergonomics and Usefulness of the Man-Technology Interfaces Lab), LILD (Living Design Research Lab), LPD (Pedagogic of Design Lab), LARS (Sensitive Representation Lab), LGD (Design Management Lab), LABDME (Design, Memory and Emotions Lab), LaDeH (Histories Design Lab), LHD (History of Design Lab).

**Contact:**

Alfredo Jefferson de Oliveira, Coordinator of the Eco-Design Laboratory and Chancellor – [dir-design@puc-rio.br](mailto:dir-design@puc-rio.br)  
R. Marquês de São Vicente, 225, Gávea, 22453-900 Rio de Janeiro, RJ Cx. Postal: 38097  
phone: 55 21 3527 1595 / 3527 1941  
[www.dad.puc-rio.br](http://www.dad.puc-rio.br)

**Pontifícia Universidade Católica do Paraná (PUC-PR) – Pontifical Catholic University of Paraná, Curitiba**

Created in 1959 PUC-PR offers courses in Graphic and Product Design. The Industrial Design course has post-graduate courses in packaging design, information and emotional design. The course has research lines in design theory, design management and the symbolic and design. The Research Group of Interactive Medias Lab develops research lines in virtual learning environments, learning and cooperative work and computer science in education. The faculty staff and the research developed in the graduate school strengthen the graduate education and created the conditions for PUCPR to be the first institution in the south of Brazil to offer a course in Digital Design.

**Contact:**

Jaime Ramos, Director – [jaime.ramos@pucpr.br](mailto:jaime.ramos@pucpr.br)  
Rua Imaculada Conceição, 1155, Prado Velho 80215-901  
Curitiba, PR – phone: 55 41 3271 1320  
[www.pucpr.br](http://www.pucpr.br)

**Universidade Federal de Pernambuco (UFPE) – Federal University of Pernambuco, Recife**

The design faculty of the UFPE was established in 1972 with the creation of an Industrial Design course and its qualification program in visual programming and product design. Today it offers a full graduate (bachelor) programme in Design, the Masters programme for Design and lato sensu courses in Ergonomics, Information and Fashion Design. The group of lecturers is involved in research activities and the breadth of graphic, computer, and product design with a focus on cultural, ergonomic, usefulness, accessibility; and environmentally: bionics, digital, management and design education. One of its peculiarities is its dialogue with popular local activities. It develops an interesting extension programme named the Imaginário Pernambucano, (Imagination of Pernambuco) which seeks to support crafts production in the state.

**Contact:**

André Neves, Department Head – [andremneves@gmail.com](mailto:andremneves@gmail.com)  
Av. Professor Moraes Rego, 1235, Cidade Universitária,  
Recife, PE – phone: 55 81 2126 8000  
[www.ufpe.br/design](http://www.ufpe.br/design)

**Universidade Vale do Rio dos Sinos (Unisinos) –  
Vale do Rio dos Sinos University, Porto Alegre**

Conceived in partnership with the POLI.Design - Consorzio del Politecnico di Milano, in Italy, the School of Design - Unisinos was set up in 2006 with a rather unusual structure for Brazilian universities, by having a library of 800,000 volumes, an orchestra, plus a radio and TV channel. It has a campus in Porto Alegre (where the design school is located) and another in São Leopoldo. The graduate course is developed along European lines, across three years for a full-time course. Italian professors give classes. The university's intention is to give a contemporary vision of design, as "a project activity capable of coordinating an innovation process that generates value for society". It develops graduate and post-graduate courses, research and consultation services for various productive sectors of Rio Grande do Sul, a state marked by a large contingent of European immigrants and significantly industrialized. The university has a Design Centre with activities for applying knowledge generated in the school in consultancy projects, short courses, publishing services, extension and specialization and the organization of cultural and scientific events.

**Contact:**

Karin Freire, Executive Coordinator – [kmfreire@unisinos.br](mailto:kmfreire@unisinos.br)  
Rua Luiz Manoel Gonzaga, 744, Três Figueiras, Porto  
Alegre, RS – phone: 55 51 3012 1363 – [design@unisinos.br](mailto:design@unisinos.br)  
[www.unisinos.br/design](http://www.unisinos.br/design)

**Remarks**

An updated list of the design courses in Brazil can be obtained on the website: [www.designbrasil.org.br](http://www.designbrasil.org.br)

Contact for actions that involve various Brazilian universities can be made with Auresnede Stephan, known as Professor Eddy ([apsdesign@uol.com.br](mailto:apsdesign@uol.com.br)), who gives classes in some colleges in São Paulo and who has been presenting contests, exhibitions and seminars directed to young Brazilian talent.



#### 4.4. Professional associations

##### **Associação dos Designers Gráficos (ADG Brasil) – Graphic Designers’ Association**

Created in 1989 with headquarters in São Paulo ADG gathers graphic designers and design students from the whole country. It is a not-for-profit association with a national scope whose objective is to congregate professionals and students for the strengthening of the national graphic design and the ethical improvement of the professional practice and the development of its associates. Its focus is the defence of working conditions for the professional in the increasing professionalization of the sector. At one time it had a Gallery which occupied the Thomaz Farkas room in the Pinheiros neighbourhood in São Paulo, during which period it held various graphic design exhibitions. Its main activity is holding the Graphic Design Biennale, since 1992, which has over the years been held in venues in São Paulo such as the SESC Pompéia, the Latin American Memorial and the Image and Sound Museum. It will hold its 9<sup>th</sup> Brazilian Graphic Design Biennale – ADG in 2009 under the general management of the designer and professor Cecilia Consolo.

##### **Contact:**

Management 2007 / 2009 – Directors: André Stolarski, Bruno Lemgruber, Delano Rodrigues, Eduardo Braga, Fabiana Medaglia Soccol, Fernanda Martins and Sônia Valentim de Carvalho  
Rua Pedroso Alvarenga, 1221, 2º andar 04531-012 Itaim Bibi São Paulo, SP – phone: 55 11 3565 0959  
[www.adg.org.br](http://www.adg.org.br)

##### **Associação dos Designers de Produto (ADP) – Product Designers Association**

Created in 2002 with headquarters in São Paulo ADP is a not-for-profit cultural entity with a national scope and an objective to improve professionals, students, institutions and companies that deal with design for the purpose of developing, promoting, diffusing, regulating and supporting design in Brazil. It organises seminars, exhibitions and lectures, such as Young Designers, which presents the best final exam work of the 24 universities of the southern and south-eastern part of the country. The institution has struggled for a long time to formally regularize the design profession in Brazil.

##### **Contact:**

Ernesto Harsi, President – [contato@adp.org.br](mailto:contato@adp.org.br)  
R. Artur de Azevedo, 1131, 05404-012 São Paulo, SP  
phone: 55 11 3873 1205  
[www.adp.org.br](http://www.adp.org.br)

##### **Associação Brasileira de Empresas de Design (AbeDesign) – Brazilian Association of Design Companies**

Created in 2005 with headquarters in São Paulo Abedesign’s principal purpose and objectives are: “to promote, disseminate and contribute to the continuous improvement, market growth and exchange of economic activities and professionals of design companies, in all its modalities and with a national and international scope; to defend the collective rights and interests of design companies, as well as representing them before the public and private entities, national and international diplomatic entities; to develop the relationship with entities that represent industry, commerce and services. Including directly with partnerships so as to stimulate the reciprocal cooperation with a view to the analysis and improvement of various activities related to design.” It presents seminars and exhibitions.



**Contact:**

Manoel Muller, President  
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phone: 55 11 3067 6132  
[www.abedesign.org.br](http://www.abedesign.org.br)

**Associação Brasileira de Designers de Interiores (ABD) – Brazilian Interior Designers Association**

Created in 1980 the ABD congregates professionals, businessmen and entities related to interior design so as to collaborate with developments in the market. The organisation is associated with the IFI – International Federation of Interior Designers & Architects, the international organ in the field of Architecture and Interior Design.

**Contact:**

Roberto Negrete, President – [falecom@abd.org.br](mailto:falecom@abd.org.br)  
Al. Casa Branca, 652 conj. 71/72 01408-000 São Paulo, SP  
phone: 55 11 3064 6990  
[www.abd.org.br](http://www.abd.org.br)

**Associação Brasileira de Webdesigners e Webmasters (Araweb) – Brazilian Web Designers and Webmasters Association**

The objective of the Brazilian Association of Web Designers and Webmasters is to serve the interests of the web professionals: designers, programmers, consultants, system managers, content producers, service professionals and companies in the various modalities of virtual interactive environments. It seeks to integrate the professional with the jobs market, perfecting this relationship and presenting new forms of improving the qualification of its associates.

[www.abraweb.com.br](http://www.abraweb.com.br)

**Associação Brasileira de Embalagem (ABRE) – Brazilian Packaging Association**

ABRE is a non-profit entity with more than 270 associates. Founded in 1967 its objective is to represent the interests of the packaging industry, to promote the activities of this sector as well as to offer tools to stimulate the constant improvement of Brazilian packaging. In 1998 ABRE created a Design Committee which presently gathers 39 agencies specialized in packaging design. Among other activities the Committee is willing to orient companies when contracting design services. Their website has a manual on how to hire design services.

**Contact:**

Paulo Sérgio Peres, President – [abre@abre.org.br](mailto:abre@abre.org.br)  
Rua Oscar Freire, 379, conj.152, 01426-001 São Paulo, SP  
phone: 55 11 3082 9722  
[www.comitedesign.abre.org.br](http://www.comitedesign.abre.org.br)

**Associação dos Profissionais em Design do Rio Grande do Sul (Apdesign) – Rio Grande do Sul Design Professionals Association**

Created in 1995 the association brings together the professionals of one of the most industrialized states in the country. It holds the exhibition APDesign which highlights the best design projects from the state in 27 productive sectors. It occasionally publishes books and notebooks.

**Contact:**

Mauro Martin, President – [apdesign@apdesign.com.br](mailto:apdesign@apdesign.com.br)  
R. Felipe Néri, 447, sala 401, 90440-150 Porto Alegre, RS  
phone: 55 51 3019 2992  
[www.apdesign.com.br](http://www.apdesign.com.br)



**Associação de Designers Gráficos do Distrito Federal (ADEGRAF) – Graphic Designers Association of the Federal District**

Headquartered in Brasília, ADEGRAF's purpose is to bring together professionals working with graphic design in the Federal Capital.

**Contact:**

Aline Pereira, President – [contato@adegraf.org.br](mailto:contato@adegraf.org.br)  
[www.adegraf.org.br](http://www.adegraf.org.br)

**Associação de Ensino e Pesquisa de Nível Superior de Design do Brasil (Aend) – Higher Level Design Education and Research Association of Brazil**

The association gathers the design teachers of Brazil. Founded in 2005 it is a private not-for-profit entity established for the purposes of "stimulating the education, research and scientific and technological development in the field of design; promoting the insertion of design in the scientific community to contribute to sustainable social development and to promote and support meetings, courses, events and other activities which contribute to the development, education, diffusion and exchange of design knowledge", among much else.

Since 1994 it presents the Brazilian Design Research and Development Congress every two years, which has become an important forum for discussing and spreading the issues that are relevant for the advancement of the knowledge resulting from basic and applied research in this field, encompassing the categories of design theory and criticism, design history and methodology, design teaching, design projects and design and technology. Each edition of the Congress is held in a different city.

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 Rua Orfanatórfio, 555, Alto Teresópolis 90840-440  
 Porto Alegre, RS – phone: 55 51 3230 3333  
[www.aendbrasil.org.br](http://www.aendbrasil.org.br)

**4.5. Press and Literature**

**Books**

The publishing market only recently agreed on the importance of design. Among the Brazilian publishers with releases in the design area, these can be highlighted:

Cosac & Naify - [www.cosacnaify.com.br](http://www.cosacnaify.com.br)

Editions Rosari - [www.rosari.com.br](http://www.rosari.com.br)

Editora Edgard Blücher - [www.blucher.com.br](http://www.blucher.com.br)

2AB Publisher - [www.2ab.com.br](http://www.2ab.com.br)

Among the international publishers, Taschen is most active on publishing books on design.

**Magazines**

**Magazine Arc Design**

Created in 1997 in São Paulo Arc Design is managed by Maria Helena Estrada, a well-reputed journalist. The magazine dedicates itself to the diffusion and criticism of national and international design in its most varied segments. Its agenda extends to architecture, interiors and material culture. Educated in philosophy and journalism, Maria Helena has a broad knowledge of design linked to the home, writing for international and national newspapers and magazines. She has strong ties with Italy, where she has lived. She is the manager of the event Casa Brasil ([www.casabrasil.com.br](http://www.casabrasil.com.br)), in Bento Gonçalves, a trade fair which involves architecture and decoration, for which Maria Helena develops cultural activities.

**Address:**

Rua Lisboa, 493 05413-000 São Paulo, SP  
 phone: 55 11 2808 6000 – [editora@arcdesign.com.br](mailto:editora@arcdesign.com.br)  
[www.arcdesign.com.br](http://www.arcdesign.com.br)

### **Magazine Projeto Design**

Projeto Design is the oldest Brazilian architecture and design magazine, published since 1977, with headquarters in São Paulo. Published monthly, its greatest focus is architecture. It maintains the web portal ARCOweb, a virtual space dedicated to architects, urban planners, designers, engineers and other professionals who work in the building environment.

#### **Contact:**

Arlindo Mungioli, Publisher; Luis C. Onaga,  
Commercial Director – [arcoweb@arcoweb.com.br](mailto:arcoweb@arcoweb.com.br)  
R. General Jardim, 703, cj. 51 01223-011 São Paulo, SP  
phone: 55 11 3123 3200  
[www.arcoweb.com.br](http://www.arcoweb.com.br)

### **Magazine ABCDesign**

Created in Curitiba in 2001 the magazine is managed by Ericson Straub and circulates among the product design professionals. Its objective is to contribute to the education and consolidation of design professionals.

#### **Contact:**

Ericson Straub, Publisher  
[ericson@revistaabcdesign.com.br](mailto:ericson@revistaabcdesign.com.br)  
[www.revistaabcdesign.com.br](http://www.revistaabcdesign.com.br)

### **Magazine Tupigrafia (*a play on the word Tupi, the original native inhabitants of Brazil*)**

The magazine Tupigrafia is dedicated to revealing the national typographical design production and its manifestations in the Brazilian graphic design and culture in general. It also proposes to bring its readers international information. Another area of interest is the production of calligraphy in Brazil and abroad. It does not have a defined periodicity and at present it is publishing its eighth edition.

#### **Contact:**

Claudio Rocha, Publisher – [rocha@tupigrafia.com.br](mailto:rocha@tupigrafia.com.br)  
[www.tupigrafia.com.br](http://www.tupigrafia.com.br)

### **Revista Zupi**

The Zupi magazine is on release since 2002 on the internet and recently launched print. It is dedicated to graphic arts, design, illustration, advertising, Internet and graffiti, with emphasis on youth culture and experimental design. It appears four times a year and is directed by graphic artist Allan Szacher.

[www.zupi.com.br](http://www.zupi.com.br)

### **Revista Gráfica**

This magazine was created in the early 1980s by designer Miran (Oswaldo Miranda) in the city of Curitiba and has received several international awards. It presents portfolios of artists, designers and photographers both nationally and internationally. It is bilingual (Portuguese / English).

[www.revistagrafica.com](http://www.revistagrafica.com)



## Sites / blogs / newsletters

### Rede Design Brasil – Design Brasil Network

The portal DesignBrasil - [www.designbrasil.org.br](http://www.designbrasil.org.br) – is the most complete in the field in Brazil, with links to institutions, contests, professional registers, businessmen and students, a national and international events agenda. It makes space available for information interaction and exchange and for articles, academic and scientific work. Its coordination is carried out by the Design Centre of Paraná, with funding from the Ministry of Development, Industry and Foreign Trade, through the Brazilian Design Programme, in conjunction with the SENAI and SEBRAE.

### AgitProp

Agitprop is a virtual magazine - [www.agitprop.com.br](http://www.agitprop.com.br) - created at the beginning of 2008. Besides news, agenda etc., it has stood out because of its Essays section, which contribute to the reflection of design in Brazil. It is coordinated by Ethel Leon, journalist and history of design professor at the College of Campinas, Facamp, and author of books about design and manager of exhibitions. [agitprop@agitprop.com.br](mailto:agitprop@agitprop.com.br)

### Sinal

Weekly electronic newsletter produced by the ESDI extension programme: Open Windows, whose object is to reveal the activities developed by the ESDI and spread news and information regarding education, design and related areas.

With more than 280 editions published since 2002, the bulletin reaches the entire ESDI community, its alumni plus companies, students, lecturers, researchers and design professionals with more than 3,700 subscribers.

[www.esdi.uerj.br/sinal](http://www.esdi.uerj.br/sinal)

## Columnists/ free-lancers

Design is regularly covered by the main newspapers in the country, by the editorial teams of the special culture sections and occasionally in the business sections. Besides editorials in the newspapers, there are columnists dedicated to the subject:

### Mara Gama

Journalist specialized in design, writes for various publications among which the magazine Serafina, of the Folha de S. Paulo newspaper, and for the website UOL, of which she is content director. She maintains a blog in which she comments on news related to design in Brazil and the world.

<http://blogdesign.blog.uol.com.br>  
[mgama@uolinc.com](mailto:mgama@uolinc.com)

### Ivens Fontoura

Has a Masters in design and is a lecturer for the Design Project and Theory of the Catholic University of Paraná (PUC-PR). Since 1988 he has been writing on Sundays in the page Design – Designer of the newspaper O Estado do Paraná.

[ivens.fontoura@gmail.com](mailto:ivens.fontoura@gmail.com)

## 5. Main topics today

Brazilian design is flourishing and is going through its best historic period up to the moment. In the last decade institutions have multiplied, and an unprecedented market for design has opened up that we should see in a broader sense and refer to as the creative economy.

Among Brazilian cultural manifestations design is one that has been provoking the most interest recently. In the last few years we can detect some principal points and issues of interest.

### 5.1. The Union of Design and Crafts

The strengthening of the Brazilian material culture and local identity is one of the distinctive trends of present Brazilian design. This strengthening is a two way street: designers teach craftsmen and craftsmen teach designers. Great names of formal design such as the Campana brothers have let themselves be touched by this dialogue. This union and approach of designers and craftsmen has been happening since the end of the 80s and has recently further reinforced itself to become a definite feature of Latin American design.

Designers have held workshops in the entire country with a view to maintaining the local heritage of old production techniques, with the improvement of the technical quality of the products and a greater development of the aesthetic idiom. Important players in this area are the institutions such as the SEBRAE, ArteSol ([www.artesol.org.br](http://www.artesol.org.br)) and the Design Lab Piracema, Ronaldo Fraga and Renato Imbroisi. A reflection that is much needed in this subject is on the risks of 'modernizing', disrespect and disappearance of local cultural expressions. This approach has strengthened the local cultural expression and regional cultural identities.

### 5.2. Sustainability

Long before the appearance of the word ecology in the dictionaries, Brazilian people, due to poverty, were already recycling materials, using organic materials and rational production methods. Discarded objects are given a second, third, fourth and fifth life. Since the end of the 80s the ecological issue was taken up in a more systematic manner by formal design, which absorbs this popular position and emphasizes the ecological principles of production, in the object's use and its discarding. The discussion about the harmony between nature and built landscape moves in various directions. It involves the use of recycled and recyclable materials, adoption of processes and technologies, 'clean' and energy saving in production. In more practical discussions this could mean the use of certified timber, with 'green seal' and there is a feverish movement around which we can call a 'reinvention of the matter', where the designer works not at the level of product but the raw material with which it is made. There is a great deal of research being undertaken at the moment concerning the processing of natural materials not previously used all sorts of seeds, woods and fibres, which we see as having great potential. Some of the designers mentioned below work with the transformation of organic or industrial waste into new materials, such as Nido Campolongo, Eduardo Queiroz, Fibra Sustainable Design, Tactile Design Ideas and Osklen among others.

### 5.3. Innovation / Simplicity

One of the main issues in the field of industrial design is the theme of innovation as a distinctive feature of products, not necessarily only of high technology but also from the viewpoint of simple technical solutions. The designer Fernando Prado is one of the designers whose emphasis in his work is on innovation. His design of luminaires, which have been awarded in several countries. In the field of graphic design from the early 1990s on the possibilities offered by new software has stretched immensely. The use of stretch



and pull in graphic design resulted in Brazil to a more simple and poetic style.

#### **5.4. Dissolution of Borders**

Appear increasingly hybrid projects, integrating the various design specialties and areas of knowledge. As for skills, many professionals working both in furniture, fashion, industrial products and branding, for example, is increasingly difficult to dissociate their actions.

As for areas of knowledge, one must remember that design is a multidisciplinary activity, which may be related, in degrees higher or lower, with many others such as visual arts, engineering, architecture etc. Many Brazilian designers have about the visual arts, incorporating fortemene the symbolic dimension in their work. Are projects that evoke the sometimes surprising, sometimes the mood, its poetic, his drive are very close to the arts.

The combination between the present modes of production and reproduction industry, crafts and digital, with a range of combinations between them, has the designer to design objects that the user will be, he, the 'designer' of what USA. Mana Bernardes, Egg and Ciao Mao are some examples.

#### **5.5. Universal Design**

Another central preoccupation in Brazilian design is the diffusion of the concept of universal design directed to a functionality that attends to the diversity of publics (which includes children and the elderly, and those with special needs, etc.) This occurs in all the specialties, such as product, graphic, web design.

#### **5.6. Brasilidade**

In recent years, several designers have been interested to look at the roots of Brazilian culture. Compared to older civilizations such as Europe in Brazil everything seems to be new, everything seems to be invented. However, Brazil has a history of its own even when it's not that long. A fascination with this history can be found in the work of The Campana brothers, Marcelo Rosenbaum, Gringo Cardia, Rico Lins, J. Cunha, Enéas War, Goya Lopes among others.

In an article in the Spanish magazine Experimenta, Italian writer Francesco Morace wrote that "Brazil has the opportunity of exporting typical Brazilian values acknowledged to all corners of the world: the enjoyment of life, spontaneity in human interaction, everyday simplicity, accessibility to the globally happy experience (Carnival), but also values related to the quality of natural products, the process of discovery of consumer goods (exotic fruits unknown in other countries), the variety and richness of colors, the sensuality of bodies and smiles: the laidbackness of the environment and people. In his view, "all of these emerge as the next booming values of the global era and are regarded as typically Brazilian."

#### **5.7. Social Dimension**

Finally we can state that in the last years many initiatives have come to emphasize a social dimension in design, which is seen as a commercial tool as well as an activity which can bring about an improvement in the living conditions of Brazilians and an improvement in the quality of life of people in general.

## 6. International Cultural Exchange

These are the main countries with which the design sector has cultural exchanges:

### Italy

The country with which Brazil has the greatest ties in design is Italy, in particular in the areas of furniture, lighting and interior design. Hundreds of design professionals for home equipment and interior design every April visit the Furniture Fair in Milan. Italy is known as the design country also thanks to its successful marketing, which includes the presentation of cultural and commercial exhibitions of its stylish products and seminars given by its professionals all around the world. In Brazil is a country which has gained from a large Italian immigration; Italian schools attract many young Brazilians to follow courses in Italy and some have opened or are about to open units in Brazil, such as the Istituto Europeo di Design (European Design Institute). There have already been many exhibitions of Italian design in Brazilian museums.

### Japan

The Japan Foundation is particularly active in Brazil, in all areas, including design. It has sponsored innumerable graphic design and packaging expositions in various Brazilian cities and has provided travel to Japan for Brazilian cultural managers and curators to get in touch with the local Japanese design reality. Among other exhibitions: Design in Japan Today, at the National Fine Arts Museum in Rio de Janeiro in 2006 and the Art Museum of São Paulo (MASP) in 2007; Design Anatomy: The work of Taku Satoh in 2002; Kamekura: The Graphics, Japan, The Poster at the Tomie Ohtake Institute in 2005.

The cultural exchange between Japan and Brazil, already very great, intensified further in 2008, the centenary of Japanese immigration to Brazil, with the presentation of numerous events.

The Japan Foundation has its own venue in São Paulo where it holds exhibitions and seminars.

### Germany

The ties with Germany are at the basis of Brazilian erudite design and have remained seminal. The influence of the Ulm School was felt in the Industrial Design College of Rio de Janeiro from where it spread to the other states. The Goethe Institute has a strong presence in cities and has held exhibitions and seminars. One of the activities at the moment is the stimulus to register Brazilian products to participate in the iF Design Awards, an international design award which is granted annually in Hannover. The Design and Excellence Brazil (DEBrazil) programme was created specially for this purpose with funding from the Development, Industry and Foreign Trade Ministry and the Brazilian Agency for the Promotion of Exports and Investments (Apex-Brasil) and presently managed by the Design Centre Paraná ([www.designbrasil.org.br/debrazil](http://www.designbrasil.org.br/debrazil)). The programme offers logistical and financial support for registering Brazilian products and projects, helping the winners with their relations with the press at the exhibitions as well as the with the publication of the iF Design Awards in the national and foreign media. Many Brazilian professionals visit German product fairs.

The Goethe Institute has venues in Brasília, Curitiba, Porto Alegre, Rio de Janeiro, São Paulo and Salvador, and holds exhibitions and seminars.



## Spain

The exchange between Brazil and Spain was rather meagre until 2005, when the Spanish Agency for International Development Cooperation (AECID - [www.aecid.org.br](http://www.aecid.org.br)) began to develop a broad and deep programme. Its distinctive characteristics are that diffusion actions of Spanish culture in Brazil are given support alongside the encouragement of cultural relationships among the Latin American countries themselves as well as Brazilian cultural actions within the country itself. As the current director Ana Tomé states: "The emphasis of our work is not merely the promotion of Spanish culture in our host country, but the development of initiatives involving local stakeholders, on issues of common interest, especially when they have opportunities to analysis in a regional context such as the Mercosur area, the area directly or Latin America." Examples of this positioning are the exhibition and publication about the production of visual arts in the Jardim Miriam Art Club (Jamac), a studio for artistic experimentation in a poor neighbourhood of São Paulo, and the production of discussions by the Cultural Cooperative of the Periphery (Cooperifa).

Besides bringing exhibitions and presenting seminars in Brazil, in 2008 Spain held the 1<sup>st</sup> Iberian-American Design Biennale in Madrid, sponsored by the Spanish Foreign Affairs Ministry and the Banco Santander Foundation. Among others the exhibition gained the participation of Argentina, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Porto Rico, Dominican Republic, Uruguay and Venezuela. The event's consulting committee involved representatives of 14 countries, who placed the event within an appreciation and recognition of the Iberian-American design, seen as a "counterpoint of diversity and an exponent of a vital and mixed reality facing the proposal of dominant homogeneity and uniformity."

## United States of America

Until 2008 exchange with the USA was practically non-existent; when it held the IDEA/Brasil, the Brazilian edition of the greatest design award in the United States, the International Design Excellence Award (IDEA), presented since 1980 by the Industrial Designers Society of America (IDSA). This was the first time that the award had been held outside the United States, which evidences the growing international interest for the region. The initiative was funded by Apex-Brasil and organised by the Brazil Object Association managed by Joice Joppert Leal.

Exhibitions and cultural seminars are held at the Alumni Association (an American Language School) among other venues.

## France

Since the 19<sup>th</sup> century there has been a strong tradition of cultural exchanges between France and Brazil. In design there was Brazilian participation in some editions of the International Saint-Etienne Biennale.

The presentation of the Brazil Year in France in 2006 was an opportunity to take some exhibitions of Brazilian design to that country, among them Kumuro – Indigenous Benches of the Amazon and the individual work of the furniture designers Hugo França and Maurício Azeredo. For 2009, The France Year in Brazil, various exhibitions are planned, among which Icons of Design: France/Brazil which contemplates symbolic products of the two countries, under the management of Cédric Morisset for France and Adélia Borges for Brazil.

Cultural exhibitions and seminars are held at the Alliance Française in various Brazilian cities and also in the France-Brazil House in Rio de Janeiro.



## Great Britain

The opening in 2000 of its own venue by the British Council in São Paulo represented the apex of the cultural exchanges between that country and Brazil concerning design. To mark the inauguration of the building a bilateral high-quality exhibition was held, the Brazilian part of the event prepared especially for the event. In 2001 the venue exhibited a comprehensive exhibition British Design of the Millennium. In 2004 they held the British Design x 4 exposition at the Museum of the Brazilian Home. An exceptional event was the victory of the Brazilian candidate Paula Dip at the International Young Design Entrepreneurs Award in 2006, in an initiative of the British Council, which opened the way for young Brazilian designers to travel to British events.

The British Design Exhibition presented Zuppa Inglese at the National Fine Arts Museum in Rio de Janeiro and the Museum of the Brazilian Home in São Paulo in 1999. Dozens of lectures were given by British designers and entrepreneurs in various events. In the last few years, however, the cultural activities promoted by the British government have been reduced somewhat.

## Latin America

Despite geographic proximity exchanges were rare. One reason could be that these countries share the same lack of funds for cultural activities; another is the cultural dependence they still have on the countries of the northern hemisphere. This situation has been changing in the last five years, when regional exchanges have intensified, particularly in the form of seminars, many of which have been sponsored by UNESCO. The Latin Identities circuit helps to break the isolation, as do the activities of Raiz Diseño ([www.raizdiseno.org](http://www.raizdiseno.org)), headquartered in Santiago, Chile, with a presence across the entire continent. Both are initiatives of the designers Laura Novik and Alex Blanch. The Latin American Design Network ([www.rldiseno.com](http://www.rldiseno.com)), with headquarters in Bogotá, is one of

the tools for this wider approach, and aims to assist Latin American integration by the concrete objective of generating partnerships and business. It was conceived by the designer Jorge Montana, a Colombian who has lived in Brazil.

Laura Novik – [blink.design@tie.cl](mailto:blink.design@tie.cl)  
Jorge Montaña – [jorge.montana@gmail.com](mailto:jorge.montana@gmail.com)

## Africa

Brazil has a strong African tradition, but very little exchange, though that is now growing. Countries such as Mozambique have received Brazilian professionals who have held workshops directed to the use of local raw materials and the search for local cultural identities. Renato Imbroisi is one of the professionals most active in this field.

## Remark

The inclusion of Brazil in the international design circuit grew by leaps and bounds from the moment Eduardo Barroso joined the board of the International Council of Industrial Design Societies (Icsid) and Ruth Klotzel entered the board of the International Council of Graphic Design Associations (Icograda).



## 7. Exchange with The Netherlands – Opportunity for a Real Dialogue

### 7.1. Present

The cultural exchange between Brazil and The Netherlands in the field of design is not strong. One can count on one's fingers the actions undertaken, among which:

#### 2001

The Project Solidary Design, in which 21 students of the Eindhoven Design Academy came to Brazil to develop products with the Community Association Monte Azul, located in a favela of São Paulo, and among cowboys and craftsmen grouped together by the Father João Cânico Foundation in the isolated town of Serrita in the interior of Pernambuco, in the North-east of the country. This project was a partnership between the A CASA Museum of the Brazilian Object and the Eindhoven Design Academy.

#### 2003

Holland Today Week – Various successful events, among them a seminar on Social Design; the event had great visibility because it concentrated various presentations on the Avenida Paulista.

#### 2004

A contact made by Maria Teresa Leal, coordinator of the Coopa-Roca, Crafts Work Cooperative and Sewing of the Rocinha with the Dutch designer Tord Boontje, meeting in London through the mediation of the British Council, resulted in the chandelier project: Come Rain Come Shine, which was made by women of the Rocinha favela and has been shown in numerous exhibitions in various countries.

#### 2005

Presentation of the exhibition Droog 10 at the Oscar Niemeyer Museum in Curitiba, occupying 1,600 m<sup>2</sup>, sponsored by the Banco Real (ABN Amro) as well as the Art Unlimited company.

Exchange and product development project with carpenters of the Communitarian Association of Monte Azul, Atelier NL and Droog Design, resulting in the production of wooden vases which entered the Droog Design collection. It was coordinated by the company StraaT ([www.straat.com.br](http://www.straat.com.br)).

Exhibition of the Rietveld Classics at the Brazilian Home Museum in São Paulo and the Modern Art Museum in Rio de Janeiro, with the display of 76 1:3 scale models of furniture designed by Rietveld. Curated by Sander Woertman and organised by WZM Plataforma Brasil Holanda. ([www.plataformabrasilholanda.com.br](http://www.plataformabrasilholanda.com.br))

#### 2007

Projeto Straatbambu – Exchange lasting two months of a design student from Eindhoven and a student from the University of São Paulo and Brazilian craftsmen exploring different building techniques with bamboo at the workshop of the artisan and engineer Eduardo Nagayama. It resulted in a small exhibition and a lecture at the Brazilian Home Museum. Sponsored by the Tok & Stok furniture and home furnishings company. In 2008 a clothes hanger made during this exchange won the first prize in the category Utensils of the Design Award of the Brazilian Home Museum. It was coordinated by the company StraaT.

### Other professional and academic exchanges

The existence in São Paulo of a branch office of Philips for many years made possible an exchange of designers established in Eindhoven and São Paulo. This exchange scheme has been very much reduced these last few years.

Fernando and Humberto Campana have given many lectures in the Netherlands and were contacted by the team of the Stedelijk Museum to occasionally become responsible for part of the Museum's renovation project.

The Delft University of Technology (TUD) has agreements with the Industrial Design College (ESDI), in Rio de Janeiro, and with the Catholic University of Paraná (PUC-PR), through which the universities receive students from both establishments.

Professionals such as Jan Lucassen, Wim Crowwel, Hella Jongerius and Stefano Marzano have participated in design seminars held in Brazil.

### 7.2. Recommendations

In the first place we believe that it is necessary to create conditions to improve the mutual knowledge about the situation of design in both countries. As a priority one must organise missions of journalists and professionals in a two-way exchange.

The second step, in our opinion, would be to draw up a strategy to shorten the design distance between both countries. This strategy might be timid and gradual, for example by facilitating the travel of Dutch professionals to take part in seminars and design judging commissions in Brazil and for academic symposiums. It could be of medium impact with the organisation of Dutch design expositions in Brazil, accompanied by seminars throughout the years. Or it could be of high impact as was the successful month of Dutch Design in Madrid ([www.holamad.com](http://www.holamad.com)), promoted by the Netherlands embassy in Spain in March 2008, in collaboration with numerous museums, exhibition halls and Spanish cultural institutions. The month offered exhibitions of Dutch designers

involving furniture, graphic design, publishing, illustration and fashion, besides discussions and conferences, and the organisation of a Dutch Design Route in the shops of Madrid.

When drafting this strategy the public and private cultural entities in The Netherlands must take into consideration that the Brazilian cultural institutions almost always have altruistic teams, with a good cultural level and technical preparation for their functions. When compared to their European counterparts, however, they suffer from a lack of funds; any proposed partnership actions must presuppose that the country or the institution interested in the exchange will bear a greater part, if not all, of the costs of implementation. This lack of funds is the main difficulty of planning for the medium on long term.



### Equal Exchange

The strategy and the magnitude of the action may vary, even though they depend on the funds to be allocated – which must from the very beginning determine the character of the exchange and must, in our opinion, be as equal as possible, with exchanges in both directions and not only from The Netherlands to Brazil.

In our perception of the cultural panorama, we often see countries of the Northern Hemisphere approach the less developed countries with a posture of imposition or even imperialism, or with a paternalistic and charitable manner marked by disrespect for the local cultures. Some actions even recall the first pre-colonial contacts of the old world with the new, when Europe sent missionaries to catechise the so called 'uncultured'. This obviously generates a strong imbalance and is disrespect for cultural diversity.

This disrespect can also occur in projects which result from the best of intentions. An example is the Solidary Design Project in 2001, in which, in our opinion, there was no real dialogue and exchange between the two parties. There was an imbalance, with an assumed authority remaining with the European partner that replicated the dominant relationship between Europe and the New World of the colonial period. That is because the students came with projects they had already completed at the Eindhoven Design Academy, their designs deriving nothing from the region they were to visit. While this didn't cause any problems for the urbanized community of the Monte Azul favela in São Paulo, it certainly caused damage in the contact with the cowboy community of Serrita in the backlands of Pernambuco, an isolated community where approaches have to be more delicate.

At that time I had the opportunity of publicly expressing this opinion in lectures and seminars in which I participated and in the column I had in the newspaper *Gazeta Mercantil*, in which I argued that the exchange of ideas and experiences is always welcome, as long as there is a real dialogue based on mutual respect, which is as true in relationships between foreigners and Brazilians as it is for any relationship between the centre and the periphery, concepts which, by the way, have been put in check in Brazil recently.

In our opinion most actions must be bilateral. It is not just a question of promoting the Netherlands in Brazil, nor vice-versa, but of stimulating mutual exchanges which bear fruits for both sides, within the spirit of multi-culturality.

Certainly many opportunities will open up for these exchanges, which is especially opportune for the field of design, since so much Dutch and Brazilian design has been attaining a high reputation for being creative and diverse.

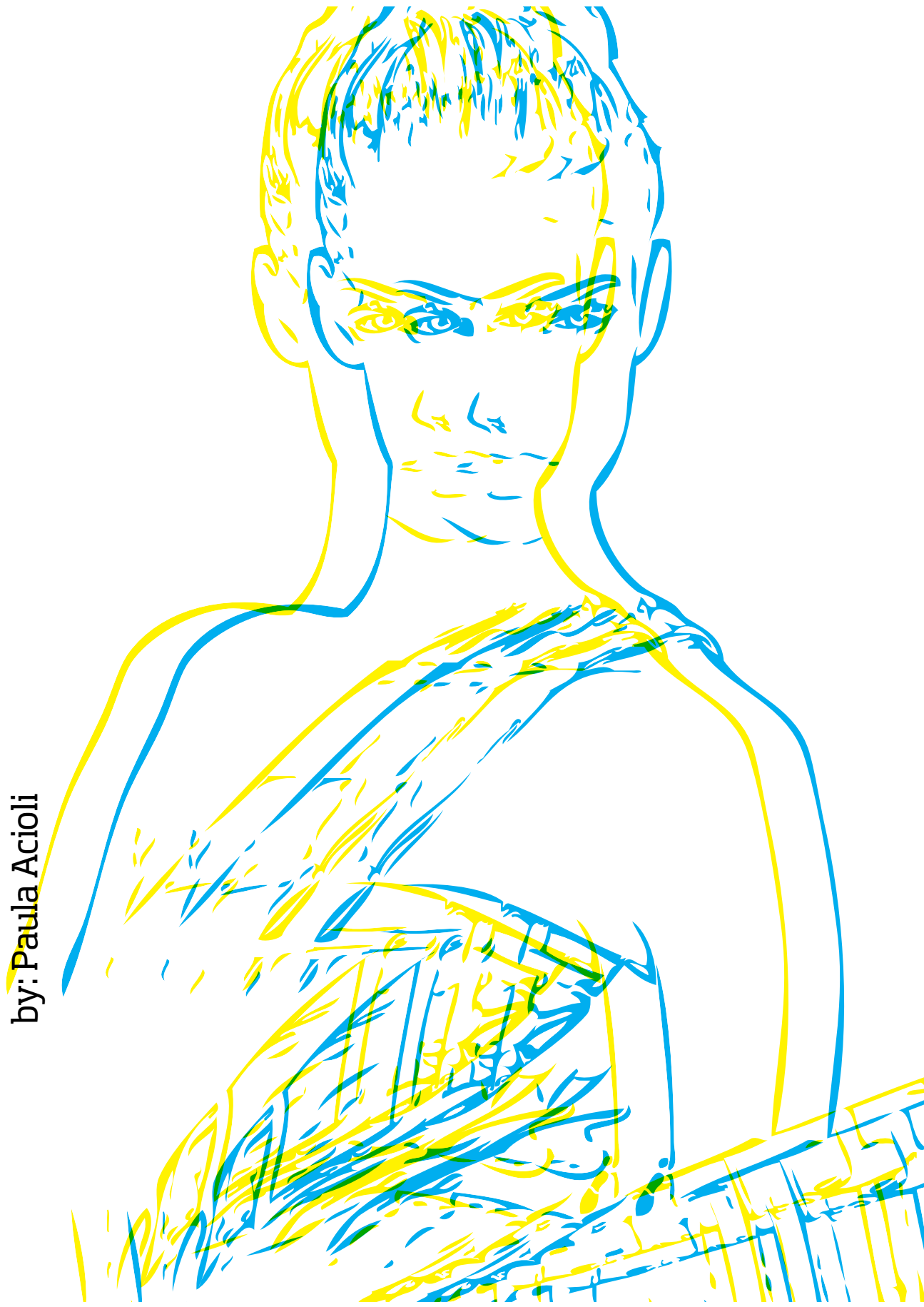
## 8. Summary and Conclusion

- Brazilian design has gained a notable position in the international scene since the 90s. The creative energy and freshness of the ideas brought about by Brazilian professionals have become the subjects of articles and international exhibitions.
  - More than other areas of culture, design is an activity very much related to economic development. That is why for some decades the subject has had preponderant presence in the States of São Paulo, the wealthiest, historically, and where industry was born, and Rio de Janeiro, long the capital of the country, with a robust cultural presence of its own. Today design is a matter of interest to the whole of Brazil.
  - There are many museums and cultural centres with programming receptive to design.
  - The Brazilian Design Programme, created by the federal government in 1995, marked the beginning of public incentive policies for Brazilian design and the brand Brazil. Today there are many institutions intent on that purpose.
  - The number of design schools has doubled in the last decade and today there are almost 400 higher-level courses in design in Brazil.
  - The hottest topics in Brazilian design today are: the union of design with arts and crafts, sustainability, innovation based on simplicity, access and the social dimension of design.
- The exchange between Brazil and The Netherlands in design has so far been negligible. There is an enormous potential waiting to be discovered and developed, particularly now that The Netherlands has attained a growing reputation for the creativity and diversity of its design.
  - Our recommendations are for equal actions and mutual exchanges that bear fruit for both sides, within the spirit of multiculturalism and the appreciation of cultural diversity.
  - Both countries share an understanding that design can be a very important tool to generate sustainable consumption habits and to stimulate the creativity of people, improving the population's quality of life and growth of their economies.



# — Fashion

by: Paula Acioli





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## Presentation

This mapping is an overview of Brazilian fashion. It is a thorough and systematic presentation, especially of the cultural and academic features. The report can be used as a tool to help set up a possible exchange program with The Netherlands.

Taking into consideration Brazil's size, diversity, and many other important aspects, the research was concentrated on the south-eastern region – particularly in the States of Rio de Janeiro and São Paulo, where the main local trends are discovered and transferred into wearable fashion, and both considered the most influential cities in Brazil concerning fashion. Other capitals and regions of Brazil, are also very important for Brazilian fashion (and are expanding steadily), but, many of them are still, greatly under the influences of Rio de Janeiro and São Paulo lifestyles.

During the writing of this survey an attempt was made to use the most available and up-to-date data. It's important to mention that the book *Brazil Fashion – A survey of the Brazilian fashion clothing and fashion industry* by Anne Sobotta was also a very helpful source of information during this mapping, not to mention the excellent work of Janaína Medeiros, my assistant throughout this project, exhaustively checking official data, as well as websites (used as references and source of information). It is important to point out that due to the Brazilian fashion industry's dynamism, data is constantly changing, and it is possible that some data are already out of date. The reader will find a glossary of key information, data and references, including names of fashion institutions and schools, and also a short summary of the most important designers and labels.



## **Introduction**

### **A Brief Overview of Fashion in Brazil in the 20<sup>th</sup> and 21<sup>st</sup> centuries**

**Brazil was discovered in 1500. Throughout its history from the 16<sup>th</sup> to the 21<sup>st</sup> century the country has absorbed influences from various cultures, Africa, Asia and Europe – notably Portuguese, English, French and Dutch (in the 17<sup>th</sup> century during the administration of Johan Maurits van Nassau-Siegen, in Pernambuco, in the northeast of the country).**

**Despite the centuries of history one cannot speak of 'Brazilian fashion' as being an organized, commercial activity until the 20<sup>th</sup> century.**

**Fashion as a commercial activity did not emerge until the beginning of the 20<sup>th</sup> century in Brazil, with – amongst other important facts – the arrival of many immigrant groups, notably Syrian and Lebanese - traditional traders especially in selling clothing, accessories and textiles.**

In the 30s the arrival of Jews and Italians caused an increase in men's tailoring, a craft in which they were masters. During this period most clothes were imported or made to measure by seamstresses and tailors.

With the world depression starting in 1929 Brazil's economic situation changed considerably. Due to import limitations the country's industry was stimulated to produce clothes and the internal market encouraged to buy these products. However, the clothes produced in the country were still reproductions of models arriving from abroad.

Immediately after the Second World War the copying culture still dominated the Brazilian fashion industry. Europe and the luxury clothes models were still the example for Brazilian fashion. In the main Brazilian state capitals especially Rio de Janeiro and São Paulo there were 'local versions' of the famous Parisian *couture* houses. The copying of foreign clothing was due to import restrictions on foreign manufactured goods (the import duties were very high at that time). At the end of the 40s though still under strong European influence, a transformation starts to take place in the world fashion industry. Fashion begins to turn its attention to the American way of life, that less luxurious and based on practicality.

Until the 50s, Brazilian fashion was still being set by European trends and the fashion ateliers in Rio de Janeiro and São Paulo tried to follow the traditions of the French *couture* houses, despite the fact that they had lost much of their strength and reputation as time went by. In the post-war period, at the end of the 50' and beginning of the 60s a new market arose with different demands such as the prêt-à-porter industry, the large scale production of cloths and knitwear, the appearance of large fashion trade fairs showing everything from *couture* to raw materials such as cotton. The result was that products made by specialists such as tailors, seamstresses and 'modistes' slowly disappeared to such an extent that gradually hand-made products were substituted by products made on

an industrial scale. The American way-of-life had a profound influence on Brazil and the United States of America became the reference point for lifestyle and fashion.

During the 60s the market situation in the various regions of the country changed. The south and south-eastern regions, despite being frontrunners in the fashion sector, saw other cities in the south-east and north-east such as Belo Horizonte, Recife and Fortaleza begin to develop textile and clothing industries. Despite the move of the federal capital to Brasília, Rio de Janeiro remained the cultural capital of Brazil and an important creative Brazilian fashion centre. Casual fashion is still one of the symbols of the laid-back Rio, even Brazilian, lifestyle. On the other hand São Paulo has more urban character centered on business and is still the industrial and financial centre of the country.

In the mid 70s the fashion sector became more aware of the need to become more professional. Clothing manufacturers in Rio and São Paulo organized themselves into groups whilst trying to promote Brazilian fashion in a more professional and commercial manner. This was the case with the Fashion-Group Rio that organized the then best known names in fashion not only catching the attention of retail buyers in Rio but also launching names and styles. However, at the time there was no professional and financial infrastructure such as there is today, and the Rio Fashion Group was disbanded after attempts to organize events.

At the beginning of the 80s there were only a few prestigious brands known nationally. The clothes manufacturers still reproduced the international trends and what they saw on television or in fashion magazines. Shops and street boutiques were common, though this period saw the growth shopping malls. This changed the way fashion articles were sold in Brazil. Throughout the 80s the shopping malls planned innumerable fashion events, that today are seen as the forerunners of the fashion weeks such as Fashion Rio, and the SPFW (São Paulo Fashion Week)



that have a great impact both nationally and internationally. Also, due to increased demand the fashion industry started to organize seminars and conferences on the subject.

Until the beginning of the 90s, Brazil's clothing production was mainly aimed towards the internal market. Due to import restrictions and import taxes the sale of imported fashion products was low.

During president Fernando Collor de Melo's administration at the beginning of the 90s import restrictions were lifted. Brazilian fashion went through a profound change. With imports being allowed into the country companies and industries began 'rush to find the consumer'. Specialization in the Brazilian fashion industry became increasingly urgent now that it was faced with competition from foreign made imports – at that imported from the United States and Europe, both known for their fashion tradition and quality of their products. Later the Asians despite the barely acceptable quality of their goods gained market share due to their competitive prices.

During the 90s imports of clothing grew by more than 700% in value and more than 2.244% in volume. Large international chains such as the American chain J.C. Penny and the Dutch C&A began to invest massively in the Brazilian market directing their sales at income classes A, B and C.

In the first years of the 90s, after decades of import restrictions, the Brazilian fashion market started to benefit from imports and after China the country became one of the best markets for foreign investment. Large international fashion chains – such as Zara, attracted by the potential of the country began to open shops in the country. A large fragmentation began between classes and brands. Luxury brands were introduced. International designers became even better known. Brazil became so promising that in 1991 it became the world's third franchise market.

Via their own brands national designers also began to gain in prestige. And multi-brand boutiques and stores started to appear. There was a boom in

shopping centres. There were 72 of them 1991, in 1995 there were 121, and by the end of 2008 the number should be around 700. In 2000 sales in shopping malls exceeded US\$ 10 billion; this period also showed a boom in educational institutes providing fashion courses; something that only really took off in the 80s.

In 1999 Brazil went through an important transitional phase having suffered the effects of the 1998 financial crisis in emerging markets which momentarily affected the development of Brazil. However the country is known for its capacity to overcome the effects of economic crises (internal and external) reacted once more.

The growing internationalization of the clothing market and the growth of the national product has increasingly attracted foreign investment. The strengthened professionalism of Brazilian industry has led to the merger of companies and their consequent growth. This fact has seen a significant increase in technology investments in the Brazilian clothing sector.

Nowadays, Brazil occupies an outstanding position in the national and international fashion scene, due to president Luis Inácio Lula da Silva government and also due to the association of the country's image to Rio de Janeiro and various favourable external events such as the emerging of top model Gisele Bündchen in 2000, who has remained at the top for almost a decade and the search for new cultures and tourist destinations after the September 11<sup>th</sup> (2001) attacks on the WTC, in the US. All this has increased interest in Brazil. In 2001 the Dutch company C&A, which has been established in Brazil since 1976, invested almost US\$ 5 million in one of its most successful advertising campaigns starring the Brazilian model Gisele Bündchen, who is still one of the most important faces of Brazil's image abroad.

Brazilian fashion gained a lot of publicity when it won the World Football Cup in 2002; the event Brazil: 40 Degrees at Selfridges in London in 2004 and the Year of Brazil in France in 2005 also helped put Brazil

on the map. The growing recognition of our fashion designers, as well as appreciation of the Brazilian lifestyle (the open-air, sports, beach, etc.), has been of great value to Brazilian fashion during the last couple of years. All these factors have contributed to the formation of a new Brazilian fashion identity, and the strengthening of Brazil's positive image abroad.

Currently, people frequently mention the BRIC countries (Brazil, Russia, India and China), which are believed to become the world's greatest markets of the third millennium. The four countries have been gaining the attention of the world's multinational companies and powerful financial groups. Various foreign companies have invested in examining openings and opportunities in various sectors of the Brazilian market, including fashion.

In this first decade of the 21<sup>st</sup> century the Brazilian fashion market has been profoundly affected by the effects of globalization and other contemporary international economic phenomena. The trend in mergers and acquisitions in fashion brands and labels, already existent in Europe and the US since the 90s are also gaining importance in Brazil.

Since 2007, companies, holdings and Brazilian banks have begun to form consortia to acquire prestigious Brazilian fashion brands, following international trends (in Europe the LVMH and PPR Groups). The Brazilian IM Group – Identidade Moda (Fashion Identity) – acquired the brands: Club Chocolate, Cúmplice, Zapping, Zoomp and RK (Renato Kerkalian); the InBrands Group (a fashion and consumption investment group created in 2007, financed by PCP an investment fund of the partners of the Pactual Bank) has bought the brands Ellus 2nd Floor (SP), Isabela Capeto (RJ), and has just acquired the SPFW brand (São Paulo Fashion Week) and Fashion Rio – both part of the official national and international fashion calendar; as well as Luminosidade, from the Brazilian entrepreneur Paulo Borges.

At the beginning of 2008 the Textile Group ACM, traditional knitwear manufacturers from the State of Santa Catarina acquired the brands: Fórum, Triton and Fórum Tufi Duek, adding to their stable consisting of Colcci, Sommer, Coca-Cola Clothing, Carmelitas and Malhas Menegotti. In September 2008 the Brazilian stylist Carlos Miele owner of the M. Officer and Carlos Miele brands announced his first public offering, being one of the first Brazilian fashion brands to go public.

Today Fashion in Brazil is not only restricted to commerce. Culture, technology, and education in Brazil have turned to the industry. Increasingly associations and partnerships between companies (national and foreign); educational institutions, professionals, artisans and low income communities determine Brazilian contemporary fashion. Globalization and the macro-trends in the international scene are drafting a new map of Brazilian fashion in the third millennium. Ecology and the environment, technology, community events, knowledge, education, culture exchanges, etc. are some of the subjects of the contemporary world agenda and also of Brazil.



## 1. Brazil and its' Regions – The Brazilian Fashion Market

To better understand Brazilian fashion and its peculiarities, it is important to understand a few fundamental aspects of Brazil, such as its continental size its cultural and regional diversity.

With an area of 8.514.876 km<sup>2</sup> Brazil and according to the last census of the IBGE (Brazilian Geographical and Statistics Institute) its population of 184 million (2007) – is spread among 27 States and 5.564 municipalities, organized in five regions:

- » South (Rio Grande do Sul, Santa Catarina, Paraná);
- » Southeast (São Paulo, Rio de Janeiro, Minas Gerais, Espírito Santo);
- » Northeast (Bahia, Sergipe, Alagoas, Pernambuco, Paraíba, Rio Grande do Norte, Ceará, Piauí, Maranhão);
- » Centre-West (Mato Grosso do Sul, Mato Grosso, Goiás, Distrito Federal, Tocantins);
- » North (Pará, Amapá, Amazonas, Roraima, Acre, Rondônia).

Brazil is strategically located, borders all countries of South America (except Chile and Ecuador) and is known as the 'Giant of Latin America'.

Seasons in Brazil are the opposite of the Northern Hemisphere.

The Brazilian market reaches 900 million potential consumers, in both South, Central and North America. Its GNP represents 35% of the total Latin American GNP, being R\$ 2.558 trillion in 2007.

According to the MDIC data the figures for 2008 looked good. The trade balance amounted to US\$ 17.202 billion for the 172 working days of the year until the first week of September, being a daily average of US\$ 100 million. Exports amounted to US\$ 135.396 billion averaging US\$ 787.2 million daily, an increase of 28.6% over the daily performance for the same January to September period in 2007 (US\$ 612.2

million). Imports grew 53.9% with a daily average of US\$ 446.5 million, from January to September 2007, to US\$ 687.2 million for the same period in 2008. Imports from January to September 2008 amounted to 118.194 billion.

The role of the government is predominant in Brazil and it emphasizes the creation of opportunities for the private sector through privatization and the removal of commercial competitive barriers. The government agencies governing and the national regulators of the fashion industry in Brazil are:

### **ABRAVEST – Associação Brasileira do Vestuário (Brazilian Garment Association)**

Represents the interests of the garment industry nationally and internationally since 1982. It participates in negotiations on garment import and export quotas and provides the Exchequer with data, besides providing services to its associates, assistance and financial consulting on projects. The association also promotes trade fairs and events in Brazil and carries out education projects.

[www.abravest.org.br](http://www.abravest.org.br)

### **ABIT – Associação Brasileira da Indústria Têxtil e Confecção (Brazilian Textile Industry Association)**

Is the association that represents the entire Brazilian fashion industry. It meets with representatives from the whole of the Brazilian textile industry of Brazil and actively works to promote the sector creating working sponsoring and support partnerships between the textile industry and fashion designers. ABIT supports Brazilian designers and fashion events, such as the Fashion Weeks of Rio and São Paulo and Rio Summer, gives awards to businesses and fashion professionals to honour their successful accomplishments.

[www.abit.org.br](http://www.abit.org.br)



Brazil ranks as one of the world's largest economies coming in at sixth place – after Great Britain, France and Italy and ahead of Spain, Mexico and South Korea. More than 32% of the jobs generated in Latin America in 2007 were in Brazil. The GNP growth rate was 5.3% in 2007 with an inflation rate of 3.7%. In 2003 Brazilian exports grew more than world imports, increasing its share of world trade. The profitability of investments in the country is also high, having exceeded 26% annually during the in the last couple of years. In 2007 the country received 30% of the Direct Foreign Investment, destined for Latin America; which accounted for a growth of 99%. Another attraction is the freedom that companies have in Brazil to remit profits to their countries of origin.

In the year 2000 the Brazilian garment industry produced 4.2 billion pieces annually. The ladies fashion segment was 57% of this total, children's 23% and men's 20%. The sectors are divided into sub sectors such as lingerie/undergarments, jeans, beachwear, fitness, casual and formal (prêt-à-porter and more high fashion).

Brazil is the sixth largest textile and the second denim producer in the world. There are more than 30 thousand companies in the Brazilian textile sector, and it is the second largest employer in the processing industry employing 1.65 million people of which 75% are women. According to the data released by ABIT the estimated turnover of the Textile and Garment branch is US\$ 34.6 billion (a growth of 4.85% compared to 2006, when turnover was US\$ 33 billion); exports reached US\$ 2.4 billion and imports US\$ 3 billion. These figures represent 17.5% (GNP) of the processing industry and almost 3.5% of Brazilian GNP. Most of the production is in the south and southeast. Together these regions produce 86% of the national total.

Brazil is already on the way to becoming a world leader in denim production. At least that is the intention of Vicunha Têxtil that has been producing indigo dyed cloth for 50 years. The company has nine factories in Brazil. In 2007 it started its international business, acquiring the Ecuadorian Company La Internacional for US\$ 30 million. La Internanacional produces 150

million meters a year; it is only behind the Chinese company Wequiao and the Turkish Izko. It is looking to acquire new companies in neighbouring Latin American countries.

According to the Intelligence Unit of the Brazilian Export Promotion Agency (APEX) Brazilian garment exports grew 5% on annually between 2002 and 2007. During this period the reduction in exports to North America stood out, though there was increase in exports to countries with an affinity to Brazil, such as its Latin American neighbours, Portugal, Spain and Angola. Other important markets such as Japan and Italy have also imported more Brazilian goods. The States of São Paulo and Santa Catarina are the two main garment exporters in the country, accounting for respectively 37% and 36% of the value exported in 2007.

APEX has also stated that Brazilian shoes are exported to 13 of the 20 largest importing countries with Great Britain, USA and Spain taking the largest share. Exports of Brazilian footwear increased on average 6% annually between 2002 and 2007. Exports of Brazilian fashion products to important commercial partners such as Italy (106%), Argentina (60%) and Spain (52%) have grown extensively. Rio Grande do Sul was responsible for 64% of Brazil's shoe exports in 2007. Ceará came in second place with a growth of 46% in export sales between 2005 and 2007.

From 2002 to 2007 Brazil's participation in the international gem market and in costume jewellery remained stable. The APEX survey published in 2008 points to an average growth of 20% per year for exports to North American, its largest customer in this sector, and is followed by Germany, Hong Kong and Israel. The States of Minas Gerais, Rio Grande do Sul and São Paulo are the export leaders for gems, jewellery and costume jewellery. All these figures show foreign investors that there is sustained growth in all areas of Brazilian business, including fashion.

The USA, France, Italy and Portugal are countries that seem most active in promoting Brazilian fashion abroad.



### 1.1. Main Organizations, Federations and Associations Supporting the Brazilian Fashion Industry

#### **ABEST – Brazilian Stylists Association**

ABEST was set up in 2003 and is a non-profit association whose purpose is to strengthen and promote the national fashion industry, seeking excellence in quality, design and identity. The Association also attempts to develop brands/labels with an international reach, guarantee the authenticity and creativity of its collections; promote the Brazilian life-style as well as making a contribution to Brazilian fashion as a whole. In 2006 the association consisted of 51 organizations. It had a turnover of US\$ 12 million, exporting well designed quality products to 38 countries. Today ABEST represents 51 brands in Brazil and exports to 48 countries. It is constantly attempting to penetrate of new markets and maintain close relations with already established clients (shops, trade shows, exhibitions) in more than 90 countries. APEX, the Ministry of Tourism and the Brazilian Association of Leather, Shoes and Footwear Components Companies (Assintecal) have supported ABEST its attempt to set up showrooms, promoting shows and producing goods catalogues.

[www.abest.com.br](http://www.abest.com.br)

#### **ABIT – Brazilian Textile and Garment Association**

Created on 8 April 1957 it represents the merger of the Brazilian textile sector. It consists of more than 30 thousand companies. ABIT promotes all parts of the textile industry, from cotton growing, synthetic raw materials, fibbers, yarns, knitwear, dyers, printers and even garment manufacturers. Its objective is to support the sustained development of the Brazilian textile industry, protect its interests besides informing the public in general about its activities. It seeks to increase exports. In 2001 with APEX's support ABIT launched a label to promote Brazilian textiles abroad: Texbrasil. One of Texbrasil's duties is to develop

strategic export programs to encourage Brazilian businessmen to enter markets abroad with confidence and reassurance. Today, the export strategy developed by Texbrasil acts as a reference for APEX. ABIT has developed special programs for people to study and gain professional qualification. Among other things it also supports social and environmental programs

[www.abit.org.br](http://www.abit.org.br)

#### **ABRAVEST – Brazilian Garment Association**

Non-profit organization whose objective is to maintain more than a million jobs and the permanent development of more than 18 thousand garment companies, besides having social programs. Since 2007 ABRAVEST has struggled to implement standards. This is part of a strategy to promote quality and investments in technology in order to counter lower priced products from abroad, made in Korea and China and of doubtful quality; many of these have been smuggled into the country. According to data the implementation of these standards will benefit consumers, making it easier for them to buy gifts without having to change them, make it easier to buy via internet, but also be better for the Industry itself. Better standards will help reduce costs, make it easier to adapt to market rules and in the end increase sales. ABRAVEST is the association that that represents Brazil in the "Aivem" (Mercosul Garment Industry Association). Once the agreement to implement garment standards in Brazil then these standards will also be adopted in the other Mercosul countries: Argentina, Uruguay and Paraguay.

[www.abravest.org.br](http://www.abravest.org.br)

#### **ABTT – Brazilian Textile Technicians Association**

Founded on 2 November 1962 during a meeting held at the Chemical and Textile Technicians' School (presently the Senai/Cetiqt) in Rio de Janeiro with 73 textile technicians present. Among its objectives was to sponsor the exchange of ideas and experiences with textile professionals in other countries, as well as connected national and foreign associations. Until 1989

the ABTT members were exclusively 'textile technicians and engineers who had graduated from official institutions in Brazil or abroad'. From that moment on, despite its original name, the institution opened its doors to all professionals active in the textile-garment industry, as long as they had a middle or higher education diploma recognized as such by the educational authorities.

[www.abtt.org.br](http://www.abtt.org.br)

### **APEX-BRASIL – Brazilian Agency to Promote Exports and Investments**

Its objective is to promote exports of Brazilian products and services. It carries out projects together with more than 60 professional bodies. It has expanded the export mix of goods, opened new markets, consolidated and broadened access to traditional markets. Doing what it does it has helped the national balance of trade. APEX uses the following guidelines: identifies regional creative trades; strengthens professional associations; carries out market surveys and looks at prospective work; signs cooperation agreements with international chains, organizes big events with Brazil as theme; introduces new companies to the international market; promotes business meetings with importers; executing and coordinating international events (commercial missions, trade fairs, business meetings); promoting Brazil's image. During the last five years as an autonomous agency it has helped Brazilian businessmen to exhibit and sell their products in more than 60 countries. In 2007 it was responsible for 761 events – sector trade fairs, commercial and prospecting missions, business meetings, special events, road shows and others. APEX works with approximately 1.848 exporting companies representing 63 Brazilian industries. The following have profited from APEX's work: the fashion industry, textiles and footwear, fashion design, promotional products, cosmetics, footwear parts and components, shoes, leather and leather articles, jewelry, precious gems and related products.

[www.apexbrasil.com.br](http://www.apexbrasil.com.br)

### **Fecomercio – Commerce Federation of the State of São Paulo**

Founded in 1938 it represents 151 retail and services sector business associations throughout the country. It encompasses about 600 thousand companies responsible for 10% of the Brazilian GNP and generates around five million jobs. Fecomercio has developed its procedures for the economic development of the country. It endorses the internal market, free initiatives, and the removal of the state interference from the economy and the differing treatment of micro and small businesses. Among its principal accomplishments has been the opening of the Brazilian market for imported products and the perfecting of the Consumer Defense Code and the end of the tax on financial transactions (CPMF). Fecomercio represents two movements, a traditional one dedicated to its members political representation, and the other one dedicated to business partnerships that generate profits. Via working partnerships with reliable companies it develops products and services.

[www.fecomercio.com.br](http://www.fecomercio.com.br)

### **FIESP – Federation of Industries of the State of São Paulo**

Its principal goal is to transform Brazil into a great economic power, and does not limit itself to the borders of the State of São Paulo. FIESP is spokesperson for 132 business associations which represent approximately 150 thousand industries of all sizes and in all areas. It is the largest professional body in Brazilian industry. The present FIESP gives priority to strategic thinking and the equal treatment that the federation gives to diverse productive sectors and unions independently of their size and the sector to which they belong. FIESP has nine Thematic Boards, coordinated by the Roberto Simonsen Institute (IRS) that draws-up the guidelines for the work of the departments: Economic Surveys and Studies, International Relations and Foreign Trade, Infrastructure, Environment, Competitiveness and Technology, Micro, Small and Medium



Industries. FIESP is represented in the entire State of São Paulo by 51 regional managers. To guarantee equal growth of the different productive groups they have also created committees for the sectors: Food and Agribusiness, Construction, Mining, Leather and Footwear, Textiles and Garments and Defence Industry. There is also a committee of Young Entrepreneurs, Cultural Action and Social Responsibility.

[www.fiesp.com.br](http://www.fiesp.com.br)

### **FIRJAN System**

The FIRJAN System consists of five institutions that work together to develop Rio de Janeiro industries. Together the FIRJAN (Federation of Industries of Rio de Janeiro), CIRJ (Industrial Centre of Rio de Janeiro), SESI (National Industry Social Services), SENAI (National Industrial Apprenticeship Service) and IEL (Euvaldo Lodi Institute) encourage measures to guarantee that the State occupies an important position at political, economic and social levels. Today, all the institutions are seen as service providers. FIRJAN develops and coordinates studies and projects to promote industrial activities and new investments in the state. Its Thematic Boards and Sector Forums discuss trends and launch guidelines to support and assist companies. Today 105 business associations are affiliated to the FIRJAN, representing 8.821 companies in the State of Rio de Janeiro. The CIRJ makes available, at a reduced price to its affiliated companies, access to the services offered by the five institutions that are part of the FIRJAN System. SENAI-RJ provides technical assistance to companies via professional education and certificate programs at all levels. It has a network of 30 fixed and 15 mobile operational units. And the SESI-RJ develops events to promote health, education, sport, leisure and culture, aimed workers and communities. The institution is also active in the area of occupational health, work security and environment protection. It has 22 operational units in the state. And finally the IEL aims to provide businessmen with business qualification, support research and develop projects to stimulate

entrepreneurship that will contribute to the modernization and growth of industry.

[www.firjan.org.br](http://www.firjan.org.br)

### **The "S" System**

Created in the 40's by representatives of Brazilian business community to unite the institutions associated with the retail industry; its' objective being to promote social development in various businesses. SESC (Social Services of Commerce) and SENAC (National Commercial Apprenticeship Service) in retail and services; SESI (Social Service of the Industry) and SENAI (National Industrial Apprenticeship Service) in industry. In the case of Fashion, we mention SENAI, the education institute par excellence and the supporter of the industry. The first component of SENAI to offer higher level courses was the SENAI/Cetiqt, one of the most important centers for professional education, services and consultancy for the textile industry in Brazil.

It is the only textile school in the country which owns a complete textile factory, besides a pilot garment plant, an integrated laboratory network, institutes that are specialized in colour, design and market and technological vision, as well as a complete book collection on textiles, garment making, fashion and markets.

[www.sesc.com.br](http://www.sesc.com.br);  
[www.senac.br](http://www.senac.br);  
[www.sesi.org.br](http://www.sesi.org.br);  
[www.senai.br](http://www.senai.br).

## **1.2. The Brazilian Fashion Market: Peculiarities and Consumer Profile**

Foreign companies and investors, even from Latin America consider the Brazilian market complicated, because internal changes occur so quickly. The country has an incredible recuperative power when faced with internal as well as world crises.

The diversity of the Brazilian fashion industry is encouraged by the enormous variety in the national consumer market. Curiosity and access to information are characteristics of the Brazilian consumer, they are better prepared and more demanding with regard when it comes to consumption.

The average Brazilian consumer, especially if living in Rio and São Paulo even when 'provoked' by international fashion trends, go beyond their financial limits. Brazilians possess a particular aesthetic sense. Sometimes, a season's trends like forms and colour that are hits in the Northern Hemisphere simply do not please the Brazilian consumer. In Brazil individualism and personal style are very important and determine what people will buy.

The profile of the Brazilian fashion and garment industry has changed considerably. The sector is extremely dynamic and aimed at young consumers (half of the Brazilian population is less than thirty years old)

Regional variations also have a role to play. There are great differences in style despite the predominant influence of trends originating in Rio or São Paulo. The diversity of climate must also be considered. In the South winter is somewhat like a European winter when people wear thicker clothing. Whilst in the southeast, northeast, centre-west and north it is hot and sunny and people wear lighter clothing. In the coastal cities and on the coast beachwear is used the whole year round.

Among other things that have a great influence on fashion consumption is the influence of television, notably Brazilian soap operas and some international series, celebrities and the media.

In Brazil there are TV networks that produce 'novelas' (soap operas) that usually last six months. The most influential network in Brazil is "Rede Globo", the largest in Brazil and fourth in the world. Its programs and soaps are extremely popular amongst all social classes, especially middle and lower classes. Rede Globo's headquarters is in Rio de Janeiro and its principal product are the soaps. At least three are aired every day from six to ten in the evening with a break between the second and the third for the evening news, plus a shortened return of a very popular soap in the afternoons. The company has sold many of its soap operas ('soaps') abroad (which increases Brazil's international popularity)

The clothes and accessories worn in the 'novelas' are instantly transformed into a "hit" just as the actors turn into celebrities. When this happens the network opens a direct consumer phone line where people can call to get information about where to buy the products showed on TV. Even if the item can no longer be found in the shops (due to the large demand, knock-offs will certainly be found in the street markets and vendors who sell all sorts of low-quality products. TV Globo uses the strength of these 'novelas' to change products and fashion trends into bestsellers through the brands and merchandising. Even when the story line deals with themes which are not very familiar to the Brazilian public, such as those dealing with Muslim cultures or USA 'Country and western' style, the clothes shown on Globo will be copied and bought by the public (specially by the middle and lower-classes) During the airing of the novela, *O Clone* (The Clone, 2001), Brazilians from all over the country were inspired by the central character of the story, a Moroccan woman, played by the Brazilian actress Giovanna Antonelli. At the time it was common to see women wearing Moroccan or oriental fashion and accessories. They would exaggerate eye make-up and wore copies of the gold jewellery specially created by the designer Junia Machado for this TV production. In the novela, *America* (2005), a story with a American

country theme, inspired street fashion, fringes, boots and belts with large buckles and North American cowboy hats. No matter how incredible the fashion trend inspired TV Globo prime time novela is, it always inspires Brazilians' imagination and the phone lines of the Audience Attendance Call Centre (CAT) are blocked. The novelas always feature and make use of the lifestyle of Brazilian regions, notably the Southeast (Rio and São Paulo). The trends in these cities never require a specific date to appeal to the consumer passion of the audience. In 2006 part of the soap opera *Páginas da Vida* (Life's Pages) story line was set in Amsterdam. The Netherlands and its cities (especially Amsterdam) promptly became a tourist destination to Brazilians.

In the case of the international series shown on cable TV, the audience is a little different. *Sex & the City* became a phenomenon in Brazil in terms of fashion and style trends particularly amongst the middle and upper middle class. Brazilian artists (generally based in Rio and São Paulo) or foreign stars (TV, film, music, theatre etc), are generally fashion icons and sources of inspiration for the Brazilian consumer. In Brazil the press is one of the principal fashion movers. Brands, personalities, companies, no matter their degree of importance, want space and attention from the media. To do this they need an efficient press service. It is essential to have a well functioning media.

The human body is another fundamental issue to be considered when dealing with Brazilian fashion. In Brazil the body is like a national article. The fact that Brazil has a tropical climate makes for a very casual and relaxed fashion – especially on the coast. The fashion in some Brazilian cities like Rio de Janeiro is striking. Because of the climate and the laid-back atmosphere clothing that is more coloured, comfortable and light are preferred. Tailored clothing is preferred for work or more formal occasions.

Brazilian fashion (especially in Rio) tends to expose the body a lot. Rio de Janeiro is considered the

world's centre of 'body perfection'. No wonder the country is number one in the world for plastic surgery and Rio is one of the world's cities with the most fitness centres and spas. All this exaggerated preoccupation with the body makes Brazilian fashion normally sold (and known) abroad to be considered extremely casual and (especially) sensual. .

Maybe as a consequence of this lifestyle in some Brazilian cities and the constant preoccupation about being and staying in shape, an interesting phenomenon is emerging: the superimposition of generations and ages. Consumption is not only drawn along age groups but also by behaviour and lifestyle – what a group of trend forecasters research in Rio (in which I am included) named *Behage* (behaviour + age). After all, in some main cities in Brazil, behaviour is considered to be the new age concept (being even more accurate – at times – than the birth certificate itself). In some cities it is common to see different generations of consumers (both sexes) buying similar fashion products. This recent phenomenon is probably due to the fact that in Brazil middle aged and elderly people have adopted a life-style that has been labelled as 'youthful'; characterized by physical activity, leisure, etc.

These and other factors show the incredible diversity and dynamism of the Brazilian fashion market. The image of Brazilian fashion normally given off and known abroad is of a tropical, casual and sensual fashion, although many other important aspects are to be taken into consideration.

### 1.3. Fashion Retailing in Brazil

#### **1.3.1. Formal vs. Informal Economy**

It is estimated that a large part of Brazilian fashion is sold in the informal market. Despite this fact fashion in Brazil especially in the large cities follows a 'certain hierarchy' in terms of retail establishments. There are large malls, department stores and large shops, multi-brands and single brand shops (Brazilian and foreign), fashion houses, Internet sales (e-commerce) and informal sales in homes, popular markets and street vendors.

Since they started mushrooming all over the country in the 80s, shopping centers have changed the way clothing is retailed, Each year new malls are being opened all over the place. If in the beginning market niches were not so well defined, today retailing has subdivided and specialized, not only by social class but also as regards life-styles. According to the Shopping Centre's Retail Association (Alshop) 2007 was a top year for Brazilian malls. In 2007, 22 new ones were opened and 3.497 new shops. The forecast for 2008 was that at least 20 more (shopping) malls would be inaugurated, with a turnover of R\$ 74.7 billion. The largest mall owners is BR Malls in which GP Investments participates. In 2007 there were 684 malls in Brazil with a total of 80.419 shops, employing 805.000 people. Turnover reached R\$ 68.4 billion, and grew 13.4% compared to 2006.

Department stores are traditional in Brazil and are becoming more popular every day. Since the 80s when they started to compete with up market fashion shops they have attempted to modernize and have tried to avoid following the conservative business model which worked for many years in Brazil (such as the American Sears in Rio and São Paulo) and since became obsolete. The great difference between these shops and their smaller competitors, is their investment in personnel training, research travel, promoting fashion shows and events.

At present – except for the luxury multi-brand Daslu (SP) – there are no luxury department stores in the country like Saks Fifth Avenue in New York; Harrods or Harvey & Nichols, in London or Galleries Lafayette in Paris. The Brazilian department stores are more like the popular ones which exist in the aforementioned cities. This type of shop is aimed at middle and low income consumers and whose principal attraction is variety and accessible prices. However, since the beginning of this century when a global hi-low trend became apparent (expensive + cheap essentials), it is sometimes possible to see higher income groups trading down, especially in Rio and São Paulo. The greater part of Brazilian department stores does not have a lot of product categories compared to their foreign counterparts, but there is always a fashion section. The main chains are: Lojas Americanas, Marisa, Renner, Riachuelo, Leader, Pernambucanas, Esplanada and By Express. Chains such as Zara (Spanish) and C&A (Dutch) sell only clothes and accessories.

The so-called 'multi-brand' shops are common in large as well as smaller cities. In the large cities the multi-brand stores often function as a "centre" where one can find a large variety of prestigious national and/or international labels. In the smaller towns they normally function as a "centre" where it possible to buy famous Brazilian brands (that are valued in the smaller towns) and sometimes even foreign brands.

The single brand shops are also very traditional. Since the 90s with the opening of the market for imports, they have suffered and have gone through an intense restructuring process. They invested heavily in research, marketing, production and the quality of their products, etc. This was necessary to face increasing competition from foreign labels. Today in Brazil there are highly sought after national and international brands. This type of shop can be found in shopping centers and on the high-streets.

Fashion houses and boutiques are exclusively at the top of the luxury market and have a rich clientele; they offer specialized service with trained sales teams



who serves this type of customer. Brazilian fashion houses do not always have the same characteristics as their international counterparts, where only the prestigious brand is featured. Some of its national versions (i.e.: Daslu in SP, Espaço Lundgren, Alberta & Avec Nuance in Rio; Magrela in Brasília, etc), function as luxury multi-label shops where one can find dozens of prestigious international and national labels. There are also single label (or franchises) shops with labels such as Armani, Salvatore Ferragamo, Hugo Boss, Ermenegildo Zegna, Louis Vuitton, Mont Blanc, Ralph Lauren, Tiffany's, Tommy Hilfiger etc., in the rich neighbourhoods of large cities, especially in Rio and São Paulo.

As mentioned previously Brazil is a country of contrasts. One finds luxury stores next to popular markets and street vendors who these days are patronized by foreigners and higher income clients.

### 1.3.2. Popular Markets, Arts & Crafts Fairs, and Street Vendors

In all the States of Brazil, low-end retail is carried out in popular markets (different than fashion and business fairs, which will be dealt with further on in this report) such as craft markets, street vendors, street shops and popular shopping centers. In the late 60's the first artisan fashion fairs appeared, also known as hippie markets or "Hippie Fair" (because of the Hippie Movement in the 60s and 70s) non labelled clothing and accessories, almost always handmade, they became popular because they sold individual fashion and charged lower prices. Some of them are still active today; such as the Hippie Market on the "General Osório" square in Ipanema (Rio) which has been in business for forty years and has become a tourist attraction. The Ipanema Feira Hippie (Hippie fair) is a useful place for researchers of prestigious labels from the whole world. Well known people from the fashion world, such as Valentino Garavani, visit the place.

Also in Rio de Janeiro, the Association of the Friends of the Streets Neighbouring the Rua da

Alfândega (SAARA) consists of 11 streets representing one of the most traditional popular commercial center in the city. It was named thus in 1963 to recall the Lebanese immigrants, especially the Syrian-Lebanese, who began their businesses there. On the average, every day 100 thousand people visit the more than 1.2 thousand popular shops selling clothes, toys, decoration articles, articles for Carnaval, costume jewelry, party articles and internationally famous labeled clothing and handbags seconds. These days the Koreans and Chinese have taken over the area and compete with the street vendors of downtown Rio in selling smuggled items.

São Paulo has a similar popular market on the downtown Rua 25 de Março (and surrounding streets) initially occupied by the immigrants from the Middle-East. Clothing, yarns, threads and needles are the main products sold wholesale and retail. Today they continue to compete with the relative newcomers – the Chinese and Koreans – selling clothing, handbags, accessories and sportswear seconds.

In São Paulo the so-called Liberdade (a very popular quarter) is also located, in a traditional Japanese neighbourhood that during the last 20 to 30 years has also been populated by many Chinese and Koreans who today dominate the retail outlets. The 'Made in China' and 'Made in Korea' products are copies of the latest labelled fashion items. The "Bom Retiro" quarter, initially inhabited by Jewish families from Central and Eastern Europe has been taken over by Greeks and Koreans who started moving there in the 70s. And as in the Saara (Rio) and Liberdade (São Paulo) it is not hard to find people looking for a Gucci jacket or Prada trousers.

Two famous beachwear labels that come from "Bom Retiro" have made a name abroad: Rosa Chá and Cia. Marítima. Founded by Amir Slama and Rosa Chá the label is going through a period of growth. In 2006 a partnership agreement was signed with Marisol and the ladies line was shown at the New York Fashion Week and the shows for the men's line were done at



the São Paulo Fashion Week. The latest news is the opening of a shop in Manhattan, in a concept store format. Cia.Marítima was started 18 years ago, and initially sold its clothes to popular stores. It is only during the last 10 years that it began to go after a more elite public. It signed up with the select group of labels in the SPFW. Set up by Henrique Rosset it belongs to the Rosset Group, the largest Lycra manufacturer in Brazil.

In the Federal District the most popular market is the Imports Market known as the Paraguay Market because of the products smuggled from Paraguay by the unemployed in 1995. Today it sells electronic products and fake Prada or Fendi handbags, Hermès shawls or Zoomp trousers. In Rio de Janeiro this type of product is sold openly by Saara's street vendors. The same happens in São Paulo in the shops of the Rua 25 de Março and the Liberdade. Other popular fairs in the Federal District are the Feira da Torre, (Brasília) and the Feira do Guará, in the satellite town of Guará. But since they have no professional supervision, they do not provide any added value, and do not compete with the traditional retail. However the crafts fairs, due their originality, are very much appreciated by foreigners visiting the country, and have been targeted by foreign trend researchers and fashion stylists. Since 2000 these fairs have been changing and many actions have been taken to professionalize the artisans.

### **1.3.3. The Appreciation of Production by Poor Communities and its Handcrafts by the Fashion Market**

Brazil's entrepreneurial spirit is not only shown by the opening of companies. According to a survey done by the O Globo newspaper, this third sector for so-called social entrepreneurs moves more than R\$ 22 billion. The interest of Brazilians and foreigners to form partnerships and work with poor communities is growing, integrating them in the fashion world. The NGO Ashoka which works in 63 countries opened

its biggest office yet in Brazil. For Kimy Tsukamoto, Ashoka's director, besides being an entrepreneur is also a social worker and thinks social action is a life option.

The integration of poor communities in the fashion production chain is a way of helping these communities but also an appreciation of their capacity and quality of work. These movements were started more than 20 years ago in order to have the poor population take part in activities linked to crafts and sell their products for fair prices. All over Brazil these movements have increased, now known as cooperatives or associations, and have caught the attention of national and international organizations, governmental ones as well as NGO's. Because of the success of this type of entrepreneurship and the products these people make the demand from the national and international market is on the increase

Since 1981, a growing number of hand-made artisan cooperatives have been set up in poor communities in the South-eastern Region. In 1981 the most well-known cooperative, the Coopa-Roca, was established. The objective of the Hand-made Works and Sewing Cooperative of the Rocinha Ltd. is to provide conditions to its members (women of the Rocinha community in the southern area of Rio de Janeiro) to work from their homes. By this, they can increase their family income and at the same time not be separated from their children.

The intention to organize and train this group of women to make these handicrafts from leftover material was to create the cooperative. During its' first years of existence, Coopa-Roca built a small handmade production building, where items could be made using traditional Brazilian techniques such as 'fuxico', crochet, needlework, 'knots' and patchwork. The Rocinha community has become a national and international reference point within social integration of poor communities through work and income generation. Today the cooperative has almost 100 artisans and working partnerships with prestigious Brazilian



labels such as M. Officer of Carlos Miele and Osklen of Oskar Metsavath, and its products are always present at the fashion weeks in Rio and SP and even in collections shown abroad.

The cooperative also makes items for well known Brazilian designers and artists such as Tetê Leal, Fred Gelli and Ernesto Neto amongst others.

Also in Rio the NGO Meninas e Mulheres do Morro (MMM – Girls and Women of the Hill) set up in 1997 the community of Morro da Mangueira with the same objectives. Its objective is to improve the quality of life and provide solutions for the community's problems. As the work developed, those running the community noticed that not only the girls needed guidance but so did the boys. A great turn around took place, when a young stylist Érica Portilho joined the NGO and built the project Candelária Modas e Costumes. It is a bazaar which resells clothing and accessories donated by people and shops which the young people have adapted. The intention is to promote the young people's technical qualification so that they may work in the fashion business and pass on their knowledge of arts and culture allowing those who follow to create their own destinies.

Another important initiative is the Association ModaFusion set up three years ago by the French fashion journalist Nadine Gonzalez and the Brazilian businesswoman Andréa Fasanello to promote the year of Brazil in France (2005) and to make a change over to the France Year in Brazil in (2008), providing opportunities for the two countries to extend their cultural and economic cooperation.

ModaFusion's basic idea is that the making of the future is in the soul of the poor communities. The genuine creative spirit of the favelas is identified with the strong potential of Brazilian fashion. The project consists of three action areas: social, creative and the experience.

The Association appreciates the communities, cooperatives and NGO's helping their artistic development and their encouragement to transform the

artisan ideas into fashion products; all this thanks to the participation of fashion post-graduate students of the "Institute Français de la Mode" (IFM) and the International Styling and Modeling School of France (ESMOD) that have helped the artisans of this community in their development. ModaFusion also organizes workshops for people in poor communities dealing with fashion themes such as The Lens of Dreams for models. Acting as a showroom and a showcase for the clothing made by these communities the association helps with the marketing of the products made for these labels.

As a result of the work between the French students and Brazilian NGOs ModaFusion produced two things; a collection was introduced at the Fashion Rio 2007; and the Special, an annual one during which ModaFusion chooses a social cause in collaboration with a Brazilian NGO and a famous stylist. As regards the event, the proposal is an artistic fusion between Fashion, Design, Photos and Music, changing into a creative laboratory, uniting a lot of Brazilian and French artists. During all the events, models from the model agency Lens of Dreams (from the poor neighbourhood Cidade de Deus, western Rio), set up by the photographer Tony Barros and coordinated by the model Gisele Guimaraes.

The ModaFusion Association has already participated in several fashion events in Brazil and France. Among them Fashion Rio (Prêt-à-Porter fair in Paris), and the Ethical Fashion Show of Paris. There are plans to hold a Brazilian edition of the latter (the Ethical Fashion Show) in Rio, which will be held at the end of the 2009 – The Year of France in Brazil.

Among the stylists that have participated in the Fashion Fusion in France are Cléments Ribeiro for Cacharel, Corinne Philippon, E2 for La Redoute, Fifi Chachnil, Guerilla Couture, Isabel Marant, Impasse 13, Réquiem, Chloé, Sonia Rykiel, Kenzo, Pierre Hardy, Paule Ka, Bárbara Bui, Repetto and Aurélie Biederman. In Brazil the following jewellers took part: Bia Vasconcelos, Lucia Guinle, Daniele Corrêa, Yara Figueiredo,

Patrícia Goodman, Francisca Bastos, Renata Klien, Maria Oiticica, Jota, Paula Mourão, André Lasmar and Yrys Albuquerque. And the participating NGO's were: Coosturart, Fuxicarte, Communitarian Action of Brazil, CEASM (Study Centre for Solidarity Actions of the Maré) – Marias Maré and Devas, Project Arte-Não.

The Cultural Group from Rio AfroReggae (NGO and a band devoted to the social inclusion of the youth of the favela of Vigário Geral and other poor communities in Rio), held its fashion debut during the São Paulo Fashion Week, in 2007. The new label was introduced by the São Paulo based stylist Marcelo Sommer who in February 2006 went into partnership with AfroReggae creating and developing 60 looks with a surfeit of ethnic and graphic prints. The cast of models included professionals and adolescents youths in an unusual fashion show with styling by Felipe Veloso and art direction by Gringo Cardia, whose scenery was inspired by graffiti and toy art.

Today the South-eastern Region has hundreds of formal and informal cooperatives, besides NGOs, labels or institutions that appreciate and promote crafts in poor communities. Though many of them are in partnership with artists and designers the general public kept their distance, because knowledge how to buy the pieces produced was limited. A recent initiative is worth: Asta, an Internet sales portal and direct catalogue and home sales, has started gathering and selling small handicrafts, fashion and home decoration item produced in the State of Rio.

Created by the consultants Alice Freitas and Rachel Schettino to enhance professional qualification and teach each of the 28 groups of artisans that are a part of Asta quality, purpose and aesthetics. Hence Asta manages to be commercial and sustainable at the same time. The results of all these efforts is a catalogue with more than 150 handmade items that meet the requirements 'good, beautiful and inexpensive' and with prices between R\$ 7 and R\$ 250. Producers receive 50% of the sales revenues and 28% to maintain the network and 22% is for the resellers.

And the best part is that they are ecologically correct products. Among the products sold are decorative items, and fashion, such as accessories, costume jewellery, clothes (ladies and men's) and bags (including eco-bags).

Several shops in Rio sell products made in poor communities, such as the prestigious label Isabela Capeto, and the Parceria Carioca ("Carioca Partnership") of Flávia Torres, two of the city's fashion icons. They also sell the beautiful handmade items made by the relatives of patients hospitalized in the public hospitals of Rio de Janeiro (charity projects as O Sol, Refazer and Saúde Criança Renascer - 'The Sun', 'Redoing' and 'Child Health').

In the Central-Western Region, especially in Brasília, this type of cooperative has received a lot of publicity thanks to the initiative of the label Apoena, which give shows during the Fashion Rio and the Minas Trend Preview. The organizer Kátia Ferreira has a passion for needlepoint and realized the opportunity to help un- or underemployed women who could make genuine Brazilian needlepoint pieces. That is how the name Apoena" came into being. It is Tupi-Guarani and means 'he who sees far'. Researching new techniques and materials the label markets vintage needlepoint with a contemporary twist.

Parallel to the Brasília Fashion Festival (BFF) an exposition is organized to show the work of 600 women belonging to crafts cooperatives managed by Ronaldo Fraga, a stylist from Minas Gerais. Some of the cooperatives are the Paranoá, La:cre, Mãos que criam (Hands that Create) and Icléa Coutinho. The initiative to group these cooperatives is the fact that the central-western region is known for its handicrafts. According to Labor Department data there are 14 artisans' cooperatives in the Federal District. These cooperatives turn newspapers, cans and plastic bottles into clothing and accessories.

This type of initiative has existed for nearly 70 years in the North-eastern Region. The Feminine Industrial Institute 'Visconde de Mauá' was founded in



1939. The aim was to encourage home sewing in Bahia's cities. In 1983 the Institute started with a policy to preserve, stimulate, promote and market clothing. Rejuvenated in 1991 the Mauá Institute is a member of the Brazilian Crafts Program (PAB) set up by the Development, Industry and Foreign Trade Ministry with the aim of stimulating the artisan's trade. The institute also has the support of the SEBRAE and has permanent exhibition site showing crafts from Bahia; it also has an auditorium, library, and gallery.

#### **1.3.4. Brazilian Fashion Centres and their Importance for the Economies of Brazil's States**

The Productive Centers bring together groups of micro and small businesses from various sectors such as garments, footwear, furniture, drinks, etc. that are located in the same region or city. These Centers are essential for the state economies because of the productivity of their members. According to the Development Ministry there are 264 Local Productive Arrangements (APIs) spread throughout the country, representing nearly 190 thousand businesses employing 2.8 million people. The economist José Cezar Castanhar, of the Fundação Getúlio Vargas (Getulio Vargas Foundation a highly rated business school) estimates that the turnover from these centers reaches R\$ 200 billion annually.

It is worth mentioning footwear in Franca (São Paulo) and Novo Hamburgo (Rio Grande do Sul), knitwear in Monte Sião (Minas Gerais), underwear in Friburgo (Rio de Janeiro), and beachwear in Cabo Frio (Rio de Janeiro). The products from the Brazilian Fashion Centers are marketed throughout Brazil as well as abroad. Many of them export the 'Made in Brazil' label all over the world.

#### **1.3.5. Fashion Centres in Brazil – State of Rio de Janeiro**

From 2003 onwards the 14 Fashion Centers in Rio de Janeiro State have grown 67.3% that is on average 6% annual growth. According to the SEBRAE the monthly average turnover of the 14 centers is R\$ 30.000. They are given advice on fashion, design and trends to make them more competitive.

Data from August 2008 on the Fashion branch, published by Industries Federation of the State of Rio de Janeiro (FIRJAN), shown that the State's exports reached US\$ 6.7 million in the first quarter. São Paulo leads with US\$ 12.4 million. However the value per kilo exported from Rio was US\$ 97.37 – more than double that of São Paulo at US\$ 47.30 and more than the national average which is US\$ 42.90.

One of the principal fashion centers in the State of Rio is the production of underwear in Nova Friburgo and its' surrounding area. There are almost 900 manufacturers producing lingerie, night wear, beachwear, and fitness wear. The sector employs more than 20 thousand workers and has an annual turnover of about R\$ 600 million.

Another large regional manufacturing centre is Petrópolis, one of the larger industrial centers in the Brazil. It is not just a neighbourhood or a few streets. Factories are spread all over the city. Fashion reflects the development and improvement of small and medium factories that began to appear during the 50s. Some factories were quite large. In the 50s and 60s businesses suffered. There were a lot of shutdowns and layoffs. Ex-employees started to open their small factories and their garages on Teresa Street became their shops.

Today Petrópolis has more than 600 garment factories, employing about 20.000 people. Teresa Street is the main fashion area in town, where there are more than 900 shops with collections that follow national and international trends. The centre's influence is also seen in the malls and shops, from the historic town centre to such districts as Bingen,

a neighbourhood at the edge of town where there is a commercial centre with 200 shops. The diversified demand has caused the companies to improve their output.

The demand to modernize and become more competitive is due to the Brazilian Fashion Market, known as the Fashion Business that forms part of the Rio Fashion Week, held twice a year. Many say it is the Fashion Business that forced the pace of development and professionalism of the Brazilian centers, especially those in the State of Rio, Niterói and Cabo Frio. The same thing happened with the centers in Itaperuna and Campos. The evolution of the Campos Fashion Center was even more phenomenal. It had only taken part three times in the Fashion Business, and its turn over in June 2008 was R\$ 260.000.

### 1.3.6. Fashion (Production) Centres in the State of Rio – General Characteristics

- » Fashion Nova Friburgo: the largest underwear production centre in the country, 900 formal factories with 20.000 workers. Besides the internal market with a 25% market share for lingerie, Nova Friburgo sells its products to the Mercosul, the European Union, Africa, Middle-East, Japan, and the USA.
- » Fashion Petrópolis: one of the most representative of the fashion business it has more than 600 factories, employing 20.000 (industry, distribution and sales) and producing 8.000 pieces a day with a monthly turnover of approximately R\$ 100 million. Main products knitwear and wool.
- » Fashion Niterói: 250 factories and 5 thousand employees. The Niteroi production is diversified and includes ladies and men's fashion, beachwear, fitness, leather accessories, bags, jewellery and costume jewellery, besides bespoke and haute couture studios.
- » Beach Fashion Cabo Frio: more than 400 businesses with 5.500 jobs. Beach Fashion made in the area is exported to the USA, Chile, Spain, Italy, France, Portugal and Mexico. Cabo Frio also has an open-air market, the famous Biquini Street, which has 150 shops selling beachwear.
- » Fashion Campos: 100 official businesses, employing 2.500 people and with a diversified production, despite the fact that jeans form the core of the business. Knitwear and underwear and clothes made to order are also sold.
- » Fashion São Gonçalo: the centre set up in November 2005. With approximately 200 businesses it produces goods including jeans, beachwear, lingerie, surf wear and casual wear. In the same year they started the Factories' Mall. Besides supplying the Brazilian market it also exports to the USA, Portugal, and Italy.
- » Fashion Nova Iguaçu and São João de Meriti: Has more than 200 factories, employing 3.000 people. 23% of the jobs are in Nova Iguaçu and 40% in São João de Meriti. Strong jeans manufacturing centre. One medium sized company exported US\$ 3.25 million in 2002, an increase of 100% compared to 2001. In 2000 the centre had not exported anything. Now its' exports go primarily to the United States.
- » Fashion of the South of Rio (Valença): the centre has approximately 400 factories, divided into micro, small and medium sized businesses, besides studios and family businesses. Divided into converters, mills and dying businesses, that together employs around 4.000 people in the 20 towns in the area of the Garment Industry Union of Southern Rio State (Sinvestsul). More than 40 famous labels have their collections made in the towns of Valença, Rio das Flores and Barra do Piraíthere, especially jeans.



- » Fashion of the Northwest of Rio (Itaperuna): represents 13 regional towns, with 300 factories, micro, small and medium sized employing 10.000 people with a turnover of R\$ 15 million per month. The centre produces nightwear for boutiques and shops in the country besides exporting to Europe and the Mercosul.
- » Accessories: (shoes, handbags and others): made by more than 300 businesses in the city of Rio de Janeiro. Almost 60% of them make shoes and the remainder, handbags and other accessories. The businesses, most of them small employ 10.000. Different handmade products and fashion label goods are also produced here.
- » Textiles: the Textile Centre of Rio has approximately 250 companies that provide on average 5.000 direct jobs in the textile mills that produce all kinds of fabrics, besides embroidery and lace. It consists of small and medium sized businesses, whose strength can be evaluated from the fact that 75% of the production is sold outside the State and 5% goes to other countries.

### **1.3.7. Contemporary Fashion Fairs and Markets – A National Phenomenon**

In Brazil the frequently used word 'fair' is also used to mean 'market'. The fashion fairs and markets (different than the popular markets) appeared in the 90s, and have been a great success with the young consumers in Rio and São Paulo. Such as the Rio market Babilônia Feira Hype, planned by Robert Guimarães and Fernando Molinari and the São Paulo market Mercado Mundo Mix by Beto Lago. Both are examples of successful undertakings and are at the vanguard of fashion. While Babilônia was launched as a market to promote up and coming designers, (some of them presently have shops all over Brazil, such as Farm); Mercado Mundo Mix also dedicated to emerging talent, is identified with alternative fashion more in gear with the lifestyle in São Paulo.

### **1.3.8. Trade Fairs – A Great Brazilian Fashion Business**

The Business and Trade Fairs are different than the popular fairs, the fashion fairs, and the more alternative fashion markets. This type of fair began more than 50 years ago in Brazil. The first edition of the International Textile Industry Fair (FENIT) in São Paulo has become increasingly resourceful in promoting and marketing Brazilian products and labels. At present innumerable business fairs are held in the country. They are extremely important for the Brazilian fashion scene and some of them have been added to the official agenda of the country's business fairs, attracting Brazilian and foreign buyers.

### **1.3.9. FENIT: Pioneer of Brazilian Trade Fairs and Embryo of Fashion Shows in Brazil.**

FENIT was created 50 years ago and is the business fair for the textile and garment sector in Brazil and Latin America. The last edition, held in June 2008 at the Anhembi Pavilion in São Paulo, exceeded all expectations, with more than 12.000 visitors. There were 300 exhibitors spread out over an area of 12.000m<sup>2</sup>. Of all the buyers, 80% were domestic and 20% foreign.

Throughout its 50 year existence FENIT has maintained its character of reflecting trends and the needs of a market that has gone through several economic cycles. The first fair was held in August 1958 in the International Pavilion of the Ibirapuera (demolished in the 70s). Participants were textile mills, raw materials and machinery manufacturers. The 1st Golden Needle Award was awarded to then famous stylist Denner (1978). The object of the award was to encourage Brazilian stylists to show clothes made from Brazilian textiles.

Since 2001 FENIT has added new elements to the Fair, such as Edelkort Studio's forum Expofil, and the Beauty Concept, showing that that Fashion can harmonize with people's lifestyles. In 2005 the New Talent Salon was created and the Design Space

Project. The first was intended to promote the participation of new stylists; whilst the second was aimed at design professionals specialized in the development of prints. The creative and innovative process continues. In 2006 two events were added to the fair: FENIT Business, traditional business divided into segments using exhibitor booths as dividers, and FENIT inspiration, a part dedicated to cultural and entertainment events.

### 1.3.10. Main Fashion Trade Fairs in Brazil

#### **Bijóias Brazil – 1<sup>st</sup> edition**

Event data: most complete and all encompassing version of Bijóias, (Costume Jewellery), objective is to promote brands, designers, and manufacturers of accessories and costume jewellery, shop inventories, labels, inventory control software and other types of services, strengthening Bijóias commitment to attend the sector's needs. Lectures and business opportunities with information and knowledge recycling.

Classification: National

Dates: 22/04/2008 - 24/04/2008

Venue: Yellow Pavilion of the Expo Centre Norte

City: São Paulo

Segment(s): Costume Jewellery

Website: <http://masi-bijoias.com.br>

#### **Bijóias Rio – 19<sup>th</sup> edition**

Event data: a select group of 35 designers and manufacturers of costume jewellery, accessories, silver, steel and plated jewellery, the last edition attracted 1.800 buyers, exceeding the number of expected visitors by 20% and generating R\$ 4 million in business.

Classification: National

Dates: 11/09/2008 - 12/09/2008

Venue: Convention Centre Rio Othon Palace Hotel

City: Rio de Janeiro

Segment(s): Costume jewellery

Website: <http://masi-bijoias.com.br>

#### **Bijóias SP – 43<sup>rd</sup> edition**

Event data: Oldest of the largest and most expressive trade fair for costume jewellery, plated jewellery, silver and fashion accessories in Latin America.

Classification: National

Dates: 13/11/2008 - 15/11/2008

Venue: Convention Centre Frei Caneca

City: São Paulo

Segment(s): Costume Jewellery

Website: <http://masi-bijoias.com.br>

#### **COMTEX – Textile Components Fair**

Event data: 5<sup>th</sup> edition of the event. Is becoming the principal the fashion industry's principal component.

Classification: National

Dates: 15/04/2008 - 18/04/2008

Venue: Convention Centre of Pernambuco

City: Recife

Segment(s): Textiles

Website: [www.meiramos.com.br](http://www.meiramos.com.br)

#### **COUROMODA –International Footwear Fair – 36<sup>th</sup> edition**

Event data: Couromoda is the largest specialized fair in Latin America. Established in 1973 the fair is held each year in São Paulo. The event attracts retailers, importers and professionals involved in the footwear industry, sporting goods and leather. In 2008 Couromoda had 1.100 exhibitors and presented the collections of 3000 brands.

Classification: International

Dates: 12/01/2009 - 15/01/2009

Venue: Anhembi

City: São Paulo

Segment(s): Shoes and accessories.

Website: [www.couromoda.com](http://www.couromoda.com)

**FASHION BUSINESS – Business Fair of Fashion Rio**

Event data: Business arm of Fashion Rio, the event is the most important event where brands and fashion shops in Brazil and from abroad meet each other. Fashion Business is supported by the FIRJAN System and SENAI – Fashion, is organized by Dupla Assessoria and Escala Events, and is sponsored by the SEBRAE-RIO, Oi Paggo, BNDES and INPI, and has the support of ABIT and APEX. The launch of the spring-summer collection 2008/09 of the Fashion Business held from June 10 to 13 2008, broke all records 1.300 visitors, among them Brazilian and international buyers. Brazilian sales reached R\$ 443 million, R\$ 8 million above the estimated R\$ 435 million. A 5.4% increase above the R\$ 420 million achieved for the 2007 spring-summer edition. During the June 2008 edition foreign sales reached US\$ 16.25 million, a considerable increase of 16% above the US\$ 14 million reached in January.

Classification: [International](#)

Dates: [13/01/2009 – 16/01/2009](#)

Venue: [Marina da Glória](#)

City: [Rio de Janeiro](#)

Segment(s): [Business/ Fashion](#)

Website: [www.fashionbusiness.com.br](#)

**FEBRATEX – Brazilian Fair for the Textile Industry**

Event data: Its' 11th edition. It is the largest Brazilian textile fair organized by the FCEM company. It has established its position because it brings together all parts of the sewing industry such as sewing machines, cutters, labels, threads, buttons, packaging, equipment, finishing, printing, industrial automation, looms and raw materials in one place.

Classification: [National](#)

Dates: [12/08/2008 - 15/08/2008](#)

Place: [Parque Vila Germânica](#)

Venue: [Blumenau](#)

Segment(s): [Textiles](#)

Website: [www.febratex.com.br](#)

**FEMATEX – International Fair for Materials of the Textile Garment Industry**

Event data: Fematex 2008 is a textile fabrics fair for the fashion and garment industries. The fair shows novelties that promise to shake the fashion market with the latest trends and technologies. Its objective is to offer a variety of new products from the most diverse parts of the textile sector to enhance the clothing industry

Classification: [International](#)

Dates: [25/03/2008 - 28/03/2008](#)

Venue: [Parque Vl. Germânica](#)

City: [Blumenau](#)

Segment (s): [Textiles](#)

Website: [www.fematex.com.br](#)

**FENATEC 2009 – Textile Industry Fair – 57<sup>th</sup> edition**

Event data: Fenatec is the International Trade Fair of the Textile Industry, organized and promoted by Alcântara Machado, held in the city of São Paulo. The event presents the principal innovations and national and international launch of textiles. Fenatec 2009 will show cloth, processing, printing, imported textiles, decoration textiles, services, forums and conferences.

Classification: [International](#)

Dates: [10/03/2009 - 13/03/2009](#)

Venue: [Anhembi](#)

City: [São Paulo](#)

Segment(s): [Textiles](#)

Website: [www.fenatec.com.br](#)



### **FENIT – International Textile Industry Fair – 51<sup>st</sup> edition**

Event data: FENIT is the most traditional and innovative Textile Industry Fair. The FENIT brand is the most known name when one thinks of trade-fairs, besides being one of the most recognized in the sector internationally. It is the ideal place to launch collections and close deals related to the fashion industry an annual meeting place for buyers, sellers and the specialized press.

Classification: [International](#)

Dates: [30/06/2009 - 02/07/2009](#)

Venue: [Anhembi](#)

City: [São Paulo](#)

Website: [www.fenit.com.br](#)

### **FIMEC – International Leather Fair**

Event data: FIMEC – International Leather, Chemical Products, Components, Equipment and Machinery for Footwear and Tanneries is one of the most important world level sectors. Held in Novo Hamburgo, State of Rio Grande do Sul, it is always an important place to show the most recent innovations for use in the leather/footwear sector. It is a complete and dynamic event which because of its tradition and character attracts national and international buyers. It is the ideal place to close deals and consolidate partnerships with national or foreign companies willing to negotiate and get to know new products and vendors. FIMEC 2009 will be presenting the latest products needed by the leather industry.

Classification: [International](#)

Dates: [24/03/2009 - 27/03/2009](#)

Venue: [FENAC Exhibition Park](#)

City: [Novo Hamburgo](#)

Segment(s): [Footwear](#)

Website: [www.fimec.com.br](#)

### **FRANCAL – 41<sup>st</sup> International Shoe, Fashion Accessories, Machinery and Components Fair**

Event data: Largest trade fair for footwear, fashion and business in all of Latin America. FRANCAL is the best place to make commercial contacts on an international level. It is known as the sector's most international fair because of the large number of international buyers who come to Brazil seeking Brazilian quality and design.

Classification: [International](#)

Dates: [14/07/2009 - 17/07/2009](#)

Venue: [Anhembi](#)

City: [São Paulo](#)

Segment(s): [Shoes and Accessories](#)

Website: [www.feirafrancal.com.br](#)

### **TECNOGOLD – Technology, Gems and Design Fair – 12<sup>th</sup> edition**

Event data: Meeting of jewellers, sector businessmen and specialists from various areas. Makes upgrading and modernization of the industry possible with the introduction of machinery, innovative designs and market trends; is essential to make the jewellery business increasingly competitive. TECNOGOLD contributes to the technological development of the jewellery, plated jewellery, gems and costume jewellery industries in Brazil.

Classification: [National](#)

Dates: [23/04/2009 - 25/04/2009](#)

Venue: [Events Centre of São Luís](#)

City: [São Paulo](#)

Segment(s): [Jewellery](#)

Website: [www.tecnogold.com.br](#)

### **TECNOTÊXTIL – Technology Fair for the Textile Industry**

Event data: It is a fair dedicated to the production of raw materials and premium designs. Participants get the opportunity to exchange know-how and get access to the latest technology.

Classification: National

Dates: 06/05/2008 - 09/05/2008

Venue: Convention Centre of Goiânia

City: Goiânia

Segment(s): Textiles

Website: [www.fcem.com.br](http://www.fcem.com.br)

### **1.4. The Fashion Weeks in Brazil**

The Fashion weeks only recently attained their present format. The Fashion weeks are held in various Brazilian cities, of which the most important are: Fashion Rio, Claro Rio Summer and São Paulo Fashion Week. In 60s fashion shows were presented at such fairs as FENIT whilst in the 70s they were held in large luxury hotels. In the 80s and 90s they were held in clubs and shopping malls. During the past decades, the level of the shows, sponsors, and investments were far inferior to what they are today. In the past, the famous front row as we see these days (seating important international and national buyers and celebrities) did not exist. It was another kind of celebrity that appeared at the shows: big international film stars, local political and society figures of the jet set. The marketing of the collections was not as important as the publicity generated. At the moment the international press spans the bridge between invitees, labels, consumers and sales. Publicizing the labels is as equally important as the participation and exposure of Brazilian labels (and in some cases even international). The fashion weeks often lead to international and national success of the participating labels. Today the Brazilian fashion weeks welcome a great number of buyers (national and international), journalists, fashion editors, opinion leaders and celebrities. Lately “thematic editions” have dominated the fashion scene. Themes are often chosen to celebrate foreign cultures (The Centenary of the Japanese Immigration), personalities (Carmem Miranda), contemporary movements (Ecology, Sustainability), etc.

### 1.4.1. Main Fashion Weeks in Brazil & other Fashion Shows in the Southeast

#### Fashion Rio (Rio de Janeiro)

Fashion Rio began as a Style Week in the local mall "Barra Shopping" in 1996. The Rio Fashion Week began the first working partnerships between private companies and textile sector institutions FIRJAN and ABIT, a milestone in the history of Brazilian fashion. Fashion Rio gave the sector visibility in and out of the country, not only from the point of view of the collections shown but also from the point of an industry with a strong potential to create jobs and increase exports.

The Fashion Weeks became very successful. Important labels, stylists, and designers from all segments of the trade, from garments to accessories and beachwear gather there to show their latest creations, Run by Eloysa Simão (Dupla Assessoria, organizer of Fashion Rio and Fashion Business Fair), the event in Rio makes two annual presentations: autumn-winter in January and spring-summer in July). Companies compete to have their name associated with the event. An event under the aegis of SENAI and the FIRJAN System Fashion Rio is co-sponsored by textile, retail and cosmetics companies such as: ABIT, APEX-Brazil, C&A and Nivea among others.

The master sponsor of the event known as 'The Official Sponsor of Brazilian Fashion in Rio de Janeiro' was one of the Brazilian biggest telephone company Oi. The company sponsored the event for eight years till 2008 using its presence and power to release new products and introduce new events run by its social responsibility institute Oi Futuro. Besides the Fashion Rio Oi, was also the chief sponsor of the Rio Fashion Hype Award, – the objective being to launch new stylists.

One of Fashion Rio's greatest successes has been the development of the Fashion Business, the largest and most mobile business market in Brazilian Fashion. The event that runs parallel to the Fashion

Rio integrates style and business and offers a meeting place for fashion labels and their clients, both national and foreign. Fashion Business is a FIRJAN System and SENAI event created and organized by Dupla Assessoria and Escala Events. Banco do Brazil is the event's official bank which is sponsored by Sebrae-RJ, Oi Paggo, BNDES and INPI, with the support of ABIT and APEX.

It was said that the collection presented in the spring-summer 2008/09 at the Fashion Business, in June 2008 broke all records. The event received 11.300 visitors. The volume of business surprised the organizers. Sales reached R\$ 443 million, R\$ 8 million above estimate; an increase of 5.4% over the R\$ 420 million attained during the last edition of the event.

Foreign sales were US\$ 16.25 million in June 2008, above the US\$ 14 million reached in January, an impressive increase of 16%. The sponsors also celebrated the success of this edition. The official Bank, Banco do Brazil, opened a new website for international business and raised Fashion business' credit limit from US\$ 20.000 to US\$ 50.000 thousand dollars and in order to ease foreign transactions it accepted credit card payments in dollars and euros.

Because of its success Fashion Business received an invitation to participate in the traditional business fair, Prêt à Porter Paris in September. This year 1.500 labels participated. The event took place at the Porte de Versailles, in Paris. The Brazilian labels Totem, Luísa Herculano, Kylza Ribas, Tai Dai, Gisele Barbosa, Dayrell and Cholate attracted the attention of 180 buyers from countries such as France, England, Portugal, Turkey and Japan. According to the promoters of Fashion Business this initiative encourages international competition among national companies, especially those from Rio. An agreement was signed for Fashion Business to take part in five other editions of the Prêt à Porter Paris. A business exchange is also anticipated with French labels participating in the Rio fair.

In April 17<sup>th</sup>, 2009, Firjan has announced the acquisition of Fashion Rio brand for the next 10 years, by the InBrands Group, giving Paulo Borges (SPFW) the direction of this event – taking the place of the former director Heloisa Simão.

Fashion Rio/Fashion Business will not remain alone on the Rio fashion agenda at least for a while. One more Fashion Week has just been launched in 2008: the Claro Rio Summer.

### **Claro Rio Summer (Rio de Janeiro)**

Claro Rio Summer began in November 2008 and is the new fashion week in Rio de Janeiro conceived by businessman and advertising specialist Nizan Guanaes, president of the ABC Group. His idea was to gather the best beach fashion labels in Brazil to gain the status of beachwear capital of the world. After all as Amir Slama, one of the top Brazilian beachwear stylists says, the country has a summer which in practice lasts eight months. The ad-man created the jingle 'Everybody loves Rio' and in November 2008 he held an event that attracted national and international attention. With an initial investment of R\$ 10 million Claro Rio Summer in its' second edition intends not only to incorporate the Brazilian lifestyle (especially from Rio) into fashion scene but also create business opportunities with a sustainability theme. According to data supplied by ABIT Brazil produced more than 273 million pieces of beachwear in 2007.

According to the journalist Vanessa Barone, from Valor Econômico - one of the most prestigious economics' newspapers in Brazil - the Development Minister, Miguel Jorge, thinks that beachwear is an important showcase for Brazilian fashion since it represents 15% of the Brazilian textile industry.

For Nizan Guanaes, Brazilian beach fashion can become just as good as the fashion goods produced by such companies such as Vale, Havaianas, Gerdau, Grendene, Embraer, AmBev, and other successful Brazilian brands. The businessman however likes to explain that Rio Summer does not want to compete

with the other fashion events such as São Paulo Fashion Week or Fashion Rio that promote a broader range of fashion goods.

A team of internationally recognized professionals with their networks was asked to organize the event. It was managed by Carlos de Souza, right-hand of the Italian stylist Valentino for more than 20 years and the Englishman Robert Forrest, with a portfolio of clients such as Armani, Ungaro, Calvin Klein, Elizabeth Hurley and Gianbatista Valli. A prestigious figure in the international fashion circuit, Forrest has acted as head buyer for shops such as Maxfield in California and Browns in London.

The labels that took part in the first edition of the event were selected by Robert Forrest and Donata Meirelles, head buyer of imported labels at the multi-brand "Daslu" (SP) together with Carlos de Souza and the stylist Lenny Niemeyer, are the foursome that manages the event. The selection criteria for the labels was that each one present something different than the international market is used to seeing during the world's principal fashion weeks. The labels were: Adriana Degreas, Blue Man, Carlos Mièle, Cia Marítima, Cris Barros, 284, Iódice, Isabela Capeto, Jo de Mer, Lenny, Osklen, Raia de Goeye, Rosa Chá, Salinas, Totem and Triya. The shows were held in two tents with a capacity of 400 and 300 persons respectively, with a special area set aside for those who planned to show their collections in a non-conventional manner.

### **SPFW - São Paulo Fashion Week - (São Paulo)**

Under the leadership of Paulo Borges (owner of the agency Luminosidade), the São Paulo Fashion Week (SPFW) was created in 2001 in order to attract the attention of the world fashion market. Today SPPW has 15 main sponsors and the event hosts 75.000 visitors. With more than 50 Brazilian and international fashion houses taking part SPPW offers various means of communication so that participants can look at the way companies from the most varied sectors carry out their work. Visitors can visit exhibitions,

product launches, theme bars, see content distribution equipment and look at the distribution of customized products.

It has a large number of sponsors. Compared to 2007 Banco Real (ABN AMRO) increased the budget for the 2008 SPPW by 50%. Motorola 'only' increased its budget by 10% for the same period; it is one of the oldest SPFW sponsors. Since 2000 it has used the fashion week to present its new mobile phone models. Tetra-Pak is another company that makes use of the SPFW to interact with its clients and suppliers. Tetra-Pak first took part in 2007, since then the company has increased its investment by 20%.

"Natura" a Brazilian cosmetics brand; the drinks company "Schincariol", the carmaker Fiat, and the Brazilian footwear company Grendene (through their Melissa label), are some amongst the dozens of sponsors and supporters of the SPFW. One of the companies that invests the most in fashion in Brazil is the telecom operator Oi. It sponsors other fashion weeks in the country and started participating in the SPFW in June 2008. Fashion next to sport, music and culture is one of the pillars of their entertainment marketing, and in which they will have invested R\$ 50 million just in 2008. The company wants have its brand associated with innovation, boldness and predicting trends, the company's communication objectives.

At the moment SPFW is the most important Fashion event in Latin America and is on the international agenda, putting São Paulo on the international fashion scene, next to Paris, London, Milan and New York. More than 5000 newspaper and magazine pages, national and foreign, are filled with news of the event. Almost 300 TV hours from the most varied channels are devoted to covering the event.

In 2006 SPFW launched its' own business fair FWHouse +B, created to reach stylists and buyers from Brazil and abroad. During the January 2008 edition the SPFW organization announced it was cancelling FWHouse +B. The justification being that the event was to be restructured to gain a wider audience.

Backstage comments were that some exhibitors were unhappy with the division between them and the big labels. In June 2007, during the last edition of FWHouse the 57 labels being shown attracted record breaking visits: almost 3.500 buyers equalling the number of the three previous editions together. These labels had a sales turnover of more than R\$ 20 million. The stylists from the State of Paraíba who used the cotton developed in their region even sold the items shown at the show. The near 2.000 showrooms had a total turnover of R\$ 1.5 billion.

In August 2008, The PCP Fund (Pactual Capital Partners) took control of the SPFW. According to the agreement the InBrands fund assumed control of the Luminosidade company owned by Paulo Borges (mentor of the SPFW), though management will be shared with Borges who will remain its' president. The intention is to develop new projects, create regional fashion events in Brazil as well as abroad. There will be national awards for the sector, and the SPFW will travel to several cities in Brazil.

#### **Other Fashion Weeks in the Country**

The outstanding investment and media success of the Rio and São Paulo Fashion Weeks has given a boost to more than 50 fashion events in the country. During this decade it has inspired other cities to present their own fashion show weeks. But none of them have the same character as their counterparts in Rio or São Paulo. In terms of volume, launching trends and fashion. Such is the case with the fashion circuits Oi Fashion Tour (Belo Horizonte – MG, Salvador – Bahia, Recife – Pernambuco E, Vitória – Espírito Santo), the Minas Trend Preview (Belo Horizonte – MG), the "Dragão" Fashion Brazil (Fortaleza – Ceará), the Floripa Fashion Donna DC (Florianópolis – Santa Catarina), the Curitiba Fashion Art (Curitiba – Paraná) and the Capital Fashion Week (Brasília).



## Other noteworthy fashion shows in the South-eastern Region

### Casa de Criadores (House of Creators)

Proceeding the two most important fashion weeks in the country, Rio and São Paulo, is the Fashion Week Casa de Criadores – Lab Project. Set up by André Hidalgo in May 1997 when he brought together the young stylists Marcelo Sommer, Annelise de Salles, Elisa Stecca, Jeziel Moraes and Martiello Toledo, the Casa de Criadores – Lab Project. held its first shows at the Headquarters of the Social Security Fund of São Paulo. It did not have any official sponsoring. Today it is one of the most prestigious events and a recognized venue for new national fashion talent.

Throughout its 23 editions in 11 years it launched stylists such as Icarius Menezes, Mareu Nitschke, Marcelo Quadros, Giselle Nasser, Gustavo Silvestre, Jeziel Moraes, João Pimenta, Karlla Giroto, Lorenzo Merlino, Ronaldo Fraga, Jum Nakao, André Lima, Fábria Berseck Caio Gobbi and labels such as Sommer, Theodora, Carlota Joakina, V.Rom and Cavallera – and style is still being signed by Thaís Losso and Taciana Menezes.

The last edition in May 2008 held at the Convention Centre Frei Caneca in São Paulo, 16 labels showed their collections. Featured were stylist Walério Araújo and two other labels, the veteran Gêmeas (Twins) headed by the sisters Carol and Isadora Foes Krieger, one of the preferred labels of trendy São Paulo girls); and the starter in fashion, Purpure (of the partners Weider Silveiro and Mark Greiner). Since October 2006 with the end of the Amni Hot Spot (a fashion talent incubator created in 2001 by Paulo Borges in Partnership with Rhodia, (Rhone-Poulenc Amni fibres), the Casa de Criadores keeps going as the only event for young stylists on the São Paulo agenda for the last couple of years it has been sponsored by the appliance brand Brastemp.

In 2005 the increasing alternative niche inspired the Prostitute's NGO Davida to launch their own label. Named Daspu, a corruption of the name Daslu + the suffix "puta", meaning whore caused a lot of controversy because the pun made fun of the name of the famous fashion store Daslu in São Paulo, favourite of nine in ten of the rich and famous in the country. It thereby got media attention. Its' clothes are defined as 'combat clothes' (street and house), leisure (beach, parks and gardens), and party (parties and carnival), and activist (human rights and VD/Aids prevention). They can be purchased at an online store called 'putique'. The label's shows (whose slogan is 'The Fashion that Gets a Rise') have become a sort of hype event in the Fashion Rio. It attracts celebrities and the public in general and occurs parallel to Fashion Rio, but instead of lighting and special scenery, the models are the prostitutes of the NGO itself, and the show is held on the street. In June 2008, besides Rio, Daspu took its collection to São Paulo, Florianópolis and Belo Horizonte.

### **1.5. Fashion Brazil for Export: Some 'Made in Brazil' Success Cases / Brands**

Nowadays the label 'Brazil' has been very well received abroad for many reasons. Since the 1990's Brazilian models have figured on the catwalks as some of the best paid super models on the planet such as tops Gisele Bündchen, Jeisa Chiminazzo, Isabela Fontana, Ana Cláudia Michels, Ana Beatriz Barros, Ana Hickmann, Luciana Curtis, Mariana Weickert, Isabela Fiorentino, Michelle and Leticia Birkheuer, Raquel Zimmermann, Marcelle Bittar, Caroline Ribeiro, Fernanda Tavares, Fernanda Motta, Gianna Albertoni, Michelle Alves, Bruna Tenório, Carol Trentini, Alessandra Ambrosio, Izabel Goulart and Adriana Lima are only a few of them. The latter three are under contract with the American lingerie label Victoria's Secret, earning millions. In the last show held in the second quarter of 2008 the majority of the models were Brazilian.

Big labels, stylists and national designers are also responsible for exporting 'Brazil Brand' and image to the major world fashion centres.

H.Stern (jewellery) is the most prestigious brand in Brazil and one of the most important jewelers in the world. Roberto Stern, the company's president and creative director, is considered an example of success for Brazilians. H.Stern's recent collections are inspired by various elements of Brazilian culture (from indigenous culture to the amazing work of the Brazilian architect Oscar Niemeyer) to create the collections such as Purãmgaw, and Oscar Niemeyer. The Brazilian designers (and brothers) Humberto and Fernando Campana created the collections Orbis Descriptio and Campana. The eternal Brazilian Bombshell, the singer and actress Carmen Miranda was the inspiration for the lines of Roda Viva, Copacabana and Ginga, and the Brazilian Contemporary Dance Group O Corpo (The Body) also have inspired one of the most interesting H. Stern collections. Even an unusual partnership of Havaianas sandals, with the jeweller H. Stern, inspired an exquisite flip-flop sandal Havaianas H. Stern, with the rubbers strips covered with golden feathers and

diamonds, the perfect translation of modern 'high-low fashion'. The results of these cooperative partnerships are one of the reasons why Brazilian jewellery has become an internationally desired consumption object not only in Brazil but also abroad, especially amongst celebrities.

Another 'Made in Brazil' world hit is the Melissa shoe, which will be 30 years old in 2009. Inspired by the shoes worn by the French Riviera fishermen, the Grendene footwear company launched the plastic sandal which became a visibly successful Brazilian product, next to Havaianas. In 2005 in São Paulo the world's first plastic concept store was opened, the "Galleria Melissa", a pop-futuristic space designed by Muti Randolph. Found in approximately 3000 shops around the world, amongst them concept stores in Europe, such as Colette's in Paris and on Dover Street Market in London, or the fashionable Azzuro in Amsterdam. Melissa's policy is to set up creative working partnerships with foreign and Brazilian designers; among them Jean-Paul Gaultier, Thierry Mugler, Vivienne Westwood, Alexandre Herchcovitch, Marcelo Sommer and Thaís Losso. These working partnerships go beyond fashion, reaching national and international artists, designers and architects like Romero Britto, Judy Blame, Patrick Cox, J.Maskrey, the Campanas brothers, Karim Rashid and Zaha Hadid. In 2007 they launched a colourful collection reproducing the famous Dutch clogs (though the design is a little different, and so are the materials and colours). Melissa's also reuses and recycles materials used in producing the sandals.

Havaianas, another hit, were launched in 1962. In the beginning they were just flip-flop sandals, extremely cheap, and this made them very popular. Forty years later the sandals are still success and are copied by factories in Brazil and abroad. This success is the result of intensive marketing. The international boom only started in the 90s when the Alpargatas Company celebrated the fact that it had sold its 100th million pair. Havaianas were the precursors of a huge



export boom in typical Brazilian products. The casual sandals started to attract the attention at national and international events, and today they are worn from the Americas to the Pacific, and became an international fashion icon.

In 2001 Havaianas were prominently displayed in the shop windows of the world and they occupied an entire block of the Printemps, a famous Parisian department store, whilst in 2005 they dominated the celebrations marking the Brazil Year in France. Today its daily production is 530.000 pairs, 171 million per year, manufactured in a factory in Campina Grande, State of Paraíba, from where they are exported to 88 countries. And just like the Galleria Melissa the Havaianas recently opened their own shop on Rua Oscar Freire (São Paulo), a shop designed by the architect Isay Weinfeld. The 300 m<sup>2</sup> space will act as a showcase for the brand and they will sell all 80 models of the sandal, including those only found abroad.

After 46 years dedicated exclusively to sandals Havaianas has decided to invest in a new product: a series of handbags made from rubber and canvas. Eight models in 35 colours will be sold in one-hundred shops in the country. They will be launched in the Northern Hemisphere in mid 2009. Almost 80% of the handbags will be made in China, and the remainder in Brazil. The bags have everything to become the next Brazilian and world fashion hit. The granules that decorate the soles of the sandals will appear as decoration on the handbag's handle. The handles are interchangeable. Its synthetic rubber looks like the sandals but is made of another more resistant material. Buttons and metal rings complete the design developed by the company's Brazilian design team and Ideo, a brand and design office in London.

Beside Havaianas and Melissa there is another international success Sobral – an accessories label whose products are made from polyester resin. The company was started by the well known designer Carlos Alberto Sobral in the 70s. Today there are five shops in Rio de Janeiro, two in the coastal tourist

towns Búzios and Paraty, and two in Paris. There are franchises in the States of Pernambuco and Rio Grande do Norte and a shop in Portugal. Distributors in Australia, New Zealand, Switzerland, Germany, Italy, England, Ireland, Denmark and the United States. He has five awards L'Étoile de Mode from the Bijourea Salon, and the Éclat de Mode in Paris, the principal international accessories fair. In 2001 he opened his first shop in Paris. Since then he has gained customers all over the world with the 'Brazilianess' of his items. In 2007 he faced his biggest challenge: his first collection synchronized with the launch of the collection in Paris. This means trying to anticipate trends a year in advance what will dominate the European catwalks. In the same year Sobral signed important agreements with the prestigious French label Agnès B and with Karl Lagerfeld, the creative director of Chanel. Sobral is also doing work for Valentino Garavani.

#### **1.6. Ecology and Sustainability: Conscious Fashion Uniting Businessmen and Artisans**

The attitude of Brazilian industry towards ecology and sustainability has changed a lot. Textile manufacturers, labels and stylists are becoming more and more preoccupied with such issues. Brazil has the largest tropical forest and river basin system in the world with a great bio-diversity. Due to the destruction of the Amazonian environment Brazilian scientists, researchers from various fields and also stylists are increasingly trying to find ways to develop fashion that can effectively contribute to the saving the planet's environment. There are many examples: In June 2008 for instance, the first 100% organic garment label was launched in Brazil: the Éden brand. Its entire collection, from jeans to T-shirts, uses pure organic cotton dyed with natural pigments and totally free of harmful chemicals. Even the shop furniture in São Paulo is manufactured with environmentally friendly materials and uses wood from demolition sites and hangers made from bamboo manufactured by the bamboo factory Bamcrus, which runs sustainable projects with



communities in the State of Amapá. But Éden was only the pinnacle of a phenomenon that has marked Fashion Brazil during this decade, from the production of cotton, to educating the consumer. There are a large number of Eco-design programmes linked to fashion, the largest part of them to do with small scale production and the strong participation of artisan labour.

Anne Anicet (Porto Alegre) and Maria Bonita (Rio de Janeiro) are labels connected with sustainable design. Both use technology developed by the Federal University of Rio Grande do Sul (UFRGS) in partnership with Artecologia Chemical Industry Ltd. The objective is to broaden the market for thermal gluing layers for use in the garment industry. The designers at the university have invented new techniques to treat fashion textiles that make use of ecologically correct thermal layers, that are being which have been sponsored at scientific events, fairs and fashion shows. This technology gives clothes a new durable, comfortable look. There is also the advantage of using residual and leftover cloth as well as reducing production time and costs.

The word 'Eco-design' means that it is not enough just to be simply ecologically involved, one must add good design. In April 2000, with this market perception in mind, the Natural Fashion Consortia in Campina Grande (Paraíba) was set up. The objective is to strengthen textile companies and garment manufacturers so that they can meet foreign competition head on. To do this the Consortia's participants sought coloured cotton, a product which could serve as a competitive differential for the 10 member group of companies. The attempt failed and it became necessary to form a production cooperative to attract new partners and to sell the products. Today there are 35 partners of whom 25 are garment manufacturers.

Natural Fashion offers the quality of a hand made product, ecologically and socially correct, also using the concept of family agriculture, cooperative labour, mother clubs and neighbourhood associations on the periphery of Campina Grande. The collection

developed using cotton that is already coloured when harvested is a rereading of the North-eastern culture linked to international fashion trends. Of the products manufactured by NF almost 60% are T-shirts. And the leftovers are used to make decorative basics, needlepoint, pillows, dolls and animals. The rest of the leftovers are deformed to become yarn again. Packaging consists of non recycled plastic because recycled plastic costs four times as much. Bags are made from recycled cardboard.

The garments made from coloured cotton are used especially by people allergic to artificially dyed textiles and by those who are preoccupied with preserving nature. These garments are much more expensive than similar clothes. However in countries such as Germany, Denmark, Sweden, Norway and Japan consumers of ecologically correct textiles are willing to pay 25% more for these products. Every month Natural Fashion exports almost 5000 pieces of textile and supplies the internal market with 25000 pieces through a network of shops that represent NF; they have also started a shop in Portugal. In 2007 production increased 300% on an annual basis and there is capacity enough to make 50 pieces per month.

The agricultural institute Embrapa continues to study colour limitations. Besides the various tones of beige, cream, brown, rust many others combinations are possible by mixing the fibers, such as light pink and green. Research is continuing and new tones have been promised soon. These tones will be very welcome since the fashion market demands constantly different colour ranges that follow trends. The reduced colour range could be seen as a weak point for coloured cotton, but the advantages for the planet of using of coloured cotton should far out way the disadvantages when wearing coloured cotton. A 'normal' T-shirt uses almost 200g of chemical products an organic T-shirt only uses 2g.

### 1.7. PET Knitwear – A Proposal for an Organic Textile

Another very important proposal is to make use on an large industrial scale of PET (Polyethylene) a thermal plastic polymer that can be reprocessed various times and used for packaging and bottles. Due to its extensive application possibilities it is one of the most recycled plastics in the world, PET is used in the textile sector to manufacture garments, sports articles, suitcases, shoes, non-fabrics, packaging and lining for winter jackets, etc. Brazil produces more than 200.000 tons of PET plastic per year.

Society at large also gains from the use of PET. Recycling means that a variety of social projects can be carried out. The creation of cooperatives such as that of bottle collectors means significant reduction in rubbish that disappears into landfills. Furthermore, one should mention the social inclusion of innumerable families who have the opportunity to work new market niches. The Unnafibras Têxtil is one of 22 Brazilian companies that transform recycled PET into new products. Their production capacity is 3.000 ton per month of recycled PET fibbers that are used to manufacture automobile seats, pillows, mattresses, non-fabrics and synthetic leather, and exports to Argentina, Chile, Uruguay and Mexico.

Brazilian fashion produces T-shirts and jeans made from recycled PET fibbers. Large companies like Rhodia-Ster, Santista Têxtil and Unnafibras Têxtil, as well as famous labels such as M.Officer, Mário Queiroz, Glória Coelho and Osklen have already introduced PET clothing in their collections. The Alya Eco fiber is an example of a project that works with PET fibbers developed by Rhodia-Ster.

Large national brands have increased their use of organic cotton to produces all kinds of garments, from head to feet, i.e. Eco-bags to sports shoes. The latter is a hit in Europe, United States, Canada and Asia and all the raw material for the shoes is produced in Ceará. The origin of the product is highlighted in the promotional material which classifies the region "as

one of the poorest and driest regions of Brazil". The sport shoe has been created with three principles in mind: the use of ecological materials, using natural rubber and cotton bought by buyers who respect the dignity of the workers (fair-trade). The country also inspired the creation of Veja. One of its collections is based on the volleyball uniforms of the 70s. Pop aesthetics, street wear, and a line of baby clothes are also form part of the company's range of clothing. In the virtual shop Adili specialized in ecological fashion a pair of shoes can cost up to £60 (almost R\$ 200).

The brand Amazon Life was one of the pioneers in promoting the sustainability and environmentally friendly products in Brazil (since the 80's) and also uses Brazil as source for raw materials for its' sustainable handbags, briefcases, rucksacks and headgear produced from latex collected by Amazon Indians and Rubber trappers. The brand which sells online to the whole world and in shops in the United States and Rio de Janeiro has this year gone into partnership with Tereza Santos to present the stylist's summer collection of OEstudio and Rainha. Malharia Menegotti (Knitwear) who runs the labels Colcci and Sommer is one of the suppliers of 100% organic cotton to labels such as UMA of stylist Raquel Davidowicz. Osklen, Cantão and Redley are among the other brands that use the product.

The textile sector has increasingly been positioning itself in this new 'Green Market'. The modernization and the increase in productivity has become a reality in all segments of the industry. Almost US\$ 1 billion in investments a year are used to buy modern equipment. This as well as investments in buildings, capacity and research is proof of the constant expansion in quality. So too is the provision of higher level technical courses in design run by academic institutions and Brazilian and international companies to develop products using nano technology as well as products made from 100 polyester; the same material used in PET bottles. The companies of Fashion Brazil see that success today is synonymous with social

responsibility and environmental policies. Some Brazilian labels are remarkable because of the initiatives they have taken in using recycled materials in their products. Among them: Osklen and Sementeira both from Rio de Janeiro.

### **1.8. The Osklen Case a Brazilian Brand Partner in Sustainability**

Created in 1989 by Oskar Metsavah, Osklen (RJ) was at the time, only a small shop in Búzios, the well known city (famous for its beaches) in the northern part of the state of Rio de Janeiro. Ten years later the brand was the first to invest heavily in research and the production of ecologically correct materials. At the end of 1999, Osklen created a collection called the 'e-brigade', following the principle of the 5 'E's: Earth, Environment, Energy, Education and Empowerment. These were the base for a movement which lasted 7 years and became the E Institute, a not-for-profit organization in Rio de Janeiro promoting Brazil as the "country of sustainable development". The intention is to make visible the themes, projects and partners involved in the human, environmental, cultural and economic development in the areas of education and social mobility.

Another project of the 'E Institute' in fashion is the 'e-fabric' a report of sustainable materials that have been researched, identified and verified as to their being in agreement with the sustainability goals. Osklen's intention is not to become a certifying agent but an institute capable of identifying initiatives all over the country. The label is aware that only large scale use of this type of fabric will be made if and when it manages to incorporate producers that can guarantee quality and quantities.

The certifying agency is the Biodynamic Institute (IBD), that grants the NOW (Natural Organic World) certificate via the Coaxis Company. .

Since 2000 Osklen has been experimenting with various materials, such as leather from sweet water fish and Amazonian latex, ecological handmade

silk, organic cotton and the T-shirts with the PET yarn it uses instead of the common polyester fiber derived from oil. The label adapts materials used in other industries that supply the garment industry. It has a working partnership with Alparbatas – which makes canvas out of Amazonian jute fibbers, previously only used as tarpaulins to cover lorries and that is now used in luxury design pieces Osklen's tussle with Green Fashion has borne fruit: the label has 44 shops in Brazil, 3 in Italy, 2 in the United States, 4 in Portugal, 1 in Switzerland and 1 in Japan besides being distributed in France, Spain, Greece, Arab Emirates and is sold in stores in Turkey, the Netherlands and South Africa.

### **1.9. The Scarcity of Organic Raw Materials**

One of Osklen's biggest challenges with Eco-design, also faced by other labels in Brazil, is production. The demand for sustainable products is increasing steadily but at the moment there is insufficient supply of materials to meet the needs of their collections. In an Osklen shop there are almost 30 products made from this kind of material. However, because of lack of raw materials it is not always possible to have 100% organic fibbers in the clothes made by the company. Often 3% organic material means 100% of the supplier's production. Even so Osklen prefers to use a small percentage than to not use any at all, since adding it to the composition of its garments means generating bit by bit the growth of the producer.

The stylist Ronaldo Fraga (MG) has already used organic fabrics in some of his collections but has also faced the same problem as other stylists and designers - a lack of materials. Greenpeace faces the same problems and quite a lot of its clothing is not made from organic materials. To achieve the same level as organic materials, labels on the clothes must state place of origin, renewable material used, what kind of uncontaminated production processes employed (that does not pollute water or air) whether the discarded clothes contaminate the soil, etc. The only companies



that are presently certified by the IBD are: Natural Fashion, a Paraíba label and Éden from São Paulo that recently opened its first shop in Vila Madalena. Both follow the legal guidelines that demand soil conservation, respect for the local bio-diversity and the ban on the use of chemical fertilizers, pesticides and transgenic products. However Natural Fashion and Éden face the typical Eco-design dilemma: having more eco than design. They maintain the problem has not yet been that According to them it is a problem which has not yet been resolved precisely because of the scarcity of raw materials. In the last instance this will delay mass adherence to ecologically correct fashion. Apart from rather unattractive designs there is also the question of price. Because of the small quantities of organic cotton available, it makes it very expensive and this cost is passed on to the consumer.

Coloured cotton reduces dyeing costs and treatment with the waste water. However it is grown on small scale farms. The harvest is done by hand, yield is not high, though prices for coloured cotton are higher than those for normal white cotton. It would be worthwhile finding out whether the already mentioned higher price is not raising the price for the consumer, who normally pays more for ecological products which supposedly are more economic. Maybe the small farmer could be helped via policies guaranteeing sustainable development.

#### **1.10. Export Type Fibres – Organic Cotton from Brazil. A reality**

Ancient societies in Africa have been cultivating cotton since 4500 B.C. whilst in the Americas cotton was being grown by the pre-Columbian civilizations (Incans and Aztecs). It is a kind of primitive species of cotton found in the colours brown and cream. During the Industrial Revolution weaving on manual looms was substituted for machines. Coloured cotton was rejected because its fibres were too thin and short. Instead white cotton was preferred because its fibres are long and uniform. Research carried out by EMBRAPA

(State Agricultural Research Institute), identified some Brazilian species of arboreal cottons which have been kept in germinating plasma banks since 1984. In 1989 with the arrival of Japanese textile companies interested in such fibres work began on the genetic improvement of the fibres to increase their strength, fineness, length and uniformity by crossing them with white cotton.

There are 39 wild species of coloured fibre cotton. Cross-breeding with brown, cream and green cotton saw the launch of brown cotton in 2000 and green in 2003. The sapphire, ruby, and cottons with a reddish brown colour were launched in 2005. Embrapa which invested in research and technology developed the best coloured cotton fibre in the world. The great advantage of coloured cotton is that it need not be dyed. The colour does not fade because it is resistant to light and chlorine, a very important ingredient in the textile and garment sector. It does away with the use of chemical products to treat cotton lessening the impact on the environment.

The cultivation of coloured cotton has provided new jobs and market alternatives in the Northeast. In 2000 in Campina Grande the Natural Fashion export consortium was formed consisting of weavers, garment and decoration manufacturers. They use coloured cotton that is synonymous with hand made, new market niches, getting certified, and fair pricing. These days, coloured cotton is also being used in large scale industrial production. Yarn producers make threads for flat fabrics and for knitwear, such as Braseda, one of the Caboteste companies. Flat weaving is done in Pernambuco. The Pirapoma company makes fine canvas, sacking and tricoline. Circular knitting is carried out by Coteminas and Matesa in João Pessoa that also produce piqué, half-knits, sweatshirt material, ribbed and furrowed fabrics.

During the last couple of years Brazilian cotton has become very competitive. The need to compete and provide the country's garment industry with fibres comparable to the imported ones has led the

cotton farmers to seek new frontiers where they can expand their plantations. This has caused the migration of cotton producers to the central-western region of Mato Grosso where there is the right climate and unrivalled soil conditions. Flat areas with regular rainfall are important to reach the quality levels required for natural fibres. Production has been revolutionized, quantity and quality has improved thanks to growing investments in research, technology, cost analysis and market research.

At the beginning of the year 2000, studies showed that there were very few countries in the world that had the possibility to increase cotton production, either because they did not have sufficient land available or because they concentrated their efforts on producing food; and they depended on irrigation to produce cotton. Brazil, on the other hand, has great producing potential. According to the Development Ministry the leap in the 2000 and 2001 harvest was surprising, allowing Brazil to cease importing and begin exporting cotton: in 2001, it imported US\$ 96 million worth of cotton (which represented a reduction of 70% over 2000) and exported US\$ 155 million (370% more than the previous year). The 1999/2000 harvest of 700.300 tons was 34.6% higher than the 1998/1999 harvest whilst the production for 2000/2001 was 940.300 tons, and has made the country self-sufficient in cotton.

The quality of Brazilian cotton production has advanced in leaps and bounds, thanks to the research and technology transfer done by Embrapa. Everything was aimed at improving production systems and developing new cotton varieties adapted to crop growing in the plains' region. Some new varieties were modified to grow on small landholdings, increasing the value of the product (coloured cotton or super long fibers) and to meet international quality and high productivity levels.

The mixture of manufactured and natural fibres has given them greater strength, durability, ease of handling and presentation. Despite the consumption

of natural fibres being larger than that of manufactured fibres in Brazil, there is a world trend towards a decrease in the use of natural fibres (approximately 40%) and an increase in manufactured ones (almost 60%) due to more relative competition. Synthetic fibres are mainly used to produce lingerie, sportswear and beachwear.

That is why the number of Brazilian institutes that do research to develop more competitive, ecologically correct materials is increasing. An example is the Ipê Institute in the interior of São Paulo that is dedicated to the conservation of socio-environmental resources and the Brazilian biodiversity since the 90s. Presently it is working on 30 projects involving environmental education, habitat restoration, eco-tourism and income generation through sustainable practices. In partnership with Alpargatas it has developed the so-called Eco Jute, a canvas made of jute fibres from the Amazon and produced by Têxtil Castanhal the second largest jute producer in the world. The product decomposes easily. Eco Jute also makes use of recycled PET fibres and cotton fabric leftovers. Besides it not dyed in order to save water. All factory remnants are treated and the recycled water is returned to the environment being of a better quality than the incoming water. The printing of Textil Castanhal labels is done with an eco-solvent.



### 1.11. The Solidarity Economy

Brazilians are preoccupied with ecology, the poor population, the ethics of products from production to final consumer that has bred an economic solidarity network in fashion. There two basic premises: avoid exploiting the producer or artisan and stop the destruction of the environment. It is a form of economy based on democracy and people involvement with a view to improving collective well-being, from hours worked to the possibility of joint management of a project and the division of earnings. Part of the income is used too pay the overheads and the remainder is divided between the members of the association who worked on the project.

There are varying forms of solidarity economy. One of them was the Project Nós (Us), a program of the Artisan Cooperative of Rio Grande do Sul (Cooparigs). It was set up in 2005, by the Surface Design Unit of the Federal University of Rio Grande do Sul. The project's main goal was to create and produce a collection of fashion accessories using the leftovers from the production of decorations made for export.

The increase in clean rubbish (wool, silk, cotton among others) was approximately 60m<sup>3</sup> that represented a large amount of tied up capital. Sixteen new products were made using the leftover materials. This reduced the impact on the environment whilst the electricity consumption was practically reduced to zero. No machines were used. The artisans received their materials cost free leading to income creation and profits for the cooperative.

The Technological Development Support Centre (CDT) of the University of Brasília (UnB) also invests in such associations. Ten of them produce garments and handicrafts sold at the shop Bem Me Quero in a mall in Brasília, established in October 2007. "Bem Me Quero" was the first shop in the Capital based on the principles of the economic solidarity. The products are made by women aged 35 to 70 in eight administrative regions: Recanto das Emas (Agma Association of Needlepoint Workers), Varjão (Casa de Retalho, artisans),

Taguatinga (Cia. Artcum, artisans); Planaltina (Rurart, artisans); São Sebastião (Among Us, artisans and Sintonia, embroidery); Paranoá (Noart, embroidery); Sobradinho (Costurart, seamstresses and Gama (Maria Brejeira, artisans). The associations manage these ventures is under the supervision of the UnB. The Social Incubator of the Labor Union (CDT) selected the organizations in 2005. They were trained how to sell their products.

One of the trainings offered by the Labor Union was price calculation. Participants learned how to calculate the sales price based on the number of production hours and the complexity of the techniques used to make a product. That is why a skirt embroidered with wool thread in floral motives stands out because of the delicate workmanship and hence can cost up to R\$ 300. Each workshop is trained according the needs of the members of the association. For example cutting fabric can be improved once one knows the kind of sewing required and the kind of model. Members are also given advice about fashion trends for the selection of colours. The idea is to consolidate the idea in the federal district and start looking for clients abroad.

Another example of the economic solidarity that has come to the attention of the world is the Social Youth Consortia (CSJ) which trains young people between 16 to 24 years old from socially deprived backgrounds and prepares them for the jobs market. In working partnerships with organizations all over the country they are offered lessons in digital inclusion, human values, health, ethics, citizenship and environmental issues. During a second stage the students take part in vocational courses. During this part of their training they receive financial support.

The CSJ is one of the actions set up by the First Job Program of the Labour Ministry. In the State of Rio de Janeiro the program has been developed in partnership with Communitarian Action of Brazil (ACB). The fashion division of the ACB has been in existence for two years and employs poor young people from the region. In 2005 the group took part in the Fashion

Business and became known abroad. The members of CSJ community have already shown their clothes at the Texworld in Paris, and Fenatec 2006 (International Weaving Fair) in São Paulo. They have launched their own label "AcomB", produced by the poor teens of the "Cidade Alta" community (Rio suburb).

### **1.12. Talentos do Brasil / Talents of Brazil** **Program: Citizenship, Ecology and Sustainability**

In 2005 the Talents of Brazil Program was created by the Ministry for Agrarian Development, with the objective of stimulating information exchange between artisans of Brazil's rural areas to create jobs and increase the value of their products. Today it coordinates the work of more than two thousand persons from 15 groups in 12 Brazilian States: Tocantins, Pará, Maranhão, Piauí, Paraíba, Bahia, Mato Grosso do Sul, Pernambuco, Minas Gerais, Rio de Janeiro and Rio Grande do Sul. The majority of the groups were formed by women who organized themselves in their rural communities, they produce different collections that are valued increasingly by the market.

Natural fiber from Brazilian plants such as the 'buriti' and 'tururi' palms, coconut and straw from the 'babaçu' palm, lianas, fish leather, fibrous jute leaves, seeds, flowers, leaves, sisal, wood chips, PET bottles, latex, sugar-cane pulp, organic cotton, wool, horse mane and precious stones are the raw materials used. Some of these materials that are often thrown away as worthless, have gained a new lease of life being turned into all kinds of products.

The aim of the program is to resurrect old manual working methods (many of them about to disappear), seeing them as part of Brazil's rich and varied culture. It also to inform and retrain the participating artisans. In the workshops held in the 12 States new handling techniques are demonstrated: some of the examples are sewing and cutting, variations in threading and dyeing; tanning fish and polishing techniques.

The items in the collections launched by the Talents of Brazil Project vary from garments to objects, accessories and jewellery, its prices are fixed according to costs, raw materials, taxes, logistics, labour and other items defined by the groups and with the support of the program's team.

The participants in the program regularly participate in exhibitions and fairs to with the garment trade, design, tourism and small holdings, etc. and can be seen in Brazilian TV productions.

In 2007 with the new Brazilian fashion profile that values hand made things, the program's production crossed borders and is being sold in the countries of Latin America and Europe, and has received the attention of the specialist press.

In 2008 the Program entered into a new phase and now receives advice and help from important Brazilian stylists and designers such as Ronaldo Fraga (Minas Gerais) and Jum Nakao (São Paulo), among others. The hand-made products resulting from these working partnerships were sold successfully at the 5th National Family Agriculture Fair held in November 2008 in Rio de Janeiro. The trade press highlighted the work of the communities involved in the project as well as the value of their products for the fashion sector.

In 2009 the Program will take part in the SO-Ethic – the ethical products fair to be held near Paris. Besides that the needlepoint workers of Paraíba will be present at the Winter-2009 collection of the stylist Isabela Capeto (Rio de Janeiro) to be presented at the São Paulo Fashion Week.

Implemented by the Secretary of Family Agriculture and coordinated by the Income Generating and Value Adding Department of the Ministry it has important working partners such as the SEBRAE – Micro and Small Business Service and the State Bank Caixa Econômica Federal and social and union movements.

## **2. Fashion and Culture: Technology and Academy Technical and Formal Fashion Education in Brazil. Historical Context**

### **2.1. From Technical Education to the Higher Level Fashion Education Boom in the 90s**

**Fashion education in Brazil began almost 60 years ago, in 1949, when the first group of students attended the technical course in Textile Manufacture at the recently inaugurated Technical School for the Textile and Chemical Industries (Etiqt), in the State of Guanabara (later merged with Rio de Janeiro). The School's lecturers had been educated at American or English textile schools that at the time had the most update machinery. In a short time Etiqt established itself as the most important professional school for the Brazilian textile industry.**



Starting in the 70s the market became more dynamic and demanding, so Etiqt set up the Textile Operations Engineering Course, together with five specialized courses for the textile technician and technical support, textile information, and applied research activities. The excellence of these courses and services were gained rapidly recognized and in January 1980 Textile Operations Engineering Course, was altered into the Technology Centre for the Chemical and Textile Industries (Cetiqt), an institution whose quality is recognized internationally.

Until 1988 there were only technical courses to choose from such as fashion designer, model, and printer, tailor or seamstress.

### **2.2. SENAI-CETIQT: Education Label (Rio de Janeiro)**

Considered the best in the State of Rio de Janeiro, the Senai-Cetiqt's great strength is the integration of future professionals into the world of work; the school simulates a business environment and provides a vision of the real world. Senai-Cetiqt is proud of the industry's participation in the higher level courses, which represents a milestone for the SENAI System and Brazilian education.

The institution, a pioneer in the S System, was the first to launch higher level courses with the Textile Engineering Course in 1997. In 2001 it started the Higher Level Course in Fashion Design, the first in the country. the best and most sought after courses are the post-graduate courses, an MBA in partnership with the Fundação Getúlio Vargas (FGV), courses of the Design Institute and technical courses.

### **2.3. SENAC-Rio: Middle Level Technical (Rio de Janeiro)**

SENAC-Rio has a department dedicated to Fashion. Even though it is not a part of the SENAC-Rio College, and has no higher level Fashion studies, the Fashion Technology Centre has modern facilities and is integrated into the community. The centre's business activities begin with a detailed survey of daily requirements and detected needs, followed by proposals to find solutions and tools to improve the image of its students in the workplace and beyond.

The lectures and special events offer the student opportunities to develop aesthetic capabilities in line with national and international trends. Consultancy possibilities and training sessions include Style and Image for executives, including clothing, uniforms (if necessary), make-up, social and professional etiquette.

Students can also take a middle level technical course: Styling Technician and Fashion Coordinator. The course takes 864 lecture hours (12 months) and consists of five modules that lead to the following technical qualifications: Fashion Draughtsman, Collection Development and Creation and Fashion Coordinator. After concluding their study the students receive a Diploma in Styling and Fashion Coordination and are ready to enter the job market.

At the SENAC-Rio Fashion Centre there are also free courses for working professionals; They are: Fashion Design, T-shirt Design, Research Applied to Fashion, Fashion Drawing Techniques, Fashion Producer, Costume Jewellery Manufacture, Cloth Handbag Manufacture, Customizing and Recycling Garments, Costume Jewellery Design, Cloth Handbag Design, Molds and Sewing, Fashion Buyer, Price Formation for Fashion, Fashion Business Management, Wardrobe Creation for Film and Theatre and Technical Fashion Files.

#### 2.4. Academic Fashion Education in Private Brazilian Institutions Chronology<sup>1</sup>

Fashion as a graduation level study in Brazil is still very recent and is still restricted to private institutions. The Federal Universities, though very traditional and highly regarded in Brazil, seem not to be interested in this industry, at least for while. State and federal institutions throughout the country have already given in to market pressure to provide free higher level courses. The exception to the rule of disinterest is the Federal University of Minas Gerais (UFMG). In 1986 this institution pioneered fashion education. It started to give extension courses. But it was only 22 years later that it announced its first higher level Fashion Design course. It now seems that in 2009 the university will be included in the entrance examination procedures offering 40 places for evening study. Students will receive a bachelor's degree after 4 years of study.

The private universities, instead, are the ones that are the most reliable, especially in Rio and São Paulo. Brazilian fashion courses are mostly concentrated in the south-eastern and southern regions of the country, but fashion courses are increasingly reaching various regions of the country.

The first fashion college in Brazil opened in 1988, the "Santa Marcelina" in São Paulo. Only two years later the "Anhembi Morumbi" University followed the trend and started its own higher level Fashion course. It is only from the mid 90s that a real demand emerged for higher level fashion education. From then on the industry became more professional and has supported a large increase in the number of graduate and specialized courses.

In 1999, according to the Ministry of Education and Culture (MEC), 11 years after the introduction of the first course at Santa Marcelina, there were already 14 colleges offering a bachelor degree in Fashion (design and technology), Styling and Modelling. Almost

all were in the south and southeast, offering 1.367 places and approximately 23 courses. Since the middle of the year 2000 on the recommendation of the MEC, fashion courses are allowed to substitute the term Industrial Design for the word Design in the name of the course, Today there are more than 60 higher level educational institutions that offer a basic fashion program with different approach and content. The majority of school are still private.

The 90s saw a boom in fashion courses in Brazil, especially during the period 1995 to 1999. In this period the number of students in the State of Rio de Janeiro grew from 77 in 1995 to 300 in 1999. In São Paulo the number grew from 958 to 1.318; in Ceará from 41 to 158 and in Paraná and Santa Catarina from nil to 212 in the same period.

Prior to the 90s rich Brazilian students who spoke a foreign language and were interested in fashion would study abroad, especially in the United States and in Europe (especially France, Great Britain and Italy).

At present the private educational institutions have diversified their fashion courses and now the big trend is Fashion Design or Design with Fashion specialization. These, studies involve subjects linked to marketing and management, among others. On average they take three to four years to complete, the higher level Brazilian studies in this industry stimulate academic research and produce professionals qualified to work as stylists, modellers, fashion coordinators and marketing specialists.

1. See complete list in the appendixes.

## **2.5. Private Fashion Education in Brazil in the 21<sup>st</sup> century<sup>2</sup>**

In this first decade of the 21<sup>st</sup> century Brazil is seeing a boom in post-graduate fashion studies and MBAs in Fashion Business Management, as well as extension, specialization and short courses in fashion (a successful format in the large capitals).

Fashion education in universities is gradually changing from merely teaching fashion for future designers only. Academic education, research and increasing specialization of Brazilian fashion students facing growing globalization, are forcing the sector to rethink its attitude, and now fashion is taken as a serious issue and very profitable business matter as well. Brazilian design, designers, and fashion creators as well as the Brazilian life-style are increasingly appreciated abroad, creating strong labels as well as a good image for the national fashion.

Although the courses have grown with an incredible speed the majority still face a common problem: the small number of qualified professionals in relation to the large number of courses being offered. Very few have doctorates or master degrees, or specific academic education in fashion or design, which is a MEC (Ministério da Educação e Cultura / Ministry of Education and Culture) requirement for higher level fashion courses. Regarding Master's degree in Fashion there is only one in Brazil, the Masters in Fashion, Culture and Art from the SENAC University Centre, in São Paulo. A doctorate program in fashion is still non-existent in Brazil.

In 2008 some of the most important Brazilian higher level fashion courses were in Rio and São Paulo. In São Paulo, but besides the courses already mentioned, there are dozens of reputable courses all over the country, especially in the south region. In Rio de Janeiro, the Styling course boom of the 80s and 90s (which are still being offered by the colleges/faculdades Cândido Mendes, Estácio de Sá, Veiga de

Almeida and Senai-Cetiqt), has been substituted by Fashion Design and Fashion Business Management courses – the stars of the moment. Among the most promising courses in Rio are the UniverCidade and PUC (Catholic University of Rio de Janeiro), with a tradition of Industrial Design. UniverCidade as well as PUC have promoted working partnerships between Technology and the Academy, Theory and Practice, School and Business. Among their lecturers are some of the most experienced and prestigious professionals in design and fashion, in Rio. For the past three years the UniverCidade has offered extension courses in Fashion such as Fashion Forecasting, and for more than five years have been offering MBAs in Fashion Business Management in partnership with the Azov Consultancy and Education. Besides this, it has working partnerships with companies such as Nokia: one of the most important companies worldwide that for the last two years, has been carrying out an inner laboratory developing special projects with the UniverCidade school's design's students.

PUC also offers specialized courses in research and fashion such as Design Trends Forecasts.

## **2.6. Fundação Getúlio Vargas / Getúlio Vargas Foundation (FGV – Rio de Janeiro)**

FGV, one of the most prestigious Business Schools in Brazil, recently launched (2009) in the city of Rio de Janeiro the course Fashion Business: O Negócio da Moda (Fashion Business: The Business of Fashion). The institution's aim – which has graduation and post-graduation courses such as MBAs and Master's degree in Business and Economics – is to promote the higher qualification of its students in the Business field. Fundação Getúlio Vargas counts with some of the most qualified board of professors, many of whom come from big companies and private banks. The Foundation also has international exchange programs with some of the best Universities and Schools in the USA and Europe.

2. See complete list in the appendixes.



### **2.7. Fashion Courses at Anhembi Morumbi and SENAC-SP (São Paulo)**

In July 1999 less than ten years after launching its' Fashion Studies course the Anhembi-Morumbi University (UAM) started a post-graduate program in Fashion Business, lasting three months, created for students and persons interested in knowing and identifying contemporary phenomena and trends, and to do research via the Internet. Due to the experiment's success UAM decided to create a post-graduate and fashion extension course online, the Fashion Universe. A set of lectures were to be offered online, being the first of its kind in Fashion, not only in Brazil but in the world. After 364 hours of virtual study the student receives a specialist certificate. Recognized because of its focus on marketing and the business world Anhembi Morumbi was a pioneer in this trend that has taken over Fashion education in this second half of the 2000 decade.

In 2007 SENAC-São Paulo launched an innovative course to meet the growing need of the fashion business. The course was called Fashion Desires and Consumption Research, with its objective to educate professionals about fashion products that meet the consumer's expectations and which adhere to their values, as well as being able to anticipate their future wishes. The program was aimed at people who wish to work in teams that are capable of foreseeing new forms of integration, among them sounds and images, tastes, detecting consumer behaviour, anticipating trends and translating them into objects.

### **2.8. Fashion Institutes in Rio de Janeiro**

In Rio & São Paulo there are institutes and offices that carry-out fashion research and consultancy. They endorse free or specialization courses, meetings, lectures, events and even awards for sector professionals. Now that fashion fever having taken over the country they will no doubt to multiply.

#### **2.8.1. Zuzu Angel Institute (Rio de Janeiro)**

The Zuzu Angel Fashion Institute in Rio de Janeiro (IZA) is a non-profit institution founded in October 1993 by the journalist Hildegard Angel, daughter of Zuzu Angel, a Brazilian stylist who made history in the 60s and after whom the institute was named. During 12 years the Zuzu Angel Institute worked together with the Veiga de Almeida University (UVA). From 2006 on, the IZA started new partnership with Universidade Estácio de Sá (Rio de Janeiro)

The Zuzu Angel Institute has one of fashion industry's largest archives that contains drawings etc. of the most important national and international stylists; it has international cooperation agreements for student exchanges with French institutions such as: École Supérieure de Mode (Esmod) and Université de La Mode in Lyon.

#### **2.8.2. Inbracultmode – Instituto Brasileiro de Cultura, Moda e Design / Culture Fashion and Design Institute**

The Inbracultmode mission is to promote the work of creative designers, opening access to the market to run new business, stimulating, encouraging and disseminating fashion, design and handwork and arts and crafts work adding each Brazilian region's unique creative values. This will consolidate Brazilian design identity and invigorate the domestic Creative Economy, as well as offer access to knowledge and education through Culture, Fashion and Design.

#### **2.8.3. Azov Consultancy and Education (Rio de Janeiro)**

Azov was created in 1999 by the businessman Luiz Antonio Secco, a man with a lot of retail experience. Azov is focused on the consumption goods market but also works in education.

Since 2002 Azov has a working partnership with the UniverCidade that offers post-graduate courses for the retail and services industries as well as fashion management. Starting in 2008 it began to

offer short courses in store management for managers and supervisors, fashion retail buying and garment manufacturing management. The proposal is to train professionals to immediately enter the job market.

#### **2.8.4. P/A Profashional Pesquisa e Consultoria de Moda / Fashion Research and Consultancy (Rio de Janeiro)**

Created in 2003 P/A Profashional Pesquisa e Consultoria works making research and lectures for companies, educational institutions, professionals and students of the fashion sector, promoting training sessions, seminars, personalized courses, courses in academic research, consultancy to develop collections and also organize cultural journeys abroad with a fashion focus. It counts with a wide book and fashion movies section where is possible for students and professionals to make researches and projects.

#### **2.8.5. Instituto Rio Moda**

Inaugurated in 2008 the Rio Fashion Institute (IRM) is a place open to fashion talent, whose purpose is to develop professional capabilities and thereby contribute to the evolution of the Brazilian fashion industry. It intends to fill in those areas where educated qualified labour is still lacking. There are no rigid requirements to take part in one of its 10 courses (all of them of short duration and do not issue certificates) related to the fashion production processes. 30 courses are to take place in 2009.

#### **2.9. Schools and Institutes as Alternatives to Professionalize in São Paulo**

Some of the most important Brazilian fashion education institutes are in São Paulo. The Centro Universitário Senac (SENAC University Centre) offers dozens of acknowledged courses, among them the only Fashion Masters program in Latin America – Master in Fashion, Culture and Arts; a two years course with some of the best professors in Arts and Culture of São Paulo.

Also noted for fashion education are the Santa Marcelina and Anhembi-Morumbi colleges. And in São Paulo one can also find the other important non-university courses which have been set up by professionals working in the field, such as those offered by the Professional Fashion School – (EMP - [www.escolademoda.com.br](http://www.escolademoda.com.br)), the ProFashion School ([www.promoda.com.br](http://www.promoda.com.br)) and the Sigbol Fashion School ([www.sigbol.com.br](http://www.sigbol.com.br)). Also worth mentioning is the Brazilian Fashion Institute (IBModa) and the Istituto Europeo di Design (IED).

The IED is active in education and research in Design, Fashion, Visual Arts and Communication. With division in Milan, Turin, Rome, Venice, Madrid, Barcelona and São Paulo, the institute has graduated more than 60 thousand students since its creation in Italy in 1966. Among the courses offered are: Fashion Marketing and the short extension courses: Sketching, Fashion Stylist, Cool hunting, Moulage, Footwear Design, Shoes, Strategic Marketing, Jewellery Design, Jewellery – Basics.

The Brazilian Fashion Institute states that it is the first and only Brazilian institute dedicated exclusively to the fashion business, and works on three fronts: research, consultancy and education. The Brazilian Fashion Institute offers courses in five categories: workshops, fashion updating programs, extension, MBA and long distance learning. Its director is the highly awarded Brazilian stylist Walter Rodrigues who leads a team of lecturers consisting of professionals with more than 15 years working and academic experience. The courses IBM offers are diverse and not just limited to São Paulo. It also has branches in Florianópolis, Porto Alegre, Salvador, Goiânia, Blumenau and Criciúma.



### 2.10. Higher Education outside São Paulo

The interior of the south-eastern Region is not that diversified. Relevant courses offered outside the State Capitals are only found at the University Centre of Rio Preto (in São José do Rio Preto – SP) and the Solange Machado Fashion School – EMSM (in Uberlândia – MG).

In the southern region, higher fashion education is not only found in the State capitals. In Rio Grande do Sul State there are good schools in the whole state: University of Caxias do Sul; University of Passo Fundo; Federal University of Pelotas; Federal University of Santa Maria and the University Centre Feevale. The same goes for Santa Catarina: Higher Learning Centre of Jaraguá do Sul, Regional University Foundation of Blumenau, Furb; University of the Valley of Itajaí, Univali; University Centre of Brusque, Unifebe; University of Joinville, Univille; University Centre Leonardo Da Vinci, Uniasselvi.

The training of professionals and preparing teachers to give *lato sensu* courses in the field have been increasing. Two of them began during the second quarter of 1997. The first was at the Higher Learning Centre of Jaraguá do Sul with a working agreement with the Federal University of Santa Catarina. The second in Passo Fundo, offered by the Arts and Communications Faculty of the University of Passo Fundo, supported by the Technician in Textile Manufacturing.

In the north-eastern region there are only schools in the large cities. At the beginning of the 90s with a view to filling this lack of schools an experimental initiative set in motion, called the Open University, Fashion, Culture and Communication, editorial coordinator Wânia Cysne de Medeiros Dummar and Lais Pearson as course coordinator. The project allowed for long-distance learning via weekly chapters published in the newspaper O Povo of Fortaleza (Ceará).

## 3. Brazilian Fashion and Cultural Exchanges

### Suggestions for Events – Brazil & The Netherlands

It is something rather new for Brazil to have fashion as an organized, commercial activity with a particular identity. As surveys demonstrate, Brazilian fashion has gone through various phases and influences.

Since it first appeared in the country, what we today call fashion was much more linked with the industrial and commercial sectors of the country, since trends and designs all came from the Northern Hemisphere in general.

Until the 90s, because of import barriers, most of the fashion industry in Brazil used to reproduce what was fashionable abroad: from clothing to life-style. In the 90s, with the opening of the market to imports, the Brazilian fashion industry was faced with a unique situation, competition. To win over the consumer who from then on became exposed to famous international products, known for their quality and tradition, Brazil's fashion industry and commerce were forced to take a great leap in quality and creativity.

The market started to demand more qualified professionals, better technicians, products of a better quality and different design. From these demands came the need for better technical education and later on higher fashion education, as well as an exchange of specific fashion information.

From the year 2000 onwards, because of a number of reasons, the industry in Brazil acquired national importance, and became one of the highest growth areas of the economy. The sectors' growth was notable and was driven by investments in textile technology, academic research, etc. The country is also noted for its preoccupation, by private as well as governmental companies, with the inclusion and education of poor but productive communities, who could find sustainable work in the fashion industry.

Through the growth of production in these communities, together with the projects and initiatives taken by both sectors Brazilian artisans have benefited and the goods they make have been sold through trade fairs in Brazil and abroad.

The Fashion Weeks in the country (especially Fashion Rio, São Paulo Fashion Week and Claro Rio Summer) are more and more valued by the international fashion agenda. The Brazilian lifestyle is presently a valuable asset on the external and internal markets and the world's media is aware of the fact: fashion editors, publishers, reporters. Brazil attracts the attention of big label buyers, stylists and trend researchers.

Seminars, courses, and workshops on a technical and academic level can be found all over the entire country, promoting valuable exchange of information and knowledge between businessmen, professionals, students and parties interested in fashion. Noted names on the international and national scene take more and more in this exchange.

Brazilian Museums and Cultural Centres have become stages for big fashion shows and exhibitions such as the 100 Years of Fashion at the Oca in São Paulo, the Zuzu Angel show at the National History Museum and Real Women at the Cultural Centre Casa France, Brazil both in Rio de Janeiro. National and multinational companies attempt to sponsor or support fashion events because the events are a guaranteed investment.

In this third and last part of the mapping, from analysis of the information contained in the previous chapters, some suggestions about supplementary ideas on the closeness of The Netherlands with Brazil in the fashion area will be pointed out; taking into consideration the cultural potential of the sector. It is important to understand that from this initiative various other activities can become possible, including commercial ones. In future complementary investigative surveys should be carried out next ones like this mapping that is focused on culture. In the

17<sup>th</sup> century Brazil was still a Portuguese colony, very fragmented. In this period, the northeast, more specifically Pernambuco, was dominated by Dutch culture. The Dutch supremacy in the region lasted for 30 years. The long Dutch presence in Pernambuco produced a new type of civilization, very different from that produced by Portugal in Brazil.

Thanks to Johan Maurits van Nassau-Siegen, a European noble and Governor-General of Brazil. During, those three decades of the 17<sup>th</sup> century brought forth a new kind of politics, culture and religious experience in a part of Brazil. Four centuries later, in 2004 the National History Museum in Rio de Janeiro, held the exhibition The Dutch Presence in Brazil – memory and images to celebrate the 400<sup>th</sup> anniversary of Johan Maurits's birth. The exhibition showed artworks and paintings which referred to the period of 'Dutch Brazil', a seminar took place and a book was published.

Before then no one in Brazil had heard very much about The Netherlands – a country which was part of Brazil during the 17<sup>th</sup> century and is responsible for the first artistic and scientific mission in Brazil. Brazil is indebted to the Dutch artists and scientists for the only record of the fauna, flora and customs of the Brazilian natives in the 17<sup>th</sup> century.

Now, nearly at the end of the first decade of the 21<sup>st</sup> century the Internet connects the world. Brazil is (literally) connected to the whole world; but the cultural and commercial relations with other European countries such as Portugal, France, Great Britain, Italy, Spain and the United States are clear and historically plain. These are countries with which Brazil has a long history of cultural cooperation and they frequently organize events to demonstrate their respective cultures.

In 2010 the world expects something spectacular from Brazil: a development that has been observed since the beginning of the 21<sup>st</sup> century. The country, together with Russia, India and China is considered to be one of the greatest economic growth potentials. Because of BRIC, several countries have been carrying



extensive surveys on Brazil, dealing with those parts of the national economy considering its importance to the global economy. On the other hand, the interest of the Brazilian government and the population in other countries is considerably growing.

It is therefore necessary to think about possible events that could intensify cultural relations between Brazil and the Netherlands in such areas as fashion.

Taking the cities of Rio de Janeiro and São Paulo as samples, Brazil's knowledge of Dutch fashion is extremely limited. It is restricted to information on C&A (which very few people know is Dutch) and some better informed people know of the existence of Viktor & Rolf – the famous international exponents of contemporary Dutch fashion. There is a certain curiosity about the country, especially as seen on postcards; a country with the windmills, tulip fields, wooden shoes, the artworks of Van Gogh and Rembrandt. These components were recently seen in a TV soap opera Pages of Life, in which some of the characters was leaving, working and studying art in The Netherlands. The soap opera was produced by TV Globo, the most influential TV network in Brazil.

It is exactly via such cultural things, that it is possible to see the exchange between countries. This is very much appreciated by the population in the main Brazilian cities. In the series' the events concentrate on design and fashion, both of them appeal to Brazilian youth. Other aspects of Dutch life that interest Brazilian adolescents are technology, ecology, sustainable growth, environment and well-being.

Another important point: the year 2009 will be the Year of France in Brazil. This being so, it seems inadvisable to organize large events this year in Brazil evolving The Netherlands. It should be more advised to take 2009 as an opportunity to prepare events that are to take place in 2010, which could perhaps, be the Dutch Year in Brazil (in terms of cultural and also commercial projects and exchange).

However before taking any action The Netherlands and its fashion sector must be made better known to Brazilians while Brazil and its fashion must be made better known to the Dutch public. There are infinite possibilities. As a starting point I suggest that during 2009 exploratory trips be made involving groups of businessmen, professionals and fashion specialists, followed by a seminar with the participation of big names in Brazilian and Dutch fashion, cultural and commercial field. Among the suggestions are also an exhibition, workshops with the participation of stylists; exchanges between educational institutions and finally a bilateral fashion contest. Here follows a program of suggested activities and events:

→ 2009 'Fashion Recognition Trips' for both countries. They would be the new 'Dutch Missions' to Brazil and the 'Brazilian Mission' to the Netherlands, in the same line as the Inward Fashion Mission to England (which I participated in) in the 2000s; a group of professionals representative of the various sectors of Brazilian fashion and which brought to Brazil, British professionals involved in the various fashion sectors in the UK. Programs especially set-up for both groups (participants must be selected carefully) taking into consideration the specific interests of fashion and cultural exchange. Visits to museums; fashion and design colleges (previously formatted by the respective mappers, responsible for the survey of the subject); participation in fashion seminars and events (such as the fashion weeks, graduation fashion shows of the fashion schools, exhibitions) etc. It would be interesting if each member of the group write a brief report of his impressions, strong and weak points etc, of the trip.



- 2010 Seminar The Netherlands (Holland) is Fashionable, showing the contemporary panorama of Dutch fashion. The seminar could take place in 2010 in the cities of Recife / Rio de Janeiro / São Paulo and among other issues bring to the cities some of the most representative names on the present fashion and cultural scene in The Netherlands. One could deal with issues of the historical importance between Brazil and The Netherlands, fashion and how one dressed in The Netherlands and Brazil in the 17<sup>th</sup> century, the contemporary fashion scene in both countries, street wear in the main Dutch cities, etc.
- 2010 Exhibit Viktor & Rolf. Holland is Fashionable. Bringing to Brazil a retrospective show of Viktor & Rolf, which has already been held in Paris and London. The exhibition could be held in an important museum or cultural centre of Rio de Janeiro or São Paulo.
- 2010 Commemorative Catalogue of the exhibition Viktor & Rolf. Holland is Fashionable.
- 2010 Workshops – Exchange between professional business people or lecturers from Dutch and Brazilian higher education colleges that offer specific courses in fashion design, fashion or something similar.
- 2010 Contest The Netherlands is Fashionable, Brazil too – involving students of the main fashion schools (both countries) who will take part in the contest. The challenge for the students will be to interpret the principal national icons (ignoring the clichés), translated into contemporary and creative clothes, material prints, jewellery, accessories, etc. A panel of judges formed by from professionals from various disciplines would judge the contest. The works submitted could form part of an exhibition or catalogue to be produced as part of the project The Netherlands is Fashionable, Brazil too. Prizes could be scholarships for short courses, trips with a cultural program etc.
- 2010 Participation of Dutch stylists (new talent or even established names) in the Brazilian fashion weeks, (Fashion Rio, São Paulo Fashion Week or even Claro Rio Summer) and the participation of Brazilian stylists in the relevant fashion weeks and events in Holland. Remark: Brazilian Seasons of the year are the opposite of those in the Northern Hemisphere.
- 2010 Working partnerships to make fashion products with noted Brazilian companies, to be sold with the label: 'Holland made in Brazil', or 'Holland by...'. The launch of these products would have ample media coverage from both countries.
- 2010 Documentary (produced in The Netherlands or Brazil) presented by some Brazilian Fashion Designers about the contemporary scenario of Dutch fashion. The film would be shown as part of the seminar Holland is Fashionable or Fashionable Netherlands.
- 2010 Encouraging the exchange of businessmen working in the fashion industry, professionals and students.
- 2010/2011 – Meeting in Amsterdam to evaluate the results of The Netherlands & Brazil Cultural Project.



### 3.1. Final Considerations

The suggested events were planned taking into consideration what kind of fashion is really appreciated in Brazilian cultural and academic environments. These are the types of successful events that happen in the principal cities of the country. Exhibitions, documentaries, shows, seminars and workshops are part of Brazilian culture and are efficient and didactic means to transmit information.

All the events that have been recommended must be in conformity with the cultural policies of the country. The approval of the various official authorities is needed. Many events in Brazil end up compromised because of the slowness and bureaucracy of the companies, organizations and institutions involved. That is why it is important whatever undertaken it should be done with enough time in hand to avoid mishaps. The project's members, such as sponsors, supporters, the Dutch companies already known in Brazil, such as C&A, – popular in Brazil and involved in fashion, and KLM that could act as the official carrier for the project Holland is Fashionable should all be visible. In Brazil large public and private companies such as telecoms, textiles, garments, entertainment, airlines, private banks and groups amongst others have shown great interest in sponsoring fashion events.

Should some of the events be realized, another point that should be mentioned is that in Brazil, especially the fashion capitals such as Rio and São Paulo, the press, press agents, television (news programs and specifically fashion) and the media in general have a fundamental role to play in fashion events and happenings. Specialized press coverage is indispensable for the success of large events. It is via specific articles, fashion editorials and publicity that events reach the attention of the public in the principal cities of Brazil.

The Brazilian press is generally very well informed and demanding. Badly organized events with little content are often criticized by the specialized press. Some of the large credible circulation newspapers that have given a lot of space to fashion (some even have specific fashion sections) are: O Globo and Valor Econômico – Rio de Janeiro and São Paulo; Folha de São Paulo and O Estado de São Paulo – São Paulo. In Rio, some other popular newspapers such as Jornal do Brasil, O Dia and Extra have weekly fashion columns written by fashion journalists and specialists.

Even though Brazil has no fashion museums such as those in the Northern Hemisphere, many of them have permanent collections that are shown on special occasions and can be visited by appointment. Many of them, as well as the cultural centers especially in Rio – São Paulo have shown interest in fashion exhibitions, such as Museu Nacional de Belas Artes (National Arts Museum); Museu Histórico Nacional (the National History Museum); Casa França-Brasil and Centro Cultural Banco do Brasil (the Cultural Center of the Banco do Brasil); Centro Cultural dos Correios (The Cultural Center of the Post) or Centro Cultural da Caixa (Caixa Cultural Center) all in Rio Janeiro and also the Biennale Foundation; the Modern Art Museum and the FAAP (Fundação Armando Álvares Penteado) in São Paulo. All have held arts, design or fashion exhibitions during the last couple of years. The interest in bringing foreign exhibitions, as well as visiting exhibitions and fashion museums abroad is also great. Today museums and cultural centers are very popular in the main cities of Brazil and are the ideal venues to organize this kind of fashion event.

It is important that dates and places for events be carefully studied, taking into consideration the fashion events calendar and holidays in Brazil. Brazilian academic year is the opposite of that in Europe.

## 4. Appendixes

### Appendix 1

#### **Institutions offering Extension, Graduation, Post-Graduation and MBA courses in Fashion or Fashion Design**

(Rio de Janeiro, São Paulo, Belo Horizonte, Porto Alegre, Florianópolis, Salvador)\*

##### **1. Rio de Janeiro**

###### **UniverCidade & UniverCidade/AZOV (former Universidade da Cidade)**

Address: Av. Epiácio Pessoa, 1.664 – Ipanema – Rio de Janeiro – RJ

Telephone: + 55 (21) 2536-5000

e-mail: graduacao@UniverCidade.edu;

joalutz@univercidade.br

website: <http://www.univercidade.edu>

Course: Fashion Design (still under MEC evaluation)

Certificate/Diploma: Technology

Date Established: to be released

Duration Study: 5 Semesters

Director: João Lutz

Coordinator: Paula Acioli (for Fashion Qualification)

Course: UniverCidade /AZOV MBA Fashion Business & Management

Address: Av. Epiácio Pessoa, 1.664 – Ipanema – Rio de Janeiro - RJ

Telephone: + 55 (21) 2513 5860

e-mail: rosana@azov.com.br

website: [www.azov.com.br](http://www.azov.com.br)

Certificate/Diploma: MBA in Fashion Business Management

Date Established: 2003

Duration Studies: 360h

General Coordinator: Luiz Antonio Secco

Coordinator: Rosana Pizarro

###### **Fundação Getúlio Vargas (Getúlio Vargas Foundation)**

Address: Campus Botafogo: Praia de Botafogo 190 / 10° sl.1023 - Botafogo

Campus Barra: Av. das Américas 3693 Bl. II 2° -

Parque das Rosas – Barra da Tijuca

Telephone: Botafogo + 55 (21) 2559 5995

Barra da Tijuca +55 (21) 3799 4812

e-Mail: [fgvempresarial@fgv.br](mailto:fgvempresarial@fgv.br)

website: [www.fgv.br/fgvempresarial](http://www.fgv.br/fgvempresarial)

Course: Fashion Business: The Business of Fashion

Certificate/Diploma: Especialization in Fashion Business

Date Established: 09/05/2009

Duration Study: 180h

General Coordinator: Adriana Vianna Dias

Coordinator Fashion Business: Paula Acioli

###### **Escola de Moda Cândido Mendes**

###### **(Candido Mendes University)**

Address: Rua Joana Angélica, 63 - Ipanema – RJ

Telephone: + 55 (21) 2267-7671/ 0800-2825353

E-mail: [modaipanema@candidomendes.edu.br](mailto:modaipanema@candidomendes.edu.br);

[escmoda@alternex.com.br](mailto:escmoda@alternex.com.br)

Website: [http://www.ucam.edu.br/institucional/detalhe\\_estrutura.asp?id=22](http://www.ucam.edu.br/institucional/detalhe_estrutura.asp?id=22)

Course: Fashion Design

Certificate/Diploma: Specific – Styling

Date Established: 04/01/1998

Duration Study: 2.500 hours

Coordinators: Tatiana Messer Rybalowski (Ipanema Unit),

Lilyan Guimaraes Berlin (Niteroi Unit) and Luiz Maurício de

Oliveira Monteiro (Campos Unit).

**SENAI-CETIQT**

Address: Rua Dr. Manoel Cotrim 195 – Riachuelo –  
Rio de Janeiro – RJ

Telephone: + 55 (21) 2582-1001/ 1025 -

Fax: (21) 2241-0495

E-mail: atendimento@cetiqt.senai.br

Website: <http://www.cetiqt.senai.br>

Courses: Management; Arts – Wardrobe; Making Cloths;

Design – Qualification Fashion; Engineering – Industrial

Textile Engineering Degree

Certificate/Diploma: Bachelor

Date Established: Fashion Design: 01/09/2001

Duration: From 5 to 8 semesters.

Management: Lu Catoira (Coordinator)

Post-graduate: Fashion Design; Textile Printing Design;

MBA – International Textile Industries

Certificate: Specialist

Coordinator: Ana Cristina Martins Bruno

Specialization Courses: Textile Finishing; Clothes

Manufacture; Spinning; Industrial Knitting, Plane Weaving

Certificate: Specialist

Duration Study: 1 year

Various extension courses offered

lasting from 15 to 60 hours

Objective: Meeting textile industry training needs.

**PUC-RIO**

**(Pontifícia Universidade Católica do Rio de Janeiro)**

Address: Rua Marques São Vicente 225 – Gávea –

Rio de Janeiro – RJ

Telephone: + 55 (21) 3527-1595 / 3527-1941 /

Fax: (5521)3527-1589

E-mail: [gra-design@puc-rio.br](mailto:gra-design@puc-rio.br)

Website: <http://www.puc-rio.br>

Course: Design

Qualification: Fashion

Degree: Bachelor

Date Established: 27/02/2007

Duration Study: 8 Semesters / 3570 hours

Coordinator: Claudia Renata Mont'Alvão Rodrigues  
(Coordinator)

**Universidade Estácio de Sá (UNESA) /****Instituto Zuzu Angel**

Address: Av. Ayrton Senna, 2.800 – Barra da Tijuca

Telephone: + 55 (21) 3410-7400

E-mail: [vr.graduacao@estacio.br](mailto:vr.graduacao@estacio.br); [dae@estacio.br](mailto:dae@estacio.br)

Website: [http://www.estacio.br/\\_cursos/graduacao/design\\_moda/default.asp](http://www.estacio.br/_cursos/graduacao/design_moda/default.asp)

Course: Fashion Design

Degree/Certificate: Bachelor

Date Established: 2003/01

Duration Study: 3 years

Graduate Course: Fashion Design

Degree/Certificate: Technologist

Date Established: 19/02/2003

Duration Study: 2 years

Post-graduate courses: Model Agency Management;  
Fashion, Arts and Design; Clothes Modeling; Fashion  
Business.

Certificate/Diploma: Specialist

Duration Study: 16 months

Various extension courses offered

Duration Study: 16h

Coordinators: Celina de Farias and Cecy Kremer Diniz  
Gonçalves (Deputy Coordinator).

### **Universidade Salgado de Oliveira (Universo)**

Address: Rua Marechal Deodoro, 263 - Centro - Niterói – RJ  
Telephone: + 55 (21) 2138-4999  
E-mail: [universo@universo.edu.br](mailto:universo@universo.edu.br)  
Website: <http://www.universo.edu.br>

Course: Fashion Design  
Certificate/Diploma: Bachelor  
Date Established: 02/08/1997  
Duration Study: 7 Semesters / 2.845 hours

Post-graduate course: Fashion Management  
Certificate/Diploma: Specialist  
Duration Study: 16 months / 420 hours  
Coordinator: Rita Quintanilha

### **Universidade Veiga de Almeida (UVA)**

Address: Rua Ibituruna 108 – Tijuca - Rio de Janeiro – RJ  
Telephone: + 55 (21) 2574-8800 / (21) 2568-2165  
(21) 2574-8869  
E-mail: [moda@uva.br](mailto:moda@uva.br)  
Website: <http://www.uva.br/cursosdemoda>

Course: Fashion Design  
Certificate/Diploma: Bachelor  
Date Established: 01/03/1994  
Duration Study: 6 Semesters / 2760 hours  
Coordinators: Dayse Marques (Campus Tijuca),  
Luciana Casali, Adriana Jordan (Technical Coordination)  
and Pedro Sayad (Events Coordination)

Technical Course: Carnaval Design  
Certificate/Diploma: Technologist  
Management: Madson Oliveira  
Duration Study: 2 years

Post-graduate Courses: Styling, Wardrobe and Carnaval  
Certificate/Diploma: Bachelor  
Coordinators: Flávio Bragança (Styling), Madson Oliveira  
(Wardrobe and Carnaval)  
Duration Study: 16 – 17 months

Extension courses offered  
Certificate/Diploma: Extension Course Certificate  
Duration Study: 16 to 48 hours

## **2. São Paulo**

### **University Fine Arts Centre of São Paulo – FEBASP**

Address: Rua Dr. Álvaro Alvim 76 – Vila Mariana, São Paulo, SP  
Telephone: + 55 (11) 5576 7300 / Fax: (11) 5549 7566  
E-mail: [paulo.cardim@belasartes.br](mailto:paulo.cardim@belasartes.br)  
Website: <http://www.belasartes.br>

Course: Fashion Design  
Certificate/Diploma: Bachelor  
Date Established: 07/12/2001  
Duration Study: 8 Semesters / 3308 hours  
Coordinator: Sandra Penkal

### **University Centre – Metropolitan Colleges (FMU)**

Address: Avenida Lins de Vasconcelos, 3406 - Vila Mariana  
- São Paulo - SP  
Telephone: + 55 (11) 3346-6200 / 6223 /  
Fax: (11) 3209 4589  
E-mail: [moda@fmu.br](mailto:moda@fmu.br)  
Website: <http://www.fmu.br>

Course: Fashion  
Qualifications: Fashion Creation; Fashion Management  
Certificate/Diploma: Bachelor  
Date Established: 14/02/2000  
Duration Study: 8 Semesters / 3600 hours  
Coordinator: Romy Tutia

#### Centro Universitário SENAC – LAPA

Address: Rua Fáustolo, 1347 – Lapa - São Paulo – SP

Telephone: + 55 (11) 3865-4888/ 0800-8832000

E-mail: cem@sp.senac.br

Website: <http://www.sp.senac.br>

Course: Fashion Design

Qualifications: Styling; Modelling

Certificate/Diploma: Bachelor

Date Established: 01/02/1999

Duration Study: 8 Semesters / 3180 hours

Coordinators: Jung Eun Ro (Styling Coordinator); Daniela

Nunes Figueira (Modelling); Alexandre Herchcovitch

(Artistic Direction)

College Level Fashion Technology: Fashion Styling and  
Coordination

Certificate/Diploma: Technologist

Duration Study: 800 hours

Post-graduate courses: Fashion Image and Styling; Fashion  
Business – from Label Conception to Product Development.

Certificate/Diploma: Specialist

Duration Study: 12 - 18 months

#### Centro Universitário SENAC – Santo Amaro

Address: Av. Engenheiro Eusébio Stevaux 823

Telephone: + 55 (11) 5682 7300 / 5682 7519 / 5682 7493

E-mail: [mestrado.moda@sp.senac.br](mailto:mestrado.moda@sp.senac.br)

Master Course: Master in Fashion, Culture and Art

Certificate/Diploma: Master in Fashion, Culture and Art

Duration Study: from 24 to 36 months

Coordinator: Luiz Octávio de Lima Camargo

Extension courses offered: various

Duration Study: 48 hours, 180 hours, 36 hours

Free Courses: various

Certificate/Diploma: Final Certificate

Duration Study: 26 to 370 hours

Places that offer the courses: Fashion Education Centre and  
Santo Amaro Campus (Masters)

*Remark: the Centro Universitário SENAC SP has the only  
Master in Fashion Course in Brazil. Maintains a working  
agreement with the International ESMOD one of the  
oldest and most traditional fashion schools in the world.  
ESMOD methodology is applied in the professional courses  
Styling and Modeling, just like in France guaranteeing  
internationally high standards.*

### **Fundação Armando Álvares Penteado (FAAP)**

Address: Rua Alagoas 903 - Prédio 01 – São Paulo – SP

Telephone: + 55 (11) 3662-7301

E-mail: art.moda@faap.br

Website: <http://www.faap.br>

Course: Design

Qualification: Fashion

Certificate/Diploma: Bachelor

Date Established: 07/02/2008

Duration Study: 8 Semesters / 3550 hours

Coordinator: Ivan Marcos Caminada Bismara

Post Graduate Course: Fashion Management and Design;  
Fashion and Retail

Certificate/Diploma: Specialist

Duration Study: 360 hours

Follow-up course: Fashion Duration Study: 1674 hours

MBA: Luxury Management; Fashion Business and Strategy

Certificate/Diploma: Specialist

Duration Study: 2 years

Coordinator: Silvio Passarelli

*Remark: Business MBA in Strategic Fashion Management is the result of a joint effort of the School of Brazilian Arts and the Fashion Institute (working partnership between ABIT and The Art Museum of São Paulo) the first national institution to link the subjects: industry, culture and education; and its mission is to strengthen Brazil's position in fashion design and export.*

### **Tecnology College Carlos Drummond de Andrade – CSET Drummond**

Address: Rua Professor Pedreira de Freitas 401/415

São Paulo – SP

Telephone: + 55 (11) 2942 1488 / 1495 /

Fax: (11) 2942 1488

E-mail: [drummond@drummond.com.br](mailto:drummond@drummond.com.br)

Website: <http://www.drummond.com.br>

Course: Fashion Business Management

Certificate/Diploma: Technologist

Date Established: 02/02/2005

Duration Study: 4 Semesters / 1600 hours

Coordinator: not informed / information not available

### **Flamingo College (FAFLA)**

Address: Rua Catão, 72 – 2º andar do

Shopping Lapa – São Paulo, SP

Telephone: + 55 (11) 3871 1288

E-mail: [info@grupoflamingo.com](mailto:info@grupoflamingo.com)

Website: <http://www.faculdadeflamingo.com.br>

Course: Fashion Business Management

Certificate / Diploma: Manager / Technologist

Date Established: 01/02/2005

Duration Study: 4 Semesters / 1600 hours  
Coordinator: not informed / information not available

### **Paulista Arts College (FPA)**

Address: Avenida Brigadeiro Luis Antonio 1224 - São Paulo, SP

Telephone: + 55 (11) 3287-4455 / Fax: (11) 3287-4455

E-mail: [verapiza.diretora@fpa.art.br](mailto:verapiza.diretora@fpa.art.br)

Website: <http://www.fpa.art.br>

Course: Fashion Sketching / Drawing

Certificate/Diploma: Bachelor / Full Teaching Certificate

Date Established: 19/01/1982

Duration Study: 6 Semesters / 2400 hours

Coordinator: Vera Figueiredo (Academic Director)

**Faculdade Santa Marcelina (FASM)**

Address: Rua Doutor Emílio Ribas, 89 – Perdizes –  
São Paulo – SP  
Telephone: + 55 (11) 3824-5800 / Fax: (11) 3824-5818  
E-mail: fasm@fasm.edu.br  
Website: <http://www.fasm.edu.br>

Course: Fashion Drawing  
Certificate/Diploma: Bachelor  
Date Established: 14/08/1974  
Duration Study: 4 Years / 4080 hours

Post-graduate course: Fashion & Design  
Certificate/Diploma: Specialist  
Duration Study: 450 hours  
Extension Courses: various courses offered

Certificate/Diploma: Extension Course Certificate  
Duration Study: 16 to 42 hours  
Coordinator: Raquel Valente Fulchiron

*Remarks: FASM's Fashion Drawing Course was a pioneering course in Brazil and today is still considered the best college level fashion course in the country. In the last 20 years the school has produced many known designers and the School's Post-graduate course Fashion & Design is the first specialist course for fashion design in Brazil.*

**SENAI SP**

Address: Rua Anhaia, 1321 – Bom Retiro – São Paulo  
Telephone: + 55 (11) 3361-3787  
E-mail: [senaivestuario@sp.senai.br](mailto:senaivestuario@sp.senai.br)  
Website: <http://www.sp.senai.br>

Course: Clothes Manufacture Management;  
Clothes Manufacture  
Certificate/Diploma: Technologist  
Date Established: 2006/1  
Duration Study: 2400 to 2880 hours

Post-graduate courses: Fashion Industry Management;  
Fashion Design Management  
Certificate/Diploma: Specialist  
Duration Study: 360 hours; idem  
Coordinator: Marcelo Costa

**Universidade Anhembi Morumbi (UAM)**

Address: Avenida Roque Petroni Jr., 630 –  
Morumbi – São Paulo – SP  
Telephone: + 55 (11) 5095-5600/ 0800 015 9020  
E-mail: [reit.rei@anhembibr](mailto:reit.rei@anhembibr)  
Website: <http://www.anhembibr>

Course: Fashion Design; Fashion Business  
Certificate/Diploma: Bachelor  
Date Established: 02/01/2007; 12/02/1990  
Duration: 3200 hours; 2640 hours  
Coordinators: Eloize Navalon and Mario Queiroz

MBA: Brand Management  
Certificate/Diploma: Specialist  
Duration Study: 3 Semesters / 400h  
Management: Márcia Auriani (Coordinator)



**Universidade Bandeirante De São Paulo (UNIBAN)**

Address: Rua Maria Cândida 1813 – São Paulo – SP  
Telephone: + 55 (11) 2967-9000 / Fax: (11) 2967-9021  
E-mail: [assessoria.imprensa@uniban.br](mailto:assessoria.imprensa@uniban.br)  
Website: <http://www.uniban.br>

Course: Fashion Design and Business  
Certificate/Diploma: Technologist  
Date Established: 11/02/2008  
Duration Study: 4 Semesters / 1600 hours  
Coordinator: Carina Macedo Martini (Coordinator  
Communication & Arts Institute)

**Universidade De São Paulo (USP)**

Address: Rua Arlindo Béttio, 1000 –  
Ermelino Matarazzo – São Paulo – SP  
Telephone: + 55 (11) 3091-1004  
E-mail: [graduacaoleste@usp.br](mailto:graduacaoleste@usp.br)  
Website: <http://www.each.usp.br>

Course: Textile and Clothes Technology  
Certificate/Diploma: Bachelor I  
Date Established: 01/01/2005  
Duration Study: 8 Semesters / 2700 hours  
Coordinator: Moacyr Martucci Júnior

**Universidade Paulista (UNIP)**

Address: Av. Paulista, 900 – Cerqueira César –  
São Paulo – SP  
Telephone: + 55 (11) 3170-3700  
E-mail: [mariaeugenia@unip.br](mailto:mariaeugenia@unip.br)  
Website: <http://www.unip.br>

Course: Fashion  
Certificate/Diploma: Bachelor  
Date Established: 13/08/1990  
Duration Study: 8 Semesters / 2440 hours  
Management: Cleusa Pires de Andrade and  
Orlando Brandão Fonseca (Coordinators)  
College Level Technology: Fashion Management,  
Styling and Design  
Certificate/Diploma: Technologist  
Date Established: 14/02/2006  
Duration Study: 4 Semesters / 1600 hours  
Coordinators: Lara Yamamoto and Cleusa Pires de Andrade  
(Coordinators)

### 3. Belo Horizonte

#### Centro Integrado De Moda (CIMO)

Address: R. Bráz Baltazar, 123 – Caiçara –  
Belo Horizonte – MG  
Telephone: + 55 (31) 3464-1584  
E-mail: faleconosco@faculdadecimo.com.br  
Website: <http://www.faculdadecimo.com.br>

Course: Fashion Design and Business  
Certificate/Diploma: Bachelor I  
Date Established: 20/09/2004  
Duration Study: 8 Semesters / 3200 hours  
Management: Giselda Moreira Garcia (Director)

Extension courses offered  
Duration Study: 36 hours, 48 hours and 51 hours,  
Coordinator: Caio Alvi, Rodrigo Cezário, Juliana Castro Dias

#### Centro Universitário De Belo Horizonte (UNI-BH)

Address: Rua Diamantina, 567  
Lagoinha – Belo Horizonte – MG  
Telephone: + 55 (31) 3377-1471 / 3377-1043  
0800 307900  
E-mail: mhelena@acad.unibh.br  
Website: <http://www.unibh.br>

Course: Fashion Design  
Certificate/Diploma: Technologist  
Date Established: 01/02/2006  
Duration Study: 5 Semesters / 1920 hours  
Coordinator: Márcia Helena de Mendonça

#### Centro Universitário UNA

Address: Rua da Bahia, 1764 – Bairro Lourdes –  
Belo Horizonte – MG  
Telephone: + 55 (31) 3236-2357 / 5308  
E-mail: renatalunkes@una.br  
Website: <http://www.una.br>

Course: Fashion  
Certificate/Diploma: Bachelor  
Date Established: 02/02/2004  
Duration Study: 6 Semesters / 2.080 hours  
Certificate/Diploma: Technologist  
Duration Study: 4 Semesters / 1600 hours  
Coordinator: Renata Abreu Gomes Lunkes

#### Faculdade Estácio de Sá Belo Horizonte (FESBH)

Address: Avenida Francisco Sales 23 – Floresta- Belo  
Horizonte – MG  
Telephone: + 55 (31) 3279 7722 / Fax: (31) 3337 4305  
E-mail: estaciodesa@bh.estacio.br  
Website: <http://www.bh.estacio.br>

Course: Fashion Design Technology (Technology Axis:  
Cultural Design Production)  
Certificate/Diploma: Technologist  
Date Established: 02/02/2008  
Duration Study: 4 Semesters / 1600 hours  
Coordinator: Júnia Maria Rios Neto

## **FUMEC**

Address: Rua Cobre, 200 – Bairro Cruzeiro –  
Belo Horizonte – MG  
Telephone: + 55 (31) 3228-3150 / 0800 300 200  
Fax: (31) 3225-3171  
E-mail: [fumec@fumec.br](mailto:fumec@fumec.br)  
Website: <http://www.fumec.br>

Course: Design

Qualification: Fashion Design

Certificate/Diploma: Specific for the profession:  
Fashion Designer

Date Established: 01/08/2001

Duration Study: 8 Semesters / 2718 hours

Coordinator: Gabriela Maria Ladeira Ferreira Torres  
(Coordenadora)

Post-graduate courses: Fashion Design

Certificate/Diploma: Specialization in Fashion Design

Duration Study: 432 hours

Coordinators: Vanessa Madrona Moreira Salles and Gabriela  
Maria Ladeira Ferreira Torres

## **4. Porto Alegre**

### **Centro Universitário Metodista – IPA**

Address: Rua Coronel Joaquim Pedro Salgado 80 – Térreo –  
Porto Alegre – RS  
Telephone: + 55 (51) 3316-1100 / Fax: (51)3316-1374  
E-mail: [carlos.ramiro@metodistadosul.edu.br](mailto:carlos.ramiro@metodistadosul.edu.br)  
Website: <http://www.metodistadosul.edu.br>

Course: Fashion Design

Certificate/Diploma: Bachelor

Date Established: 31/07/2006

Duration Study: 8 Semesters / 3600 hours

Post-graduate course: Fashion Retail Management

Duration Study: 471 hours

Coordinator: Carlos Ramiro

Objective: Utilize capacity, specialize and provide tools for  
professionals, as well as detect new market trends.

### **UNIRITTER**

Address: Rua Orfanotrófio 555 – Porto Alegre – RS  
Telephone: + 55 (51) 3230-3333 / (51) 3230-3305  
Fax: (51) 3230-3317 / (51) 3233-0444  
E-mail: [uniritter@uniritter.edu.br](mailto:uniritter@uniritter.edu.br)  
Website: <http://www.uniritter.edu.br>

Course: Design

Qualification: Fashion Design

Certificate/Diploma: Bachelor

Duration Study: 8 Semesters / 2818 hours

Coordinator: Julio Cesar Caetano da Silva

## 5. Florianópolis

### Fundação Universidade de Santa Catarina (UDESC)

Address: Av. Madre Benventura 2007 – Campus I – Florianópolis – SC

Telephone: + 55 (48) 3321-8320

E-mail: bellcosta@intercorp.com.br; c2iss@udesc.br

Website: <http://www.udesc.br>

Course: Fashion

Qualification: Styling

Certificate/Diploma: Bachelor

Date Established: 01/03/1996

Duration Study: 8 Semesters / 3240 hours

Course: Fashion Design

Certificate/Diploma: Technologist

Date Established: 23/07/2007

Duration Study: 5 Semesters / 1660 hours

Coordinator: Icléia Silveira e Silva

## 6. Salvador

### Centro Universitário Jorge Amado – Unijorge

Address: Avenida Luis Vianna Filho 6775 – Salvador – BA

Telephone: + 55 (71) 3206-8001 / (71) 3206-8002

(71) 3206-8002 / (71) 3206-8002 / (71) 3206-8002

Fax: (71) 3206-8099

E-mail: coordmoda@fja.adm.br

Website: <http://www.jorgeamado.edu.br>

Course: Fashion Design Technology

Technology Axis: Cultural Production and Design

Certificate/Diploma: Technologist

Date Established: 28/01/2008

Duration Study: 4 Semesters / 1840 hours

Coordinator: Trícia Santos (Interim Coordinator)

## FCS

Address: Praça da Inglaterra 02 – Ed. Nobre – Salvador – BA

Telephone: + 55 (71) 3254 6035 / Fax: (71) 3254 6007

E-mail: eudaldo@faculdedadacidade.edu.br

Website: <http://www.faculdedadacidade.edu.br>

Course: Design

Qualification: Fashion

Certificate/Diploma: Bachelor

Date Established: 09/02/2004

Duration: 8 Semesters / 3.126 hours

Coordinator: Eudaldo Francisco

## UNIFACS

Address: Av. Luís Viana, 3100 – Paralela – Salvador – BA

Telephone: + 55 (71) 3206-6745/ 0800-284-0212

E-mail: secretaria.curtaduracao@unifacs.br

Website: <http://www.unifacs.br>

Course: Fashion Design and Management

Certificate/Diploma: Technologist

Date Established: 26/06/2006

Duration Study: 5 Semesters / 2000 hours

Coordinator: Virgínia Saback and Márcia Couto Mello

College Level Course with Specific Specialization: Fashion Management

Certificate/Diploma: Sequential specific specialization

Date Established: 13/03/2000

Duration Study: 4 Semesters / 1604 hours

## Appendix 2

### Main Fashion Publications in Brazil

- » Key (quarterly)
- » Mag (quarterly)
- » Química Têxtil (Textile Chemistry – quarterly)
- » Textília (quarterly)
- » Vogue USA (monthly)
- » WF+Varejo (WF-Retail, monthly)
- » World Fashion (monthly)
- » UseFashion (quarterly)
- » Elle Brasil (monthly)
- » Estilo (monthly)
- » In Style (monthly)
- » L'Officiel Brasil (monthly)
- » Vogue Brasil (monthly)

## Appendix 3

### Important Designers, Stylists and Brazilian Fashion Houses

#### 1. Adriana Barra (RJ/SP)

Educated in SP, Italy and England, she worked in films and was partner in a firm making bikinis. She opened her first shop in December 2002, and makes bespoke exclusive clothes with a romantic touch. In 2008 she started a children's line, Boobooska, using the same retro-romantic style of her clothes for adults.

[www.adrianabarra.com.br](http://www.adrianabarra.com.br)

#### 2. Alessa Migani (RJ)

A workaholic stylist from Rio known simply as Alessa; educated in Rio, Milan and London. Set up her show room and studio in 2002 in Ipanema. After her arrival back calico was never the same, she mixes it to form unusual and colourful clothes and has changed its status from humble material to designer material. In 2003 she started selling to Selfridges in London. She exports her style and clothes to countries in South America and Europe.

[www.alessa.com.br](http://www.alessa.com.br)

#### 3. Alexandre Herchcovitch (SP)

He built up his career in 10 years and until a short while ago the stylist from São Paulo used to create 8 collections a year for his own label, and collections of licensed products for various companies; showing them in New York, Paris and São Paulo. In 2002, Herchcovitch took on the rejuvenation of the Cori label; he has since left them and is now designing his own exclusive line of clothes. In March 2007 he opened his first shop outside Brazil, in Japan. And he enchants clients in all parts of the world from Germany to New Zealand.

[herchcovitch.uol.com.br](http://herchcovitch.uol.com.br)



#### 4. Amazon Life (RJ)

The environmentalist Beatriz Saldanha founded the label in 1997; and was a pioneer in the use of products made with materials from the Amazon Forest, especially “vegetable” leather, made from latex extracted by Indians and natives of the Amazon region. She sells it to other labels such as Totem, Osklen and Tereza Santos, besides the French Hermés label. Recently the Italian label Braccialini has given Amazon Life a 5 year license to acquire the know-how to manufacture handbags. Despite still being owned by the 150 indigenous families in Acre it has internationalized to such an extent that its website is in Italian and English.

[www.amazonlife.com](http://www.amazonlife.com)

#### 5. Ana Nordeste (RJ)

She studied to be a goldsmith with famous goldsmith as well as studying industrial and interior design. Has produced pieces for fashion labels and films, customers can visit her studio in Ipanema only by appointment.

[www.ananordeste.com](http://www.ananordeste.com)

#### 6. André Lima (PA/SP)

Born in Belém his constant inspiration is the Amazon forest, and starts his designs by manufacturing the raw cloth. Has deep knowledge of production processes and has established working partnerships with textile manufacturers and artisans. Began his career in 1992 when he moved to São Paulo and studied in Paris for a season at the Berçot Studio. Back in Brazil he has worked with various labels, his designs being marked with certain irreverence; in 1999 launched his own label. His designs can be seen in his showroom and in certain shops in London and New York.

[www.andrelima.com.br](http://www.andrelima.com.br)

#### 7. Antonio Bernardo (RJ)

One of the most renowned names in contemporary Brazilian jewellery. Has two shops but also sells his pieces to other jewellers in Brazil and abroad. He is a perfectionist and that is why the jewellery he creates can be compared to works of art. He has received many awards such as the iF Product Design Award (Germany). In 2004 he received the IJL award at the International Jewellery Fair in London.

[www.antoniobernardo.com.br](http://www.antoniobernardo.com.br)

#### 8. Arezzo

The ladies shoe factory was founded by the Birman brothers in 1972; Arezzo is known for the quality of its footwear. It also manufactures handbags, accessories and costume jewellery.

The company has 222 shops in Brazil and 7 abroad, 6 in Latin America, 2 in Portugal, and 5 in China. It also has distributors in more than 20 countries. Their most daring step is their partnership with Prime Success in China that also represents brands such as Adidas. Up to 2016 the company plans to open 300 shops with an expected turnover of US\$ 150 million.

[www.arezzo.com.br](http://www.arezzo.com.br)

#### 9. Blue Man (RJ)

Created 1972 in Rio de Janeiro with a team of 10 people; makes exclusive prints with a strong Brazilian character. Have been exporting Brazilian beachwear for the last 10 years. Blue Man believes that beach fashion is one of the most important ways to identify and spread Brazilian culture.

[www.blue.com.br](http://www.blue.com.br)

#### 10. BumBum

Created in 1979 when Alcindo Silva Filho, decided to put his bikinis on hangers instead of putting them in clothes bins as was customary at the time. He made fashion history when he created the famous string and redesigned the tanga with its high waistline. In May 2007 he opened a virtual shop on the Second Life and in April 2008 they sponsored the Miss Brazil USA contest. BumBum have 7 shops in Rio, 2 in São Paulo and one each in Bahia and Espirito Santo. It is one of the most known Brazilian beach fashion labels.

[www.bumbum.com.br](http://www.bumbum.com.br)

#### 11. Cantão/Redley (RJ)

Cantão was created in 1967 by Leila and Peter Simon. They have a creative jeans line and other products such as accessories and shoes. They have 16 shops in Rio 17, in other states, and sell to more than 650 other shops in Brazil. Led by director Thomas Simon and stylist Yamê Reis the company made an appearance at the Rio Fashion in 2005. At the same time it promoted its sports and street wear label Redley, created in 1985.

[www.cantao.com.br](http://www.cantao.com.br); [www.redley.com.br](http://www.redley.com.br)

#### 12. Carlos Miele (SP)

He is a multidisciplinary designer with a fashion background. He designs have taken Brazilian fashion to new heights. He combines the primitive with the contemporary using Brazilian technology and craftsmanship. At present Miele's creations can be bought 27 countries from department stores such as Intermix, Harrods and Harvey Nichols. He has his own shops in São Paulo, Rio de Janeiro and Salvador, and recently opened one in Miami.

[www.carlosmiele.com.br](http://www.carlosmiele.com.br)

#### 13. Cavalera (SP)

Cavalera was founded in 1995 as a partnership between State Congressman Alberto Hiar, the Crazy Turk, and the Sepultura band drummer Igor Cavalera, who later left the company. Hiar was already known for his surf clothing. Cavalera is humorous youth oriented fashion house employing a lot of young stylists. It has 13 shops in 4 cities, and sells to another 800 shops. Its' cloths can also be found in Argentina, Japan and the Netherlands.

[www.cavalera.com.br](http://www.cavalera.com.br)

#### 14. Cia. Marítima (SP)

Founded in 1990 it belongs to the largest Lycra mill in South America and uses its textile know-how to develop its products. Its' beachwear is known throughout Brazil. It is the biggest supplier of bikini to several European countries and the United States.

[www.ciamaritima.com.br](http://www.ciamaritima.com.br)

#### 15. Colcci (SP)

Resurrected in 2000 it was later acquired by another company in Santa Catarina. Its' clothes are basic and have become fashionable. It exports to the Middle-East, Europe and Mexico. It has recently acquired two other labels, Forum and Triton. The company owns the labels Colcci, Sommer, Carmelitas, Forum and Triton. A couple of years ago it contracted Gisele Bündchen to present its clothes at the Paulo Fashion Week.

[www.colcci.com.br](http://www.colcci.com.br)



**16. Cori (SP)**

Founded in 1957 as a tailor's shop 3P; in the 60s became popular making women's trousers, in a time when skirts were still obligatory. It has 30 shops and sells to another 250 shops in the country; it exports to the USA and has a showroom in New York. It recently hired the stylists Dudu Bertholini and Rita Comparato. The pair has become known for their rereading of the 80s, using loud coloured prints, making caftans and urban body shirts for the Neon label.

[www.cori.com.br](http://www.cori.com.br)

**17. Cris Barros (SP)**

Created in 2003, the label is a beacon in ladies luxury clothes. The label is sold in 60 shops throughout the country and exports to 9 countries. Because of its almost immediate success caused others fashion houses opened shops close to it. It opened a flagship store in 2008 in a fashionable up-market neighbourhood of São Paulo.

[www.crisbarros.com.br](http://www.crisbarros.com.br)

**18. Daslu (SP)**

Founded by Lucia de Albuquerque as a luxury boutique in 1958 in what today is the luxury Mecca of Brazil where most international luxury labels are sold. In 1970 the founder's daughter Eliana Tranchesi took over the business, and it grew fantastically in the 90s. She brought important international labels from Chanel to Gucci to Brazil. There is also a men's shop selling such labels as Ermenegildo Zegna and Salvatore Ferragamo and Church shoes from England. Today it sells all kinds of luxury items in its large store in São Paulo.

[www.daslu.com.br](http://www.daslu.com.br)

**19. Denis Linhares (RJ)**

His hats are handcrafted. Denis Linhares has received many awards for his hats and they can be seen at all kinds of fashionable events.

[www.denislinhares.com.br](http://www.denislinhares.com.br)

**20. 284 (SP)**

Named after the number of the old house where Daslu used to have its offices, the company was founded by a third generation Daslu offspring. They aim to produce Brazilian 'fast-fashion'. The label was launched at the Claro Rio Summer in November 2008. It has an innovative and eclectic youthful style.

**21. Drosófila (MG)**

Set up by Dayse Soares in 1989; it has show rooms in 3 large cities in Brazil and sells to 450 shops in the country besides being represented in Canada and Japan. It is known for its youthful fashion look. It mixes trends and exclusive prints.

[www.drososofila.com.br](http://www.drososofila.com.br)

**22. Éden (SP)**

Created in 2008 the first label in Brazil to produce 100% organic clothing; Eden is YD Clothes label. The manufacturer provides technical support to other companies who produce the organic products and helps them obtain the NOW (Natural Organic World) certification. It has a shop in São Paulo furnished completely from recycled and organic materials

[www.edenfashion.com.br](http://www.edenfashion.com.br)

**23. Elisa Atheniense**

Created in 1987 her work is based on trends from exotic places, mixing different textiles and colours; her exclusive handbags are used by celebrities such as Cameron Diaz and Sienna Miller. Her products are sold in the USA, Europe and Asia.

[www.elisaatheniense.com.br](http://www.elisaatheniense.com.br)



#### **24. Ellus (SP)**

Founded in 1972 as a jeans manufacturer. Now produces luxury jeans-wear, still the company's principal product. Nowadays takes part in most fashion events. It has its own shops and franchises all over Brazil. The company is owned by Nelson Alvarenga and his wife Adriana Bonzon is in charge of styling. It also exports to Europe, Middle-East, Latin America, USA and Asia.

[www.ellus.com.br](http://www.ellus.com.br)

#### **25. Erika Ikezili (SP)**

Of Japanese descent graduated in Fashion design in 1999 and was already working as Alexandre Herchovitch's production assistant. Her work was shown for the first time in fashion shows in 2000. In 2005 she took part in the official program of the São Paulo Fashion Week for the first time. She uses Japanese influences in her work and her collections are thematic.

[www.erikaikhezili.com.br](http://www.erikaikhezili.com.br)

#### **26. Espaço Fashion (RJ)**

Colourful, modern, feminine clothing with the "Carioca" spirit mark, these are the distinguishing features of the designs made the sisters Bianca and Camila Bastos, who started out in 1997. In June 2008 they took part in Rio Fashion for the first time. Today they have shops in Rio, São Paulo, Minas Gerais and Bahia.

[www.espacofashionbrasil.com.br](http://www.espacofashionbrasil.com.br)

#### **27. Fábria Bercsek (SP)**

She is an illustrator which uses her talent to create exclusive prints and Clothes. Her career took a leap when she worked as an intern for Herchowitch for three years. She then started creating her own collections. She worked another two years for André Hidalgo and in June 2004 opened her own shop and studio in São Paulo. January 2005 she made her debut at the SPFW.

[www.fabiabercsek.com.br](http://www.fabiabercsek.com.br)

#### **28. Farm (RJ)**

Created in 1996 by Marcello and Kátia Barros. In 1997 they discovered the Babilônia Hype Fair, the alternative fashion fair in Rio where their work proved to be successful among Rio's young people. In September 1999 they opened their first Farm shop in Copacabana. Today they have shops in 6 other states. In 2008 they launched the children's line with the Fábula (Fabel) label.

[www.farmrio.com.br](http://www.farmrio.com.br)

#### **29. Fause Haten (SP)**

In the 90's he entered the world of fashion shows, his show at the SPFW of 1999 caught the eye of the director of the American perfume producer Georgio Beverly Hills who was looking for an unknown stylist to launch a new fragrance in the USA. Fause Haten was chosen from among 15 other candidates. A year later he had his first show in New York and later became part of the official Milan program. His ladies' and men's fashion is defined as chic extravagant, half-way between haute couture and prêt-a-porter. In 2001 he was awarded best stylist of the year by ABIT. Fause has a working partnership with various retail chains and has a shop in São Paulo.

[www.fausehaten.com.br](http://www.fausehaten.com.br)

#### **30. Francesca Romana Diana (RJ/SP)**

Jewellery designer known for her good taste and creativity; opened her first studio in Rome and fell in love with the stones found in the Minas Gerais. Her shops can be found in Rio de Janeiro, São Paulo, Salvador and Brasília. Her designs are also sold in Portugal, Spain, France, Brussels and the USA. .

[www.francescaromanadiana.com](http://www.francescaromanadiana.com)



**31. Franziska Hübener (RS)**

German accessory designer living in Brazil; her creations were initially sold at Daslu in the 80s. Opened her first shop in 1982 in a Mall in São Paulo, besides her two shops in São Paulo she has another one in Rio and sell her work in 100 shops in Brazil besides shops in Europe, USA and Japan.

[www.franziskahubener.com.br](http://www.franziskahubener.com.br)

**32. Gatos de Rua (BA)**

Accessories label, designs made from recycled materials, at present there are more than 3000 items. Makes use of franchises. Its business is expanding, 14 shops, the goal is to reach 35 at the end of 2008. The label employs 110 thousand people in Brazil and benefits 150 poor people in Recife. It is led by the stylist-artist Beto Kelner.

[www.gatosderua.com.br](http://www.gatosderua.com.br)

**33. Gilson Martins (RJ)**

Son of a seamstress and upholsterer entered Art School in 1982. Tore his rucksack and decided to make another one from beach chair canvas; he opened his first factory the same year supplying various shops in Rio. In 1993 he made his first 'sculptured handbags'. He opened an Art Gallery at the back of his shop in Ipanema, believing in the fusion of art and fashion.

[www.gilsonmartins.com.br](http://www.gilsonmartins.com.br)

**34. Gloria Coelho/Carlota Joakina (SP)**

Opened her shop in 1995; is married to stylist Reinaldo Lourenço, a big name in fashion. Their son Pedro Lourenço made his styling debut when he was only 13 (2003). Gloria moved to Paris in 1970 and studied at the Studio Berçot, returning to Brazil in 1974 and launching her first collection for G, her label's initial name. Her Gloria Coelho clothing is aimed at fashionable and sophisticated women; in 1995 launched her second brand Carlota Joakina aimed at young women. She has innumerable shops in Brazil and a showroom in Paris and London from where her collections are exported to various countries.

[www.gloriacoelho.com.br](http://www.gloriacoelho.com.br)

**35. Guerreiro (RJ/SP)**

In 1970 José Carlos Guerreiro travelled all over Brazil modelling for the Rhodia Company. In 1972 he opened his first studio, making pieces in leather and silver. After a break of several years he opened a shop in São Paulo. Opened another shop in the Daslu store and one in St. Tropez and another Paris. He has a famous clientele and is present at all the most important fashion events, also develops collections for Cia. Maritima.

[www.guerreiro.com](http://www.guerreiro.com)

**36. Havaianas**

Initially beach sandals first produced in 1962 (see main text)

[www.havaianas.com.br](http://www.havaianas.com.br)

**37. Hering**

On the market for 128 years, is the best known clothes label in the country, making primarily T-shirts (the world's second largest producer after Fruit-of-the-Loom). It has stores in most malls of Brazil; even launched a perfume Dzarm in 2007.

[www.hering.com.br](http://www.hering.com.br)

### 38. H. Stern

Founded in 1945 by the German Hans Stern who was born nearly blind and was only able to see through one eye; H. Stern is the largest chain of jewellery shops in Brazil, and fifth in the world. It employs 3500 people and has 160 shops, half of them abroad in other 21 countries; producing 20 thousand pieces per month.

In 1945 when the young entrepreneur opened his shop to sell gems and jewellery he was dissatisfied with the standard of polishing and workmanship. He sent for European goldsmiths to work in his company. In the 60's his brand was world famous. In 1964 Time Magazine called him the world's 'gem king'. Today the company is managed by his sons.

[www.hstern.com.br](http://www.hstern.com.br)

### 39. Huis Clos (SP)

Founded in 1979 by the stylist Clô Orozco, the label's name in spite of sounding like the founders name was inspired by a play written by Jean-Paul Sartre. Classic women's fashion for women from 25 to 60. Has two other exclusive labels and works with many designers. It has 5 shops in Brazil and sells to 50 shops in the country and has a presence in the USA and Spain.

[www.huisclos.com.br](http://www.huisclos.com.br)

### 40. Iodice (SP)

Valdemar Iodice started as a knitwear designer and then moved on to jeans. In 2001 opened its principal shop on the fashionable Rua Oscar Freire in São Paulo. It sells to approximately 500 shops in Brazil and also to Saks Fifth Ave. and Nieman Marcus in the USA.

[www.iodice.com.br](http://www.iodice.com.br)

### 41. Isabela Capeto (RJ)

Founded in 2003 by Isabela Capeto; she was educated at the Fashion Academy in Florence; before starting her own label in 2003 in Rio she worked with at important fashion houses. She is inspired by museums and books. Each piece is like a work of art, made by hand. Since October 2003 her label has been shows in Paris. She works with the fashion consultancy Robert Forrest, her clothes and accessories can be found in more than 20 countries.

[www.isabelacapeto.com.br](http://www.isabelacapeto.com.br)

### 42. Jo de Mer (SP)

After working as a fashion editor for many years Amalia Spinardi decided during a sabbatical to produce a line of sophisticated bikinis and bathing suits, thus was born Jo de Mer.

[www.jodemer.com.br](http://www.jodemer.com.br)

### 43. Le Lis Blanc (SP)

The label was created in 1988 and is associated with quality and elegance, designed for the top-end of the market, with a large range of products, including home-furnishings launched in 2005. It sells through its own shops or franchises in the whole of Brazil.

[www.lelis.com.br](http://www.lelis.com.br)

### 44. Lenny (SP)

Founded in 1993; Lenny Niemeyer arrived in Rio in 1980. While he was looking for sophisticated bikinis with a 'carioca' charm he discovered not only a talent but a new profession. Since he could not find what he was looking for he hired a seamstress and started making exactly what he liked. He now has 18 shops in Brazil and sells to shops in the USA and Europe.

[www.lenny.com.br](http://www.lenny.com.br)



**45. Lino Villaventura (SP)**

The stylist, who 1989 had already made a name for himself at least 10 years before, gained visibility when he was invited to represent Brazil at an international trade fair in Japan, the World Trade Fashion. He was soon selling his cloths in Tokyo, London and New York. Besides a name in the world of fashion he was also making a name in the arts. In 1988 the Stedelijk Museum in Amsterdam bought a video of his work; he has participated in fashion related exhibitions. He regularly shows collections at fashion weeks and was one of the first to use natural materials, fish leather, latex, straw, mixing them with lace, muslins and taffetas.

[www.linovillaventura.com.br](http://www.linovillaventura.com.br)

**46. Lorenzo Merlino (SP)**

Graduated in fashion in 1994, a year later he produced his first individual show. Shortly afterwards he went to France to specialize and obtained an internship at the Berçot Institute in Paris. Returning to Brazil he launched his label in partnership with Marcelo Barbosa. Has participated in fashion events abroad and has produced collections for special events (uniforms) and companies Motorola (cell phone accessories), Vizano (shoes).

[www.lorenzomerlino.com](http://www.lorenzomerlino.com)

**47. Luciana Galeão (BA)**

Is self taught, began in 1996 and only graduated in Fashion in 2000. In 2006 she became part of the Fashion Rio line-up. Worked two years for Márcia Ganem and began to look for a personal identity. Cotton is the basis of her creations, which always have something hand-made about them. Clothes can be bought in shops all over the country; loves artwork and has produced collections inspired by Gaudí and Op Art.

[www.lucianagaleao.com.br](http://www.lucianagaleao.com.br)

**48. Luiza Bonadiman (RJ)**

Founded in 2004, makes sophisticated and luxurious beachwear and accessories. In 2006 became part of the Fashion Rio and has caught the attention from the international press.

[www.luizabonadiman.com](http://www.luizabonadiman.com)

**49. Mana Bernardes (RJ)**

A costume jewelry designer using alternative materials such as PET plastic, sticks, etc. All made by artisans trained by her. The object is to promote education, culture and citizenship, besides generating income. The NGO To be a Citizen has trained more than 300 adolescents to use her methods. Her creative potential has led to working partnerships with labels and artists from different disciplines. Has held various national and international exhibitions. She is a great contemporary Brazilian fashion talent.

[www.manabernardes.com.br](http://www.manabernardes.com.br)

**50. Marcelo Sommer / DoEstilista (SP)**

Studied at the St. Martins School of Arts in London, once back in Brazil worked for labels such as Zoomp, M2000 and Calvin Klein. In 1995 he started his own label. In 1997 he began to show at the SPFW. He has also been in charge of the wardrobe for video-clip productions featuring various artists. Another aspect of his career is social action developing a line of T-shirt for fund raising purposes and twice producing a collection for the Seamstress Cooperative of the Rocinha, and in 2007 he signed the collection of the band and NGO AfroReggae. His shows at the SPFW have always been big events; he was dismissed as creative director of his own the brand which is now called Thaís Losso. He then proceeded to launch a new label Do Estilista which is already part of the official SPFW program. His Winter Collection 2009 was inspired by the Netherlands and its cultural and national icons.

[www.doestilista.com.br](http://www.doestilista.com.br)

### **51. Maria Bonita (RJ)**

A fashion label created in 1975 by Maria C. Sarmiento and Malba P. de Paiva. In 2002 Alexandre Aquino became a partner in the company. Maria Bonita has a contemporary style and is known for the finish of its clothes. When Sarmiento died in 2002, Danielle Jensen her assistant took over. It has 7 shops in Brazil and sells in 150 shops throughout the country.

[www.mariabonita.com.br](http://www.mariabonita.com.br)

### **52. Maria Oiticica (RJ)**

Founded in 2003 by Maria Oiticica from the Amazon region. Her work is known for its originality and that she works with natural indigenous materials. She helps to improve the quality of life for the people in the region. The result of her work is rustic chic. In 2005 her costume jewellery was sold successfully in England, at Liberty's and Harvey Nichols stores where she has a counter. In Brazil she has 3 shops and a showroom in Rio.

[www.mariaoiticica.com.br](http://www.mariaoiticica.com.br)

### **53. Melissa**

A plastic shoe brand, created in 1979 inspired by the shoes used by fishermen on the French Riviera. The Grandene Company launched the sandal which became one of the largest exporters of Brazilian style. In 2005 they launched the first plastic concept store in the world, the Galleria Melissa. Found in more than 3000 shops all over the world. In 2007 Melissa launched a collection of coloured Clogs inspired by the famous Dutch wooden clogs.

[www.melissa.com.br](http://www.melissa.com.br)

### **54. Neon (SP)**

Founded in 2002 by the stylist and designers from São Paulo, Dudu Bertholini and Rita Comparato, old friends for fashion school. They have worked for some famous brands such as Triton, Zapping and Cori, having produced some items for fashion photographer J.B. Duran. They liked the experience that for a year they produced an exclusive number of bathing suits. The brand is known for its sense of humour and its coloured prints. It has a showroom in São Paulo, and is sold in 85 shops including Tokyo. They use different artists to design the patterns for each collection.

[www.neonbrazil.com.br](http://www.neonbrazil.com.br)

### **55. New Order (RJ)**

An Osklen Group company created to meet the demand for different kinds of ladies shoes and accessories. New Order is constantly innovating and has developed partnerships with artists and stylists who have original ideas. In 2008 preoccupied with sustainability and social issues, they got together with the Deborah Colker Movement Centre, an important dance group in Brazil, for whom they supply the shoes.

[www.neworder.com.br](http://www.neworder.com.br)

### **56. Osklen (RJ)**

The brand was created in Rio in 1989 by Oskar Metsavaht. Besides various shops all over the country it has two flagship stores in São Paulo and Rio and has also opened shops in New York, Rome, Milan, Tokyo, Portugal and Geneva, and has showrooms in Italy, Spain, Greece, Portugal and exports to Belgium, Chile and the Middle East.

[www.osklen.com](http://www.osklen.com)



**57. Parceria Carioca (RJ)**

The name means 'working partnership from Rio', created by Flávia Torres and is known for its work in poor communities and its works with recycled materials. As the name implies it started as an initiative with the fashion editor Geraldo Jordão Pereira and the designer, who was invited by him to teach handcraft techniques in the São Cipriano project for poor girls, on the west-side of Rio. The course was a success and a year later the first shop was opened to sell the things made by the students, and two others shops have been opened since then.

[www.parceriacarioca.com.br](http://www.parceriacarioca.com.br)

**58. Patrícia Amorim (MG)**

Costume Jewellery designer educated at the Guignard art school and also as a stylist by Federal University of Minas Gerais. She is a teacher at the SENAI's jewellery design school and takes part in exhibitions and contests; was awarded the New Talents prize. She develops jewellery collections for industry.

*Remark: she has no website.*

**59. Patrícia Viera (RJ)**

Comes from Rio; worked in London in 1974 as the assistant to Sally Mee. Five years later she returned to Brazil and worked with the stylist Mauro Taubman; worked on two shoe collections. She opened her own leather clothes factory in 1998 selling to different clients. In 1999 she sold her label items to Browns in London and also to Barney's in New York. She sells to luxury shops in Brazil. In 2004 she started showing at the Fashion Rio and two years later at the SPFW. This she continues to do.

[www.patriciaviera.com.br](http://www.patriciaviera.com.br)

**60. Pedro Lourenço (SP)**

Pedro Lourenço developed his first collection when he was only 13 for his mother's Gloria Coelho's second label Carlota Joaquina later changed to Carlota Joakina. In the winter edition of the 2005 SPFW he officially launched his own label, named after him. Even though he was successful with the 7 collections he showed he gave up his career in 2006. He went back to finish high school and to study French and Art History in France. In 2008 he returned to Brazil and showed a collection without commercial gain whilst he continues his studies

[www.pedrolourenco.com](http://www.pedrolourenco.com)

**61. Raia de Goye (SP)**

Created by Paula Raya and Fernanda de Goye, according to them heir clothing makes women more beautiful. For them sophistication is subtle and natural; sensuality is not explicit. Extreme good quality, casual luxury and limited numbers are their signature

[www.raiadegoeye.com.br](http://www.raiadegoeye.com.br)

**62. Ricardo Almeida (SP)**

He is the most famous name formal men's wear in Brazil. In 1979 he became a partner in a clothing factory, and in 1983 he left to develop his own brand. In the beginning he manufactured for other outlets, in 1990 he opened his first shop. He uses the finest materials, and his brand is shown at the SPFW. In 2002 he launched a second brand RA Sport for informal clothes. He also is wardrobe designer for film, TV and theatre. The President is one of his clients, besides selling at Daslu he has two shops of his own and his clothes can also be found in other shops around the country.

[www.ricardoalmeida.com.br](http://www.ricardoalmeida.com.br)

### **63. Reinaldo Lourenço (SP)**

He started as an assistant to the stylist Glória Coelho whom he married in the beginning of the 80s. Worked with the fashion consultant Costanza Pascolato and went to study in France at the Studio Berçot, where he worked with its director Marie Ruckie, as did his wife. In 1984 he started his own label in São Paulo, developing sophisticated women's clothing. Today he is an established figure in the fashion world and also has working partnerships with several industries. He has a showroom and two shops in São Paulo selling also at Daslu and other 120 shops in the country and abroad.

[www.reinaldolourenco.com.br](http://www.reinaldolourenco.com.br)

### **64. Ronaldo Fraga (MG)**

Established since 1997, in 2001 he was invited to take part in the SPFW and since then has presented two collections annually. Right from the start in 2001-2002 he received the ABIT award. His clothing is considered one of the most original of the present Brazilian designers. Sold at two of his own shops and 30 shops in the country. The designer is also involved in social projects and runs groups doing in handicraft work for the Project "Talents of Brazil".

[www.ronaldofraga.com.br](http://www.ronaldofraga.com.br)

### **65. Rosa Chá (SP)**

Founded by the stylist Amir Slama in 1988 Rosa Chá produces Brazilian fashion with a difference and of an internationally high standard. In 2000 the label began its took part in the New York Fashion Week. It has three franchises abroad in Portugal, Miami and New York. In 2006 the label became a part of the Rosa Chá Studio a company allied to Marisol S.A. managed by Giuliano Cedroni.

[www.rosacha.com.br](http://www.rosacha.com.br)

### **66. Salinas (RJ)**

The brand appeared in Ipanema in 1982, known for its identification with the Rio Lifestyle - comfortable and humorous. It has 10 shops in the best locations of São Paulo and Rio. 13 franchises besides being sold in 400 shops in the country, and is exported to 39 countries. Distribution was expanded in 2002 and it tripled in 2004.

[www.salinasswimwear.com](http://www.salinasswimwear.com)

### **67. Sarah Chofakian (SP)**

In 1995 Sarah decided to test her entrepreneurship and opened the Kian store in São Paulo. She discovered a talent for design and started to manufacture her own clothes and sell them in her shop. She has four shops in São Paulo and one in Rio, and stands on exclusivity producing about 80 models per collection, with little variation in colours and sizes.

[www.sarahchofakian.com.br](http://www.sarahchofakian.com.br)

### **68. Sementeira (RJ)**

Established in 2003, the result of the coming together of the designer Camila Bezerra who worked in advertising for 10 years and Vanessa Mena Barreto a financial planner. The label is named after a specific root. With points of sale in several states of Brazil and in Portugal, the label tries to translate their preoccupation with ecology, well-being and sustainability.

[www.sementeira.com](http://www.sementeira.com)



**69. Simone Nunes (SP)**

Founded by the designer Simone Nunes soon after returning to Brazil from Italy where she studied design. Simone was invited by Paulo Borges to participate in the Amni Hot Spot project in 2001. Did 11 shows until 2006, in January 2007 she was invited to take part in the SPFW. In 2005 she was chosen as one of the best new designers in the world by the Sample book published by Phaidon and is considered among Brazil's 5 most influential designers. Her international career began in 2006 when she took part in fairs in Milan, Tokyo and Paris.

[www.simonenunes.com.br](http://www.simonenunes.com.br)

**70. Sobral (RJ)**

Accessories label made from polyester resin designed the award winning designer Carlos Alberto Sobral in the 70s. In 1988 and 1989 Valentino sent him silk which he would encase in resin to make accessories for the show. He has 5 awards from the L'Étoile de Mode in Paris. He opened his first shop in 2001 in Paris. Since then he has acquired clients from around the world with his Brazilian style. He has also signed important working partnerships with the French label Agnès B and Karl Lagerfeld from Chanel. Today he has 5 shops in Rio, and his work is sold around the world. His business has been expanding by leaps and bounds, with shops in São Paulo.

[www.rsobral.com.br](http://www.rsobral.com.br)

**71. Tereza Santos (MG)**

Started her label in 2002, based on sophisticated knitwear for women's prêt-a-porter; participates in all fashion events and has many corporate working partnerships designing uniforms, and also with Amazon Life which creates eco packaging for her label. Is part of the Integrated Sector Project of the Export Promotion and Designer Unions (Apex-ABEST) whose purpose is to internationalize Brazilian fashion.

[www.terezasantos.com](http://www.terezasantos.com)

**72. Tereza Xavier (RJ)**

A jewellery designer who uses such unusual materials as indigenous cotton and straw and joins them with traditional gems and metals, creating a unique style. Has won the International Diamond Award; and supplied pieces for TV productions which have become highly successful.

[www.terezaxavier.com.br](http://www.terezaxavier.com.br)

**73. Thaís Losso (SP)**

She is considered the most pop fashion designer in Brazil. She worked as style coordinator for labels such as Cavalaria, Zapping and Sommer, attracting lots of media attention. Has done more than 15 shows during the Fashion weeks and during the last edition she was part of Container Fashion (labels that have a freer look on fashion and present their collections in containers at the Marina da Gloria in Rio. Is also a fashion consultant for other large companies.

[thaislosso.blig.ig.com.br](http://thaislosso.blig.ig.com.br)

**74. Totem (RJ)**

Surf-wear label created in 1995 by Fred D'Orey, a surfer and journalist, editor in chief of the surfing magazine Fluir from 1988 to 1989. Surfing trips to Indonesia were inspiration for the first Collections. That's how Totem label began. At present he has 9 shops in Brazil and is represented in the USA, Portugal, England and Greece.

[www.totempaia.com.br](http://www.totempaia.com.br)



#### **75. Triton/Forum/Tufi Duek (SP)**

Forum is the second and most famous label created by Tufi Duek, 46, born in Rio raised in São Paulo. He started working in fashion when he was 17, launching the Triton label (knitwear for teenagers) in 1975 when he was 21. It was the Forum set up with his brother Isaac in 1981 that brought him fame, and now is one of the most important Brazilian fashion designers. In 1998 he went international opening a showroom in New York with Clothes labelled Tufi Duek. He has taken part in the SPFW since 1996 and produces two collections a year, has branched out into perfume and sunglasses

[www.triton.com.br](http://www.triton.com.br); [www.forum.com.br](http://www.forum.com.br)

#### **76. Triya (SP)**

Ladies fashion label founded in 2004 by the friends Isabela B. Frugiuele, Carla Franco and Bebel Fioravanti in São Paulo. In January 2008 Triya associated itself with ABEST; has taken part in international fairs, and is starting to export. It also has a children's line; started a home furnishings line for beach homes. .

[www.triya.com.br](http://www.triya.com.br)

#### **77. Walter Rodrigues (SP)**

Known for his long and fluid dresses inspired by the silhouette of the 30s and oriental culture, his clothes are sold in shops all over the country. He started his label in 1992, and takes part in the important fashion events. His trademark is sophistication. He believes that the future of fashion lies in technology, because forms and structures haven't changed much during the past century, and that is why research is fundamental to discover new dyes, materials and finishing that can give fashion a new impulse.

[www2.uol.com.br/walterrodrigues](http://www2.uol.com.br/walterrodrigues)

#### **78. Zeferino (SP)**

A luxury footwear label; a partnership between Eduardo Rabinovich and Jorge Guimarães with marketing done by Paulo Borges, creator of the SPFW. The name Zeferino indicates what the name means: Brazilian character. Their designers Patrícia Viera, internationally known, Alberto Pitta and Goya Lopes are strongly influenced by African culture and unusual treatment of the materials. The brand has shops in São Paulo, Minas Gerais, Brasília and Paraná; their shoes are made in their own factory in Novo Hamburgo.

[www.zeferino.com.br](http://www.zeferino.com.br)

#### **79. Zoomp/Zapping (SP)**

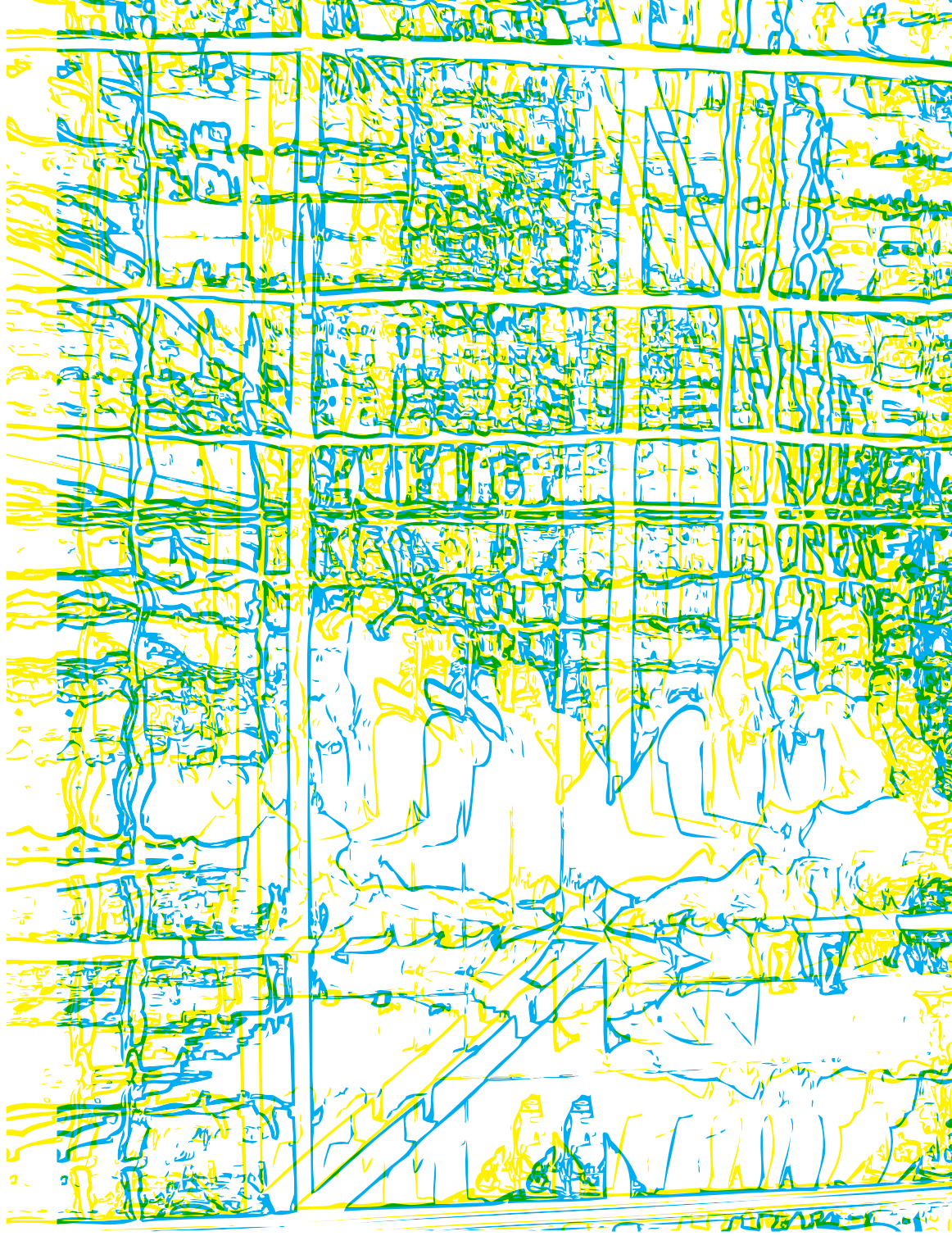
After having tried several professions Renato Kherlakian just followed family tradition and set up 1974. At one time his family of Armenian descent even had a cashmere distribution business in London. The first jeans made were anatomic and had a lightning label that became their trademark. 30 years in the business its clothes are sold in their own shops and under franchise. A showroom in Paris takes care of the international distribution. The label is present at all fashion events. Known for its creative advertising it has had its lightning brand off the air for a number of years to see if it diminishes the fury with which the label is pirated.

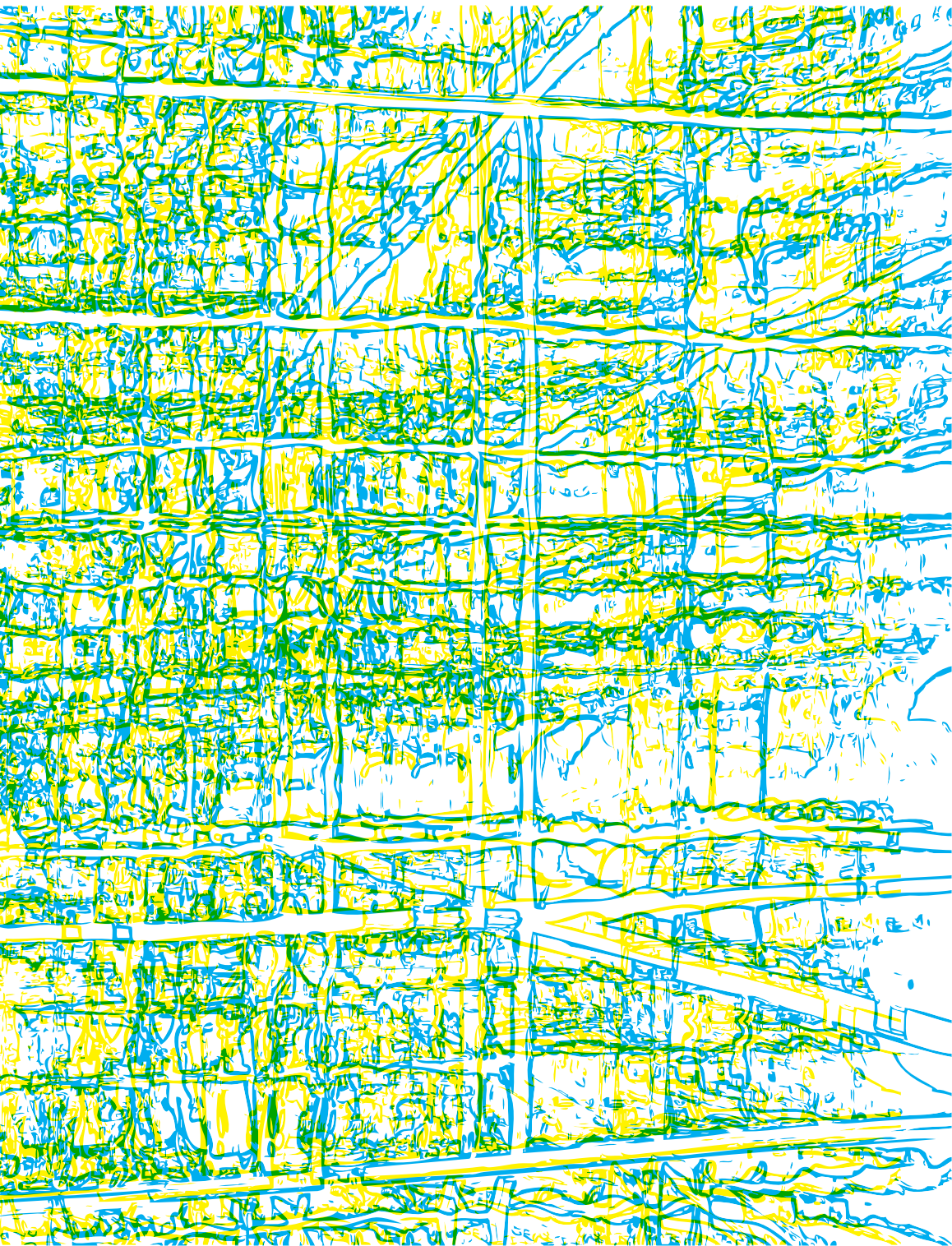
[www.zoomp.com.br](http://www.zoomp.com.br)



# — E Culture

by: Bronac Ferran and Felipe Fonseca





Infinite Cubed by Rejane Cantoni and Leonardo Crescenti



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**Prelude: 'On Mapping';**

***“Maps do not only represent borders of one’s country with neighbouring ones, but also invisible borders, geopolitical, cultural and society borders that exist inside the country, between countries or in any given community. Maps in strict sense make symbolic relationships between elements of a space, but have also been tools for localizing and displaying links and hypotheses, and not only those relating to spatial topography. Defining and mapping open spaces would need participation in recreating existing maps, in overlaying different maps over each other in order to show not so obvious relationships. Mapping, the process of making a map or superimposing two different areas, and navigation, exploring a space (a stretch of road) are two complementary «art of action» modes.” (Michel de Certeau)<sup>1</sup>***

1. Kruno Jost; <http://www.uke.hr/BR-HR;http://gentlejunk.net/projects/tiki-index.php?page=CultureRobot>

## 1. Introduction

Locating any art form within a geographical or national border is a challenging task. In the case of digital culture/new media art it is particularly paradoxical to define or confine artists or arts organisations who may be working in virtual and networked ways by physical location. However, paradoxes are often healthy things and certainly, in the case of Brazil, location and context (as well as recent political history) have played an enormous part in determining the specifics of what we will call digital culture.

How might therefore we characterize this practice within Brazil in order to begin to map it? What are the key characteristics we will find that may help to differentiate this work from other forms of expression both in Brazil or elsewhere?

In ://brasil – L'art des nouveaux media en Bresil, dans un approche historique et actuelle: de 'art concret and néo-concret a internet. Paris: Festival @rt Outsiders 2005, <sup>2</sup> Executive Editor anomalie digital\_arts series Emanuel Quinz comments on:

*"... a common thread, the issue of a "Brazilian specificity", of a constant in the plurality of approaches, of a particular way of appropriating the media and transforming its structures and strategies into artistic material. This specificity could be identified in the "mixture of tropical sensuality and Constructivist rigor" that Eduardo Kac<sup>3</sup> talks about or, in the "critical thrust", that Arlindo Machado<sup>4</sup> talks of, a result of the confrontation between artistic practices and an extremely difficult social context, or even in the "anthropofagic" attitude mentioned by Christine Mello<sup>5</sup>, a kind of cultural recycling strategy".*

2. |L'art des nouveraux media en Bresil, dans un approche historique et actuelle: de 'art concret et neo-concret a internet' Exhibition in Paris during the Year of Brazil in France 2005 (catalogue edited by Annick Bureaud and Jean Luc Sortet as part of 'anomalie' series)

3. Eduardo Kac, Waldermar Cordeiro's Oeuvre and it's Context: A Biographical Note, in catalogue  
4. Arlindo Machado, Pioneers of Electronic Art in Brazil, in catalogue  
5. Christine Mello, New media Art: Practices and Context in Brazil since the 1990s, in catalogue



## 2. Key Lines

Quinz perceptively observes that 'a poetics of assemblage' connects the work of many artists in Brazil at this time. The publication has essays by leading Brazilian researchers, curators and artists reflecting on how the evolution of art using media technologies in Brazil over the past few decades has shown a consistent desire to exploit the potential for communication over distance by whatever new device became available.

We hear how Andrade's 1928 Manifesto de Antropofago<sup>6</sup> influentially declared the importance of anonymity in art and asserted a specific Brazilian praxis of cannibalism where the colonised accept and embrace (eat) the colonisers and so appropriate their spirits. This applies to the remix and hacking cultures which we hear so much about today.

We note that in 1939 the Exposicao de Televisao (Television Exhibition) was held in Rio de Janeiro with posters asking: would you like to make a video-telephone call? Leading practitioners in Brazil engaged significantly and often pioneeringly with the potential of electronic and then digital media to connect the country both internationally and nationally to open up new and accessible forms of communication (especially during the period of the military dictatorship) and to create opportunities for involving the public in the process of creating artworks. These practices can be seen as contributing to processes of democratisation and resistance.

Relevant also to the sense of scale and distance as well as plurality of cultural influences within the country, we perceive a distinctive and fascinating desire for wholeness emerging in the pioneering work of Brazilian artists like Eduardo Kac, Wagner Garcia and Fernando Catta-Preta, who were working in highly innovative ways with technologies such as holography (where the part reveals the whole).

6. O. De Andrade, Manifesto Antropofago, in Revista de Antropofagia n.1, 1928, São Paulo, [http://www1.uol.com.br/bienal/24bienal/nuh/p\\_manifesto.htm](http://www1.uol.com.br/bienal/24bienal/nuh/p_manifesto.htm)

A drive towards inclusion and the breaking through walls dividing artworks from public were pioneered by Lygia Clark, Octavia Domasci, and Helio Oiticica - whose participatory and socially engaged processes were developed well in advance of explorations labelled as interactive in the early years of this century.

Considering this lineage now one easily recognises the existence of key lines of development - where people shape the technology they use to make it their own and transform their practices around technologies' possibilities - that have continued to evolve and emerge through into the 21st century.

Quinz points out:

*"These lines are subtle but run deep and are interwoven with other lines considered to be significant, such as those linking contemporary technological practices to developments in kinetic art, to experimentation with telecommunication systems or to video. The landscape takes on a genuine complexity through the exploration of these subtle lines, which do not rest on technical or disciplinary criteria but are rather focussed on the transformation of an aesthetic idea or model".*

One could add to this the long-term engagement by Brazilian artists with concretism in visual art and poetry and with semantics which continues today in many of the works and artists featured for example in the FILE (Festival of Electronic Languages) which happens annually and is still developing in interesting ways, which see below.

Although we can only mention them briefly here, the role of Abraham Palatnik and Waldemar Cordeiro is very important to note. In *://brasil*, Arlindo Machado<sup>7</sup>, the nation's foremost media historian, traces a line from Palatnik's early experiments in kinetic

7. Arlindo Machado, *Pioneers of Electronic Art in Brazil*, essay in catalogue; see also Machado's *Made in Brazil: Tres Decadas Do Video Brasileiro = Three Decades of Brazilian Video* by Arlindo Machado, publisher Editora Iluminuras Ltda, 2007 ISBN 8573212713, 9788573212716



art in the 1950s through video art in the 70s and the rise of what he calls telecommunication art in the 80s into diverse fields *"of computer art, computer music, intersemiotic poetry and the art/science relation, expanding the field of experimentation in a way as to comprise practically the entire range of technological poetics"*. Machado also mentions the important figure of Vilem Flusser, the Czech born philosopher of media and science who lived in Brazil for 32 years. Eduardo Kac, on Cordeiro, mentions that before his early death in 1973, he *"produced some of the most important works of the first phases of computer art' in the mid to late sixties when he 'synthesised his lifelong concerns with radically innovative forms and the social and political dimension of art"*.<sup>8</sup> Kac's essay on Cordeiro, initially published in Leonardo Journal<sup>9</sup> and reprinted in the *://brasil* catalogue continues *"It seems that the artist, responding to the impact of mass media and the economic and philosophical issues it raised, raised new aesthetic challenges in the creation of public spaces, to be experienced by the masses, rather than in the crafting of objects to be viewed by isolated individuals"*. This impulse is still very evident in the work of many artists today. As a landscape gardener (producing over 100 works in this area) as well as being a seminal artist, Cordeiro in our view prefigured today's engagement by many Brazilian media artists with issues of ecology and environment.

### 3. Public and Private Spheres

Similarly, there is a broader context at play in Brazil related to ownership of mass media and communication systems which has had a significant impact on the nature of digital culture practice.

Rede Globo - the dominant media player in Brazil which produces among other things popular soap operas which reach millions of Portuguese speakers around the globe - was set up in 1965 when it was closely associated with the political elite. Its assets include a television channel, the two most significant cable companies in the country, dozens of leading newspapers and hundreds of radio station and it is now a leading market player with respect to digital television. This dominance is an enormously influential factor in having set the agenda for production and consumption of broadcast media across the whole country for many decades. In our consideration of the function of many small-scale, heterogeneous and localised activities - exploring and exploiting video and then digital media resources in creative expression - we note the unleashing of a diversity and heterogeneity that in small but cumulative ways can be seen as an opposing powerhouse of alternative and independent cultural expression. A strong desire to contest dominance by influencing independent audio visual production and distribution was a driving force behind the formation and impact of the Videobrasil festival in 1983 - see below - and has remained a primary driver for many later projects and initiatives where there is an emphasis on production and expression using distributed and free media. A seminal Channel 4 TV programme from 1993 produced in the UK and still not broadcast in Brazil is *Beyond Citizen Kane*<sup>10</sup> which dealt with issues related to TV Globo which the company also tried to stop from being broadcast even in the UK. If one drew a map of the psychological

8. Eduardo Kac: 'Waldermar Cordeiro's Oeuvre and its Context: A Biographical Note' in catalogue  
 9. A Radical Intervention: The Brazilian Contribution to the International Electronic Art Movement (Leonardo Online Special Project, Guest Edited by Eduardo Kac: <http://www.leonardo.info/isast/spec.projects/brazil.html>; also <http://www.leonardo.info/isast/spec.projects/brazilchron.html>

10. Channel 4 television, UK 1993; directed by Simon Hartog (who died before completion) & edited by John Ellis



space, or line, between mainstream and alternative media interests in Brazil this programme would be a key reference point.

The complex coexistence of large, often privately-financed, politically influential and monopolistic approaches to media with small-scale and highly divergent initiatives that seek to define a public domain is of necessity an important part of digital media culture in this vast and fascinating country. It is interesting also to note that this ongoing tension began in the mid-sixties - a decade which remains influential in many areas of our map.

### **3.1. From Content to Exchange**

Brazil has three times the population of the UK or France with almost 200 million people and is the fifth largest country in the world. The coastline is nearly 5000 miles long. Its heterogeneous cultures combined with linguistic homogeneity contributes to a specific set of challenges for cultural policy-making.

Gilberto Gil, one of the world's most famous singers, was Minister of Culture in President Lula da Silva's Government from 2003 to 2008. Gil first came to prominence in the sixties as a leading member of the Tropicalia movement, which came to symbolise cultural and political resistance to the military dictatorship and which was both very much of its time (the hallucinatory sixties) and yet which also drew on and remixed tradition with the then new media (a quintessentially Brazilian approach). Speeches made by Gil whilst Minister (some written by his old friend, Claudio Prado) often reframe the messages of anthropofagia and tropicalia<sup>11</sup> for the social context and technologies of the early 21st century.

Speaking to Google executives at the Zeitgeist event in the UK early in 2008 Gil said "It is possible to have another form of consonance, somehow radical, I would even say, a 'symbiosis' of the State with the

civil society". He sought to position Brazil as a 'laboratory of the future', where since 2003 orkut - Google's social networking tool - had gone from a highly elitist club-style project to being used by people at all levels in society to chat to their friends and family across the country. It led to some significant disputes about where responsibility lay for illegal transactions using social media. Gil argued for fresh thinking:

*"The 21st century technologies represent a huge challenge to regulations. The revolution generated by the convergence of digital technologies obliges us to reinvent the way we do almost everything. I believe that anybody with public responsibility should look into the digital distribution of Intellectual Property as the most direct and powerful way of democratizing knowledge in the history of mankind. But instead we see almost every formal institution insisting on bluntly calling the digital distribution 'Piracy'."*

Somehow being connected and in touch has been found to be more important than content.<sup>12</sup>

The natural tendency of Brazilian culture to absorb and mix/remix process - particularly by means of dialogue and networked communication - meant that this system was taken in directions that Google was initially unable to conceive. Social innovation is a very important line on the emerging map of digital culture in Brazil.

### **3.2. Open Source and Free Hardware**

Gil's radical advocacy was also very much linked to a particular programme of activities called Cultura Digital which his Ministry supported between 2003 and 2007, which is described in more detail below. The initiative acted as a high-profile catalyst drawing international attention to social and cultural movements within the country, not least the alliance of open-source and free software activists and hackers with a Minister and his team who were committed not just

11. <http://eco-rama.net/2008/08/09/gilberto-gil-the-tropicalist-voice-for-an-open-digital-culture/>

12. <http://www.worldpoliticsreview.com/articlePrint.aspx?ID=1891>

to rhetoric but also the reality of opening up digital media resources to young people of Brazil to develop protagonism, independence and autonomy.

*"The transformation starts when the kids in the communities recognize the digital technological devices as cultural performance tools, as a source of diversified references, as a platform for aesthetic creation and re-symbolization of their experiences. In other words, social change starts when they understand cyberspace as a territory of their own, when they understand uploading before they ever heard of downloading when they start publishing. This is the exact moment when empowerment takes place. Sheer magic!"<sup>13</sup>*

As is clear from above, this programme drew on conceptual thinking and practices seeded over many years. It was also a rare example globally of an alliance (albeit temporary) between politicians and third sector activists and takes further the P2P (practice to policy) agenda and tactics which were spawned in the late 90s in Finland, the Netherlands, the United Kingdom and elsewhere.<sup>14</sup>

These trends in Brazil, focussing on recycling technologies, open and free hardware and software approaches and shared/collective approaches to ownership, grew also in response to social and educational challenges in this highly complex country, with its imbalance of ownership of resources, its regional imbalances, among the highest in the world, its mineral and environmental resources, its social disparities, its often-overlooked history of innovation in industries like aerospace, biotechnologies and space research and its more recently acknowledged potential to become the world's leading natural knowledge economy - see Brazil: The Natural Knowledge Economy' July 2008<sup>15</sup>

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13. Gil at Zeitgeist, May 2008 <http://joi.ito.com/weblog/2008/05/19/gilberto-gils-t.html>

14. <http://www.virtueelplatform.nl/page/545/en>

15. Author Kirsten Bound, downloadable under creative commons license from [www.demos.co.uk](http://www.demos.co.uk)

## 4. The Differences Within

This report from influential UK think tank Demos considers the concentration of Brazil's science and technological R&D alongside attempts to decentralise and diffuse growing knowledge capital to centres outside the dominant concentrations in São Paulo State, Curitiba, Florianópolis and also Belo Horizonte. Notably however the report makes no reference to potential for making connections between centres of innovation in science and technology and those in the arts and humanities - which would be a policy recommendation that one would expect in analysis of knowledge based economies elsewhere, for instance, in the UK or Australia.

The report cites Jose Cassiolate, Institute of Economics, Federal University of Rio de Janeiro who, perceptively, says<sup>16</sup>:

*"You can't talk about Brazil as an innovation system. You need to understand the differences within".*

This fits very well with our cultural mapping exercise. The map of development in science and technology R&D shows deep concentration of activities in centres still mainly in the south east despite efforts via significant incentives to distribute and de-centre these points of focus. In this there are parallels with the cultural infrastructure in Brazil, which, with some exceptions, is urban-based.

In an informal survey of opinion about leading artists, organisations and initiatives we found most respondents opted for people, organisations and initiatives based in urban areas. This mirrors our perception of where the critical mass is situated with the exception of some networked developments outlined below which are local and translocal by their nature. Critical mass in areas of culture often emerges through proximity and communities of interest and in

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16. Brazil: The Natural Knowledge Economy, July 2008, editor Kirsten Bound



Brazil we see this emerge as it often does elsewhere by a combination of links between academic centres of excellence, networks and venues. Aside from the specific Cultura Digital initiative which capitalised on rather than created a set of social groupings between individuals with programming skills combined with a desire for social change, there seem to have been few if any policy incentives or instrumental measures which have sought to actively develop digital culture in particular areas, unlike much cultural policy in the UK and elsewhere in Europe. Whilst there are interesting parallels between the P2P developments in the late 90s in Europe and the Cultura Digital programme, the differences are important. Most practitioners in Europe sought to influence policy in order to create subsidised centres and infrastructural agencies whilst many of those involved in Brazilian practice/policy initiatives seek decentralised effect.

The intensive working at trans/local level which is a characteristic of many projects in the digital culture area in Brazil has strong relevance to issues of sustainability and the environmental context within which this report needs to be situated.

## 5. Growth in Access to Communication Media

The Demos report cites World Bank figures from 2005 which show mobile phone and internet penetration in Brazil at 462 per 1000 and 156 per 1000 respectively. Mobile phone usage has since continued to surge which has further fuelled the capacity to socially connect using telecommunication systems. Recent figures show internet use grew by 60% in 2008.

The potential of this growth in access to communication media is being explored in formal cultural activities. Festivals like Mobilefest in São Paulo, and arte mov in Belo Horizonte engage with mobile and locative media. A forthcoming competition run by CTS in Rio with SESC will encourage members of the public to upload their own versions of a famous song hence using contemporary media tools to remix past and present. Regional governments such as in Sergipe in the under-developed north east of the country are developing infrastructural projects - with low-cost computers for educational use and expansion of broadband provision - linked to development of creative industries strategies - see <http://www.thehumanproject.org.br> - which they hope will open opportunities for employment, raise quality of life and much more.

At the same time digital technologies and various processes related to the internet are being used by creative practitioners outside and beyond institutions such as media centres or digital media festivals - with work that may become visible in various ways, with links to graffiti, urban art, hip hop festivals, trance and electronica music festivals and many kinds of popular culture manifestations. Brazil has many events - parties, celebrations, carnival-related projects - which take up and use new media as part of a set of broader strategies of promotion. Similarly trends in downloading music from phones using prepaid credit are extremely high and growing in Brazil. When it comes to considering the impact of cultural policy (or

potential creative industries investment) then one must acknowledge the existence of many parallel infrastructures which are now more powerful than ever as a result of the shifts enabled by digital technologies and new forms of distribution.

### 5.1. Hands on Production

One of the most important achievements of the Cultura Digital initiative and other associated network initiatives is the consideration these give to processes of hands-on production - which enable people to know enough about technological resources to break these and make them into something else, and to make these work as tools of personal and collective expression. This kind of liberation - which can provide the grounds for new career paths and professional development for people living in all kinds of circumstances - is an important objective which formed the root of the Cultura Digital programme and which, in our experience, has not been replicated in quite this way anywhere else in the world.

The lessons learnt from the period of test and experimentation are still being absorbed. Groups such as Des) (centro below are engaged reflexively with issues which emerged, engaging in further action research and preparing publications which can disseminate underlying thinking beyond the activity itself. When it comes to producing a useful map (that can reflect and point the way) through digital culture activities in Brazil there is no doubt that this particular experiment is one that requires and deserves investigation. It would be useful to look over a period of time - perhaps five-to-ten years into the future - at development paths taken by individuals and groups involved in these catalyst initiatives supported by the Ministry of Culture. We think this would enrich understanding of the impact of new media policy interventions within and beyond Brazil.

### Midia Tatica Brasil 2003

A fundamental event for the development of the Cultura Digital programme, and other associated activities outlined below, was the Midia Tatica Brasil (MTB) festival which took place in March 2003 and brought together a new class of theorists and practitioners of new media activism. It was held in the heart of Avenida Paulista, in Casa das Rosas, the same venue where Eduardo Kac had implanted in his ankle a nine digit identification microchip (and registered himself with a US databank) as part of an art event 13 years earlier. Paulista is the economic epicentre of São Paulo and therefore Brazil. It is said that over 30% of the financial flow of the Brazilian economy passes through Paulista each day.

This event had dozens of groups, hundreds of participants and some thousands of visitors. Conversations that led up to the festival were interestingly seeded in the 2002 edition of *Emoção Art.Ficial*, in Itaú Cultural (see venues section below) and brought to Brazil the conceptual framework of *tactical media* with the influence of the *Next5Minutes* festivals in Amsterdam which had been seminal in defining a space within which new media culture could be critiqued.<sup>17</sup>

The Waag Society in Amsterdam sent an observer to this festival which was organised in a networked fashion, with the use of a mailing list, wikis and collaborative websites, and involving activist networks such as Submídia, MetaReciclagem, Re:combo, some branches of the Brazilian free software movement (especially those related to the Telecentros project in São Paulo).

One of the highlights of the festival was the presence of Gilberto Gil, who had just then been appointed Minister of Culture, with the strong conceptual support of John Perry Barlow (from the Electronic Frontier Foundation in the US - and of course, The Grateful Dead), Richard Barbrook, from the University

17. <http://www.next5minutes.org/n5m/index.jsp>



of Westminster - <http://www.imaginaryfutures.net/> - presented a counter-Californian ideology. The festival was also located at SESC Paulista and Fundação Japão and led directly to the creation of the Cultural Digital programme in the following three years.

For more information: [http://www.sescsp.org.br/sesc/hotsites/midia\\_tatica](http://www.sescsp.org.br/sesc/hotsites/midia_tatica)

## 6. Currencies of Exchange – Horizontal Connections

Although many computer art-related projects emerging from Brazil in the previous century were associated with privileged access to quite advanced technological facilities, they were, paradoxically, almost always at the same time focussed on enabling some degree of public access and this is an important factor to recognise in understanding how different parts of the digital culture spectrum within Brazil coincide and correlate.

Noting the involvement of venues like SESC Paulista and Itau Cultural in the formation of the ground through which the Midia Tactica event took place, we recognise also that one of the most interesting aspects of Brazilian digital culture development for many years has been the horizontal linkages between institutions (which may have state or private sector funding) and initiatives which engage with social activism, liberation and access.

We suggest that these kinds of connections - which as will be further described below have been happening for several decades - are a vital part of the mixed ecology which has had to evolve to make any kind of infrastructure for cultural support in Brazil possible and which also, we suggest, represent a currency of exchange i.e. the transfer and open exchange of ideas and processes across and between formal and informal structures (i.e. between differences) which is another aspect of the digital culture arena in this country.

Below, we give examples of trends, projects, initiatives, activities and organisations which have been and are particularly relevant with respect to the socially-engaged practices mentioned above. These are in perhaps micro, meta or substructures which like many networked media initiatives can best be described as rhizomatic, defined by the key people whose energy and time helps make them active and expressive and yet exist beyond the limits of any one individual's time or reputation. As substructures

which can absorb and support changes they are, and have been, extremely important parts of the development of a digital culture framework in Brazil which has become of increasing interest to others working in similar ways around the world.

### 6.1. Bricolabs

A series of dialogues in 2006 in São Paulo between Rob van Kranenburg (now at the Waag in Amsterdam) and the two authors of this report led to the formation of a network called bricolabs,<sup>18</sup> which has been developing internationally in the past two years. Its name was borrowed from one of the spores/nodes in Brazilian networks and it now has hundreds of members in many countries and across Brazil. With its focus on alternative approaches to generic technologies and its underpinning in MetaReciclagem methodologies it has been a way of diffusing Brazilian network intensities beyond the country itself. It will be one of the case study projects featured in March 2009 at the Institute of Network Cultures in Amsterdam where a meeting of many different networks of different scale from various parts of the world will be held - see <http://networkcultures.org/wpmu/wintercamp/2008/10/27/about-winter-camp/>. One of the organisers, Geert Lovink, was also involved with the Waag/Sarai platform initiative mentioned below. The Institute of Network Cultures has also recently commissioned a report from Van Kranenburg called *The Internet of Things*<sup>19</sup> which borrows heavily from many of the discussions within the bricolabs mailing list. Over a year ago three key case studies presented at the Virtueel Platform's (Un)Common Ground workshop<sup>20</sup> in Amsterdam were from Brazil. The differences and established interactions between the two countries offer a good basis for further collaboration and exchange.

18. <http://bricolabs.net/>

19. <http://networkcultures.org/wpmu/portal/publications/network-notebooks/the-internet-of-things/>

20. <http://www.virtueelplatform.nl/page/5272/en>

## 7. A Networked Ecology

What can be perceived as a rich density of connections between various projects and people within the spectrum of Brazilian media culture is partly due to the prevalence of network-based connections and online communities which have become characteristic of this field. Among the grassroots initiatives that exist or have existed in the past, vibrant, few years, are network-based initiatives some of which we annotate here as examples of a cultural movement that is distributed, decentred and contingent upon 21st century technologies, yet also resistant and critical of these.

Premised upon free and open knowledge-sharing, these are action-orientated rather than research-based or theoretical projects and contribute to a storehouse of innovation that relates to the social engagement, outlined above. This is also part of what we might call a micro-structure rather than an infrastructure, which seems again to be particularly characteristic of the development of digital culture in Brazil at this time.

Cultura Digital - was a transversal action in the Ministry of Culture led by Claudio Prado. Originally developed as a strategy to be implemented in 50 big cultural centres throughout the country, it evolved into a methodology to bring free technologies to the Pontos de Cultura (cultural hotspots) program: 600+ grassroots cultural projects spread across many different regions as far north as the Amazon.

That digital culture strategy was developed by dozens of activists, gathered in what came to be the Articuladores network, and was compiled in a collective statement called *Tecnologia apropriada* (appropriated technology). Some of its principles were a commitment to free and open-source software, copyleft (creative commons and other open licenses), online decentralisation via collaborative tools such as wikis and mailings lists, autonomy and cultural diversity. Technology was not seen as a magic healing formula, but tools to promote articulation between people themselves.



Adopting a radical defence of free and open-source software for multimedia production, Cultura Digital had to face a huge demand for support and attention in order to implement its multimedia production kit - computers, cameras, printers, and so on. As there were far from enough resources to give enough attention to the whole network of pontos, it had decided to focus on finding replicators, people who would be able to learn quickly and become local or regional references to the network of pontos. The idea was for those people to be considered active nodes in a network, instead of target population, as other public projects tend to put it.

A threefold strategy was conceived to find and develop those replicators: - 1. *regional workshops* (five days each, in eight regions of the country) would give a sense of what can be done with free/open technologies. The most curious and quick people were identified in these meetings, who helped in the development of - 2. *local workshops* focussed on technical advice, how to do things & - 3. *two collaborative websites* (converse and estudiolivre) offered Brazilian Portuguese tutorials and how-tos, and provided means for the people in the pontos to talk to each other and to publish their own media.

<http://colab.info/wiki/index.php/PaperIncomunicado>

### **CTS (Centre for Technology and Society)**

Is a nucleus in the FGV institute in Rio. The Getulio Vargas Foundation was founded in 1944, and its current mission is 'to advance in the frontiers of knowledge in social sciences areas, producing and transmitting ideas, data and information; conserving and systematizing them in order to contribute to: the socio-economic development of Brazil, the enhancement of national ethic patterns; a responsible and shared governance; and the insertion of the country in the international scenario.' It has been responsible for translating and adapting the creative commons licenses to Brazilian law, as well as organising events discussing the relations of copyright laws and new technologies. It is co-ordinated by Ronaldo Lemo who is involved with several other projects, including Overmundo, OpenBusiness and others. He is the chairman of iCommons foundation and organised the 2006 edition of the iSummit in Rio. He has been researching the tecnobrega movement (portrayed in the video Good Copy, Bad Copy) as a case of open business marketplace. He curated a series of works related to tecnobrega for a recent exhibition at the MIS venue in São Paulo and is planning a major conference in March in Rio in partnership with the Berkman Centre at Harvard. The knowledge and insights which have been built up through the various strands and projects with which Lemos and his colleagues are now involved (from advising the judiciary in Brazil about IP issues to developing new understanding about ways in which the music industry is evolving to form new business models makes the CTS a very important centre globally.

[www.diretorio.fgv.br/cts/index.html](http://www.diretorio.fgv.br/cts/index.html)

<http://icommons.org/>

<http://openbusiness.cc/>

[www.goodcopybadcopy.net/](http://www.goodcopybadcopy.net/)

[www.direitodeacesso.org.br/](http://www.direitodeacesso.org.br/)

[Weblog \[ENG\] - www.archive.org/details/cd\\_berlin\\_20.09.06](http://www.archive.org/details/cd_berlin_20.09.06)



### **Re: Combo**

Was a collective based in Recife now dissolved but which is interesting to reference for this report. Its main purpose was to research authorship, the role of the pop star and the relations with the public in audio-visual installations. It started as a musical group that operated in a distributed fashion, exchanging samples. When they traded the CD for the internet as the medium of exchange, people from other places started to collaborate with the group, in a movement that eventually reached many other cities. HD Mabuse was one of its most prominent members. Alongside their creative work (which over time evolved into more conceptual networked art manifestations), Re:Combo was responsible for creating one of the first Brazilian open licenses - the LUCR license (Licença de Uso Completo Re:Combo). The name of the collective was chosen eventually to name the Creative Commons sampling license. Re:Combo was declared finished during the carnival in 2008.

[www.facom.ufba.br/ciberpesquisa/404nOtf0und/404\\_53.htm](http://www.facom.ufba.br/ciberpesquisa/404nOtf0und/404_53.htm)  
<http://remixtures.com/2008/03/colectivo-brasileiro-recombo-morreu/>

### **Mídia Independente**

Is the Brazilian subsidiary of the international Indymedia network.

[www.midiaindependente.org/](http://www.midiaindependente.org/)

### **MetaReciclagem**

Is an open network with members in all regions of Brazil. It carries out in a de-centralized fashion dozens of projects and actions regarding the appropriation of technology (low-tech) and of media production as a participative methodology for education, social engagement and innovation. MetaReciclagem has been responsible for establishing more than a dozen autonomous labs, as well as implementing large-scale government ICT4D projects. MetaReciclagem has earned honorary mentions in Prix Ars Electronica

(Linz, Austria, 2006) and APC Betinho Prize (Montevideo, Uruguay, 2005). MetaReciclagem has also taken part in the Waag/Sarai platform (Netherlands/India), in the form of one research fellowship in 2004 and sending two of its members on residencies in New Delhi in 2005. Its members, such as Felipe Fonseca, Hernani Dimantas, Daniel Pádua, Dalton Martins and others, are involved with many other networks and projects.

<http://rede.metareciclagem.org>

### **Mídia Tática**

Is the name of the emergent group around which the Mídia Tática Brazil festival was organised. It was formed by members of other networks. After the Mídia Tática Festival, it was responsible for the Autolabs project and its closing event, Findetático (see below).

<http://midiatatica.info>

### **Findetático (2004, São Paulo)**

Was an important festival attempting to bridge the gap between independent artist collectives and grassroots community media. It was the closing event of the Autolabs project which for some months worked with youngsters from three different communities in the eastern periphery of São Paulo, providing media literacy workshops in subjects such as radio, video, hardware, graphic design, event production and others. David Garcia, media theorist then based in Amsterdam, now Dean of Chelsea College of Art in London was present and wrote a very interesting report titled Fine young cannibals of Brazilian tactical media

<http://wakka.midiatatica.info/wikka.php?wakka=EncerramentoAutolabs>  
[http://pub.descentro.org/fine\\_young\\_cannibals\\_of\\_brazilian\\_tactical\\_media](http://pub.descentro.org/fine_young_cannibals_of_brazilian_tactical_media)



**Submídia**

Was a group formed by members of Rádio Muda, perhaps the longest-running free radio in Brazil, that proposed an increasing level of dialogue between concepts such as free software, gift economy, open licensing, media education and the idea of free media. Some of its members such as Thiago Novaes became key members of the Articuladores network and worked in the early (and more experimental and creative) stages of the Cultura Digital action.

**Articuladores**

Was a group catalyzed by Claudio Prado to elaborate and implement the Cultura Digital strategy in the Ministry of Culture's Pontos de Cultura project. Its members were recruited from collectives and groups such as MetaReciclagem, Submídia, Mídia Tática and the Brazilian Free Software movement.

**Digitofagia**

Was a conference held at the Museum of Image and Sound (MIS - see venues below) in São Paulo in 2004 which was important for several independent collectives from Brazil and other countries and which was directly inspired by the Manifesto Antropofágico.

**Des).(centro**

Is a significant decentralised and distributed organisation, responsible among other things for the Submídia conferences. It was formed in 2002 as the outcome of conversations between members of MetaReciclagem, Articuladores, RadioLivre, Mídia Tática and other groups. Their aim has been to spread concepts of media democratization towards new media, to create a critical mass for the common construction of public policies on new media, internet and digital inclusion'. Members have been responsible for many governmental programmes as well as independent initiatives during the last five years and some are still deeply engaged with development of these policies inside Brazilian government.' Their work had seed support from the Waag/Sarai platform - an initiative that connected leading media culture organisations in the Netherlands and in India, for seven years until 2007. Towards the end of this programme an allocation of funding was made towards visits to Delhi, visit to a workshop in Amsterdam and towards a publication (which was edited by the late Ricardo Rosas) due for publication in late 2008. Des).(centro members live in various parts of Brazil (ten states from south, south-east, north-east and north regions) working on projects combining free media ethics and tactics with ecological concerns. Their Houses of Happiness project will be part of the Transmediale Festival in Berlin in February 2009 (<http://www.transmediale.de>). One of its members, Ricardo Ruiz works for Casa Brasil, a programme of social/digital inclusion linked to the Presidency of the Republic and is doing research on a project about water, environment, technology, media and reforestation with institutions from over 30 towns in rural Bahia. As an artist Ruiz experimented with ideas of mapping with Tatiana Wells which can be viewed at <http://contexto.descentro.org> and <http://turbulence.org/Works/mimoSa/>

Another member Alexandre Freire works with his Fernando Freire, on development of a lab space in Bonete off the coast of São Paulo state with a local economy is based on fishing and tourism. They aim to invite national and international researchers to their space which opens up a number of important questions about the interrelationship between socio-technological development and the natural world. More houses like this, the House of Happiness, also exist in Pipa (RN), Arembépe (BA), Pontal do Sul (PR) and Atins (MA). Last year, Des.(centro published online magazines (Cadernos submidiáticos) and printed books (Net Cultura 1.0, Apropriações Tecnológicas and Futuros Imaginários, Brazilian version of Richard Barbrook's Imaginary Futures). More about their work at:

<http://pub.descentro.org>  
<http://pub.descentro.org/backgroundresearch> \t "\_blank"  
<http://pub.descentro.org/backgroundresearch>  
[http://pub.descentro.org/donos\\_do\\_poder](http://pub.descentro.org/donos_do_poder) \t "\_blank"  
[http://pub.descentro.org/donos\\_do\\_poder](http://pub.descentro.org/donos_do_poder)  
[http://pub.descentro.org/tecnologias\\_de\\_resistencia\\_transgressao\\_e\\_solidariedade\\_nos\\_media\\_tacticos](http://pub.descentro.org/tecnologias_de_resistencia_transgressao_e_solidariedade_nos_media_tacticos) \t "\_blank"  
[http://pub.descentro.org/tecnologias\\_de\\_resistencia\\_transgressao\\_e\\_solidariedade\\_nos\\_media\\_tacticos](http://pub.descentro.org/tecnologias_de_resistencia_transgressao_e_solidariedade_nos_media_tacticos)

### Submidialogia

Is a conference that has had three editions so far: Campinas (2005), Olinda (2006), Lençóis (2008). A fourth is being prepared for January 2009 in Belém, one week before the World Social Forum. The motto of Submidialogia is "the art of re:volving knowledge logos by practices and disorienting the practices by the immersion in sub-knowledge". This has been an influential conference which relates strongly to the locality and context within which it happens and radiates out to participants elsewhere (through documentation and webcasting) and also welcomes international visitors as participants etc. In Campinas visitors came from Delhi's Sarai Project and lively debates took place about issues emerging from the Waag-Sarai Platform, supported by Dutch Ministry sources, and was relevant to Brazilian digital culture. Submidialogia is an important gathering point for people interested (anywhere in the world) in working independently and appropriating technologies for social liberation. In November 2008 a book edited by Dr Karla Schuch Brunet (University of Bahia) called *Apropriações Tecnológicas, Emergências de Textos, Ideias e Imagens do Submidilogia* was published, giving a comprehensive account of the festival held in Lençóis in 2007, written by artists and organisers.

[www.livros.karlabrunet.com/sub3.ht](http://www.livros.karlabrunet.com/sub3.ht)

### Overmundo

Is a cultural website funded by Petrobras and developed by a group of people led by Hermano Vianna and Ronaldo Lemos. It was inspired by Web 2.0 websites such as Digg and Slashdot, and provides a collaborative environment in which people can inform about events, publish Creative Commons licensed media and blog posts, aggregate RSS feeds from other websites and provide information about culturally relevant places. The entries are moderated and organised by ranking upon an open voting system. Overmundo won the Digital Communities award at Ars Electronica 2007.

[www.overmundo.com.br](http://www.overmundo.com.br)



### The Free Software Movement

Has had a very active branch in Brazil since the early 2000s, in regional governments, civil society and universities alike. Digital literacy projects such as the Telecentros in São Paulo used GNU/Linux as their operating system of choice. That trend strengthened mightily when Lula became president of the country in 2003, appointing free software activists and supporters such as Sergio Amadeu to key posts in his government. Since then, the use of free and open-source software was deemed a strategic choice for many government projects such as the Pontos de Cultura, GESAC, Casas Brazil and others. There is a strong free- and open-source software community in Brazil, that gathers periodically at events such as Fisli - the free-software international festival, in Porto Alegre; Latinoware, that happens each year in a different place; and Conisli - international congress on free software, in São Paulo. The use of free- and open-source software in Brazilian government is accounted as an important case in the international free-software community. The Brazilian free-software community is usually regarded as a more than merely technical movement, and was one of the first networks to embrace open-licensing for media such as Creative Commons, opening space for a great deal of innovation and supporting big government projects.

[www.softwarelivre.org/](http://www.softwarelivre.org/)  
[www.softwarepublico.gov.br/](http://www.softwarepublico.gov.br/)

### Estúdio Livre

Is a network of practitioners and activists whose focus is in free- and open-source software for media production. It started in Curitiba as a proposal for the creation of one Ponto de Cultura, and was soon part of the Cultura Digital methodology itself. One of the greatest outcomes of the close relationship it had with Cultura Digital is an information-rich website with documentation in Brazilian Portuguese about free media, an open-licensed gallery and projects such as a residency of some of its members in Hangar (Barcelona). Some of its members, Fabianne Balvedi, Glerm Soares, Ricardo Palmieri and others, are involved in international exchange. Palmieri and Glerm have been working with Croatia-based Kruno Jost in the last few years, with bilateral exchange and residencies. A forthcoming project called CultureRobot will be held at SESC in São José dos Campos and poetically links to this current mapping exercise. Jost describes it as follows: "*As CultureRobot is an open project everyone is invited to participate if you are interested. You can write me directly about your thoughts on what are borders and what should be mapped, where connections are on the map and where do you detect hidden or invisible connections.*"

<http://estudiolivres.org>  
<http://gentlejunk.net/projects/tiki-index.php?page=CultureRobot>

### The World Social Forum

Is a large-scale international meeting that aggregates all kinds of progressive thinkers and activists. It has had four editions, in Porto Alegre in the south of Brazil and another one is being organised in Belém, in the north, for January 2009. Under the motto of Another World is Possible, hundreds of thousands of people turn up. In the most recent Porto Alegre edition there were 40,000 people in the camping park, and every hotel in the city was full. WSF has been very influential, especially within the activist groups that eventually collaborated with Brazilian government. WSF has

room for a great deal of both social and technical experimentation - from an internet-powered ring of free radios to all kinds of experiments regarding learning, mobilization and social engagement.

### **Campus Party**

Is a Spanish-organised international event that had its first edition in Brazil in 2008. Its focus is on digital technologies, and its proposal is to gather thousands of geeks, camping in tents and counting with huge broadband access. One of the surprising results in the first Brazilian edition (inside Parque Ibirapuera, in São Paulo) was that the amount of data uploaded was way bigger than the downloaded data. It had 6000 participants. There will be another edition in late January 2009, also in São Paulo (in Ccentro de Convenções Imigrantes). It is organised in Brazil by Marcelo Branco and Sergio Amadeu, both famed for their involvement with the free software movement (Marcelo is coordinator of FISLI, the free software international forum) and technology access projects (Amadeu was the coordinator of Telecentros project in São Paulo and later responsible for a great part of free software advocacy in the Lula government).

[www.campus-party.com.br](http://www.campus-party.com.br)

### **Weblab**

Is a research and development organisation based in Escola do Futuro (School of the Future), in the University of São Paulo. Weblab is responsible for collaboration between, and implementation of, various projects related to the use and appropriation of collaborative technologies and social networks. It is led by Drica Guzzi and collaborative web pioneer Hernani Dimantas. Currently, Weblab works with members of the MetaReciclagem network and maintains a MetaReciclagem lab in Parque da Juventude.

## **8. Leading Venues, Festivals and Centres of Activity**

We have had, for reasons of time, to look more closely here at venues and centres which in research have emerged as dominant in terms of references and high level of activity on a regular basis. What has become evident in looking at key activities in Brazilian digital culture, even over three decades, is the dominance of a handful of events, festivals, venues and institutions which act as the main channels of presentation and conversation in this field. With a strong focus on presentation and on generating large audiences to view exhibitions combined with programmes of critical debate these initiatives combine educational with entertainment objectives. Festivals like Mobilefest and FILE increasingly generate mainstream media attention.

In mixed art form venues such as Itaú Cultural there exist many links between the digital media aspects of the programme and general programmes of visual arts and audio-visual activities. In trajectories on a map we note increasing cross-fertilisation, engagement and blurring of boundaries between digital culture and a broader set of art forms - music, dance, performance and public events - which signifies a healthy continuum between media-based art and popularist activities. There has not been scope within this report to fully trace the integration of digital media into more traditional art forms (or broader issues such as digitisation of national collections) but we note the trend towards integration of what may have been seen as alternative or experimental with the mainstream.

We note that whilst there are many younger artists emerging from key Brazilian colleges with experimental approaches to working with media and to integrating these features into their range of practices there is still a perception that the leading venues often reproduce patterns of provision with familiar and established artists or approaches to working.



This would appear to be a subject worthy of further debate at some stage, i.e. where are the key outlets for exposing newer and emergent artists and for supporting their development beyond one-off and temporary activities in short-term festivals?

Commenting on distinguishing aspects of existing Brazilian digital art practice, Bernhard Serexhe of ZKM - in his essay *Threshold Country, Media Art for the exhibition of Brazilian work in Karlsruhe in Germany in 2006* observes

*"The spectrum ranges from the digital manipulation of structures and textures, through the experimental appropriation of new technical interfaces, sensors and immersive environments, to adapt the use of mobile communication technologies. Their search is equally composed of semantic and aesthetic questions bound up with the iconic turn and extends to the radical criticism of media and society...at the core of this appropriation of media, film and television, video and computer and the global network is by no means merely the virtuoso application of new technologies but also the deeply considered often nervous and driven and never-ceasing search for identity and determination of position which these rapid social changes constantly demand of individuals and groups".*

### **FILE Festival**

FILE stands for the International Festival of Electronic Language. It is an important event in the calendar of media art activities in Brazil. Since its establishment in 2000 it has become a platform for many national and international artists and media researchers. It annually includes over 300 Brazilian artists and theorists in its exhibition and symposium programmes plus many from overseas. FILE has taken an inclusive broad-church attitude to types of work as well as an active approach to documentation and publication; it now has a substantial archive reflecting developments in Brazilian electronic culture in the first nine years of this century. FILE's approach to the breadth of

digital culture is summarised in one of its 2008 press releases:

Given the diversity of digital culture, FILE is an event that hosts several festivals which occur simultaneously, and this year include: electronic art festival, games festival, digital movies festival, documentary film festival, electronic music festival, innovations festival, electronic graffiti festival. Moreover, FILE offers an international symposium, an archive of more than 2,000 works and a laboratory, FILE Labo, for the production and development of new works.

The festival is run by its founders Paula Perissinoto and Ricardo Barreto who work with a small group of advisors, volunteers and part-time workers during the main festival period. The events are always free and held in prominent, publicly-accessible spaces which draw in large audiences including many young people and often lead to extensive media coverage. Figures provided by FILE demonstrate an extraordinary growth in audiences and a highly impressive range of partners and support organisations that has been built up over nine years. None of the named international institutions give money directly to FILE (which can be a difficult process in Brazil) but pay instead for flight tickets and sometimes fees for the artists. FILE does not have any core funding and has a highly-intensive funding model raising funds for each event and initiative. Despite this, in 2008 it expanded to three sites in three cities - SP, Rio and Porto Alegre where the POA Festival of Electronic Language was held including the first meeting in Latin America of the Leonardo Journal of Art and Science's Educational Network. Plans for the future include possibly two more sites in the north and south of the country. Further, in 2009 they aim to extend FILE LABO - a lab space in SP which enables collaborations between artists and engineers and scientists. Related to this, positive discussions are underway with the Ministry of Culture for support to develop Games Production in Brazil. This year's festival included leading-edge presentations about the future of cinema with visitors

from the Cinegrid project at San Diego University where one of the FILE collaborators, Cicero da Silva is partially based. This innovative strand will be further explored in future. They are developing a new programme called P.A.I which will show works outdoors in Avenida Paulista in 2009 - FILE 10 - and propose to set up a PRIX LUX which will be an international prize for electronic art in Brazil. A symposium held in 2008 during the UK/Brazil Year of Science and Innovation invited FILE to present their work within the context of creative industries research and innovation which generated a different perspective on their work now bearing fruit at a time when São Paulo state and city governments are investing in new content production as part of emerging creative economic strategies. Connections with the Netherlands – where the Waag is the sole European node of Cinegrid – could also be further explored, for example FILE's team may find it useful to visit the PICNIC festival. Creative industries developments in Amsterdam and Rotterdam might offer useful insights for FILE and other São Paulo and Rio organisations currently seeking to view digital media as a driver of economic innovation. The festival which in itself acts as a mapping exercise of current trends in Brazilian digital culture, is keen to further extend links with academia and to encourage the introduction of a dedicated course or faculty for digital media studies in Brazil.

[www.file.org.br/](http://www.file.org.br/)  
[www.filefestival.org/site\\_2007/pagina\\_conteudo\\_livre.aspx?aspa1=468&a2=468&id=2](http://www.filefestival.org/site_2007/pagina_conteudo_livre.aspx?aspa1=468&a2=468&id=2)  
[www.cicerosilva.com](http://www.cicerosilva.com)

### Mobilefest

Is an annual festival on mobile art and creativity which started in 2006 at SESC in São Paulo. It has developed a high profile in a very short period with an ambitious, internationally active programme developed by directors Marcelo Godoy and Paulo Hartmann who bring experience of the commercial media arena. Their aim is to bring together national and international practitioners/theorists working in private and

public sectors engaged with innovation in locative media. Mobilefest claims to be the first international festival of this kind; its website at <http://mobilefest.org/> sets out mission and objectives, which include:

- » to popularise mobile technology so as to contribute to social inclusion through the generalisation of knowledge, its use and possibilities of interaction promoted by these new communication media
- » to promote cultural interchange among national and international researchers and producers of this area.
- » to incentivise creative thought and production about the new technologies aiming to expand the possible hardware and software functions in the mobile technology sector.
- » to stimulate the production of content in the mobile technology sector in Brazil in industrial production as well as by the independent creator, with the aim of balancing relationships
- » to facilitate the participation of those interested in producing and distributing content through the mobile communication networks.

The focus of the most recent festival in November 2008 was the question: *how can mobile technology contribute to democracy, culture, art, ecology, peace, education, health and third sector?*

In 2006 Mobilefest opened with a conference, exhibition and launch of awards for the best mobile works in the following categories: SMS Writing - Micro Stories and Poetry, Photojournalism, Video, Moblogs and Videologs, the I Mobilefest Awards. It hosted 14 overseas artists and researchers and 20 Brazilian artists and specialists. The second edition gathered together artists, researchers and panellists from many countries with five days of seminars, two days of boot camp and 30 days of exhibition. Also in 2007 simultaneous events were staged in England, at University of Westminster, at the Waag Society in the Netherlands and at New York University-ITP to further the goal



of building a network of international festivals about mobile content production.

International activities include engagement with a network of festivals – Mobifest in Canada, Pocket Shorts in the UK, Pocket Films in France, Arte Mov in Brazil, Microfilmes de Lisboa in Portugal and The 4th Screen in the USA. They are working with Waag in Amsterdam on a joint project for 2009-2010 which relates to mobility and public space in São Paulo. Also at the R&D stage is a project with Active Ingredient, a British artist/design company, on a project linking the Amazon Forest and Nottingham Forest in England using broadcast, storytelling and locative media. The last festival was held in the recently reopened Museum of Image and Sound in São Paulo; for more information see: [www.mobilefest.com.br](http://www.mobilefest.com.br)

#### **MIS – Museum of Image and Sound**

This recently re-launched venue in São Paulo was founded in 1970 with direct funding from the office of the Secretary of State for Culture in São Paulo. Its role has been to present contemporary work related to audio visual culture, with photography, graphics arts, cinema, music and oral history as well as to preserve its historically significant archive and collection which has over 200,000 images and around 2,000 videotapes. In the past year it has been refurbished and very successfully transformed by a new Director – Vitoria Daniela Bousso - whose goal is to position MIS as the key venue for drawing together historical threads with contemporary work and resources in tune with technological and social changes. Work on transforming the collection space is now also in train. In its own words it is “ready to be the first public museum in the country endowed with institutional conceptualization, staff, infrastructure and cutting-edge equipment for dialogue with the art of the 21st century, without forgetting the rich history accumulated since the 70s”. In research for this report there has generally been endorsement of the key role that MIS is now positioned to play as a much-needed

bridge between areas of activity. The refurbishment has been well received and MIS is seen as an important element of the built infrastructure for Brazilian art and technology practice and research. It has paved the way to deliver this programme by creating well-equipped spaces for exhibitions, installations, projection and performances as well as recording studios plus workshop and educational spaces to attract younger visitors. The LabMIS - devised and programmed by Gisela Domsche, a leading freelance curator and artist - will develop workshops, research projects, networking events, publications, research and development initiatives and an international programme of artistic and research-related residencies that have the potential to provide dynamic interaction between many of the different strands of digital culture activity we have been outlining in this mapping document. One of the leading programmers and producers at SESC, Marcelo Bressanin has now joined the MIS team strengthening hopes that MIS can fill gaps in the Brazilian infrastructure. It must draw in a substantial and mixed audience both generationally and in social mix to a venue sited in an expensive part of São Paulo. It has plans for a series of online developments which could be critical in enabling MIS to reach audiences outside the immediate vicinity. It has had positive discussions with key funders of international programmes including the British Council and the Spanish Cultural Centre in São Paulo, both of which are positive about working closely with MIS on its next stage of development. It is making links with other venues in Latin America. In April 2009 it will host Paralelo - a series of events and meetings, in partnership with the British Council, the Arts and Humanities Research Council in the UK, and the Virtueel Platform, the sectoral institute for digital culture in the Netherlands, with potential support from the Mondriaan Foundation, - to bring together Brazilian, Dutch and UK artists and researchers working with media art, design and technology related to ecological and environmental concerns.

[www.mis-sp.org.br](http://www.mis-sp.org.br)



## Videobrasil

### or Associação Cultural Videobrasil (ACV)

Has been a seminal organisation in video art development in Brazil. The Videobrasil Festival was first held at MIS in 1983 under the leadership of Solange Farkas who says it 'worked as a spontaneous articulation space for local production'. In the *://brasil* publication Farkas recalls how the first festival took place as MIS "in a moment of intense criticism of the monopolistic status of the few broadcasting networks' and how it was focussed on 'presenting pioneering video experiments...whose authors at that time strongly wished to enter commercial television'. It also 'sought to establish connections with international art, especially after 1985. However, in the dialectics of this process of internationalization, Videobrasil has always been concerned with the searching for and outlining of our audio-visual identity as Latin Americans and in a wider sense, as producers of the Southern Hemisphere". This suggestion is still resonant today, as discussed later in this report. Farkas, who is now director of the Museum of Modern Art in Salvador de Bahia, has been an influential and important figure in the politics of media culture in Brazil and how it is profiled internationally. She developed a long-term relationship with the Prince Claus Fund in the Netherlands and AGV, established in 1991, is one of the PKF Network Partners<sup>21</sup>. AGV is now led by Ana Pato and is a thriving public-interest organization dedicated to fostering, disseminating and mapping electronic art from the southern circuit which runs a biennial Electronic Art Festival for single channel works, performances and exhibitions in partnership with SESC São Paulo; they take a synthesis of the festival on tour elsewhere in Brazil and abroad. Its database of international visual artists and the biggest collection of electronic art in Latin America is used for curatorships, retrospectives of artists' work, compilations, and temporary

21. [http://www.princeclausfund.org/en/what\\_we\\_do/network\\_partnerships/index.shtml](http://www.princeclausfund.org/en/what_we_do/network_partnerships/index.shtml)

exhibitions. They produce *Caderno Videobrasil*, an annual publication dedicated to contemporary art and the *FF > > Dossier*, which features prominent electronic artists in monthly on-line editions.

[www.sescsp.org.br/sesc/videobrasil/site/sobre/sobre\\_en.asp](http://www.sescsp.org.br/sesc/videobrasil/site/sobre/sobre_en.asp)

### Instituto Sergio Motta / the Sergio Motta Art & Technology Award

This institute is a centre for research into the challenges facing the development of Brazil; it is dedicated to 'establishing political and other mechanisms' aimed as social inclusion and the development of civil rights. It was founded in honour of a former Minister of Communications Sergio Motta, in office between 1994 and 1998, in recognition of his role in the transformation of the telecommunications infrastructure in the country. The Institute says that "until the new regulations posed by Minister Sergio Motta came into force, telecommunications in Brazil were governed by a state monopoly with a derelict and obsolete infrastructure'. Due to the important work he did in the sector, we are now able to celebrate ten years of regulation of unrestricted use of the Internet in Brazil, and an extraordinary volume of investments in the sector". The associated prize, launched in 2000 on the suggestion of the São Paulo State Secretariat, supports contemporary Brazilian artists at the interface between art, science and technology, working with various art forms including visual and performing arts and is aimed at encouraging excellence in artistic and theoretical production, 'characterized by experimentation with technological media and systems - electronic and digital'. Since 2005 it has been awarded every two years for exhibitions and production or for lectures, debates, publications and workshops. The Institute runs *Recombinant Territories* 'an itinerant series of discussions focussing on works and projects by young artists using electronic and digital media'.

[www.premiosergiomotta.org.br/en/?paged=2](http://www.premiosergiomotta.org.br/en/?paged=2)



### Arte Mov

Is an annual international festival of 'moving media art'. It held its third edition - vivo arte mov - in late 2008 at sites in Belo Horizonte and in São Paulo, curated by Lucas Bambozzi, Marcus Bastos, Rodrigo Minelli and coordinated by Aluizer Malab, Lucas Bambozzi, Marcos Boffa and Rodrigo Minelli. Its venue in Belo Horizonte was the Palácio das Artes. In São Paulo it worked with MIS and MUBE. The festival brings together national and international artists; this year's event included a selection from Japan, France and Mexico as well as UK and Brazil. The event at MUBE in association with the Sergio Motta Institute addressed themes including network diffusion strategies, social technologies and urban mobility. Guest speakers included Nick Tandavanitj of the British group Blast Theory, Finnish artist Laura Beloff, German urbanist Mirjam Struppek and Brazilian curator Giselle Beiguelman as well as Lucas Bambozzi. The event was jointly organized by the Sergio Motta Institute with the Government of the State of São Paulo and its Culture Department. The festival in Belo Horizonte held a symposium on Public and Private Space with presentations and discussions on techno determinism, social technologies and networks. The exhibition there featured Descontinua Paisagem (Fernando Velázquez and Julià Carboneras), Memo\_ando (Raquel Kogan and Lea Van Steen), Ascese (Rodrigo Castro de Jesus), Série se... (Joacélio Batista), !Alerting infrastructure!, Inquisitive devices, Forward compatible (Jonah Brucker-Cohen), The head (Laura Beloff), Locative Painting (Martha Gabriel), Can you see me now? - live game! and documentation (Blast Theory), Videoman 5.5 (Fernando Llanos). Tags: art, blast theory, espaço público, fernando llanos, festival, Gabe Sawhney, Jonah Brucker-Cohen, Laura Beloff, Lea Van Steen, locative, Mirjam Struppek, mobile media, public space, Raquel Kogan, Regine Debatty, rua, urban screens, videoarte, We-make-money-not-art

More about this festival at <http://www.artemov.net/> and other related works/projects involving Lucas Bambozzi, one of Brazil's leading media artists and curators, at <http://bambozzi.wordpress.com/about/bibliography/>

### SESC

SESC (Social service for commerce workers) as noted elsewhere in these reports is a large non-profit private organisation with subsidiaries across Brazil. It was created in 1946 and is funded by a compulsory contribution by people who work in commerce-related areas, as are other similar institutions (e.g. SESI for industry workers and SEST for transportation workers). SESC is not exactly a cultural organisation, but offers a great deal of related services - education, concerts, exhibitions - together with more prosaic services, like dental assistance. In the last years, especially though not only in the state of São Paulo, SESC has been hosting some very important digital culture events, including Mídia Tática Brasil, LaMiMe, Videobrasil Mobilefest, Game Cultura and many others, as well as presenting new-media installations in their annual exhibitions and dozens of digital culture workshops throughout the year. It runs a festival over two busy weeks in October in various venues in São Paulo and offers opportunities for visiting and Brazilian artists working in new and established ways, including performance, literature, music, theatre and installations as well as public interactive events with digital media. This year's festival, Mostra Sesc de Artes 08, presented several media arts activities outside the venue, engaging with the public and encouraging interaction. Its centre in SESC has a very rich infrastructure in all its units - some 17 in the city of São Paulo alone, and despite being far more focused in offering services, it is very important for the formation of a digitally-aware public, as well as enabling small and innovative experiments to take place in its workshops. SESC is planning to turn its unit in Avenida Paulista into a centre for digital culture in the coming years. The challenges relating to this, given the unstable history of dedicated media labs in many other countries, are fascinating, with the location in Paulista a critical point of engagement for artists and the general public. Plans for development of this Lab have not yet been made public, though given the public engagement

with which SESC has been associated – including the imaginative remix project currently being developed with Ronaldo Lemos and team at CTS at FGV in Rio – there would seem to be a major opportunity here to build a space that is a physical representation of the intentions and aspirations of Gil's laboratory of the future.

[www.sesc.org.br](http://www.sesc.org.br)

### **Itaú Cultural Institute**

Already has a laboratory of interactive media ItaúLab, a research centre for academic and artistic productions. It was launched in 2002, with the first Brazilian Media Art Biennial (Emoção Art.ficial), in association with and attended by some of the world's leading media centres and research labs including V2 - from Rotterdam, Ars Electronica from Linz, ZKM from Karlsruhe, EMA Australia and IAMAS Japan. Itaulab's focus is to produce one major exhibition each summer and works with other parts of the Institute on various programming strands throughout the year. It is running a trilogy of intensive events and exhibitions related to systems and cybernetics (2006, 2008, 2010) and in the in-between years it looks at other areas of experimentation. Last year's theme was Memory of the Future, referencing the decade since its first major digital art exhibition and next year it is programming activities and works addressing games culture. Its core goals include the exchange of knowledge with academic institutions and the research of emerging technologies applied to artistic and educational areas. The broader programme of the Institute, which was founded 16 years ago, is to promote Brazilian culture, both within Brazil and abroad, with free and diverse programming free of charge to the public. This includes festivals, screenings, conferences, exhibitions, installations, publications and workshops related to visual arts, literature, dance, music and audio-visual culture with links to various parts of Brazil through a programme called Rumos which provides a platform for development of professional skills and diffusion of

new work in the various art form areas. Its main building on Avenida Paulista (beside SESC Paulista) is a key meeting point for many people from various parts of the world who share interest in areas related to its mission and its media art biennale regularly brings international guests. Itaú Cultural tends to focus support on research and development for productions and exhibitions, as well as conferences and debates, rather than offering open-ended research opportunities (it would be unable at present to offer overseas residency opportunities) though in international engagement it is well networked with a large informal network of advisors and collaborators. Itaú Cultural Institute is a non-profit organisation, viewed as public-interest by the Brazilian Federal Government and is funded by the Itau bank which recently merged with Unibanco to become the largest private sector bank in Latin America.

[www.itaucultural.org.br/index.cfm?  
cd\\_pagina=2304](http://www.itaucultural.org.br/index.cfm?cd_pagina=2304)  
[criativopunk.com.br/2008/07/02/  
emocao-artificial-40-a-emergencia-no-itaucultural/](http://criativopunk.com.br/2008/07/02/emocao-artificial-40-a-emergencia-no-itaucultural/)



**Paço das Artes -**

Is publicly funded and one of the largest multi-disciplinary art galleries in São Paulo. It is based within the university and has a strong multimedia and digital media component to its programme which includes audio-visual arts, video presentations, digital electronic cinema, palaestras, symposia, workshops, musical and literary events. It has a call for proposals annually which ensures the promotion of new work. It combines showing work by emerging and established artists, e.g. a major exhibition by Katia Maciel accompanied by a catalogue with essays by Roy Ascott and others a few years ago. The gallery includes shows by international artists like Jane Prophet from London in 2006, with accompanying catalogue. Its director, Vitoria Daniela Bousso, is also director of the recently refurbished MIS venue allowing scope for cross-marketing and promotion in programming.

[www.pacodasartes.org.br](http://www.pacodasartes.org.br)

## 9. Funding Sources

Funarte is Brazil's national foundation of arts, answerable to the Ministry of Culture. It gives grants for projects concerning cultural production and research in various fields. In 2008, for the first time, it has secured grants for the development of digital culture projects.

**Lei Rouanet (Rouanet Law)**

Introduced in 1990, is a legal disposition that allows Brazilian companies to invest part of their income tax in cultural projects. In 2007, more than BRL900 million were raised via the Rouanet Law. The law faces great criticism in that it hands the decision of just who will receive taxpayers' money to companies.

**Oi Futuro**

This large cultural centre in Rio de Janeiro was formerly known as Telemar and has been behind numerous key exhibitions related to digital culture, art and technological development. It is part of the Oi telecommunications group's investment in cultural activities as outlined in the general mapping report elsewhere. Oi Futuro also supported this year's FILE Festival as part of its programme of exhibitions and events related to what Oi Futuro director Maria Arlete Goncalves describes as *"everything at the same time now, with net-art, web-art, e-videos, software art, artificial life, hypertext, virtual reality, e-books, interactive works, robotic art and all the multiple experiments in digital art. A space where the master of science fiction Arthur C. Clarke could verify that 'the only way to discover the limits of the possible is to surpass them a little bit, entering the impossible"*. The festival was also supported by Santander Cultural - as was FILE in Porto Alegre - in an illustration of how the digital culture scene in Brazil is in some ways dependent on relationships with commercial companies, and especially banks and banking systems and although this can seem to be an intriguing synergy notwithstanding the divergences and asymmetries implicit

in such connections There are questions which might be raised in future about how sustainable these investments will be given the downturn in the world economy, with banks losing billions.

[www.oifuturo.org.br](http://www.oifuturo.org.br)

### **Petrobras**

The state-owned oil company has been the single biggest funder of cultural projects in Brazil since the 1990s. In 2006 it amounted to BRL288 million, most of which was applied through Rouanet. Petrobras has been the sponsor of many digital-culture-related projects, including Overmundo. Its 2009 call has a dedicated line of funding for projects in the digital culture realm with an allocation of BRL2 million for websites and events which could make a substantial impact on practice. In its portal, it declares: *“using the Internet to democratize information and create communities is an irreversible phenomenon. Aware of this, Petrobras has a sponsorship area dedicated solely to propagating multiple Brazilian contemporaneous culture lines through the Web. Support for art dissemination over the Internet also aims at tackling a serious problem facing the current Brazilian cultural scene: only a very small portion of the country’s abundant artistic production is revealed appropriately”*. More about the company and its arts activities:

<http://www2.petrobras.com.br/portal/frame.asp?pagina=cultura/ingles/petrobrascultura/petrobraspatrocinadora/index.asp&lang=en&area=cultura>

## **10. International Connections and Links**

With its high level of cultural diversity, Brazil already has strong connections to many countries in Europe, Japan, Africa and elsewhere with flow of ideas and people through family and personal relations. It is now also developing new economic links with many other regions of the world, including India and China. One senses that the possibilities for cultural expression using networked exchange are only in their infancy.

Festivals like FILE, Mobilefest, arte mov and Videobrasil actively invite many leading practitioners from all over the world and extend their own work abroad, through participating in international workshops, seminars, short tours etc. In doing this research we were told by several people that the application timescales for making applications for support for overseas agency (including some in the Netherlands) were difficult for these organisations (which often lack core staff) as the festival programming model means decisions are made very close to the event itself and it can be impossible to give a full list three months in advance. Work on aligning expectations may be a very useful thing.

The investment by international cultural agencies in programmes and initiatives to increase the circulation of ideas and flow of people between Brazil and elsewhere is exceedingly important as a time when this country is as Bernhard Serexhe suggests, a threshold country experiencing accelerated social and economic changes and moving very rapidly into the 21st century.

A trend that has become clear during the period of writing this report is of an increasing set of references to the position of Brazil and Brazilian artists within the broader orbit of Latin America. Leading producers and artists such as VJ Spetto have been invited in the past six months to countries like Bolivia to help to pass on skills and inspire a new generation of artists there; similarly in Rio de Janeiro a biennale is



being planned to encompass visual arts (and no doubt digital culture) works from the broader continent. In art and science connections a Latin America-wide project redcatsur (network science art technology south)<sup>22</sup> has recently been formed at the prompting of the globally active Leonardo Art and Science Journal. The Leonardo Education Forum held its first meeting in Latin America during the POA Festival of Electronic Language in Porto Alegre in 2008 and a second meeting (linking with universities in Canada) will be held at the Imagen Festival (21-25 April 2009) in Manizales, Colombia, organised by Felipe Cesar Londoño López. More information at: <http://www.festivaldelaimagen.com/> It is important that Brazilian artists are connected to such transnational and transdisciplinary initiatives. The Spanish Cultural agencies are being particularly active in this respect. No doubt this trend for pan-American connections will continue and will have an impact on how other European agencies present in Brazil prioritise their support.

Brazil was featured in the 2008 edition of Arco (Arte Contemporáneo, in Madrid). Among the initiatives present at the festival was an immersive experiment led by Salvador-based Gia group, as well as AV\_BR, a series of conferences and experimental music presentations in Medialab Prado.

[www.cultura.gov.br/Brazil\\_arte\\_contemporanea/](http://www.cultura.gov.br/Brazil_arte_contemporanea/)  
[http://medialab-prado.es/article/av\\_br\\_\\_audio-visual\\_experimentation\\_and\\_free\\_culture\\_in\\_brazil\\_](http://medialab-prado.es/article/av_br__audio-visual_experimentation_and_free_culture_in_brazil_)  
[www.cultura.gov.br/brasil\\_arte\\_contemporanea/](http://www.cultura.gov.br/brasil_arte_contemporanea/)

Other related programmes include the Artists Links<sup>23</sup> scheme coordinated by the British Council's São Paulo office which presents a model tested previously in an Artists Links China residency programme set up by Arts Council England and the British Council. In developing this programme artists working in various areas in both countries can spend some months

22. [www.ceiarte.com.ar/?q=node/160](http://www.ceiarte.com.ar/?q=node/160); <http://www.media.uoa.gr/yasmin/viewtopic.php?t=4512>

23. [www.britishcouncil.org/arts-artist-links-brazil](http://www.britishcouncil.org/arts-artist-links-brazil)

working either in the UK or in Brazil aiming for a two-way exchange. As part of a separate Arts Council England initiative in 2005-2007 two artists from England, Pedro Zaz of showskills<sup>24</sup> and Phil Mayer of Gaianova<sup>25</sup>, spent six months based in São Paulo based within the Cultura Digital programme. The benefits of this period of research and development to their career paths has been substantial, leading to solid links with venues and promoters including VJ Spetto<sup>26</sup> who is keen to involve Zaz in his new project with Bolivia in 2009.

Alongside the Goethe Institute, which maintains buildings in parts of the country – the Salvador venue has offered space for events such as dorkbots in the past few years – German agencies active in Brazil include FES – Friedrich Ebert Institut, which has been working for some years funding projects related to community media.

The Sergio Motta Institute was actively involved in an important exhibition in Germany of Brazilian media art held in 2006 at ZKM in Karlsruhe in Germany.

The exhibition: Interconnect@ between attention and immersion, Medienkunst aus Brasilien (A transatlantic alliance of modernism) showed 12 works by 14 Brazilian artists who had either received or had been nominated for the Prize. Artists included some who have high international recognition including Rejane Cantoni and Daniela Kutschat. Cantoni is showing some of her interactive works in spring 2009 in Amsterdam. The exhibition at ZKM successfully sought to raise the international profile of Brazilian art and was funded through a cultural exchange programme, Copa da Cultura, which supports cooperation between Brazil and Germany. In the catalogue Peter Weibel, Director of ZKM, commented "*...the experience of the exile of modernism formed the basis for future*

24. [www.showskills.com/brazcast/](http://www.showskills.com/brazcast/); <http://www.interact.mmu.ac.uk/placements/profile.php?artist=13>

25. [www.gaianova.co.uk/](http://www.gaianova.co.uk/)

26. [www.visualradio.com.br/](http://www.visualradio.com.br/)

*visions of South America and for common visions of modernity. Brazil was, so to say, "condemned to modernity", as the great Brazilian art critic Mario Pedrosa formulated it".*

The initiative was an interesting example of cooperation between the Brazilian Ministry of Culture, the Goethe Institute, Haus der Kulturen der Welt and the Brazilian Embassy in Berlin and curated by Vitoria Daniela Bousso who is now Director of MIS and Paco das Artes and one of the key people whose work over decades has been fundamental in the development of digital cultural support and development in Brazil. Weibel interestingly commented: *"what foreign policy has not achieved, namely a dialogue between Europe and South America....culture can begin"*.

The House of World Cultures in Berlin which was involved in the partnerships for the event will host a Brazilian event in February 2009 as part of a Brico-Brunch event which will end the Transmediale Festival<sup>27</sup>. The Festival's theme this year is Deep North - the cultural consequences of climate change - and this offers an opportunity to consider some of the shifting conditions in the world from a Brazilian perspective. The festival has also a Vilem Flusser-related strand which goes back to São Paulo where the philosopher - whose work in areas of media, communication and ecology is increasingly becoming recognised - lived for 32 years including during the period in the sixties which we have identified as a crucial period prefiguring many of the issues and ideas we are now exploring in this report. A recent conference at University of São Paulo focussed on Flusser's life and work in Brazil - <http://www.goethe.de/ins/br/sap/acv/pok/2008/pt3870929v.htm> - and is likely to lead to future collaborations between Flusser scholars and researchers living in different countries (including links between the Flusser Archive in Berlin and researchers in the Communications and Semiotics Department at

27. [http://pub.descentro.org/wiki/casas\\_da\\_alegria\\_apresenta%C3%A7%C3%A3o](http://pub.descentro.org/wiki/casas_da_alegria_apresenta%C3%A7%C3%A3o)

USP, a course which has had enormous significance for to the education of a generation of media activists, scholars, artists and researchers in Brazil today.

Further links between academic centres of expertise in media/computer art/technologies in Brazil and elsewhere are worth noting. Prominent in building international networks have been the transdisciplinary research group Artecno, in Caixus do Sul, in southern Brazil, led by Diana Domingues who has a focus on artistic and aesthetic dimensions of technologies. Domingues - one of the key figures who brought Brazilian digital culture to international attention in the 90s - was involved in organising the LEA workshop at POA, FILE in Porto Alegre in 2008. There are deeply rooted connections linking Roy Ascott and his famous CAIAA Star research centre in the UK with leading media practitioners and academics in Brazil where he has taken part in and devised numerous events; among his closest collaborators in Brazil are Andre Parente and Katia Maciel, who were also part of the show at ZKM in 2006, and run the N-Imagem research group - <http://www.eco.ufrj.br/n-imagem/> - in the Faculty of Communications in the Federal University of Rio de Janeiro and whose work in areas of crossover between research, practice, publishing and exhibition illustrate their position as among the leading critical practitioners working in the arts/technology area in Brazil today. Parente's work in the area of panorama vision is worth noting here as it is an area that is likely to be further explored in this era of advancing 3D television etc.

At PUC in Rio, Rejane Spitz, who started using computers in her artwork back in 1982 is Head of the Art and Design Faculty and an Associate Professor running a research group focussing on mobility, interaction design and communication with international partners including Nokia. Spitz is closely linked to SIGGRAPH and prominent in the constellation of scientists, artists, media theorists and designers orbiting around the Leonardo organisation led by Roger Malina. Her students are involved with The Open Observatory



project led by Malina which is being designed with the Banff Centre in Banff, Canada, the Exploratorium in San Francisco, California and the Srishti Art, Design and Technology School in Bangalore, India and others.

Other university-based centres of key activity include the Federal University of Bahia where Andre Lemos<sup>28</sup> - who has many international connections - and Karla Schuch Brunet<sup>29</sup> are based alongside choreographer and researcher Ivani Santana<sup>30</sup> who first started working with dance and technological media in 1994 and who remains a key figure in dance/science studies globally. Brunet, who edited the *Submidilogia* publication above, is a key figure who bridges many different digital culture activities. She is about to become Professor leading an area called Arts and Digital World in a new, potentially exciting, interdisciplinary Institute for Humanities, Arts and Science - Instituto de Humanidades, Artes e Ciências <http://www.ihac.ufba.br/> at the Federal University. There is strong potential for such an institute to build the kinds of links mentioned above with the scientific and technological innovation centres in Brazil that could be the basis for new international connections and collaborative research.

At the ISEA Festival in Singapore in August 2008 most of the nine Brazilian artists/researchers were present were female. Other leading practitioners whose work is internationally recognised include Suzete Venturelli<sup>31</sup> in Brasil, who works with virtual worlds and game environments, Gisele Beiguelman<sup>32</sup> in São Paulo, who has received numerous international awards for her visionary work, Patricia Canetti in Rio, who has spearheaded the tactical use of media

28. [www.andreleamos.info](http://www.andreleamos.info)

29. [mkk.bme.hu/centre/conferences/reactivism/bio/ksb](http://mkk.bme.hu/centre/conferences/reactivism/bio/ksb)

30. [www.poeticatecnologica.ufba.br/](http://www.poeticatecnologica.ufba.br/)

31. <http://cibercultura.org.br/tikiwiki/tiki-index.php?page=Suzette+Venturelli>

32. [www.medienkunstnetz.de/artist/beiguelman/biography/](http://www.medienkunstnetz.de/artist/beiguelman/biography/)  
<http://www.desvirtual.com/giselle/>

through her project, Canal Contemporaneo<sup>33</sup>, Raquel Kogan<sup>34</sup>, Rejane Cantoni<sup>35</sup>, Lalik Ajato, who received an Artists Links award from the British Council to spend time in the UK in 2008 and emerging artists like Vivian Caccuri<sup>36</sup> - whose work was featured in this year's summer show at Itaulab and in the Electra Festival in Montreal - and they are just a few of the very talented Brazilian female artists prominent in this field.

Regina Silveira is internationally renowned as a pioneering and highly influential figure. Her influences, from pop art, conceptualism to *la poesia concreta* come through in highly original works. She worked with mail art in the 60s and in video/mixed media in the 70s; in 1982 she organised a show of artworks at MIS using microfiche. Her latest exhibition in São Paulo, addressing pests and plagues, and implicitly the future of the planet, has received rave reviews. <http://www.britocimino.com.br/en-exposicoes-presente.html>.

In music, Brazil has some leading figures among whom Flo Menezes, one of the most important electro-acoustic composers in Brazil, a recipient of Prix Ars Electronica and a student of Stockhausen. Flo Menezes is responsible for training an entire generation of new composers interested in technology in Brazil. His website can be found here: <http://www.flomenezes.mus.br>. Claudio Manuel in Salvador is, a pioneer of electronic music in the north and north east and an important international figure; <http://www.overmundo.com.br/perfis/claudiomanuel>. Whilst we have not been able to go very deeply into computer music areas here we should point to an important conference held in 2007 which represented the depth of thinking and development in Brazil in this area. <http://gsd.ime.usp.br/sbcm/2007/english/index.html>. Similarly many Brazilian DJs and VJs are in demand internationally.

33. [www.canalcontemporaneo.art.br/\\_v3/site/index.php](http://www.canalcontemporaneo.art.br/_v3/site/index.php)

34. [www.raquelkogan.com/](http://www.raquelkogan.com/)

35. [www.rejanecantoni.com/](http://www.rejanecantoni.com/)

36. [www.vcaccuri.net/index1.htm](http://www.vcaccuri.net/index1.htm)



In discussing some of the developmental issues with Spetto for this report, a number of very interesting ideas emerged particularly concerning training and development for younger artists, particularly in production and promotion. We link this to the recommendation below about skills and business/organisational support which would seem to be an important area of potential exchange between Brazil, the Netherlands and elsewhere.

The Year of Brazil in France was held in 2005; in 2009 French culture will be in turn be profiled in Brazil and it may be timely to suggest the reissuing of the publication from 2005 in an online version to reach a broader audience. This could extend to translation and promotion of other key publications in this field.

In Rotterdam in June 2009 a Festival of Brazil will be held and - given the location of V2 - Lab in the city - we suggest that it would be timely to discuss some of the issues and address some of the possible linkages suggested in this report through an event held there, perhaps facilitated by SICA or the Virtueel Platform. There are hopes of launching the Submidilogia publication in Europe and Rotterdam may prove to be an appropriate platform.

## 11. Conclusions & Recommendations

Earlier in the report, in describing leading events, festivals, organisations and networks, we have indicated the high level of internationalism which has been built up as part of development strategies over many years. We have noted the extraordinary investment by leading Brazilian venues and curators in providing spaces and opportunities for artists from overseas to contribute to the vibrant processes of debate and interaction which often prove to be immeasurably valuable for the visitors who always want to come back. The ZKM show offers a potentially large audience abroad for interactive works from Brazil which can combine an attention to the senses with a technological capacity that is in demand in the media culture domain.

Relationships and ties between media arts activists and practitioners in Brazil and the Netherlands has been particularly important in defining the differences between the two countries. Having an enhanced political endorsement of this by means of this overall mapping exercise, which considers existing as well as potential trajectories, is a step towards further connections.

Gilberto Gil may be right to see Brazil as a laboratory of the future. If this laboratory is of interest to students, academics, researchers, commercial interests as well as artists, cultural practitioners and policy makers then we suggest it is vital to observe, analyse, read about these, participate and to actively support experimental processes. Recommendations:



- Programmes of exchange are not enough. More investment could usefully be found for a programme of co-commissions and co-productions between leading agencies and venues in Brazil and the Netherlands. Emerging artists should not be ignored.
- There is still considerable value to be gained from exchanges of knowledge and skills between Brazil and old-economy countries like the UK or the Netherlands, with their intensive infrastructure and media-centred approaches to media culture development. Processes to enable further reflection and potential research collaborations - as well as exchange of skills for curators and organisers - should be actively encouraged and areas which are developing – e.g. interdisciplinary and trans-disciplinary productions, software art, creative industries, games should be highlighted.
- As with shifting policies for interdisciplinary and cross-sectoral work, so there are foreign and cultural policy challenges in supporting work beyond the bilateral – e.g. networking meetings that enable digital media artists and researchers in Latin America to come together to explore mutual lines, borders and territories. Cultural agencies working in Brazil may wish to collaborate to help build these projects. Lessons gleaned from decades of European support for networking initiatives may prove to be useful to share and agencies could take the lead in resourcing such movements.
- Given the strength of network culture in Brazil, there is great potential for development of joint productions, interactive projects and collaborative research online. The potential for raising funds for collaborative and practice-based research should be further explored. The British Research Councils will sign a Memorandum of Understanding with Brazilian Research Support Agencies early in 2009

and this could point the way to a broader spread of partnerships demonstrating the level of interest in building understanding between Brazilian researchers/academics/practitioners and colleagues from elsewhere in the world. High-speed academic networks offer a possibility of achieving some of the distance connection possibilities which were explored by those pioneers of art, science and technology like Eduardo Kac who were attempting early telematic experiments four decades ago. The Ministry of Culture in Brazil has recently become part of the national high-speed academic network which may be a stepping-stone to including independent organisations. As the report from Demos outlines so well, there are many developments in scientific research, development and innovation happening within several hotspots around the country. A programme of research residencies going beyond the current artists residencies model which do not tend to be interdisciplinary in Brazil could offer a strong basis for experimental research across distances which could revisit some of the excitement of the 1960s at a time when earlier concepts can be turned into reality. The laboratory that Gil signalled is in our view very much a network and the network is also a laboratory. There seems to be a real opportunity now for involving artist/practitioners in explorations of the potential of virtual and online tools - through effective practitioner/academic connections - across distances, drawing on the deep wellspring of Brazilian micro network cultures. When it comes to considerations of how artists will engage with the potential and challenges of online networks in future then learning from how media networks work and have evolved in small ways in Brazil is an excellent starting point which events such as the wintercamp in Amsterdam in March and the Paralelo event in MIS can do much to achieve. Links to Cinegrid as mentioned above could also be explored. Brazil can be a laboratory for learning

about network experiments, successes and failures.

- The advent of high speed connectivity also opens up possibilities for digitising and carrying out research into online collections and archives (such as the FILE, MIS and Videobrasil collections) which could be made available to new users, academics, other artists spread widely apart.
- We endorse above the growing need and demand for further enhanced relationships and partnership support between Brazilian artists and organisations and those in other Latin American countries. Added to this we would strongly recommend encouraging enhanced links with other projects in Africa, China, Russia and India – i.e. funding for a new South-South programme for which there is currently much demand but little supply in funding initiatives.
- We suggest a programme of investment in skills exchange linked potentially to understanding how best to enhance business and organisational models with public and private support and for sustained rather than short-term investment to allow these deep developmental relationships to happen. We think it would be beneficial to have skills exchange across organisations between different countries to discuss questions like working with commercial partners, building social entrepreneurial models etc. A programme of placements for organisers/curators from both Brazil and the Netherlands would be a useful step.

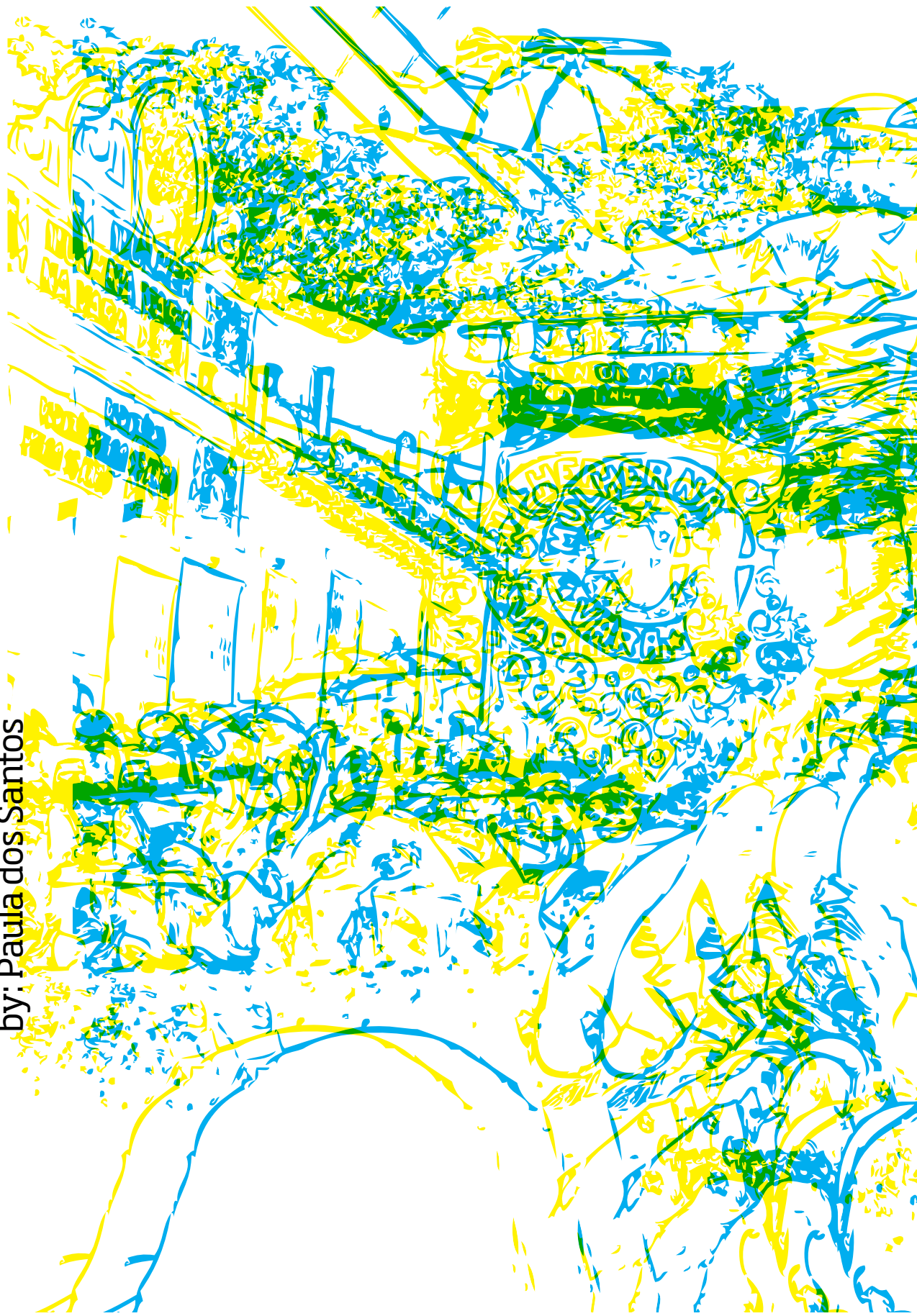
- During the period of this research several publications have emerged in Brazil which chart recent developments and ideas in digital culture and related fields. On one night at PUC in São Paulo in November 2008, seven new publications related to the sector were launched, including the Submidilogia publication. We would like to see dissemination of ideas beyond Brazil through funds for translation of key texts into English and other relevant languages, and further we would like to see emergence of a site for online publishing of texts with key historical and current critical significance such as [://brasil](#) book which has been an invaluable resource in producing this report.
- Finally, we'd suggest the creation of a new prize to link media arts, design and ecology which can help raise awareness of practice in these areas. We hope this document will help persuade Brazilian, Dutch and other cultural funding agencies of the value and timeliness of such a new initiative which should, in our view, be piloted in Brazil, given this country's ecological importance to the world. The Paralelo event in early 2009 can help develop this idea.

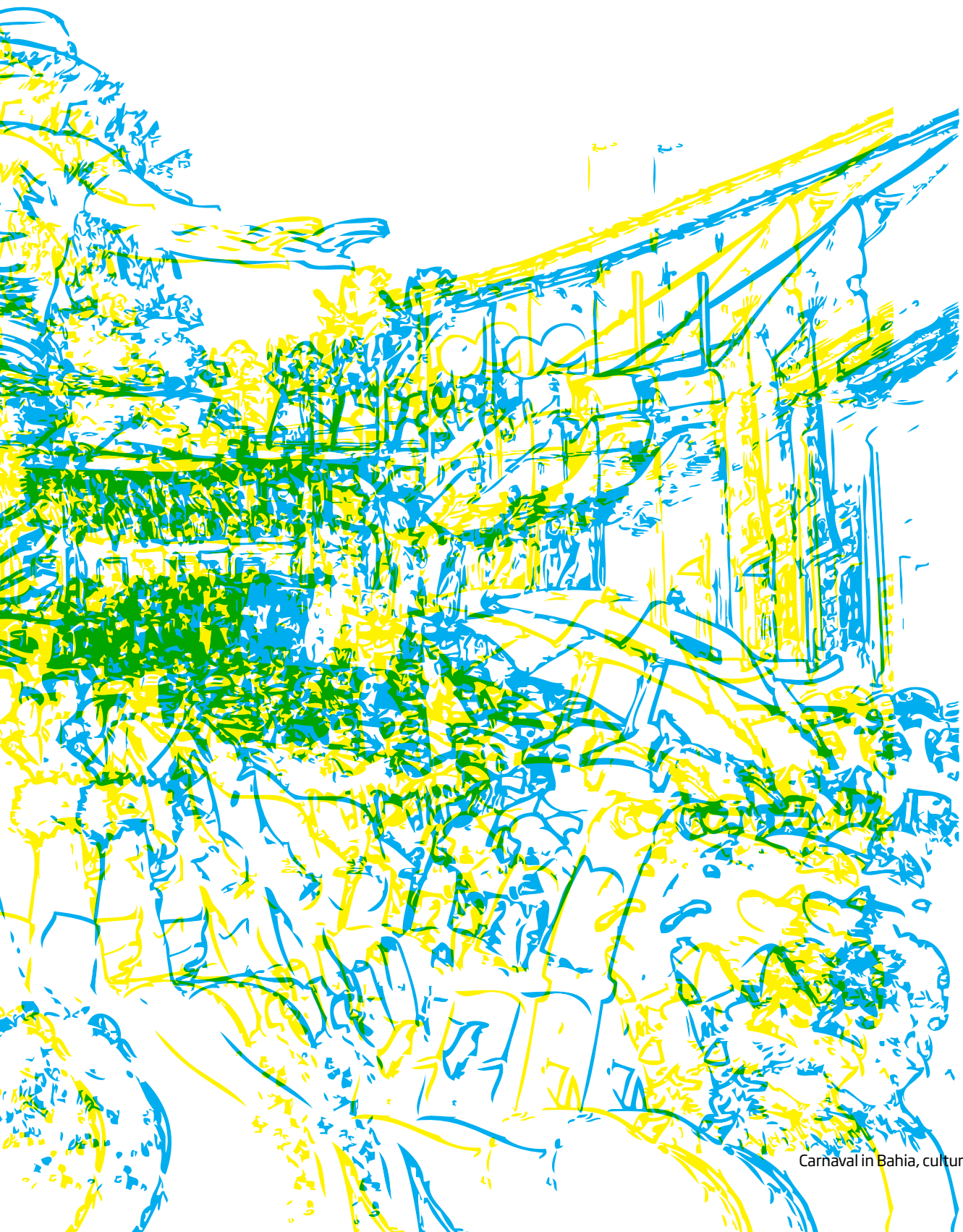
Our thanks to everyone who have contributed thoughts and imagination to helping with the writing of this report; all mistakes and gaps are our responsibility alone and we'd welcome any corrections or additions to ensure the ongoing accuracy of this text.



# — Heritage

by: Paula dos Santos





Carnaval in Bahia, cultural heritage in Brazil

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## **1. Introduction**

**Mapping Brazil's heritage is not an easy task. Traditionally, heritage organizations and resources have been concentrated in large urban centres, leaving a whole continent of initiatives, problems and opportunities in a background position. This never meant, however, that people didn't produce and cared for their heritage, so important in the making of the Brazilian culture and identities. Today, the heritage field looks at the country as whole. Government policy and the articulation of social actors highlight the importance of diversity as a principle that is to be fostered and nurtured. We live in a time of decentralization of resources; a time in which the channels to access the diversity in the heritage field and still under construction. For this reason, choices made in this mapping reflect the practical possibilities of accessing information and making reasonable selections based on this information.**



The entry port for the heritage field follows the traditional structures in place in Brazil. The Federal Ministry of Culture has centralized most of these public institutes and bodies. Fortunately, one can access further the diversity and complexity of heritage field in Brazil via these channels. This has been made possible thanks to the multiplication of networks within the country and by the work of professionals, universities, private companies, grass-root initiative and other agencies also covered in the mapping. It is the intention of the present essay to provide information on the varying aspects and dynamics of the study of Brazil's heritage and to supply 'roadmap' for further discoveries.

This would not have been possible without the input of various professionals working in different institutions in Brazil. Between August and October 2008, staff from various museums, archives, libraries, and heritage professionals were interviewed. In some cases, they also reviewed this article. A short trip to Sao Paulo was also felt to be necessary for two main reasons. First of all, Sao Paulo is an important entry port to Brazil. Second, due to its history, the federal authorities do not have the same impact on Sao Paulo as they do in other cities such as Rio de Janeiro, Recife, or Salvador. As shown in this mapping the field of heritage in São Paulo (ultimately as in every other state) has a very specific dynamism and has been the scenario of particular developments. Other sources of information include Brazilian publications, catalogues, reports produced by heritage foundations and institutions, as well as many websites. One should explain that this mapping was produced by a museologist, who sees the mechanisms of making and using heritage through the lenses of theoretical museology and particularly of a social view of heritage and heritage institutions.

The principal motivation for producing this mapping was the agreement on technical co-operation in the field of common heritage signed between the Netherlands and Brazil in 2008. I was curious to know from Brazilian colleagues their opinions and feeling about this new field. As in the Netherlands, the first reaction of people is to think of the Dutch colonization of Brazil in the 17<sup>th</sup> Century. However, the professionals interviewed quickly referred to other important subjects to do with contemporary issues, such as immaterial heritage and recent immigration, as well as the development of professional and institutional practices. What was striking was that of the people approached most were ill informed about the agreement between the two countries, including directors and policy makers in key organizations. Much has happened since this mapping started. The mapping helped raise awareness of possibilities. Later on, the president of IPHAN visited The Netherlands on the occasion of the meeting organized in The Hague by the Dutch Ministry of Education, Culture and Science on Mutual Heritage. However, it is still necessary to spread the word and make an effort to involve the right people in Brazil. This is reflected in the conclusion of this mapping and tries to convey the ideas of Brazilian professionals in this regard. Last but not least, this work tried to convey their enthusiasm and the possibilities that the mapping process helped to unveil during the last couple of months.



## 2. The Heritage Field in Brazil

The government has always made an important contribution in defining the meaning of heritage in Brazil. The 1930's witnessed a growing institutionalization of the heritage field following the strengthening and modernization of the State. For instance one can see this in the creation of the first museum course and of the first federal organization for monument protection. This organization carried out a pioneering work on the inventory, conservation and restoration of the city of Ouro Preto (today on the World Heritage List).

In 1936, the National Artistic Heritage Service (SPHAN) was created to execute a legal mandate to identify, protect and support Brazil's cultural heritage, and promote the national culture. The Service started to with the listing, restoration and revitalization of architectural and urban sites, as well documentary and ethnographic collections, works of art integrated in architecture and movable heritage. Later on, geographic sites and cultural landscapes were added to the organization's mandate -and now immaterial heritage. Nowadays, the National Artistic Heritage Institute (IPHAN) works on the national level under the umbrella of the Ministry of Culture. Similar work is being carried out by public regional (state) and local (municipal) heritage institutes or other government bodies.

To a certain degree, these developments have led to the term heritage being used in a more pragmatic way connected to IPHAN's scope of action and that of other public regional and local heritage protection organizations. However, this does not cover the whole of heritage work in Brazil. During the second half of the 20th Century, museums multiplied throughout the country. Libraries and archives have always played a fundamental role in safeguarding and promoting documentary and bibliographical collections, as well as many other varying initiatives. During the 1970s and 1980s there was a lot of activity in the area, with new ideas, the strengthening of the social discourse,

an expansion of the concept of heritage- and of the idea of making and managing heritage to outside institutionalized initiatives - as also seen in other parts of the world.

In 1979, the National Pro-Memory Foundation was created to cover museums and organizations (e.g. the National Library) that did not fall under the scope of the cultural policy of SPHAN. Later, the National Library became a separate Foundation. In the 1990s, IPHAN inherited the role of the Pro-Memory Foundation and SPHAN. Since then, the place of museums in the new system has always been a sensitive one. During the last couple of years, a new museum policy has led to the creation of a separate museum department within IPHAN. In December 2008 the Brazilian Institute of Museums (IBRAM) was set up - signalling a long tradition of museology in contributing to the shaping of the heritage field. The same is true of role played by libraries and archives, particularly where it concerned documentary heritage and information management. New initiatives - especially grass-root- are helping shaping the field of heritage beyond the traditional structures and changing the concept and practice of heritage itself.

In this regard, it is possible to see a strong connection between the discourse of heritage and the discourse of memory. Museums, libraries, archives and other institutes are often referred to as 'houses of memory' or 'places of memory'. The power of memory is intrinsically linked to the ideas on heritage. This can be thought of as a result of theoretical reflection - points to an expansion of concepts not much different from what happens in The Netherlands- but it has also a very practical component related to the politics of organizations and of the professional field.

This mapping tries to embrace a broader view of what is heritage and the field of heritage in Brazil. It covers a range of definitions: protected/listed heritage, heritage sites, and institutions of memory, museological, bibliographical and archive collections; cultural property, cultural assets and immaterial

heritage. It also tries to cover other schemes to do with the management and development of such collections. However, it is not enough to envisage Brazilian heritage as a quantity of different collections, cultural assets or pieces of heritage being managed by different organizations. Organizations are complex social practices with their own traditions and developments that have a fundamental role to play in shaping Brazilian culture, identity and running the heritage field. The mapping will try to give an overview of these different dynamics.

The field of heritage field is in constant flux. What we see today is a movement of expansion of the traditional ways and towards integration as well, even if sometimes slowly. Initiatives such as cultural centres, grass-roots community initiatives and cultural landscapes defy these traditional borders. Within organizations, we see different practices being intertwined with daily work, it could how collections are put together and run (museologists running archives, libraries with museum collections) or be it for professional exchange. A good example is the possibility of integrating information on museum, archives and library collections. This has been tried in different occasions but so far has not been fully realized.

Nevertheless, this possible integration needs to be dealt with sensibly, respecting the scope of action and culture of the sectors and organizations in the field of heritage in Brazil. As said before, setting limits many times gains the connotation of a necessary political positioning in the 'market'. One should also keep in mind that Brazil is as large as a continent, where realities differ from region to region.

### 3. Where's Brazil's Heritage?

Brazil's heritage is everywhere, in more or less institutionalized initiatives, in organic processes, in situ, online. It is important to note that there is a growing recognition in government policy and in society that heritage is everywhere and is being accessed and managed in different ways and for different purposes.

The Brazilian Constitution (1988) defines cultural heritage as material and immaterial assets holders and refers to the identity, action and memory of the different groups that form Brazilian society. This include: forms of expression; ways of creating and making things, living ones life; scientific, artistic and technological designs; works, objects, documents, buildings and other places associated with cultural and artistic exhibits; urban complexes and sites with a historical, topographical, artistic, archaeological, paleontological, ecological, and scientific value. The Constitution also states that it is the duty of the authorities in collaboration with the community to promote and protect the Brazil's Cultural Heritage by means of inventories, surveillance, listing and other preservation means.

This normative principle is carried out by IPHAN; by state and municipal authorities regionally since the end of the 1960's; and locally particularly with new Constitution of 1988. In this regard, inventories, registration and listing are formal and institutionalized means to protect and recognize heritage. Added to this, heritage protection institutions carry out a work of promotion and investment in heritage. These actions have been following the demand in society for democratization and shared responsibility in heritage management- and the power struggles that happen as a consequence of that. A good example is the list of heritage sites, organizations and institutes. At the moment the list ranges from popular architecture to immigration records, afro religions, etc. More recently, registration of immaterial heritage has also been added to IPHAN's mandate and of state and municipal bodies.



Other forms of recognizing and working with heritage encompass the actuation of traditional institutions such as museums, libraries and archives. These also become more inclusive and diverse, as well as the nature of their collections. Relevant developments in this regard include a whole scope of possibilities: virtual museums and digital heritage; institutions working with immaterial heritage, natural heritage, among others.

There is an ongoing movement to democratize heritage management tools. This is to enable actors from different layers of society to participate more actively in the field of heritage. For instance, one example is museum co-curatorship (e.g. The Indian Museum in Rio de Janeiro, the Abolition Museum together with social movements in Recife), although there are only a limited number. Particular attention can be paid to grass-root and social movements' initiatives in more or less institutionalized forms, such as community archives, community libraries, community museums, or more organic processes of heritage education, work with memories, etc.

Government policy has also recognized these grass-root initiatives. At the moment the Living Culture Program of the Ministry of Culture represents a structural investment in this direction. The creation of Pontos de Cultura and Pontos de Memória goes further than broadening access to the country's heritage, it aims to stimulate other levels of society to participate in and earmark the necessary tools required to create, manage and preserve Brazil's heritage and memories. This bespeaks a very political outlook about heritage as well as a 'traditionally' strong discourse about the social role of heritage and longstanding agencies involved therein. However, it is not too much to say that such initiatives need not depend on the recognition by or investment of the State, although one could say there is a general movement to look for State support and a degree of legitimization.

As to other heritage qualifications, Brazil is one of signatories to the World Heritage Convention. Besides World Heritage sites, the country has two proclaimed Masterpieces of the oral and Intangible Heritage of Humanity and a collection inscribed as Memory of the World.

Still too little has been done with the concept of common heritage. Traditionally Portugal has been the main partner in actions in the areas of documentary heritage, museums, forts and fortresses. Other partners are France and Spain, including financial. There is a growing relationship developing within Latin America and Brazil is one of the leading countries in this relationship. Initiatives regarding African countries are still incidental, despite the desire to turn these initiatives into a more structured policy. As far the Brazilian-Dutch common heritage is concerned, the states of Pernambuco and Paraíba in the North-East actively participate in projects with Dutch partners, particularly those linked to the Dutch colonization in the 17<sup>th</sup> Century. However, common heritage goes beyond this historical episode, in terms of time and geographical space, making this an area open for development.

## 4. Heritage Protection Mechanisms

Heritage protection mechanisms are in place on the federal, state and municipal level. Federal mechanisms have a broader scope being older and cover aspects not covered by states and municipalities, such as archaeology. Such mechanisms are established by law. The most important federal laws refer to:

### 4.1. Heritage Listing and Protection

The listing forms part of a governmental act carried out by the Public Authorities on the federal, state and municipal levels. The federal law (Decreto Lei de Tombamento) dates from 1937 and its execution is the responsibility of IPHAN, which also carries out inspections.

Any citizen or public institution can request for a heritage to be listed. The objective is to preserve assets from being destroyed or de-characterized. The listing process includes technical evaluation, approval by a Cultural Heritage Advisory Council and ministerial confirmation. The listing can incorporate both movable and immovable heritage.

An important work done by IPHAN is the making of inventories that may or not lead to listing. Inventories are an important tool of heritage protection and preservation in the sense that they serve as instruments of identification, information and research. Besides listing and inventories, other preservation methods used by IPHAN include the regulation of listed areas and surroundings, accessing inventories and actions (preservation/promotion) plans. Information on listed heritage, studies, inventories and registrations can be accessed in Portuguese via the Noronha Santos Archives of IPHAN: [www2.iphan.gov.br/ans/inicial.htm](http://www2.iphan.gov.br/ans/inicial.htm)

IPHAN's Report of Activities for the years 2003 and 2004 provide some numbers about protected heritage: 3.400 meter of text documents; 250.000 museum objects; 18 landscapes; 79 urban sites with 21 thousand buildings in 61 cities; 16 ruins, among others. The report can be downloaded in Portuguese from the website [www.iphan.gov.br](http://www.iphan.gov.br). The direct link to the document is [http://portal.iphan.gov.br/Relatorio\\_de\\_Atividades\\_2003-2004.pdf](http://portal.iphan.gov.br/Relatorio_de_Atividades_2003-2004.pdf)

Laws on Methods of Protection Methods are also enforced in the in states and municipalities under specific conditions.

### 4.2. Archaeology

The Federal Law n° 3.924 of 1961 states that all archaeological and pre-historical monuments and sites found the federal territory are the responsibility of the Union. IPHAN is responsible for giving permission for archaeological excavations and has also a supervisory role.

### 4.3. Immaterial Heritage

The National Program of Immaterial Heritage was created in 2000, for the identification, preservation and endorsement of intangible heritage. Resolution n° 001 of 2006 state that the registration of immaterial heritage is to be carried out by IPHAN. Similar decrees have been promulgated in states and municipalities under specific conditions.

### 4.4. Combating Illicit Traffic of Cultural Property

IPHAN is the organization responsible for protecting Brazil's cultural property. Together with the Federal Police it has the duty to inspect cultural property being taken outside the country. IPHAN with the Federal Police, Interpol, and the International Council of Museums (ICOM) has developed a campaign to fight the illicit traffic of cultural property, using an online database: <https://portal.iphan.gov.br/consultaPublicaBCP/index.jsf>



#### **4.5. Archives**

The Archives Law no8.159 of 1991 states that all permanent public archives are protected by law and that private archives can be 'listed' as being of public interest. Nominations are submitted and approved by the National Council of Archives (CONARQ).

#### **4.6. Legal Deposit**

The Legal Deposit Law n° 10.994 of 2004 states that a copy of all publications produced in Brazil, (with few exceptions, such as publicity material), is sent to the National Library Foundation. The objective is to ensure the collecting, safeguarding and promotion of the Brazilian intellectual property, with the aim of preserving and forming the National Memory Collection.

## **5. Museums**

During the last couple of year museums in Brazil have experience a boom, that has enabled them to position themselves at the forefront of innovation in cultural policy, multiplying their investments and the strengthening their political weight on the national scene. Concrete evidence of these developments was the creation of the National Institute of Museums (IBRAM) in December 2008. The Institute is the culmination of a 5 year process of expansion and implementation of the National Museums Policy, launched in 2003.

The role of IBRAM consists of the management of 28 federal museums (previously the Dept. of Museums of IPHAN), as well as managing the National Museums Policy and being responsible for improving museum services as a whole.

The variety of museums in the country is very diverse. It ranges from highly internationally recognized art museums to grass-root initiatives aiming at local development. Brazil is probably one of the leading countries in the world to cultivate such a diversity in the field of ideas and policy. There are major challenges to do with the need to decentralize, improve resources, make services more professional, and integrate actions, amongst other things.

According to data from the former Dept. of Museums of IPHAN (now IBRAM), Brazil has the 6<sup>th</sup> largest network of museums in the world, comprising more than 200 million cultural assets and generating more than 40 thousand jobs. Between 2001 and 2007, museums realized more than 1,5 billion reais in revenue (aprox. 5 billion euros). The number of visitors has jumped from 15 million in 2003 to 29 million a year in 2008.

The last count of the National Museums Register ([www.museus.gov.br](http://www.museus.gov.br)) points to the existence of 2.618 museums in Brazil, although the number is known to be larger. According to database statistics, 78 museums are being built at the moment. Almost 40% of working museums are concentrated in the

South-eastern region, 38% in the South and 20% in the Northeast and only 10% in the North and Central region. São Paulo is the state with the largest number of museums (442), followed by the southern state of Rio Grande do Sul (367), the south-eastern states of Minas Gerais (318, with the second number of federal museums) and Rio de Janeiro (220, but with most of the federal museums). In the Northeast, most museums are located in the states of Bahia (144) and Pernambuco (87).

This distribution reflects the historical concentration of power in Brazil. Despite of the high number of museums, they are all located in 20% of the country's municipalities. It is also interesting to point out the weight of São Paulo and Rio Grande do Sul, states that have been subject to more comprehensive regional investments on top of federal investments.

Traditionally, museums in Brazil are either run by public or private organizations. In the last couple of years, the state of São Paulo introduced a new 'privatized' management model for public museums, often referring back to the Dutch experience.

Public, federal direct investment in museums multiplied more than 5 times in 5 years. From 2001 to 2003, the total annual investment was of 20 million reais (aprox. 6,5 million euros). With the National Museums Policy, investments reached more than 116 million reais (aprox. 38 million euros) in 2007. In the case of federal museums and special projects investment is via direct funding done by publicly managed organizations and via public tenders open to all museums (see "Actions in 2003-2006"). Direct investment by local and regional authorities can be seen in state and municipal museums though it should be noted that this is not done very often. Private funding is normally done via fiscal incentive laws. The Living Culture Program of the Ministry of Culture also covered museum related grass-root initiatives (Pontos de Cultura and Pontos de Memória). International funding and partnerships has grown as well via specific museum projects and direct support for the National Museums Policy.

## 6. The National Museums Policy

The National Museums Policy was launched on 16 May 2003 (International Museum Day) within the larger framework of the current Government's cultural policies. It has been claimed that though the policy is a state document, it has a character of a social movement. The policy was development using a participatory approach involving people from the whole field.

One of the outcomes of the debate was the understanding of museums as socio-cultural practices in service of society and its development, committed to participatory management. Their aim is to extend identity building and foster critical observations about the cultural reality in Brazil. This very explicit and political view of museums was translated into key policy principles: that is the respect for cultural diversity; the right of organized communities to participate in heritage creation and management; stimulus and support for community and local museums and respect for the specific traditions and knowledge of indigenous and afro-descended communities.

The principal outlines of National Museums Policy are:

1. Management and Configuration of the Museological field of study; implementation of the National System of Museums, incentives to the creation of state and municipal systems, improvement of legislation, establishment of career plans, among other things.
2. Democratization and Access to Cultural Assets, consisting of the creation of information networks between museums and professionals, support of participatory management, support of multi-institutional activities, mobility of exhibitions, publications, etc.
3. Formation and Qualification for Human Resources Departments, including training programs in museums, increasing graduate and post-graduate courses; inclusion of heritage and museum education in school curricula; establishment of trainee programs in Brazilian and foreign museums, etc.



4. Information Technology Usage in Museums, including information and technology transfer between institutions.
5. Modernization of Museological Infrastructure, with the improvement of storage and security, as well as of conservation and restoration labs; incentive to do research on museum functions.
6. Financing and Promotion of Museums, including the promotion of cultural and scientific production of museums; creation of partnerships between government and private initiatives; capacity building in museums; improvement on tax incentives legislation, etc.
7. Acquisition and Management of Collections, focusing on the variety of ethnic groups that constitute Brazilian society; combating of illicit traffic of cultural property; etc.

The management policy model consists of :

1. Institutional instrument: the National System of Museums, the National Museums Register (the database of museums), the Observatory of Museums and Cultural Centres (dedicated to museum and visitor research and information diffusion) and the Brazilian Institute of Museums (IBRAM) with a specific mandate for the museological field, the Museums Statute.
2. Formation instruments: including programs such as the Museum Memory and Citizenship Program, public tenders and the laws to promote culture and state and municipal support programs.
3. Instruments of democratization: based on the development of a national and international collaboration network.

The impact of the National Museums Policy has been enormous. Today, every state in the country has agents working in its development. An important consequence of the policy was the creation of the Department of Museum and Cultural Centres (DEMU, now IBRAM- Brazilian Institute of Museums) in 2003, which allowed the strengthening of national museums and the establishment of the National System of Museums.

In 2007, during the ICOM General Assembly in Vienna, DEMU published a multilingual publication about the National Museums Policy in Portuguese, English, German, Spanish and French. The document provides more information on the above and on the next two following sessions. It can be downloaded from the website of the National System of Museums: [www.museus.gov.br/downloads/politica\\_nacional\\_museus.pdf](http://www.museus.gov.br/downloads/politica_nacional_museus.pdf)

More detailed information on the impact of the policy can be found in Portuguese in the Management Review of the National Museums Policy (2003-2006). The document is available for download at the website [www.museus.gov.br](http://www.museus.gov.br). Relevant information is presented below, under 9. Actions in 2003-2006.



## 7. The Brazilian System of Museums (SBM)

The Brazilian System of Museums was established by law in 2004 and represents one of the most important tools of the National Museums Policy. It works as an umbrella for the various policy instruments and as a broad partnership platform.

The system represents an effort to create communication channels between society (represented by public and private institutions) and the public authority in order to ensure more equality and broaden the scope of discussion on events in the field. An important motivation is to promote the participation of sectors of society traditionally left out of political decision making.

Specific objectives of the system include: promotion of interaction between museums; promotion of information and its dissemination; promotion of integrated management and institutional development, development of collections and museum processes; promotion of capacity building and the development of other measures (documentation, research, preservation, communication) in the participating museums.

The system works as a sort of membership open to different museum related organizations, existing museum systems and networks, and universities offering courses on museum studies, etc. It is run by a committee with representatives from different ministries, regional and local museums systems, private museums, the Federal Council of Museology, community museums, ICOM Brazil, Brazilian Association of Museology and universities. At the moment the system consists of approximately 250 institutions

The National System has stimulated the development of regional and local networks. It also incorporates the National Culture System (SNC) that includes all sectors in the cultural field to do with the development and implementation of the National Culture Plan (Plano Nacional de Cultura- PNC)

The portal of the Brazilian System of Museums ([www.museus.gov.br](http://www.museus.gov.br)) was launched in 2006. It consists of the National Museum Register, a database developed in cooperation with different organizations in Brazil and funded by the Spanish Ministry of Culture. The mapping of museums is still going. Museums are asked to fill a form and can use the assistance of local register teams. This was the case with the Magüta Museu of the Tikuna people in the state of Amazonas. In order to help the museum with the form, an assistant has taken an airplane and fluvial boat to get to the museum.

In the database it is possible to research museums in Portuguese and Spanish. The team from the National Museum Register also offers a tailor-made research service for more specific enquiries.



## 8. A SWOT of the Museum Field

During the discussions on the development of the National Museums Policy, various aspects related to the reality of museums in Brazil came to the surface. There were later systematized by the former Department of Museums (DEMU) as being:

1. Strengths and opportunities: museum diversity and capillarity; strong placing of museums in local communities; wide range of services available to the public including education programs and exhibitions; the presence in some museums of highly qualified staffs, modern equipment and high level services; relevant examples of collection management; wide network of national and international support and collaboration.
2. Weaknesses and threats: instability of various legal and administrative areas in many museums; lack of effective technical procedures management of collections; lack of security and preventive conservation policies; fragility of museums' management and not so efficient performance in their social role; devaluation of the research function; collections imperfectly catalogued, conserved, studied and publicized; low numbers of specialized journals.

## 9. Actions in 2003-2006

Besides the articulation of partners, the mapping of museums and a growing awareness of the role of museums in cultural development, other relevant procedures carried out within the framework of the National Museums Policy are highlighted in policy's Management Review for the period 2003-2006. They refer to:

1. Visitor research:  
The Observatory of Museums and Cultural Center ([www.fiocruz.br/omcc](http://www.fiocruz.br/omcc)) carried out a pilot project on visitor and visits profile in Brazilian museums. This is pioneering initiative Brazil as far as the scale and scope of the project is concerned.
2. Acclaimed events in the Brazilian cultural agenda:  
A number of dates and events have become part of the country' yearly cultural agenda. The International Museum Day (18 May) and the National Day of the Museologist (18 December) are treated as important political landmarks in the national cultural arena. In 2006, Brazil also celebrated the National Year of Museums.  
The Week of Museums (Semana da Museus) has become the most important event in the museum world. Developed in partnership with ICOM Brazil, the Brazilian Association of Museology and the former Department of Museums of IPHAN (DEMU, now IBRAM), the Week of Museums comprises a unified agenda and the promotional activities that take place during one week in May in different museums and institutions around the country. In 2003, 270 events took place during the Week of Museums. In 2006, the number of events and activities came to 1.200. Online agendas and the magazine of the Week of Museums can be downloaded at [www.museus.gov.br/publicacoes.htm](http://www.museus.gov.br/publicacoes.htm)  
Another large scale event is the National Forum of Museums, already in its third year. The last Forum

took place in the summer of 2008 in the South of Brazil (Florianópolis), with more than 1.800 participants.

3. Public tenders:

These have two important functions. One is the democratization in the distribution of resources to museums and the other concerns the importance of creating partnerships between public and private initiatives. In 2004 and 2005, the Ministry of Culture, offered a number of tenders to the public via the former Department of Museums (DEMU) One tender concerned museums managed by IPHAN, to acquire equipment and collections at a price of 2 million reais (aprox. 1 million euros or more at the time).

Other tenders were partnership with the State companies Petrobrás, the National Bank of Social Development (BNDES) and the Federal Savings Bank (Caixa Econômica Federal). Together, they funded 180 projects related to the care of collections and communication of collections worth almost 30 million reais (more than 10 million euros).

A major goal was to reach smaller museums and museums outside the larger centres. 42% of investments were spent in museums in the countryside, and 58% in museums in state capitals. Prior to the tender policy, the South-eastern region (Sao Paulo, Rio de Janeiro, Minas Gerais and Espírito Santo) received 80% of the investments made by the Ministry of Culture. In 2004, the percentage went down to 47%.

4. Building capacity:

The former Dep. of Museums (DEMU) coordinates a national building capacity program based on partnerships especially with local authorities and universities. The program was launched with a pilot in 2004 in Salvador (Bahia) and later carried out on a national scale. It includes short courses and workshops on different themes, such as memory and citizenship, museological plan (business plan), museum education and conservation, as well as the organization of local/regional forums and seminars. Until September 2006, the program had organized 175 workshops, 33 forums and seminars in 18 states. There were 10.800 participants. The courses were well received, evaluation being 4,30 in a range of 1 to 5.



## 10. The Creation of IBRAM and Plans for the Future

The creation of the Brazilian Institute of Museums (IBRAM) represents an unprecedented moment in the development of museums in Brazil- not only in relation to public policy, but also within a broader socio-political process, which takes the value of heritage as a strategic resource within a concept of development based on principles such as equality and cultural diversity.

As mentioned before, IBRAM inherited 28 federal museums (before under IPHAN). It will continue the work initiated by the former Department of Museums of IPHAN (DEMU), including the management of the National Museums Policy. The institute is still being set up. The law creating the institute was approved in December 2008 and ratified by President Lula on 20th January 2009. The director of DEMU will assume his duties as the president of IBRAM in the beginning of 2009. The institute will fall under the Ministry of Culture and will have approximately 1.000 staff and an expected budget of 110 million reais (aprox. 40 million euros). The goal is to raise 120 million reais in investments for the museum sector. This includes creating a national museum assistance fund.

Some of the priorities for the coming years include: the More Museums Program (Programa Mais Museus) to stimulate the foundation of museums in municipalities; investments in collection acquisitions, mobility and safeguard programs for federal museums and improving access to museums. Another priority is to improve partnerships in the field of visual arts, including the creation of a network of contemporary art museums and museums connected to social movements in order to stimulate a broader exchange (national and international) of community resident artists. Other important events are calling for tenders for community museums, indigenous museums and quilombola (afro-descents) museums and the network for memory and social movements.

Together with the creation of IBRAM, the Senate approved the Statute of Museums, a legal framework to actuate museums, and which creates rules on access, protection, management and accountability of museums. One of the most relevant aspects refers to the duty of museums to create a museological (business) plan. The new law has raised a number of negative reactions and has triggered an ongoing discussion.

More information on IBRAM and its activities can still be found on the IPHAN website ([www.iphan.gov.br](http://www.iphan.gov.br)) and on the website of the Brazilian System of Museums ([www.museus.gov.br](http://www.museus.gov.br)). A lot is due to take place in the coming couple of months.

## 11. The Professional Field

Brazil has a solid tradition in the field of museums and museology, both in theory and in practice. The country produces important work and has played a leading role in key developments in the international world of museology for many years. However, as has already been mentioned, these developments have traditionally been concentrated in places such as Rio de Janeiro, São Paulo and Salvador. Professionalism is very high in a number of large institutions, whilst most small and regional museums lack specialized human resources and the necessary tools.

Brazilian museology has a very strong social discourse. The discipline is considered as part of applied social sciences instead of arts and humanities, as is normally the case in Europe. This social discourse does not always translate into action. This is partly due to a lack of investments and other practical considerations.

In order to face these challenges the mobilization around the National Museums Policy has made various distinctive improvements during the last couple of years; one of the most essential features being the strengthening of networks among museology professionals and the development of a sense of collective development (and why not solidarity). Participants at the 3<sup>rd</sup> National Forum of Museums, held in 2008, could well appreciate these sentiments. 1.800 participants from the most diverse museological experiences and disciplines participated in the forum. They represented social movements, private and community initiatives, large museums, project bureaus. Artists, educators, students, etc. also took part. The extensive program included mini-workshops, plenary sessions, official meetings, round-tables discussions, exhibitions, on-going social and artistic events in mega tents located on the campus of the University of Santa Catarina in Florianópolis, a beautiful island in the South of Brazil. It is interesting to note that the taxi drivers parked outside the tents constantly

complained that the participants didn't tour the island as would normally be the case.

The partnerships that are being forged form the key to the growing professionalism in the field. During the last couple of years, the role of the private sector has grown considerably within the heritage field. Project bureaus have become major partners of museums and public institutions. There are many bureaus active in exhibition development, documentation projects, educational projects, etc. One of these bureaus is Expomus ([www.expomus.com.br](http://www.expomus.com.br)), located in São Paulo that carries out national and international exhibitions projects, social inclusion projects, institutional collection management, etc.

Associations and networks are also important actors. The Brazilian Association of Museology (ABM) has a seat in the Brazilian Museums System. ABM organizes the National Congress of Museums, maintains discussion lists and promotes relations between various sectors (students, professionals, bureaus, etc). The Association maintains a website ([www.museologia.org.br](http://www.museologia.org.br)) with news and information about field. Other associations and networks include the Brazilian Association of Conservators and Restorers ([www.abracor.com.br](http://www.abracor.com.br)) and the network of Museum Educators ([www.rem.org.br](http://www.rem.org.br)). All information is in Portuguese. The website of the Brazilian Museums System ([www.museus.gov.br](http://www.museus.gov.br)) shows differing links to institutions, discussion lists, etc.

Museologist is a recognized profession in the country. A museologist must hold a bachelor's degree in museology and be registered with one of the Regional Councils of Museology (COREM). The regional councils as well as the federal council also serve as gateways for information and contacts in the field ([www.cofem.org.br](http://www.cofem.org.br)).

Brazil has one of the oldest museum courses in the world. For many years two Universities have offered undergraduate programs in Museology. At present there are 10 bachelor courses in museology, spread around the country. Brazil, together with the



Netherlands is one of the few countries in the world to offer undergraduate programs in museology or museum studies. There are also post-graduate courses in heritage and museology. More information can be obtained via the network of teachers in Museology ([www.grupos.com.br/group/redeprofessoresmuseologia/](http://www.grupos.com.br/group/redeprofessoresmuseologia/)). Universities have always had an important role to play in museology. The majority of teachers are also museum professionals and activists. This helps create a strong bond between practice and academia. This includes active student involvement.

There is plenty of room to increase and improve research in the field of museum. Universities hold a strategic position, as do a (still limited) number of museums and organizations such as the Observatory of Museums, the Brazilian Institute of Museums and bureaus such as Expomus. As far as the spread of information is concerned, there is an increasing number of journals and newsletters, though still limited. Links to journals and newsletters can be accessed or downloaded from the website of the Brazilian Association of Museology, or IPHAN and or the Brazilian Museum System. The electronic Magazine Museum ([www.revistamuseu.gov.br](http://www.revistamuseu.gov.br)) also has a database of journals and organizations active in the field. All information is in Portuguese.

ICOM Brazil is very active, not only internationally but also nationally. It participates in different projects and partnerships. ICOM Brazil maintains an electronic newsletter that serves as major gateway for information on events in the field. Brazilian professionals have always made an important contribution to the international scene, a constant one though limited by financial and language constraints. Besides ICOM, Brazilian professionals are active in Iberic networks, in international networks for community museums and socio-museology, among other things. Rio de Janeiro is one of the candidates to host the ICOM General Assembly in 2013.

An important aspect in the development of the professional field is the participation of social and grass-roots and movements. There is growing cooperation between professionals and non-professionals, between more and less institutionalized initiatives. This has contributed greatly to the work with museums and heritage. It has also produced new insights. Furthermore, this cooperation has provided an opening and leading to some observations (sometimes tension) on the organization of the professional field. For example, there is an ongoing discussion about the regulations relating to the profession and the obligation of having academy trained museologists signing as technical responsible in museological projects as a requirement for public funding, even for community museums.

There is an expansion of the possibilities and actors in the world of museums, whilst at the same time there is a coordinated effort being made to match these changes in terms of professionalism. The challenge to qualitative improvements in the professional field are many and varied, partly related to the size of the country, the traditional centralization of resources and, the nature of museum authority itself.

### **11.1. Collecting Practices in Museums**

Brazilian museums practice passive acquisition mainly, via donations and bequests, via archaeological excavations or as the result of specific acquisition projects. Some museums, mainly large ones, have the financial means to buy objects (art). Large museums have acquisition committees. The National Museum Policy has issued guidelines to on acquisitions policies, procedures and funding. The idea of de-accessioning is considered by many to be too far fetched, though some have shown an interest in tackling the subject particularly where it concerns private collections and those of institutes.

## 12. The World of Museums

As said before, the world of museums is extremely diverse and heterogeneous. Thematic networks are being stimulated in order to improve the exchange of information about initiatives, contacts and understanding about this complex phenomenon. Long established museums represent different museums cultures. Besides, new initiatives add to the possibilities of using heritage and memories. Many happen quite spontaneously, resulting in more organic processes.

There are several reasons to mention specific museums - the nature of their collection, the possibility for international exchange, or the significance of their work. The following section provides a short overview of Brazilian museums. For in-depth information on museums and museum potential one should contact the National Museum Register.

### 12.1. Art Museums

Art museums are the ones to have the most contact with other museums outside Brazil. These museum consists of museums of fine art, religious art, popular art, modern and contemporary art, etc.

The oldest Brazilian art museum is the National Museum of Fine Arts in Rio de Janeiro. The museum has an important fine arts collection, including a large collection of works produced by Dutch painters.

Nowadays, art Museums share with cultural centres the role of promoting art to the larger public in the largest cities of Brazil. According to Marcelo Araújo, director of the Pinacoteca, the museum of Brazilian contemporary art in the state of São Paulo, art museums tend to work with established artists, cultural centres work with up-and-coming artists. Sao Paulo is the major Brazilian art centre. From the 1990's onwards there has been a growing number of foreign artists coming to the city, making it truly global place.

Other important centres are Rio de Janeiro, Recife (with the artist in residence project MAMAM), Belém, Belo Horizonte (with CACI), Porto Alegre (a gate to the Mercosul) and Salvador (with Afro-Culture). Marcelo lists several important reference intitutions in these places:

- » São Paulo- FAAP, Instituto Tomie Otake, FIESP, CCBB, MAM, MAC, Pinacoteca, Centro Cultural São Paulo, Itaú Cultural, Paço das Artes, Centro Cultural Maria Antônia
- » Rio de Janeiro - MAM, Paço Imperial, Museu Nacional de Belas Artes, CCBB, Museu Castro Maya, MAC
- » Belo Horizonte- Museu da Pampulha, Palácio das Artes, CACI
- » Salvador - AMA, Museu Rodin, Museu de Arte da Bahia
- » Recife - Museu Aloísio Magalhães
- » Fortaleza - Dragão do Mar
- » Belém - Museu de Arte do Pará
- » Brasília - Museu de Arte de Brasília
- » Florianópolis - Museu de Arte de Santa Catarina
- » Curitiba - Museu Oscar Niemeyer, Museu de Arte do Paraná
- » Porto Alegre - MARG, Museu Ibere Camargo

According to Marcelo Araújo, there have been some attempts made to decentralize the effort of carrying out fine art work. These include the project RUMOS from Itaú Cultural in São Paulo ([www.itaucultural.com.br](http://www.itaucultural.com.br)), the National Policy of Museums, Pontos de Cultura, etc.



Art museums in Brazil are also involved in discussion on social matters and how to carry out such matters. Museums such as the Pinacoteca, MAM (Museum of Modern Art), MAC-USP (Museum of Contemporary Art of the University of São Paulo) and MAC-Niterói (Museum of Contemporary Art of Niterói, Rio de Janeiro) are national reference places for art education, accessibility and social inclusion.

The Permanent Forum of Museums is seen as an important network for art museums and the art world. The website is partially in English. ([www.forumpermanente.org](http://www.forumpermanente.org))

France and Spain are the principal international exchange partners. Both countries finance exhibitions and specific projects. Since the 1960s Brazil has hosted a number of large international large exhibitions. More and more exhibitions of Brazilian art are being organized abroad including the Netherlands (Stedelijk Museum in Amsterdam, Museum Boijmans-Van Beuningen in Rotterdam). Marcelo Araújo, thinks that regular contact between Brazilian museums and foreign ones should be improved. A lot of museum curators visit Brazil looking for artists and art galleries. What they tend to ignore is a chance of working with local art museums.

## **12.2. History Museums**

History museums include such institutes as city museums, regional museums, national museums, historic homes, memorial centres, etc. Some of Brazil's largest, most established and traditional institutions are the country's history museums. They are run by civic authorities (national, regional and local), among them the Imperial Museum, the National Historical Museum, the Museum of the Republic and the House of Rui Barbosa Foundation in Rio; as well as the Ipiranga Museum in São Paulo, among others. Many of these museums maintain historical archives and large bibliographic collections such as the Memorial of the Immigrant, dedicated to the history of immigration (see more under "International exchange"). A number of museums have collections associated with the common Dutch-Brazilian heritage (see more under 18. International Exchange).

There are also other kinds of institutions such as the Museu da Pessoa ([www.museudapessoa.net](http://www.museudapessoa.net)), a virtual museum of biographies. The museum is a pioneer in Brazil. It is a Ponto de Cultura and plays a role in the development of similar initiatives. Other relevant initiatives include communities, grass-root and social movement initiatives.

Many museum professionals are active in international networks. Several meetings have been organized in history museums. The National Historical Museum maintains a long term and fruitful relationship with Portuguese organizations (exhibitions, restoration, events, etc). The museum also maintains a Luso-Brazilian Reference Center related to the Luso-phone mutual heritage



### **12.3. Military Museums**

Brazil has a number of military museums that belong to the Navy, Army, Air Force and Military Police. These museums have important collections on underwater archaeology, history, science and technology, art, etc. Many of these museums are housed in forts and other monuments.

Military museums are very active in the field of heritage, investing in professional staff, creating a subject related network and organizing national conferences. Collaboration with the Ministry of Culture is on the increase. In 2008 Rio de Janeiro hosted the International ICOMAM Conference ICOM International Committee of Museums and Collections of Arms and Military History.

### **12.4. University Museums**

There are different types of university museums (art, science, archaeology, anthropology, etc), such as the National Museum of the Federal University of Rio de Janeiro (UFRJ) and the Museum of Archaeology and Ethnology (MAE) of the University of São Paulo (USP). People from university museums come together at the Permanent Forum of University Museums. One of the main challenges of these museums is to connect the Ministries of Education, Cultural and Science. The strongest network in the country of university museums is in Sao Paulo, and is connected to the University of São Paulo (USP). Besides managing 13 museums and related institutions ([www4.usp.br/index.php/museus](http://www4.usp.br/index.php/museus)), USP also has a Center for the Preservation of Culture (CPC), dedicated to the preservation, study and promotion of cultural heritage.

### **12.5. Science Museums and Science Centres**

Science museums are mostly linked to scientific research institutions or to the marketing companies in the production or service sector. Reference institutions include the Museum of Life (Museu da Vida) in Rio, linked to the Foundation Oswaldo Cruz (FIOCRUZ); the Paraense Museum Emilio Goeldi in Belem, linked to the Ministry of Science and Technology, one of the main scientific institutions on the Amazon; the Museum of Astronomy in Rio, linked to the Ministry of Science and Technology and the Louis Jacques Brunet Museum of Natural History in Recife.

Science museums have their own dynamics . The museums referred to above serve as a bridge to other museum related bodies. However, there is a feeling of separation between science museums and other museums more linked to the networks in the cultural field. Some efforts are being done to form better links.

The Brazilian Association of Science Centres and Museums (ABCMC, [www.abcmc.org.br](http://www.abcmc.org.br)) is very active and able to bring together many of these museums. The association runs a program to popularize science. It also published a Brazilian guide to science centres and museums that can be downloaded from the website. All the information is in Portuguese.

Nationwide, there is a movement to increase the number of science museums and centres, actively supported by the Ministry of Science and Technology.



### **12.6. Ethnographic and Archaeological Museums**

Ethnographic and archaeological museums in Brazil find themselves at a similar crossroad as other ethnographic museums around the world, between becoming historical museums of anthropology or museums active in their communities as agents of cultural dialogue. This refers primarily to museums dealing with indigenous and afro-descendent cultures, popular culture and immigrant memory. During the last couple of years museums such as the Museum of the Indian in Rio (linked to FUNAI, the National Foundation of the Indian) and the National Centre of Edson Carneiro Folklore Museum (linked to IPHAN) have been able to engage with their source communities.

With the development of contract archaeology in Brazil, there has been an exponential growth in archaeological objects that should go to museums, which lack proper storage facilities. During the last couple of years this has become a major problem. Another serious problem is the commercialization of artefacts made by indigenous people.

### **12.7. Sound and Image Museums and Museums of New Technologies**

Brazil has a big network of museums devoted to the preservation and transmission of moving images and sound. These museums are known as MIS (Museu da Imagem e do Som) and house important archive material on contemporary history and culture. They have also the possibility of communicating their collections via various media. On the one hand, there are difficulties to do with acquiring specialized knowledge related to the conservation of collections in the area of new technologies. On the other hand there are also issues related to copyrights, etc.

### **12.8. Community Museums and Ecomuseums**

Since the end of the 1980s Brazil has seen the birth of many community museums and ecomuseums (territorial museums). The country is also internationally active in promoting community museology, new museology and socio-museology.

All kinds of initiatives are taking place all over the country, in rural areas, in urban areas, in indigenous and quilombola communities. Some of these initiatives have become Pontos de Cultura, also take responsibility for supporting similar movements. The National Policy of Museums pays special attention to community museums. The tender for Community Museums reflects this concern. The plans to start up 11 community museums in risk areas also forms part of the government's social agenda. One of DEMU (now IBRAM) regular partners has been the Museum da Maré in Rio, the first museum to open in a favela (slum). The museum is a Ponto de Cultura and has become a major reference point in the National Museums Policy and in the development of other community museums.

Some of the Brazilian community museums and ecomuseums are members of the Brazilian Association of Ecomuseums and Community Museums (ABREMC, [www.abremc.com.br](http://www.abremc.com.br))

## **12.9. Relevant Projects and Initiatives**

### **1. National Museums Policy**

The National Museums Policy is considered a model for other cultural policies in Brazil. What is taking place in the country could serve as an inspiration and resource for other countries. For instance, South Africa, is working on the development of a museum policy. There is a lot of potential for a co-operation between the two countries, given their similarities and affinities in the field of museums and heritage. The co-operation with Portuguese speaking countries, particularly in Africa, could benefit from the experiences in Brazil. There has been some periodic exchange, but the possibilities to enlarge these exchanges with such matters as how to use of tools, information and human resources involved in the National Policy of Museums are even bigger.

### **2. Museums, Social Inclusion, Citizenship and Social Movements**

Brazil has always played an important role in the development of museology worldwide, particularly the social role of museums. Social inclusion is a major subject in Brazil and covers various aspects of museum work. It refers to issues of accessibility (see for example the National Network of Accessibility in museums, maintained by the NGO Accessible Museums- Museus Acessíveis, <http://museuacessivel.incubadora.fapesp.br/portal>), representation and participation in museum decision-making. Citizenship is a word often used in connection with museum to define the right and capacity of people to access and participate in culture and heritage. The work of museums do with social movements represents another step in the direction of innovation that will have consequences for the museology field as whole. The work with local, national and global social movements, involves different events. In 2007, the Brazilian Association of Museology organized a conference in Recife on Museums, Memory and Social movements. All kinds

of different movements and organizations took part, such as the black movement, the gay movement, human right groups, among others. In 2008, the Abolition Museum in Recife launched a pioneering 6-month course on participatory development as part of its new permanent exhibition. Various social groups and organizations actively took part. The whole process can be accessed online in Portuguese at [www.museuaboliacao.blogspot.com](http://www.museuaboliacao.blogspot.com)

The project of the museum network, Memory and Social Movements of the National Policy of Museums aims to support the creation of museums, memory projects and institutions, as well as courses, workshops and research projects. The program is the result of a partnership between DEMU (IBRAM), the Museu da Mare and the post-graduate program in Social Memory of the University of Rio de Janeiro (UNIRIO).

### **3. Privatization of Museum Management in São Paulo**

Since 2005, the management of all the museums in the state of São Paulo has privatized similarly to the method employed by Dutch museums. This new management model follows the so-called OS (Organização Social- Social Organization) principle, somewhat comparable to what has been done in hospitals This is a recent phenomenon; however it has raised passionate debate. The museums that have been 'privatized' claim to have more freedom and opportunities to raise funds for projects and improve quality, while the state is still responsible for operational costs. Criticism relates mainly to the fact that fundraising takes place almost solely via tax incentives or tenders, in other words, federal money is used. The critics of this model say that what really happens is that the funding of projects end up instead of being the responsibility of the state of São Paulo becomes the responsibility of the federal government.



## 12.10. International projects

### **1. Translation of articles and publications**

The Lusófona University in Lisbon has started to translate articles from Portuguese into English (including from Brazilian Portuguese), in order to encourage exchange of information with English speaking countries. The translation from and into Portuguese has long been a requirement in Brazil. The university started a publication exclusively in English, called Socio-museology. The articles can be accessed online at <http://cadernosociomuseologia.ulusofona.pt>

### **2. The Ibero-American Network of Museums**

In 2007, Bahia hosted the Ibero-American Meeting of Museums. 2008 was the Ibero-American Year of Museums. In December 2008, the National Historical Museum in Rio de Janeiro hosted the Ibero-American Meeting of Museum Observatories. These events mark the efforts in strengthening the Ibero-American network of organizations involved with policy development, research and museum practice. Brazil has taken the lead in the process, being a major articulator in South America.

### **3. The Year of Brazil in France (2008) and the Year of France in Brazil (2009)**

The events include a number of exhibitions of Brazilian art abroad and of French art in Brazilian Institutions; as well as seminars, technical visits and other activities. The organization involves the Ministry of Culture, museums, cultural centres and project bureaux. More information in Portuguese and French on the website <http://anodafrancanobrasil.cultura.gov.br>

## **13. Libraries**

### **Overview**

There is no exact data on the number of libraries in Brazil. Two important sources of information are the surveys of the Brazilian Institute of Geography and Statistics (IBGE) and the database of the National System of Libraries. Both sources focus on public Libraries, run by municipal, state or federal authorities. According to IBGE, 85% of Brazilian municipalities have libraries, consisting of more than 6.500 units. In addition, there are thousands of private libraries, information and documentation centres, also in museums, cultural centres, NGOs, universities, and community initiatives.

The great majority are reference libraries, whilst some of them are seen primarily as heritage depositories (their main mission is to safeguard collections rather than being first and foremost reference resources) or house important heritage collections. However, in practice, balancing these two functions is one of the greatest challenges of these organizations, as the public generally sees them as the first destination for consultation and research.

Government policy has been trying to optimize and decentralize the use of libraries, stimulating the realization of new units and modernizing public libraries, mainly in municipalities and for schools, as well as stimulating the development of community libraries and the use of alternative reading spaces (e.g. metro stations, work space, etc). In 2006, the Ministry of Culture and the Ministry of Education launched a national plan (Plano Nacional do Livro e da Leitura) to promote reading and the use of books in Brazil, in particular by investing in libraries and the training of personnel. The plan consists of implementing hundreds of events, projects, programs and policies involving the public sector as well as the private sector and civil society:

1. Democratization of access: including the creation of new libraries and alternative spaces, etc. the strengthening of networks and the distribution of books;
2. Stimulating reading and training of mediators: including building more capacity, social projects, research, projects database, PROLER (National Program for the Reading Incentives)
3. Value of reading and communication: including promotional campaigns, publications, development of regional and local policies, conferences, funding, lobbying
4. Development of a Book Economy: including funding and development support, grants, prizes and international activities.

The database of events can be found in Portuguese on the website [www.pnll.gov.br](http://www.pnll.gov.br). Projects are carried by the federal, state governments and municipal institutions, regional and local authorities and universities, and to a lesser extent by private businesses and in a great number by NGOs, institutes, associations, museums, etc. Funding comes mainly from the public sector via direct investment by the bodies involved, tenders, national funding programs or fiscal measures. Other funding sources include international organizations, private funding and self-funding in the case of small initiatives.

Three of the largest programs consist of direct investment in libraries:

1. Program Pleasure in Reading (Programa Prazer em Ler): aims to create and improve community libraries in 120 Brazilian cities, by means of direct investment in facilities, books and computers. The program works directly with NGOs and is funded by the Institute C&A of Social Development with a budget of 7 million reais (aprox. 3 million euros).
2. Program Living Culture (Programa Cultura Viva): aims to create Pontos de Leitura and libraries in all existing Pontos de Cultura, as a means of social mobilization, aiming at 1000 units. The program is an initiative of the Ministry of Culture.
3. Program Open Book (Programa Livro Aberto): aims to set up public libraries in 600 municipalities and improve existing municipal libraries, improve collections, transfer knowledge and carry out visitor surveys in existing public libraries. The program is managed by the National Library Foundation, via the National System of Libraries, in partnership with the Ministry of Culture.

Furthermore, investment in public libraries and community libraries (via Pontos de Leitura and Pontos de Cultura) constitute a key element of the social inclusion program of the Ministry of Culture (Programa Mais Cultura) launched by the Federal Government in 2007.

Other relevant activities associated with the national plan of the Ministries of Culture and Education are mentioned in the following sections. Specific programs focusing on collection development, management and investment in deposit libraries are also mentioned in 13.3. The National Library Foundation and 13.6. Relevant projects and initiatives”.



### **13.1. The Professional Field**

In an interview, Carmen Moreno from the National Library Foundation explained that the library development in Brazil is at a similar level of development (and in some cases above the level) when compared to other countries in the world with a comprehensive sector of libraries and high degree of professionalism. She drew attention to a number of developments in the National Library Foundation that have put Brazil in the forefront of innovation, such as digitization technologies and virtual projects.

The National Library Foundation occupies a central role in innovation, production and distribution of information in the field, together with universities that offer undergraduate and postgraduate degrees in library and information studies. At the moment, there are 37 BA courses in library sciences in Brazil.

Another important institution is the Brazilian Association of Technical Standards (ABNT) [www.abnt.gov.br](http://www.abnt.gov.br). The ABNT is the recognized body for technical standards and the representative of Brazil on various international bodies. ABNT publishes standards for documentation and information services in libraries, information and documentation centres, including ISSN (International Standard Serial Number), ISBN (International Standard Book Number), and Information unit guidelines.

Librarian is a recognized profession in the country. To be a librarian one must have a bachelor's degree in library sciences and be registered with one of the professional regional councils. Professional councils include the Federal Council of Librarians and its regional councils (which have a regulatory role) and a large number of associations. A list of organizations can be accessed in Portuguese at the website of the Federal Council for of Biblioteconomy (Library Sciences) [www.cfb.org.br/html/links/links.asp](http://www.cfb.org.br/html/links/links.asp). Brazilian

organizations and professionals are active on the international scene, being represented in organizations such as the International Federation of Library Associations and Institutions (IFLA) and the Association of National Libraries of Ibero-America.

There are also a large scale of journals and publications in the area of information management. A number can be assessed online via the website of the Federal Council. Discussion groups also form an important forum of debate in the country. UNESCO's Library Portal offers information on discussion groups in Brazil as well as other internet sources.

In general, one can say that the field and the profession are growing, with a variety of new possibilities in the area of information management within traditional and new kinds of organizations. A major challenge is the decentralization of information and resources beyond the usual centres and the possibilities of linking these centres in such a large country as Brazil.

### **13.2. The National System of Public Libraries**

The National System of Public Libraries was started in 1992. The aim is to strengthen the network of public libraries in Brazil. Today, it is a backbone of the Ministries' national plan to promote reading and libraries (Plano Nacional de Leitura e do Livro).

The system tries to integrate and promote interaction between libraries nationwide, also in terms of knowledge, methodology and technology dispersal as well as capacity building. The network is managed by the National Library Foundation, and it is coordinated regionally via public libraries in various states, that are responsible for connecting municipal libraries. Though primarily aimed at public libraries, any library can join the system. The activities of the National System of Libraries and opportunities available to its members include:

1. The Program Open Book (Programa Livro Aberto) for municipal libraries- the program already managed to set up libraries in all municipalities in Brazil
2. A National Library Database- the database already contains 5.588 registered libraries, of which more than 4.800 are municipal ones. It is possible to search for libraries by name, type (federal, state, municipal, community) and locality. The database can be accessed in Portuguese at [www.catalogos.bn.br](http://www.catalogos.bn.br)
3. The Electronic Consortium of Libraries- open to all libraries. It allows libraries to copy and download bibliographic records from the National Library Foundation's databases. The consortium aims to contribute to the bibliographic automation of Brazilian libraries, to the formation of local databases of regional networked databases.
4. Capacity building and seminars- including workshops on demand; support for regional events on public libraries; the organization of the Latin American Symposium of Public Libraries and the National Forum of the National System of Public Libraries. Information about the meetings is online in the National System of Libraries website.
5. Technical assistance- on preservation, documentation, new technologies, publications exchange, etc.

More detailed information can be accessed in Portuguese on the website [www.catalogos.bn.br](http://www.catalogos.bn.br)

### **13.3. The National Library Foundation**

The National Library Foundation is situated in the centre of Rio de Janeiro. It is the largest national library in Latin America and is considered by UNESCO to be among the 10 largest national libraries in the world. Its origin is directly linked to the Royal collections brought to Brazil in 1808 by the exiled Portuguese king. Since 1814, the Library (then Royal Library) has been open to the public and run by different government bodies.

In 1990, the National Library gained the status of Foundation (linked to the Ministry of Culture) and assumed a new role coordinating national policy as well as coordinating the production and transfer of knowledge, methodologies and technologies in the field. The Library also runs the national ISBN agency.

The National Library's collection is estimated at 9 million items and continues to grow thanks to the Legal Deposit legislation. The library's main mission is to conserve the Brazilian bibliography, therefore it has the status of a national library instead of a public library. The main characteristics that qualify the National Library are:

1. It is the beneficiary of the Legal Deposit Law
2. It has allowed to purchase library material and books abroad in order to build collections of foreign works
3. Elaborates and publishes the current Brazilian bibliography. Put together a series of catalogues that are available on the internet
4. Functions as the national centre for the exchange of bibliographical material on a national and international level



The library houses important historical collections, including private collections, dating from colonial times (although the oldest manuscript dates from the 11th Century). The collections are housed in different departments: general collection (books), maps, iconography, manuscripts, music, rare books and periodicals.

In order to stimulate research on collections researchers are being given grants and prizes co-sponsored by private financiers. The Foundation also works together with editors to publish research papers, publish books written by national authors and produce catalogues of bibliographic reference.

According to Carmen Moreno, the Library has a number of manuscripts, maps and iconographic documents related to the Dutch presence in Brazil, many of them are written Dutch. These documents are still under researched. The majority has not yet been translated.

In order to maintain its collections, the Foundation has laboratories to carry out paper restoration and conservation. These are references in Latin America the field of preservations and restoration. It has also a bookbinding workshop, a microfilm centre for microfilming, photography and digitalization. The Foundation also manages two national conservation projects: The National Plan of Microfilming of Brazilian Periodicals and the National Plan of Restoration of Rare Books. The objective is to identify and restore rare books and works in libraries nationwide.

Besides managing the collections of the National Library, the Foundation runs two other libraries: Euclides da Cunha Library, specialized in education and school consultation; and the Demonstration Library in Brasilia. In addition, it maintains a centre for promoting reading. This is part of the National Program to promote reading (PROLER), with demonstration libraries and reference centres.

The Foundation is also the head of the construction project - the Brazilian 'Hemeroteca', a library for newspapers, magazines and periodicals. The library will occupy 6 warehouses in the port of Rio de Janeiro (together with the future cultural complex of Rio) and make available for research and general consultation more than 40 thousand editions of all Brazilian newspapers and periodicals- an estimation of 17 km of storage space. Petrobrás is financing the first phase of the construction (1,5 million reais, aprox. 600 thousand euros).

One of the flagships of the National Library Foundation is the Digital Library, explained in more details below under 13.6. Relevant Projects and Initiatives. Furthermore, the National Library Foundation maintains a website ([www.bn.br](http://www.bn.br)) with all its catalogue series online, resources for downloading and comprehensive information on the work of the organization, projects, newsletters, services, etc. All the information is in Portuguese.

One of the main challenges facing the National Library is to balance its public functions of preservation and consultation. According to Carmen Moreno, the library struggles with high attendance rates. Many of the visitors could make use of other libraries in the area but they consider the National Library their first consultation resource. The library has a strict consultation/research policy. People cannot borrow materials (only institutions) and imposes other restrictions (e.g. only people above 16 years of age, security restrictions, consultation/research based on subscription and library approval, etc) and copying restrictions.

The library strives to offer quality public services, which includes focusing on heritage education. The library offers guided tours, virtual guided tours. It also has permanent exhibition space, an auditorium, organizes cultural events and lectures. It has a shop and a café. The library also joins initiatives pro physical and intellectual accessibility.



### **13.4. Other Reference Libraries**

There are a number of other regional reference libraries in Brazil, specialized libraries, etc. Some of them are:

1. Mario de Andrade Library (São Paulo)- the second largest depository library in Brazil (3,3 million items). It is the principal library within the municipal system of libraries. The library played a key role in the cultural scene in the 40s in Sao Paulo and is now undergoing major reconstruction.
2. Public Library of the State of Rio Grande do Sul (Porto Alegre)- has a collection of rare books dating from the 16<sup>th</sup> to the 19<sup>th</sup> century and is a major reference library.
3. The Library of the Brazilian Institute of Geography and Statistics (IBGE) and of the Historical and Geographical Brazilian Institute (IHGB)- for historical collections referring to the Dutch presence in Brazil
4. Libraries of the National Institute of Heritage (Rio de Janeiro and Sao Paulo)- specialized in architecture, art history, heritage, archaeology and museology; original iconography and travel reports.

The Goethe Institute maintains a database of reference libraries of collections related to the field of arts, heritage and museums in the cities of Rio de Janeiro and Sao Paulo. The database can be accessed online: [www.goethe.de/INS/br/lp/prj/red/ptindex.htm](http://www.goethe.de/INS/br/lp/prj/red/ptindex.htm). All the information online is in Portuguese.

IPHAN also has an online database of its network of libraries. It can be accessed in Portuguese at the website [www.iphan.gov.br](http://www.iphan.gov.br)

The brand new library of the Pontifícia Universidade Católica of Rio Grande do Sul (Porto Alegre) is a major reference library for technology and information services in Brazil and in South America: [www3.pucrs.br/portal/page/portal/biblioteca](http://www3.pucrs.br/portal/page/portal/biblioteca).

### **13.5. Collecting Practices**

The National Library is beneficiary of the Legal Deposit Law that states that a copy of all materials published in Brazil must be sent to the Library. The National Library Foundation has an acquisitions commission (main task to assess international acquisitions and donations). Digitization is also an important practice.

As far as other libraries are concerned, they depend on acquisition programs funded either by the government or private individuals. In these cases, the National Library Foundation plays a role in defining acquisitions.

Donations are a very important. They are more than just an alternative for lack of funding. They play an important role in mobilizing local communities to help their libraries.

### **13.6. Relevant Projects and Initiatives**

#### **1. The National Digital Library**

<http://www.bn.br/bndigital>

Created in 2006 and managed by the National Library Foundation, the Digital Library contains all the digitized collections of the National Library. In addition it develops and participates in a number of national and international projects, such as the World Digital Library.

Among these, the project Rede da Memória Virtual Brasileira (Network of the Brazilian Virtual Memory) stands out because of its ambition and scope. The Network aims to collect and make available digital information on all the collections of Brazilian institutions with a visual or textual heritage and their records. At the moment 15 institutions participate in the project, such as the University of the State of Rio de Janeiro (UERJ), the National Historical Museum, the Oscar Niemeyer Foundation, the Museum of the Indian and the General Archives of the City of Rio de Janeiro.



One project of the Digital Library has to do with the digitization of historical maps from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century, and making them available online. International projects are listed under 13.7. International Projects.

## 2. Libraries as Life-long Learning Centres

One of the objectives of the policies in the field is to promote libraries as centres of life long learning and of cultural productions, emphasizing their social role and focusing on the public service they provide. Libraries in Brazil make use of various tools to fulfil their role as communicators - be it in relation to their role as social institutions or in relation to their own collections and history. Many libraries and archives provide permanent exhibition space; organize events, offer guided tours, etc. Book depositories such as the National Library also organize exhibitions and other cultural events, approaching their premises and collections as heritage education material.

## 3. Popular Libraries

Popular and community libraries are some of the most important places in the cultural and heritage fields where people can meet and interact. They are also able to stimulate and mobilize local communities and individuals around cultural values. Often such initiatives taken by the local community lead to the setting up of important community collections. An example is the NGO T-Bone Foundation in Brasilia ([www.t-bone.org.br](http://www.t-bone.org.br)). In 1994, the owner of the T-Bone butchery created a small library in his shop. Now, more than ten years later, the NGO maintains a network of popular libraries at more than 35 bus stops in the city, lending more than 1000 books a day (working on a self-lending principle). It has also become a Ponto de Cultura, making it possible to develop further cultural libraries. The projects have the active support of the community, bus travellers, and different organizations, such as embassies, Petrobrás and UNESCO.

## 13.7. International Projects

### 1. Digital Library

The Digital Library of the National Library Foundation takes part in a number of projects with international organizations. They include the World Digital Library ([www.worlddigitallibrary.org](http://www.worlddigitallibrary.org)), the project The United States and Brazil: Expanding Frontiers, Comparing Cultures, developed with the Library of Congress (<http://international.loc.gov/intldl/brhtml/brhome.html>), the digitization and development of the website of the D. Thereza Christina Maria Collection, placed by UNESCO in the Memory of the World Program as heritage of humanity, with the support of the Getty Foundation ([http://catalogos.bn.br/terezacristina/apresentacao\\_en.htm](http://catalogos.bn.br/terezacristina/apresentacao_en.htm)), and involvement in the UNESCO Slave Route project aimed at safeguarding original documents to do with the transatlantic slave trade and slavery throughout the world. (<http://consorcio.bn.br/escravos/projetoIng.html>).

### 2. Projeto Resgate (Rescue Project)

The project was launched in 2001 on the occasion of 500th celebration of the Discovery of Brazil with the aim of publishing of source and archive guides. The first publication was an Archives Guide of European Museums with documents on Brazil's colonial period. It also consisted of the organization and microfilming of the referenced documents at the Ultramarine Archive in Portugal. The second guide was the Source Guide on the History of Dutch Brazil, with information on Dutch institutions. Future plans include the organization and publication of Source Guides of Spanish, French and Italian institutions.

### 3. The Luso-Brazilian Commission for the Safeguard and Promotion of the Documentary Heritage (COLUSO).

See 14.7. International Projects under the section on archives.

## 14. Archives

### Overview

For the purpose of this mapping, the following session will focus on permanent archives, as institutions of memory, repositories of collections that have been selected and to which an added value (historical, documental) has been attributed. It will not refer specifically to current or intermediary archives.

As a result of the country's administrative history Brazil's permanent archives consist of a broad and complex network of public archives. These archives are created and maintained by national and state bodies. At municipal level, few cities possess archives, a fact that creates a lot of problems. Permanent archives also include private archives, created by individuals, families and private bodies. These are mostly managed by public institutions such as the National Archive, the National Library, museums and other public organizations dedicated to maintaining historical, cultural or scientific archives. Other depositories include non-profit organizations and private organizations. Each time more, one finds community initiatives and social movement initiatives that create and use their own archives and documentary collections (memories) as a citizenship tool. In addition, new media have enabled the development of types of initiatives, as well as the development of projects in more or less established organizations, related to different forms of contemporary collecting: oral history, biographical collecting, digital heritage, etc. Some of these initiatives are world reference, such as the work of CPDOC and of the universities UFF and USP.

There is no exact data on the number (and nature, especially of private archives) of permanent archives in Brazil. Since the 1970s researchers and organizations have been carrying out local, regional or thematic surveys that have led to the production of a number of source guides and guides to collections.

These publications provide an insight into archive collections and organizations, and can be accessed via the National Library (also online, in Portuguese) and the National Archive. During the last couple of years cultural or scientific institutions (public and private) universities and researchers have published a number of source guides on the internet. The available institutional guides in National Library Foundation's database include archives guides to the Ministries of Foreign Affairs in Ibero-American countries; guide to private archives in the State of São Paulo and of the permanent archives in the State of Rio de Janeiro. There are also source guides available on such topics as black history; indigenous history; local histories, history of Africa, slavery and the black community in contemporary society; Portuguese History and History of Brazil. The National Archive has also developed some online databases and source guides.

In 2001, The National Council of Archives (CONARQ), launched a pilot-project for a large scale survey of Brazilian public and private archives (Censo de Arquivos Brasileiros: publicos e privados), including information on the organizations and their permanent collections. Priority was given to institutional archives and archives of public bodies. The project was funded by the Spanish Ministry of Culture and Education and managed to survey 1.350 funds/collections in 30 institutions. The information will be made available on the database of archives in Spain and Ibero-America (Censo Guía de Archivos de España e Iberoamérica) at [http://aer.mcu.es/sgae/index\\_censo\\_guia.jsp](http://aer.mcu.es/sgae/index_censo_guia.jsp).

At the moment, CONARQ is carrying out research on state and municipal public archives in order to obtain information about institutions, their collections, public activities, information management, infra-structure, etc. The aim is to provide subsidies to develop action plans and policies to preserve the country's documentary heritage and publish information about the scheme.



### 14.1. CONARQ and Archives Policy

The National Council of Archives (CONARQ) is a public organization in the city of Rio de Janeiro linked to the National Archives. It was established in 1994 with the aim to define a national archives policy (public and private) and integrate procedures via the National System of Archives. CONARQ also has a normative function. It has representatives of the government and of the civil society on its advisory board, including members from universities and professional associations, such as the Association of the Brazilian Archivists (AAB).

Since its creation, CONARQ has played a fundamental role in defining norms for archiving. It has also lobbied for the creation of and improvement in archive legislation (e.g. procedures how to treat collections, on acquisition, selection and disposal). Important norms refer to access, systematization of treatment, storage, information management, etc. This is done by the *Câmaras Técnicas* (thematic working groups) and *Câmaras Setoriais* (on different types of archives). These are the permanent working groups. The members are professionals active in the National Archives, universities, as well as other organizations. Information on working groups, publications, proceedings can be accessed in Portuguese via CONARQ website.

One of the remaining challenges is how to define an Archive Policy and structure a comprehensive National Archives System. Although formally created by law, the National Archives System needs to engage state archives systems (at the moment there are 11 member state archives) and implement strategic plan. This includes procedures such as the survey of archives as already mentioned.

During a congress in 1999, Jaime Antunes da Silva, director of CONARQ and President of the National Archives, delivered a speech in which he identified the main problems to be tackled by a National Archives Policy. They were:

1. In the past loss of public document collections, due to a lack of selection criteria
2. Lack of municipal public archive institutions
3. Little informational integration between institutions
4. Low visibility and awareness of archives

Ten years later these problems still exist, together with new challenges related to digitization, the management of digital documents and creation of standards. Furthermore, since CONARQ's creation in 1994, professional awareness has increased. It is still a major challenge to boost visibility and the significance of archives in Brazil; as well as increase the levels of professionalism.

While the policy on archives focuses on more institutionalized initiatives, a number of grass-root initiatives have also been supported by the Living Culture Program of the Ministry of Culture. The reality of archives differs greatly from region to region in Brazil. There are many disparities, with truly 'islands' of development and very different dynamics (and many different difficulties) in other regions.

Investments in archive institutions are limited, especially outside the large institutions and larger cities. Special projects and the public tenders of the National Institute of Heritage (IPHAN) are used to provide extra private funding. Other forms of private funding is the ADAI Program a multilateral fund for the development of archives (see 14.7. International Projects)

## 14.2. The Professional Field

According to Victor Fonseca of the National Archives, the field of archives in Brazil is in an in-between position compared to the (theoretical) international scene. Theoretical production is spread throughout the country; it is small, but growing all the time. Brazil and Chile, are the reference points for Latin America. Brazil has a very high number of archivists compared to other countries, though many small institutions in the country do not have professional staff.

Archivist is a registered profession and requires a BA degree in Archival Science. At the moment, there are 12 bachelor courses in archival sciences in Brazil, as well as a number of post-graduate courses in Information Science and other relevant research fields.

Universities have an important role to play. As mentioned before, they are directly involved in the National Council of Archives (CONARQ) and therefore have a direct input via working groups and policy making in the setting of norms. CONARQ brings different sectors together thus providing a permanent forum for discussion, deliberation and development with the field of archiving.

Other fundamental stakeholders in the field include the professional associations. There are a number of national and regional associations and students organizations. They support courses, conferences and also play an active role in CONARQ. The Association of the Brazilian Archivists (AAB) is a major gateway, supporting the Brazilian Archive Congress and other events such as Third Meeting on Archival Information Databases. The governmental research agencies and post graduate courses such as CAPES and CNPQ have recognized the importance of Archival Science in research having endorsed the two above mentioned events. All conferences and papers are published by the Association.

The Association also publishes a journal and maintains a website with information on events, links to other national and international organizations, archives, universities, discussion lists, etc. The Association is easily accessible to English speakers; the website also provides basic information in English ([www.aab.org.br](http://www.aab.org.br)). In addition, there are many websites and blogs maintained by organizations and individuals, mostly in Portuguese, that play an important role in circulating information and information, such as the website [www.arquivista.net](http://www.arquivista.net) and the website of the student's union at the University of Brasilia ([www.caarq.com.br](http://www.caarq.com.br)). Another link can be found at UNESCO's Archives Website.

Universities and associations have a leading role in the creation of knowledge and providing information on government policies and actions in the field (via CONARQ and scientific/ professional events). Brazilian organizations (particularly the National Archives, CONARQ and the AAB and professionals are active in international organizations, such as the International Council of Archives (ICA), the Latin American Association on Archives (ALA), Blue Shield and the Mercosul Forum of Archive Directors. Organizations also work with and on the international standards (ISAD-NOSAD, ISAAR).

The archivist's profession is expanding. There is a variety of new possibilities in the area of information management in all sorts of organizations. There is an increasing number of private companies, both in the private and public domain, that carry out work on document management and care.

A major challenge is information integration, increase in investments and capacity building. The role of non-professionals and their interaction with professionals is a subject of concern and debate. Organizations such as the AAB are trying to find ways to respond to this dilemma. The national survey of archives will be of great help.



### 14.3. The National Archive

The National Archive has the largest of archives collection in the country. It was created in 1838 (then Public Archives of the Empire) and houses the Federal Executive collection, the judiciary and the legislature, as well as private collections. The National Archive has offices in Brasilia and in Rio de Janeiro.

The headquarters in Rio de Janeiro contain more than 55 km of documents, being the archives of more than 700 funds and collections. Important funds/collections include the correspondence and laws of the Portuguese Ultramarine Empire since 1590 and the archives the Portuguese king brought with him at the time of his exile in 1808; the Empire's ministerial and legal documents - including the first Constitution and the Law on the Abolition of Slavery; registration of immigrants, urbanization plans at the beginning of the 20th Century; the Federal Constitutions, Censorship, and others 20th Century documents and laws. Private archives consist of former presidential archives, the stock exchange archive, and historical archives of the city of Rio, among others. The National Archives possess a large audiovisual collection, including maps from the 18<sup>th</sup> and 19<sup>th</sup> Century, a large photographic collection of films, videos, micro films etc. The facilities in Rio de Janeiro have undergone a major renovation and were re-opened in 2007. The renovation was paid for by various state and private companies, whilst technical cooperation was provided by UNESCO.

The regional coordination team was created in 1975 in Brasilia and offers technical support to the Public Administration offices in order to guarantee the preservation and efficient access to collections of documents. It also offers technical assistance in the areas of conservation and restoration. Funds and collection range from 1724 to 2000 and make up about 12 km of Federal documents from the northern and central regions of Brazil, and from government organizations that gathered information during the dictatorship of the 60s, 70s and 80s.

There has been an increasing focus on the memory and documents written during the dictatorship, leading to a number projects and discussions within the government and society. The National Archive launched a large-scale project to build an information centre on the political struggles between 1964 and 1985 in Brazil (see Relevant Projects). The Archive runs other 2 information centres, including the project "The National Archive and Luso-Brazilian History", developed in co-operation with the Luso-Brazilian Commission for the Safeguard and Promotion of Documentary Heritage (COLUSO).

The Archives also publishes a few online collection databases, a database about Portuguese Immigrants in Brazil between 1808 and 1842, a source guide for Luso-Brazilian History in the institution's collections, as well as a general information system in funds and collections. A new development project has to do with the handling of collections and the creation of a database about the immigration to Rio de Janeiro between 1885 and 1910 (see 14.6. Relevant Projects).

All these systems are available online, in Portuguese. In addition, the website provides general information about the organization, virtual exhibitions, events, etc. The website of CONARQ is a good source on legislation, publications and technical issues. In 2008, the website of the National Archives had approximately 104.000 hits.

As far as research is concerned, the Archive carries out documentary research on special projects such as the Luso-Brazilian History or the development of databases. Furthermore, research in the collections is done primarily to put exhibitions together. The institution also offers a research prize.

In 2008, the Archive registered 36.411 consultations, an increase in numbers due to public interest in documents from the dictatorship. Other services include technical visits and visits behind the scenes and cultural events (e.g. exhibitions, international film festival). The Cultural Association of the National Archives was established in 1987 to develop cultural projects and raise funds for other projects (such as the refurbishment of the building in 2007).

#### **14.4. Other Reference Institutions**

There are a number of institutions in Brazil that are reference points for their collections and operations. Most are public institutions (National Archives, National Library, IPHAN archives for cultural heritage, The House of Rui Barbosa Foundation, etc). Private organizations that are reference libraries or collections include CPDOC, of the Getúlio Vargas Foundation, on Contemporary Brazilian History, Instituto Moreira Salles (in image) and the Instituto Fernando Henrique, in São Paulo.

Many archives contain documents on the shared history of Brazil and the Netherlands. These collections are still under researched, and many still need to be 'discovered'. Victor Fonseca mentioned a number of institutions that might possess documents of interest: National Archives (central administration, creation of immigrant colonies, more in the State of Rio de Janeiro), state archives and others that possess evidence of migration in the country (church, cemeteries), National Library, Itamaraty archives (international relations), Brazilian Geographic and Historical Institute (IHGB), Archives of the State of Bahia/ Curia of Salvador (the old capital of Brazil), the National Museum (for scientific explorations), Institute of Brazilian Studies (IEB) of the University of Sao Paulo, municipal archives in the Sate of Sao Paulo, Memorial of the Immigrant, IPHAN archives, Municipal Archive of Olinda/Public Archive Jordão Merciana, Archive of the Diocese of Recife, the Jewish Synagogue in Recife.

The House of Rui Barbosa ([www.casaruibarbosa.gov.br](http://www.casaruibarbosa.gov.br)) has a collection on the 1907 Second Peace Conference organized in The Hague. The Archaeological, Historical and Geographical Institute in Pernambuco has a collection of manuscript copies of the Dageljkse Notulen produced during the Dutch occupation of Brazil between 1630 and 1654. The copies were made by the jurist José Hygino Duarte Pereira in 1885/86. Since 2003 part of the material is being translated into Portuguese with funding provided by the State of Recife and support from the Dutch Embassy. See more information on common heritage and collections.

#### **14.5. Collecting Practices in Archives**

The National Archives use the selection and categorization norms developed by CONARQ. Other organizations define their acquisition policies, according to those laid down by CONARQ which serves as an important guideline. Private archives are acquired mainly through donations. New kinds of media projects make collecting the oral history much easier (CPDOC, Museu da Pessoa, etc).



## 14.6. Relevant Projects and initiatives

### **1. Community and Social Movements Initiatives**

Brazilian social movements and community groups make more and more use of the technologies used by museums, libraries and archives in order to create and communicate their memories. This is an important tool to exercise citizenship and negotiate power in society. Pontos de Cultura and Pontos de Memória encourage networking and make such initiatives more visible but there are many other initiatives beyond the current Pontos de Cultura. The Centro de Estudos e Ações Solidárias da Maré (CEASM, which also maintains the Museu da Maré) is a community archive reference project.

### **2. Project Entry of Foreigners in Brazil: passengers disembarking in Rio de Janeiro (1885-1910)**

The project is ongoing and has the support of the National Development Bank (BNDES). It consists of collection preservation and the development of an online database with detailed information about immigrants.

### **3. Project Memories Revealed (Memórias Reveladas)**

This refers to the creation of the Reference Center of Political Struggle in Brazil (1964-1985) at the National Archives. The project consists of the organization, preservation, description, microfilming, digitization, and writing down statements found in different federal and state archives and in private institutions. At the moment the network has 21 institutions and offers training on the restoration of documents etc. and computerization of information. The National Archives will manage the database. The project is considered best practice and of special interest to other countries with a similar heritage.

## 14.7. International Projects

### **1. The Luso-Brazilian Commission for the Safeguard and Promotion of the Documentary Heritage (COLUSO)**

Created in 1995, as a part of the Cooperation Protocol signed by the Brazilian Ministry of Justice and the Portuguese Presidency of the Ministerial Council. The commission aim is to stimulate the exchange of information on archiving of collections that are of mutual interest. A major initiative is the Luso-Brazilian microfilming plan for the exchange of microfilmed material. The Brazilian part is chaired by the President of CONARQ, and the Portuguese one by the director of the National Archives Institute.

### **2. INTERPARES-The International Research on Permanent Authentic Records in Electronic Systems Project**

Together with Mexico, Brazil is the only Latin American representative. The National Archives coordinate the work of the Brazilian members of the project.

[www.interpares.org](http://www.interpares.org)

### **3. ADAI Programme**

The National Archive is a partner in the ADAI Program, a multilateral fund for development of archives in Iberic countries. The program provides study grants; supports the growth of preservation, conservation and restoration plans; improving of access to and exchange of information on archive collections. The program is financed by member countries and special funds are made available by the Spanish Ministry of Culture and the Spanish Agency for International Cooperation (AECI). The program is intended for archives, museums, documentation centres and universities.

[www.mcu.es](http://www.mcu.es)



## 15. Monuments, Heritage Sites, Archeological Sites, Landscapes

### Overview

Much of the current practices on the management and research on monuments, heritage sites, archaeological sites and the countryside are in one way or another connected to the work of the National Institute of Historical and Artistic Heritage (IPHAN), and to regional and local heritage protection organizations (mainly public institutions). Hence this section of the mapping will focus on the information provided by the above mentioned organizations.

As already explained the civil authorities have a mandate to protect cultural heritage considered to be of public interest. IPHAN carries out this work together with regional and local heritage protection institutes by means of listing and other mechanisms. Besides carrying out inspections, these institutions also promote research and have an important role to play in heritage management. Regional offices (including IPHAN's offices, called *Superintendências Regionais*) are also responsible for the direct management of monuments, including most of the listed (urban) sites and some of the 17 World Heritage sites in Brazil.

New developments in monument and heritage site management point to heritage expansion of the concept of heritage and to the role of heritage in development. The inclusion of intangible aspects in the concept of heritage can be seen in preservation policies, in the attribution of values and the input of various social stakeholders, particularly communities. This represents a radical change in institutionalized heritage management in Brazil, the same way as has happened in other sectors of the heritage field. The results are evident in the representation of heritage; in the development of a more participatory approach and decentralization of actions and attentions.

The political and economic implications of these heritage protection mechanisms, particularly listing,

are important. Listings are what one might call a legitimization instrument also for emerging actors in the field. There is an ongoing debate between private property rights and the social role of listed properties. Such a debate has become even more important within the context of a heritage economy and of creative industries. Listing becomes an instrument to attribute economic values. It becomes necessary to manage protection mechanisms as strategic resources, to re-evaluate them as well as to develop instruments and procedures accordingly.

On a federal level, efforts are being made to decentralize IPHAN's responsibility and discuss measures with state and municipal organizations, as well as with actors in different layers of society. Hence the importance of developing a national heritage system, according to the model discussed previously, and a national heritage policy. In 2008 concrete steps were taken to create a heritage system. Guidelines are already in place: the broadening of the concept of heritage, support for the economic, physical and social sustainability of heritage, participatory management, the inclusion of culture and heritage in urban planning and development policies. Heritage education remains a key aspect of heritage management, becoming even more essential for development, social inclusion and participatory approaches.

After a period of minimal public investment during the 1990s, the funding of monuments and heritage sites has increased during the last couple of years. Funding comes directly from public organizations, by public tenders (e.g. by IPHAN, Living Culture Programs, etc) and by private funding via tax incentives, especially for proposals of heritage education.

Just as in other sectors of the heritage field, there has been an increase of less institutionalized initiatives in heritage management during the last 20 years. An important development has been the development of territorial initiatives such as eco-museums and other heritage projects. Brazil has been an important participant in this international setting.



### **15.1. The Professional Field**

The development of the professional field follows the changes in heritage management. It has become a multidisciplinary field, with active input of such disciplines such as architecture, archaeology, history, musicology, conservation, and restoration.

There are no undergraduate courses in Heritage Studies Courses on museology on a theoretical level have replaced these courses, as well as courses on other related disciplines and field work. Since 2004, IPHAN offers a post-graduate program on Heritage Management. The program has been developed in cooperation with UNESCO. Specialization and master's degree programs include heritage & tourism and different approaches to heritage management, conservation and restoration. More information can be found at the website of IPHAN: [www.iphan.gov.br](http://www.iphan.gov.br).

IPHAN has a key role to play in knowledge production, together with similar institutions and universities. IPHAN is also developing a still small but growing editorial policy. It issues of hard copy and electronic publications, and provides annual prizes for organizations and individuals working in heritage and memory preservation. The Noronha Santos Archive plays an important role, once it has become the main depository for processed listings, inventories, registries, research and other studies. The archive collections can be accessed in Portuguese at [www.ziphan.gov.br/ans](http://www.ziphan.gov.br/ans).

Professional associations, universities, private companies, project bureaus and networks have an important role to play in the production of knowledge and developing professional competence. IPHAN and other Brazilian institutions are active in the international scene, with a strong links to UNESCO and ICOMOS. Specific organizations are listed here below

### **15.2. Urban Sites**

The protection, preservation and promotion of urban sites represent one of the strongest traditions in heritage protection systems. IPHAN lists 79 urban sites, consisting of approximately 21 thousand buildings, and a number of others listed buildings in the regions. Eight of these are also World Heritage sites.

Urban sites' strategies have changed over time. Present strategies are more integrated, with a strong focus on heritage education, sustainable development, and participatory initiatives. This focus is seen in the new IPHAN guidelines for historical sites, consisting of preservation plans, based on urban planning and management and social partnerships. The guidelines can be downloaded in Portuguese from IPHAN's website.

IPHAN also runs two national programs to revitalize urban and historical sites: the Urbis Program for rehabilitation of historical sites and the Program for Revitalization of Urban Sites, connected to the Monumenta Programme (see 15.7. Relevant Projects).

### 15.3. Archaeological Sites

There are about 12.000 registered archaeological sites in Brazil. Federal Law no. 3.924 of 1961 was passed to define and protect all archaeological and pre-historical sites and monuments within the national borders. IPHAN issues all permits for archaeological digs and has also an inspection role. Exceptionally, archaeological sites are listed. There are 7 listed sites in Brazil.

All registered sites can be accessed via the database of the Management System of Archaeological Heritage of IPHAN at [www.iphan.gov.br](http://www.iphan.gov.br). All information is in Portuguese.

According to Regina Coelho, an archaeologist at IPHAN, 90% of archaeological research is carried out by universities. The professional field is quite limited, with few post-graduated courses of related disciplines. There is only one university offering a degree in Archaeology. Funding is provided by CNPQ, the fund responsible for academic research and that for heritage education via private sponsoring (tax incentives).

International co-operation is always done in partnership with a Brazilian organization. Nowadays international collaboration takes place via incidental projects (there was more structural co-operation with the USA in the 1960s and 70s and with France from the 1960s to the 1980s). A reference project of cooperation with the Netherlands consists of the project Atlas of Dutch Brazil, a research project developed by the New Holland Foundation and the University of Pernambuco ([www.atlasofdutchbrazil.org](http://www.atlasofdutchbrazil.org)).

From the 1980s, the Constitution states that every infrastructure project or construction project that impacts the environment should be subject to an impact study that includes archaeological work. With the growth of the so-called contract archaeology, sites have multiplied in Brazil. Contract archaeology research differs from academic research. First of all, professionals must deal with a market demand and are expected to make digs accessible to the general public. Disputes involving contract archaeology include the need to negotiate for heritage sites within a commercial setting and the need to create ethical norms of conduct and capacity building.

The Brazilian Society for Archaeology (Sociedade Brasileira de Arqueologia- [www.sabnet.com.br](http://www.sabnet.com.br)) is one of the organizations taking the lead in these discussions.

A major problem to do with the increase in archaeological research and digs in Brazil is the necessity to safeguard an increasing number of artefacts that, according to the law, belong to the Nation. Universities and foundations maintain collections; some private companies open museums after archaeological excavations have been completed. However, the number of schemes does not cover all the needs. Existing museums have had difficulties coping with the amount of objects they receive or ought to receive.

The Serra da Capivara National Park and the Lagoa Santa in the State of Minas Gerais, the two places mentioned by Regina Coelho spring to mind when speaking about their potential as archaeological sites and the efforts involved in their management.



Underwater archaeology is still in its infancy. There are a number of problems related to legislation and preservation of the underwater heritage. IPHAN and the Navy Directorate of Historical and Cultural Heritage (Diretoria do Patrimônio Histórico e Cultural da Marinha- DPHCM) have a mandate to inspect underwater cultural heritage exploration sites. The Navy maintains a documentation service providing information on the subject (Serviço de Documentação da Marinha- [www.sdm.mar.mil.br](http://www.sdm.mar.mil.br)).

The Center for Nautical and Underwater Archaeology Studies at the University of Campinas-UNICAMP ([www.arqueologiasubaquatica.org.br](http://www.arqueologiasubaquatica.org.br)) is the key place in the country to carry out research and work on the preservation of underwater cultural heritage. In 2005, the First International Symposium for Underwater Archaeology was organized in Brazil, supported by the scientific community including representatives from the underwater archaeology committee of ICOMOS. An important outcome of the symposium was the advice given that the Brazilian Government ratifies the UNESCO Convention for the Protections of Underwater Heritage. This has not yet taken place. The current law has been heavily criticized. The government has been accused of letting commercial interests define actions of protection and research of the underwater heritage

#### **15.4. Forts and Fortresses**

Most forts and fortresses are managed directly by IPHAN regional offices, by the Army and the Navy. Others, such as the forts in the State of Santa Catarina, are managed by a university, regional or local authorities.

Interest in the management and use of forts has increased during the last 20 years. In April 2008, IPHAN organized jointly with the Army's Department of Cultural Affairs a specialists meeting at the Copacabana Fort in Rio de Janeiro ([www.fortedecopacabana.com/](http://www.fortedecopacabana.com/)) on the "Conservation and Use of Brazilian Fortifications". The meeting targeted IPHAN professionals responsible for 43 listed forts, professionals connected to military authorities and specialists in the theme.

The project Fortalezas Multimídia ([www.fortalezasmultimedia.com.br](http://www.fortalezasmultimedia.com.br)), developed by the University of Santa Catarina (UFSC) aims to promote the research, value and preservation of military fortifications by using of multimedia resources. The project was set up in 1995. The members of the project have made several multimedia products, such as CD-ROMs, information terminals, etc. The project also maintains an international database of fortresses ([www.fortalezas.org](http://www.fortalezas.org)) with the support of IPHAN. The website of Fortalezas Multimedia provides information on the projects, news and links. Some information can be accessed in English, Spanish and French.

There is a very close relationship between Brazil and Portugal, consisting of ongoing technical cooperation on forts and fortresses.

### 15.5. Industrial Heritage

The work being carried out in Brazil on industrial heritage is relatively recent and is small scale, though growing. Only a relatively small number of factories and industrial complexes are preserved. In 2006, there were about 30 protected industrial sites and monuments.

The culture of industrial site preservation is still embryonic. Within the private industrial sector, the use value of buildings and machinery is much more prominent than their historical value. Industrial preservation is seen by many as secondary in comparison to the preservation of other sectors. Building speculation plays an important role in deciding the destiny of industrial buildings etc. Professionals and communities agree that much needs to be done. Whole industries have disappeared and one can find hundreds of industrial ruins in large cities and in the countryside.

The State of São Paulo has a lot of factories and industrial complexes because the State was a pioneer in the industrial development of Brazil. The state of Recife is often mentioned as another important location. At the moment much of the innovative work on industrial heritage takes place in São Paulo.

The few converted factories and complexes are being used in the same way as in other countries with a stronger tradition in industrial archaeology. They are used as cultural centres and museums of technology. Others are used for commercial purposes or to house health or educational projects. Good conversion examples include the SESC reference cultural centres such as the SESC Pompéia in the city of São Paulo. On the SESC website ([www.sescsp.org.br](http://www.sescsp.org.br)), one can obtain information on the centres, as well as access articles in Portuguese on the subject in the electronic magazine *Problemas Brasileiros*: [www.sescsp.org.br/sesc/revistas\\_sesc/pb/](http://www.sescsp.org.br/sesc/revistas_sesc/pb/). Another relevant examples is the cultural/ commercial complex Espaço Fábrica São Luiz in Itú in the state of São Paulo: [www.espacofabrica.com.br](http://www.espacofabrica.com.br). Successful conversions often relate to the

architecture of a factory but do not include preservation of the machinery, etc.

Another important development is industrial tourism. The State of Recife encourages tourism in sugar plants (see the website of the State Foundation for Heritage Preservation, in Portuguese, [www.fundarpe.pe.gov.br/](http://www.fundarpe.pe.gov.br/)). In 2004 the city of Joinville in the southern State of Santa Catarina started an industrial tourism project, a partnership between the public and private sector. The project has been expanded to include other cities in the State that is known for its large industry sector.

In 2006, IPHAN published a dossier on industrial heritage in its electronic magazine: [www.revista.iphan.gov.br/](http://www.revista.iphan.gov.br/). Professionals in the field discussed the latest developments in industrial archaeology and heritage, including the work of the Foundation for the Historical Energy Heritage of São Paulo (Fundação Patrimônio Histórico da Energia de São Paulo, [www.energiaesaneamento.org.br](http://www.energiaesaneamento.org.br), a NGO committed to the conservation and promotion of the heritage involving energy and sanitation. The organization supports documentary, book, photographic and museological collections, and 7 sites.

National and international exchange is growing. The Brazilian Committee for the Conservation of the Industrial Heritage was established in 2004 (TICCIH-Brazil). In June 2009, TICCIH-BR will organize the Second National Conference on Industrial Heritage. The website can be accessed in Portuguese, though there is some information in English, about meetings, links to other organizations, etc: [www.patrimonioidustrial.org.br/](http://www.patrimonioidustrial.org.br/).

During the last couple of years local community and social movement initiatives have been set up to preserve São Paulo's industrial heritage. These initiatives try not only to improve the quality of life in industrial regions, but also to conserve the memory of workers, immigrants and poor inhabitants of these regions. More information can be accessed via TICCIH-Brazil or IPHAN.



The role of universities is also very important. In Sao Paulo, the School of Sociology and Politics (Fundação Escola de Sociologia e Política de São Paulo - FESP-SP) has launched a project to map the industrial heritage in the city, social movements, other universities, and public authorities.

### **15.6. Landscapes**

There is also a growing discussion about landscapes in Brazil and the integration of material, immaterial, natural and cultural heritage.

In 2007, IPHAN published the book *Paisagem Cultural e Patrimônio* (Cultural Landscape and Heritage), in which the author, Rafael Ribeiro, gives a panorama of the approaches to cultural landscapes in Brazil. He explains that since the 1990s and particularly after 2000, different heritage organizations have tried to approach landscapes as a heritage asset. Though IPHAN has not yet developed specific policies nor taken any coordinated measures to preserve and promote cultural landscapes, isolated actions have pointed in this direction. There is some evidence that schemes are working. Take such projects as the Immigrant Pathways (Caminho dos Imigrantes) in the southern Brazil, which tries to see landscapes from the perspective of their routes and pathways. The project is a joint cooperative effort between IPHAN regional offices in the States of Santa Catarina, Rio Grande do Sul and Parana. The registration of immaterial heritage (see 16. Immaterial Heritage) can offer new perspectives. Another interesting project was developed by IPHAN's regional office in the State of Ceará jointly with the Regional University of Cariri, with many references to the landscape and its relation to the territory, poetry, etc.

Another important discussion is about the idea of geo-parks. Organizations such as the Brazilian Geological- CPRM, universities and other public, federal, and state bodies are involved in projects (e.g. Projeto Geoparques from CRPM), that have to do with the identification, description, registration and promotion of geo-parks in Brazil.

A reference point is the Serra da Capivara National Park in the State of Piauí, in the north east of the country. Set up by archaeologist Niede Guidon, the park is a world heritage site and listed archaeological heritage site. The area has the largest concentration of prehistoric small farms on the American continents, with more than 900 registered archeological sites that include rock art; there are also rich fauna, flora and geological formations. The park is managed by the Museum of the American Man Foundation (FUNDHAM) in partnership with IBAMA (Brazilian Institute of the Natural Environment). The park faces a lot of problems, including financial shortages, looting, destruction, illegal hunting and deforestation. Co-coordinated action among the various ministries and other organizations aims to secure support from and work for local communities in order to preserve, manage and promote the park.

Another important scheme is the Preservale Institute ([www.preservale.com.br](http://www.preservale.com.br)), dedicated to the preservation and the sustainable development of the cultural, historical and biological heritage of the Vale do Paraíba Region, the cradle of the Brazilian coffee industry. The organization coordinates initiatives centered on cultural and rural tourism, as well as initiatives to preserve coffee farms, the natural environment, etc.

## **15.7. Relevant Projects and Initiatives**

### **1. Monumenta Programme ([www.monumenta.gov.br](http://www.monumenta.gov.br))**

Started in 2000, Monumenta is a strategic program set up by the Ministry of Culture. It has an innovative approach attempting to link the revitalization and preservation of the country's historical heritage with social and economic development. At the moment, Monumenta is active in 26 historical cities protected by IPHAN. It proposes to develop integrated procedures, encourage restoration and revitalization of listed monuments, capacity building in restoration, culture and tourism, as well as promoting economic activities and educational programs.

The program is being funded by the Inter-American Development Bank (IDB) and has the support of UNESCO. There are 5 main objectives: Preservation Fund investment in construction and preservation of monuments and urban complexes or the surrounding infra-structure; Ministry of Culture investment in capacity building, advice and research; the development of identification, normalization and information management at IPHAN and municipal institutions; investment in economic activities (culture and tourism); training of craftsmen and local cultural and tourism agents; and investment in heritage educational programs.

### **2. Social Inclusion via Heritage Education**

The role of heritage education is growing as a means to work with social inclusion. Besides the projects mentioned above, another relevant project is the Heritage Guides (Guias do Patrimônio), developed by IPHAN's regional offices. The project was initiated in Rio and has become very important in Recife and Olinda. It promotes historical sites, provides jobs for youngsters at risk as heritage guides, encourages and train service providers, such as taxi drivers. The project has been made possible by active local partnership. More information can be obtained from the IPHAN General Promotion Coordination (COGEPRON).

## **15.8. International Partnerships**

Two relevant international partnerships have been developed with UNESCO (Monumenta Programme, Post-Graduate course in Heritage Management, etc) and with the Portuguese government. In 1985, Brazil and Portugal organized the First Luso-Brazilian Heritage Meeting together with a travelling exhibition. The meeting generated other events and products such as the First Congress of Luso-Brazilian Heritage.



## 16. Immaterial Heritage

The work with immaterial heritage in heritage protection organizations, museums and other institutions and has increased considerably in the last couple of years.

Since 2000, IPHAN has taken a lead in the development of immaterial heritage protection and promotion mechanisms also internationally. The National Program for Immaterial Heritage (PNPI) is a fomentation plan to create partnerships with federal, state and municipal government institutions, universities, NGOs, development agencies and private organizations related to culture, research and funding.

An important part of the plan is to identify and register cultural references. IPHAN has developed a research methodology. The National Inventory of Cultural References (INRC) aims to produce knowledge about the domains of social life to which meaning and value is attributed, becoming references of identity for a certain social groups. The identification and registration is also done regionally and locally. An advice council is to assist in the development of registration criteria.

Plans for protection and safeguard consider improving social and material conditions as a necessary step for the transmission and reproduction of heritage. The plan is carried out by the Department of Immaterial Heritage at IPHAN on the national level. An example is the Plan to Safeguard the Oral and Graphic Expressions of the Wajapi, in 2003 it was named World Immaterial Heritage Masterpiece. In 2005, the Samba de Roda of Recôncavo of Bahia was also proclaimed a World Immaterial Heritage Masterpiece (see [www.unesco.org/culture/ich/index.php?topic=mp&cp=BR](http://www.unesco.org/culture/ich/index.php?topic=mp&cp=BR) for more information in English).

The new policy on the preservation of immaterial heritage faces certain challenges. The first relates to the strengthening and broadening of institutional support, particularly at regional and local level. Others refer to the way sectors in society work together; the development of tools and methods; establishing indicators; the integration of immaterial heritage protection policies with other governmental policies, especially in the areas of health, education, work, science and technology, tourism, industry and commerce; and to the promotion of registration as a preservation tool.

Important organizations working with the preservation of immaterial heritage also include the Palmares Cultural Foundation, dedicated to afro-descent heritage ([www.palmares.gov.br](http://www.palmares.gov.br)) and the National Centre for Folklore and Popular Culture (CNFCP). The centre maintains a complete website in English: [www.cnfcp.gov.br/english/](http://www.cnfcp.gov.br/english/).

Relevant discussions related to immaterial heritage are being carried out in the field of digital culture at the Ministry of Culture as well as developing heritage policies for the Brazilian (indigenous) languages. In 2007, IPHAN published a file on Brazilian languages that can be accessed in Portuguese at [www.revista.iphan.gov.br/](http://www.revista.iphan.gov.br/).



## 17. Relevant Developments in the Field

Specific developments in the different sectors, the work of organizations, major themes and investment in projects point to topics that could be used to picture some of the most important developments in the Brazilian field of heritage in the early 21<sup>st</sup> century. All these topics are interconnected and provide evidence of the rise of a new paradigm in the field of heritage that can also be seen in other parts of the world. This paradigm refers to the renewed place heritage occupies in society, including the realization of its new position as a strategic development resource; to the strengthening of the idea of heritage stakeholders instead of just public, consumers or users; to the democratization of heritage tools beyond the traditional modern institutions and the rise of new agencies and management models that reflect post-modern tensions and realities. In short, these developments refer to:

### 17.1. The Impact of Cultural Policy

After the minimal policies and investments of the 1990s, the Lula Government initiated an implementation plan without precedent in the contemporary history of Brazil. By doing this, the government claims responsibility to interact with different sectors in society to bring about qualitative improvements in the field of culture and heritage, which are development priorities.

The policies are based on principles such as the right of access and participation in culture and diversity and rely on systems (National System of Culture, of Museums, Libraries, etc) as the primary agencies to organize partnerships, action and decision making. This model of governance has allowed different levels of society to participate in strategic decisions. These systems rely heavily on institutional representation; less institutionalized participation must find other channels, hence the importance of the professionals and networks.

From all the policies in the field, the National Museums Policy has been seen as a point of reference, so has the Living Culture Program. The coordination of policies has generated interesting projects and collaboration. These developments could serve as examples to other countries around the world that are in comparable situations (e.g. South Africa in the field of museums, or other Portuguese speaking countries).

Finally, these policies could efficiently serve as a way of searching for a qualitative improvement in the field of heritage beyond government agendas, once they have a very clear social focus, aiming at decentralization (see for instance the tender policy), strengthening legal frameworks, and investing in the creation of knowledge networks.

### 17.2. The Increasing role of the Private Sector

The increasing role of the private sector in different domains is important. The 1990s saw a boost in the participation of the private sector. Cultural centres became an expanding phenomenon, providing new possibilities for cultural services such as theatre, exhibitions, cinema, library, shops, café, etc. The multiplication of cultural centres was stimulated by tax incentive laws, coming to a point of being major channels for institutional marketing throughout the country. Nowadays it is possible to find cultural centres supported by banks, government organizations, state companies, as well as of private companies that have an important role to play in the heritage field, sharing with traditional organizations a prominent place in the national and international circuit of heritage/art and exhibitions.

The rising demand for quality in projects since the 1990s has also led to an increase in project bureaus. These have been providing services to government organizations for many years, meeting the demands of the public sector and of staff. Nowadays they assume strategic roles in heritage policies.



Other evidence of the increasing role of the private sector in the heritage field has been mentioned before. They include the 'privatizations' in São Paulo, the increasing professionalism of cultural management and cultural production, and the growing funding by private companies. This latter aspect has been criticized given that funding happens mainly via tax incentive laws, which, in last instance, is federal money. Some critics are very clear in saying that Brazil has not yet developed a real investment culture in culture.

### **17.3. The Multiplication of Grass-root, Community Incentives and Social Movements**

The growth of grass-root initiatives is a worldwide phenomenon that has also witnessed a great boom in Brazil during the last couple of years. Since the 1970s and 1980s different community initiatives have proposed new alternatives for the creation, management and exploitation of heritage. This movement has been expanded to other social agencies, such as social movements and networks. Arguably, these initiatives do not depend on the government to survive. However, current policies (which could also be seen as the results of social demands) have promoted a greater awareness and provide concrete support to their development as important forces in the heritage field and in the Brazilian society in general.

The strengthening of social perspectives in heritage management may also facilitate further development of these initiatives in the future. Two important aspects in this regard are the active participation of community representation in government decision making and the growth of knowledge networks.

The multiplication and influence of grass-root initiatives and social movements encourages a fundamental change in the heritage field in Brazil, serving as an example to other countries in the world - from contribution to social inclusion policies to the empowerment and legitimization of new heritage players and agencies; as well as the power conflicts and new challenges that appear due to these developments.

### **17.4. The Movement of Expansion and Integration in the Heritage Field**

The expansion and integration in the heritage field can be seen everywhere.

A new focus on heritage, on immaterial heritage, the work of cultural centres, new types of organizations and organic processes are some of the evidences of the expansion and integration of the concept of heritage and of heritage work made possible by the broadened access to heritage management tools. This expansion poses new challenges to existing practices and professional structures.

An important issue refers to the integration of actions, actors and agencies. One can say that integration is happening and is unavoidable. On the other hand, there is still a lot of ground to cover in improving integration among different sectors, as well as the integration of institutions, players and events between the different regions of the country, as explained in the section 2. The Heritage Field in Brazil.

The system's structures and development of networks are among the most important tools to achieve these aims. Other developments can help further this integration such as the work based on projects and the work of project bureaus that cross-cut different types of institutions, and the more or less usual channels of knowledge exchange. Among these, one can find national and international partnerships focused on thematic and integrated views on heritage, such as the theme of mutual heritage itself.

## 18. International Exchange

### 18.1. Main Partners

Portugal has been a traditional partner in projects and cooperation in the areas of mutual heritage, documentary heritage, museums, etc. Many programs were encouraged during the celebrations to mark the 5<sup>th</sup> centenary of the discovery of Brazil in 2000. An example is Project Resgate (Rescue Project) for the development of source guides. Long term cooperation with Portugal includes the Luso-Brazilian Commission for the Safeguard and Promotion of the Documentary Heritage (COLUSO), the partnerships with the National Historical Museum, technical cooperation in the field of forts and fortresses. There are other initiatives in the field of common heritage, especially research on collections and collection information management.

Other important initiatives in the field of technical cooperation are the translation of Brazilian texts into English by the Lusófona University in Lisbon and the exchanges between the Portuguese Institute of Museums and the Department of Museums of IPHAN in the development of the National Museums Policy.

The Spanish and French governments are also important partners. Both have been investing a lot in Brazil. The Spanish Ministry of Culture funded the development of the National Museums Register, the pilot survey for archives, the ADAI program for archives, the initiatives related to Ibero-America, among others. At the moment Spain and France are the main international financiers of exhibitions and cultural events. In the case of France, this was increased during the Year of Brazil in France (2008) and the Year of France in Brazil (2009).

There is growing cooperation within Latin America, in which Brazil is taking the lead in various aspects. One of the best examples is the Ibero-American network of museums and related matters. This is one of the fields for the development of multilateral cooperation.

Other project partners in projects are institutions in the USA, such as the Congress Library and the Getty Foundation. Initiatives with African Portuguese speaking countries (e.g. technical cooperation with Angola) are still incidental, despite the desire to turn it into a structured policy and strengthen the Luso-phone community.

Brazilian institutions and professionals are also active in international organizations, networks, and international projects. IPHAN works in cooperation with UNESCO, the National Library Foundation is active in the Slave Route Project network.

### 18.2. Brazil and the Netherlands

#### **Ongoing Co-operation**

Since the late 1990's a series of projects on the cultural heritage shared by the Netherlands and Brazil have been proposed and accomplished with success. Another area of increasing exchange is of art exhibitions.

#### **1. Mutual Heritage**

During the last decades, projects related to mutual heritage have been made possible thanks to the introduction of the Netherlands Culture Fund, a funding resource made available by the Dutch Ministry of Foreign Affairs and of Culture, Education and Science. Other funds were set in locally through the Dutch Embassy in Brasilia, Brazilian Foundations and private organisations. From the Brazilian and the Dutch sides, an increasing interest in the shared past and its legacy has grown, ranging from archaeology to archives, from monuments to research, producing a relevant amount of studies and publications in the last years.



In April 2008 both countries have signed an agreement of cooperation on shared cultural heritage, committing themselves to future collaborations and developments. Many cultural institutions in the Netherlands, such as the National Maritime Museum in Amsterdam and the National Archives are disclosing their collections in relation to Brazil, signalling a stimulus towards more exchange with Brazil.

Within this scenario, AWAD-The Atlantic world and the Dutch, 1500-2000 (<http://awad.kitlv.nl>) appears in a position to function as a facilitator and umbrella for various initiatives thanks to the network it manages. In the summer 2006, a series of workshops were held in Brazil within the framework of AWAD in the cities of Recife, São Paulo and Rio de Janeiro. The events were organized in partnership with the University of Pernambuco (UFPE- Recife), Brennand Institute (host, Recife), the University of São Paulo (USP) and the Federal Fluminense University (UFF- Rio de Janeiro).

The aim of the meetings was to make an inventory of needs and priorities found in Brazil with relation to common heritage with the Netherlands. The final report can be accessed in the AWAD website <http://awad.kitlv.nl> in the section 'documents and proceedings'. An overview of Dutch-Brazilian mutual heritage is also available at <http://awad.kitlv.nl/countries?id=7>

Hereby an overview of the most important projects - realized and ongoing - covered in the AWAD report:

## Material Heritage

**Archaeological project Fort Orange, Island of Itamaraca**  
[finished] MOWIC, Laboratorio de Arqueologia / UFPE  
[www.mowic.nl](http://www.mowic.nl)

**Restoration and exhibition of the Atlas Vingboons of the IAGHP**  
[finished] IAGHP Recife,  
Marcos Galindo & J.L. Mota Menezes

**Exhibition on Johan Maurits van Nassau 'Eu Mauricio'**  
[finished] Marcos Galindo & J.L. Mota Menezes

**Trilha dos Holandeses and Ponte Nova at Vila Velha**  
[finished] MOWIC - Cultural project  
[www.mowic.nl](http://www.mowic.nl)

**Archaeological survey of the legacy of Dutch Brazil**  
(Casa Friburgo & Sinagoga Zur Israel in Recife, Penedo, Forte Arrail do Bom Jesus, Forte do Brum, Tijucoapapo)  
[finished] Laboratorio de Arqueologia / UFPE  
[www.magmarqueologia.pro.br](http://www.magmarqueologia.pro.br)

**Frans Post exhibition**  
Louvre, 29 September 2005 - 2 January 2006 &  
München, 2 June - 17 September 2006

**Albert Eckhout exhibition**  
Mauritshuis, 24 March - 27 June 2004

**Restoration of the azulejos tiles of Convento Santo Antonio**  
Recife, MOWIC, IPHAN, FUNDARPE

## Documentary heritage

### Monumenta Hygina

Digitalization of the collection Jose Hygino  
[ongoing] M. Galindo, A. Blokland, J. de Jong, P. Gallindo  
IAGHP & Liber Laboratorium - UFPE

### Projeto Resgate

Rescue, microfilms and digitalization of documents on  
Brazil abroad  
[ongoing] Ministerio da Cultura e Biblioteca Nacional, TCLA,  
Leiden University  
<http://www.resgate.unb.br/>  
This project has published three source guides of relevance  
for the study of the Dutch period in Brasil (Mauritiana  
series), as seen before.  
Liber Laboratorium of the UFPE has started a programme  
of digitalization of sources on history [www.liber.ufpe.br](http://www.liber.ufpe.br).  
Some of the most important sources related to Dutch Brazil  
are available like Visão Holandesa and Projeto Ultramar.  
See also Sources guides of Marcos Galindo and Lodewijk  
Hulsman.

## Databases

### Atlas of Dutch Brazil, database of material culture of Dutch Brazil [ongoing]

New Holland Foundation, Magmarqueologia / UFPE,  
Universidade de Salamanca, Universidade Nova de Lisboa.  
[www.atlasofdutchbrazil.org](http://www.atlasofdutchbrazil.org)

## Research

The exchange between universities has been inten-  
sified in the last years and brought more Brazilian  
students to the Netherlands. Most of them studied the  
Dutch language to be able to read and understand the  
original documents in the archives. Relevant research-  
es include:

### From Olinda to Olanda.

Material culture in Dutch Brazil [ongoing] Mariana Françaço  
- PhD Research - USP and CEDLA  
<http://awad.kitlv.nl/projects?id=189>

### The vision of the New World in the paintings of Frans Post

[ongoing] Daniel Vieira - UFPE & Leiden University, PhD  
research  
<http://awad.kitlv.nl/projects?id=199>

### Daily life in WIC army during Dutch Brazil

[ongoing] Bruno Miranda - UFPE & Leiden University, PhD  
research  
<http://awad.kitlv.nl/projects?id=176>

### Relations between Brazilian Indians and the Dutch in the Amazonas

[ongoing] Lodewijk Hulsman, UVA PhD research

Others are developing such researches at the univer-  
sities in Brazil like the Cultural Programme Alagoas-  
Holanda of the UFAL, as at the USP, UNICAMP and the  
Universities of Paraíba and Rio Grande do Norte.



## 2. Art Exhibitions

Another area of increasing exchange is of art exhibitions. Some of the recent exhibitions from Brazil that were organized in the Netherlands or exhibitions of objects related to the connections between Brazil and the Netherlands include the Frans Post exhibition organized at the Louvre and Munich in 2005/2006; the Albert Eckhout exhibition organized at the Mauritsshuis organized in 2004; the international exhibition of the collection of Beatriz and Mario Pimenta Camargo. The exchange in the area of contemporary already led to the organization of two main exhibitions of Brazilian art at the Stedelijk Museum in Amsterdam and the Boijmans-Van Beuningen Museum in Rotterdam. For occasion of the Brazilian summer in Rotterdam in 2009, other institutions such as Nederlands Fotomuseum and the Boijmans-Van Beuningen Museum will organize exhibitions related to Brazilian art.

### Enhancing Co-operation

There is still much room for enhancing and expanding co-operation between Brazil and the Netherlands in the field of heritage. This is true not only for possibilities directly linked to the notion of mutual heritage, but also to other strategic aspects (e.g. human resources), multilateral co-operation and the development of other areas of exchange.

As seen before, there is a nucleus of professionals in Brazil and the Netherlands dedicated to the study and actions around Dutch-Brazilian mutual heritage. This is concentrated mainly in the North-eastern region (Pernambuco, Paraíba, etc) and concerning the period of Dutch colonization in Brazil in the 17<sup>th</sup> century and its legacy. The AWAD report shows a strong research component regarding these actions. The report establishes a number of priorities in order to strengthen co-operation in the field of mutual heritage (see report for full description).

They include:

- » Facilitate access to documentation on shared heritage
- » Systematize shared heritage (via databases, publications, research projects, etc)
- » Strengthen the relation between the counties (institutional agreements, etc) and encourage collaboration inside Brazil (networks), also by means of organizing conferences
- » Funding (institutional agreements, research grants, joining larger projects and investing in smaller pilots) and investment in human resources

Besides, the report also stresses the need of expanding possibilities in the field of mutual heritage, be in relation to the scope or to the approaches towards the subject. An interesting example mentioned in the report is the Project Plataforma Brasil-Holand, of which aim is to promote exchange in the field of culture and environment. Their framework comprises mutual heritage and memory, but with a focus on contemporary links.

Enhancing co-operation in the field of mutual heritage should also include new themes, such as immigration (also referred as a priority in the MoU) and other contemporary themes like art and immaterial heritage, as well as many others that will certainly rise once contacts are established and strengthened.

It is also very important that future co-operations between Brazil and the Netherlands focus on different approaches to heritage. As seen in the AWAD report, there has been interesting developments in the area of academic research. However, there are other uses and processes involved in using heritage that could come more into the spotlight: information management, the issues of ownership and custody of heritage, heritage education and promotion, human resource development, among others.

Furthermore, there is a very fertile terrain for improving contacts between actors in Brazil and the Netherlands in many areas that extrapolate the existing nucleus mentioned before. This also includes more instrumental exchange, as well as the identification and investment in other roads for future co-operation and in subjects that can be beneficial to both countries and others in their networks.

During the interviews with heritage professionals in Brazil, it became clear that it is still necessary to engage in a dialogue with possible partners both in Brazil and in the Netherlands in order to identify and strengthen further concrete short and long term exchange possibilities. As explained before, most key professionals in organizations interviewed were not aware of the content of the agreement of technical cooperation in the field of mutual heritage between Brazil and the Netherlands. Nevertheless, they all had ideas about possibilities for exchange, pathways of collaboration, interesting themes and obstacles. These include:

### 1. Creation of Source Guides and Collection Guides

There is still much to be researched, systematized and shared concerning museum, archive and library collections related to the common history and heritage of Brazil and the Netherlands kept by institutions in both countries. The same is true for other areas of heritage, such as immaterial heritage and built heritage. The development of guides can work as a starting point and base for many future projects and can work as important tool to facilitate access to documentation on mutual heritage.

As to concrete possibilities in Brazil:

- » The National Library Foundation is interested in carrying a survey of its collections of Dutch manuscripts, maps, iconography and other documents. This has been attempted in the past; however difficulties with the language hindered the efforts;

- » Many archives contain documents related to the common history of Brazil and the Netherlands. These collections are still under researched, and many still need to be “discovered”. See more detailed information in the Archives section;
- » There are many museum and private collections related to the Dutch-Brazilian common heritage. In Brazil, some have been studied and published, among which the Frans Post Collection of Pedro and Bia Corrêa do Lago; the collection of Dutch Paintings of the National Museum of Fine Arts in Rio de Janeiro; The Brennand Collection of Dutch painters in Recife; the Dutch Ware Collection of the National Historical Museum; and the collection of Beatriz and Mario Pimenta Camargo, the documental collections of the Jewish Synagogue in Recife. In addition, there are other collections and objects in different museums that have not been inventoried and researched. Although there are some studies, there is no overview of the collections. On the other hand, museums professionals in Brazil have very few information on collections and objects related to the countries shared history. The former Department of Museum (DEMU-IBRAM) already showed great interest in organizing a bilateral research of museum collections.

The idea of organizing partnerships for this type of initiative could help filling in gaps in knowledge about sources and collections, as well as promoting technical, cultural and knowledge exchange on ways of working and between institutions. This would also contribute greatly to the development of human resources dedicated to the subject of mutual heritage.

The making of guides and similar tools could be carried out in one or both countries in the different areas. Bilateral co-operation could mean a mobilization around multiple aspects, such as defining together the scope of the surveys, exchange and elaboration of methodologies, access to and development of inventories and databases.



## 2. History of Immigration and Contemporary Immigration

Besides the 17<sup>th</sup> Century history, the 20<sup>th</sup> Century witnessed the Dutch immigration to São Paulo and the establishment of colonies. Contemporary immigration continues in both ways in the 21<sup>st</sup> Century, adding another chapter to the common Dutch-Brazilian history and heritage. Brazilian organization host many sources of immigrant history still under-researched. Some projects in the area of archives start to uncover a small parcel of this history.

In São Paulo, the Memorial of the Immigrant is an organization dedicated to the memory of immigration to São Paulo from 1820 onwards. It holds an important archival collection of the former Lodging House- including immigrant records, photographs- as well as oral history and objects- including of Dutch immigrants.

The Memorial of the Immigrant is a member of different international projects, among which URBAL of the European Commission of immigration places of entry and exit, the International Network of Migration Museums, and partnerships under construction with Genova and Galicia. The organization is very interested in working with Brazilian immigrants abroad.

Another potential interesting initiative refers to the project of the Jewish Museum in São Paulo, which is being developed from a multicultural perspective of contemporary analysis. More information can be obtained at Expomus: [www.expomus.com.br](http://www.expomus.com.br).

## 3. Creation of Institutions Dedicated to the Subject of Dutch-Brazilian Mutual Heritage

The AWAD report mentions the plans of creating an Institute of Mutual Heritage in the Netherlands. In Brazil, there are two initiatives, still incipient, related to the creation of permanent organizations dedicated to the connections between Brazil and the Netherlands in the field of heritage:

- » The New Holland Foundation and the University of Pernambuco, within the framework of the Atlas of Dutch Brazil project, planned the creation of a museum of Dutch-Brazilian heritage in Brazil. The Brazilian Institute of Museums (IBRAM) is interested in joining the museum project, as defined during a meeting in July 2008 organized in Rio de Janeiro between members of the New Holland Foundation and the former Department of Museums (now IBRAM). The idea is that the museum serves as a bridge between different stakeholders of this heritage, including the local community, the scientific community, Brazilian and Dutch partners, among others. The museum would house archaeological collections, have an outreach community programme and work as a Ponto de Cultura for the local community;
- » The National Institute of Heritage (IPHAN) presented earlier in 2008 a plan to create a Centre of Dutch-Brazilian Cultural References in the centre of Recife. The draft project was presented to the Dutch Ministry of Culture by occasion of the meeting of Mutual Heritage organized by the Ministry in The Hague.



#### 4. Technical Co-Operation, Knowledge Exchange and Investment in Human Resources

All professionals interviewed for the mapping agreed that future exchange with the Netherlands should involve technical cooperation and knowledge exchange. Interests cover different aspects, from organization of exhibitions mentioned by museum professionals, to translation of texts and publications mentioned by archive professionals and collection research, also mentioned by museum professionals and library professionals, among others.

Most important, all professionals stressed the necessity of organizing channels of dialogue in order to identify specific areas and interests for exchange. The organization of a meeting or conference could serve as a good platform. They emphasized the importance of doing this not only on a policy level, but mainly among heritage organizations and professionals active in museums, archives, site management, etc. This is necessary to identify interest and demands that umbrella organizations might not be aware of, and also as a medium of creating bottom up networks.

A good example of this type of initiative was the 1985 First Luso-Brazilian Heritage Meeting referred before. The event served to generate other products, including the First Congress of Luso-Brazilian Heritage, opened to the whole field. Another example is the workshop organized by AWAD in 2006 in Brazil.

Comparing the Dutch and the Brazilian heritage fields, some topics emerge as being of interest for future exchanges. They could be instrumental for the management of mutual heritage, as well as for the development of the heritage field in general in both countries. Some of the developments in the Netherlands that could be of great interest for Brazilian institutions and professional practice are:

- » Use of new technologies in information management
- » Cultural biography
- » Integrated heritage management
- » Restoration
- » De-accessioning
- » Contemporary collecting, etc.

#### 5. Multilateral Co-Operation

The increase of future exchanges between Brazil and the Netherlands could make possible the development of new multilateral cooperation initiatives. Brazil is becoming very active in engaging with Latin American countries and Latin countries in the Ibero-American networks and projects. The contact with African countries- particularly Portuguese speaking- could be improved in a multilateral effort. From another perspective, it could be very interesting to enhance exchange with traditional Dutch partners. The case of South Africa is very particular. Brazil and South Africa have been warming up relationships and there are many points of conversions between the heritage field of the two countries, including issues related to social movements, the social role of heritage and the composition of the field itself. As said before, South African museum professionals already manifested interest in learning more about the policies developed in Brazil.



### 18.3. Suggestions for cooperation

The scope of co-operation between Brazil and the Netherlands should include:

- » The priorities of the MoU and the AWAD report regarding mutual heritage;
  - » Expanding the themes of mutual heritage, also to contemporary issues, such as art and immigration
  - » Expanding approaches to (mutual) heritage- beyond research, investing in heritage education, instrumental and methodological exchange and on human resources development aiming at heritage management;
  - » Identifying developments in the field of heritage in one country that can be beneficial for the other, such as themes as de-accessioning, contemporary collecting, new technologies, social inclusion, etc.;
  - » Identifying areas that can be beneficial for multilateral co-operation, not only in relation to mutual heritage, but also to other themes and needs (e.g. museums policy in Brazil that could be useful for South Africa).
- Some suggestions:**
- » Strengthen connections with umbrella organizations in Brazil (IPHAN, National Library, National Archives) and professional associations in order to identify areas of interest for dialogue (conference, visits) and co-operation.
  - » Create until now inexistent connections with the new Brazilian Institute of Museums (IBRAM).
  - » Organize technical visits, international meetings, discussion boards and other communication platforms around themes of interest or heritage areas in order to identify partners, establish contacts and engage in a dialogue about further concrete short and long term exchange and co-operation possibilities.
  - » Develop source guides, collection guides and similar inventories related to the Dutch-Brazilian mutual heritage with counterparts in both countries, as a basis for stimulating exchange and co-operation between institutions and creating content for future co-operations.
  - » Organize with Brazilian organizations exhibitions in the fields of art, archaeology, history, etc, as basis for stimulating exchange and co-operation between institutions and professionals.
  - » Organize multilateral dialogues, especially using Dutch organizations as a bridge between Brazil and South Africa, and Brazilian organizations as a bridge between The Netherlands and Iberic countries.
  - » Invest on the network and the meta database of AWAD. Invest on other meta databases in other heritage areas and/ or themes of interest.
  - » Explore the possibilities for co-funding and co-operation in the creation of institutions in Brazil dedicated to the exchanges between Brazil and The Netherlands (e.g. Centre of Cultural References, Museum of Dutch-Brazilian heritage).

## 19. Conclusions

The field of heritage in Brazil is alive and going through a period of increasing investments and qualitative change. Its strength is probably comparable to most countries with a well structured and developed field of heritage professionals. As mentioned before, there are many challenges to do with heritage work in Brazil, among them the size of the country, the investment gaps caused by previous governments, financial restrictions, centralization, to name some.

The opening of Brazil to the world as a whole has improved greatly in the last couple of years not only in the heritage field but in all other fields as well. Some aspects of the setting up and development of future exchange can be summarized as follows:

1. There are different ways to approach organizations that are active in the fielding Brazil. These include archives, depositories, grass-root practices, umbrellas institutes, universities, associations, networks and project bureaus.
2. It is important to understand the role of the different layers and organizations and how they position themselves in the 'heritage field market'.
3. Networks, associations, umbrellas organizations and systems are good channels to reach regional and local authorities.
4. There are many different topics that can be of interest for future exchanges between Brazil and The Netherlands. Organizing an international conference open to practitioners, depositories, managers, the private sector, universities, communities could provide a more accurate picture of the possibilities and create all kinds of links.
5. Connections between Brazil and The Netherlands are very much alive and can be deduced from such matters as immaterial heritage (cultural references) and contemporary immigrations, among others things.



## 20. Information about the People Interviewed

### **Adolfo Samyn Nobre**

President of the Brazilian Association of Museology and museologist at the Museum of the Abolition (Museu da Abolição, Recife).

### **Carmen Thereza Coelho Moreno**

Former Director of the Centre for References and Diffusion at the National Library Foundation, now working at the National Archives as head of the Dep. of Collections Management

### **Cicero Antonio Fonseca de Almeida**

Executive Director of the Cultural Center of the Federal Justice

### **Cristina Oliveira Bruno**

Professor and vice-director of the Museum of Archaeology and Anthropology (MAE/USP)

### **Francisca Helena Barbosa Lima**

Head of COPEDOC- Coordination of research and documentation of IPHAN, also responsible for the Central Archives.

### **João Domingues Barbosa**

Museologist responsible for the Regional Museum of São João del Rey

### **Kátia Fillipini**

Director of the Resistance Memorial (Memorial da Resistência), Pinacoteca of the State of São Paulo

### **Lucia Maria Velloso de Oliveira**

President of the Association of Brazilian Archivists (AAB), Head of the Institutional and Historical Archival Service at the House of Rui Barbosa Foundation, Rio de Janeiro

### **Marcelo Mattos Araújo**

Director of the Pinacoteca of the State of São Paulo

### **Maria Ignez Mantovani**

Founder and Director of Expomus

### **Maria Izabel de Oliveira**

Head of the Dep. of Document Management, National Archives

### **Mario de Souza Chagas**

Senior Advisor to the Department of Museums (DEMU/IPHAN), now moving to the Brazilian Institute of Museums (IBRAM)

### **Mauro Chaves**

Senior Advisor at IPHAN/COGEPROM (Publicity/PR Coordinator)

### **Monica Melhem**

Museologist/ Archivist at COPEDOC- Coordination of research and documentation of IPHAN, also responsible for the Central Archives.

### **Patricia Naka**

Coordinator of Educational Services and External Relations of the Museum of Modern Art of São Paulo (MAM)

### **Regina Coelho**

Archaeologist at the Department of Material Heritage at IPHAN

### **Soraya Moura**

Projects Coordinator at Memorial do Imigrante

### **Vitor Manuel Marques da Fonseca**

President of the CTNDA/CONARQ, National Archives

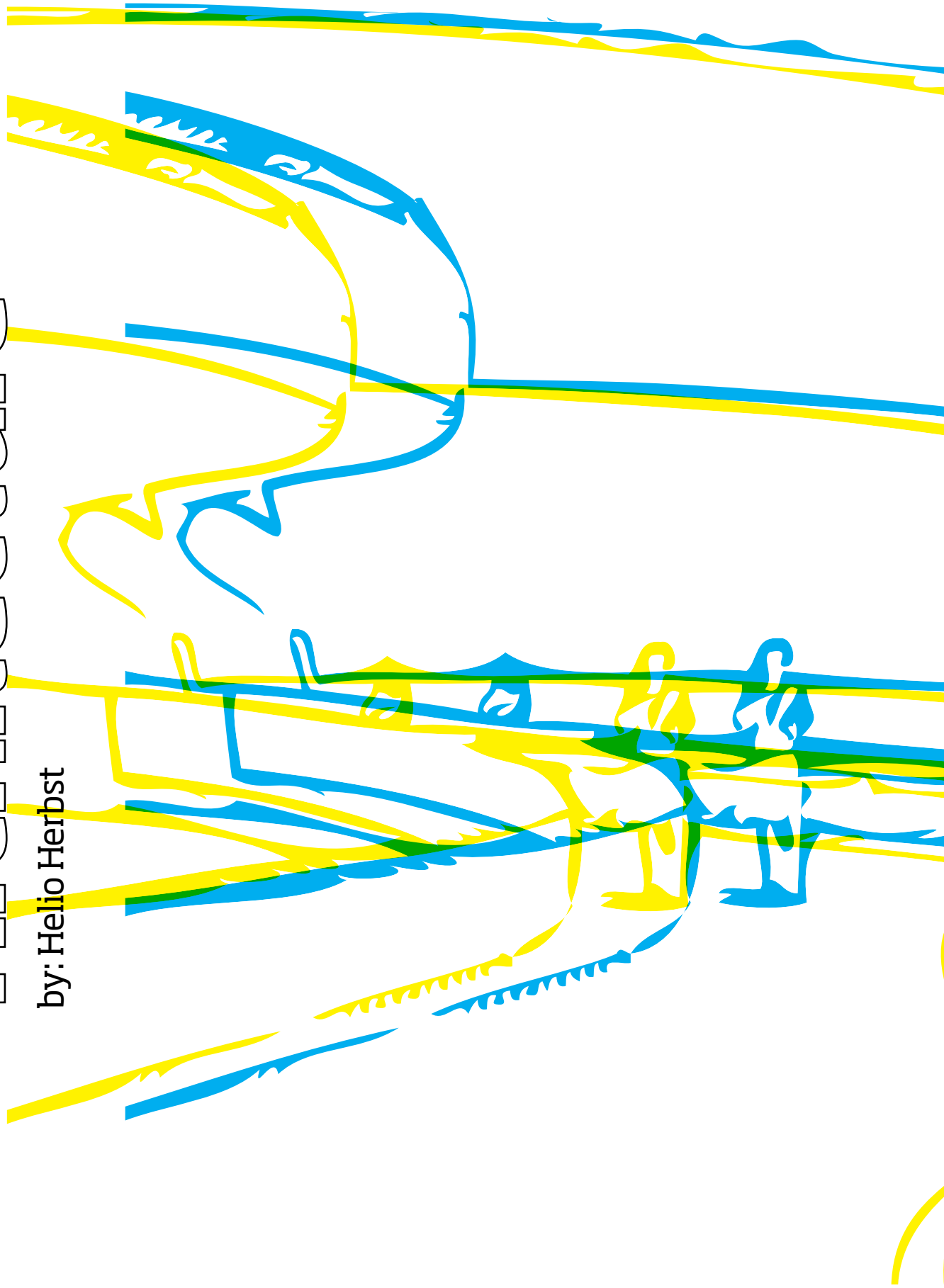
### **Viviane Panelli Saraf**

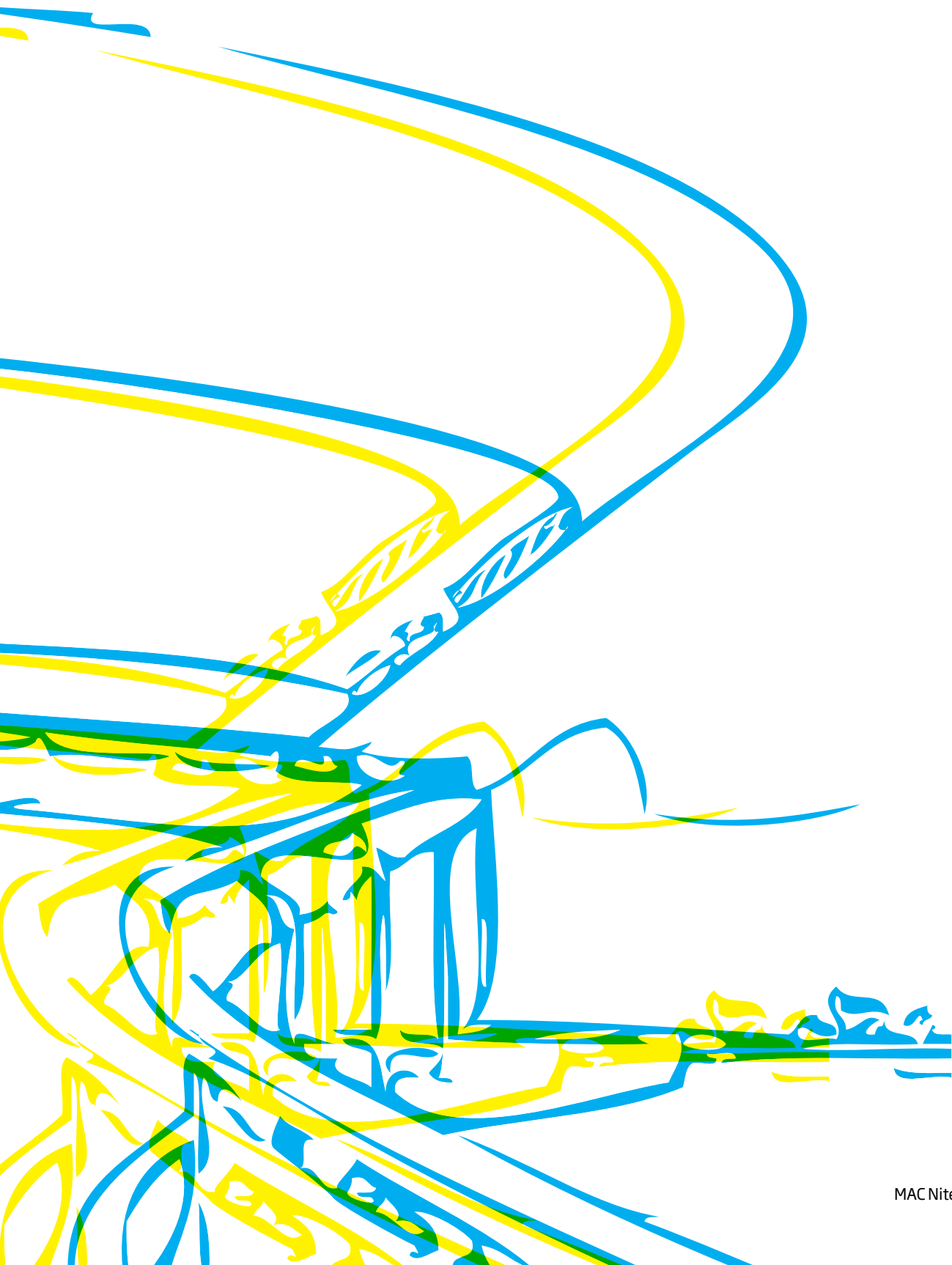
Director of the NGO Museu Acessíveis (for the accessibility in museums)



# — Architecture

by: Helio Herbst





MAC Niteroi by Oscar Niemeyer





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## **Introduction**

**Exactly 200 years ago, the Portuguese Royal Family landed in Rio de Janeiro fleeing from Napoleon Bonaparte's troops, which were about to invade Lisbon. The transfer of the Court to the tropics encouraged a series of urban reforms that went well beyond the changing of the daily habits of a peaceful seaside town. In the field of architecture the creation of the Escola Real de Ciências, Artes e Ofícios (Royal Art, Sciences and Crafts School) was the most important initiative of the imperial court, introducing a teaching methodology inspired in the European Fine Arts academies. Besides, the foundation of this educational institution coincided with the chronological closing of the Baroque period and therefore updated Brazilian art production, taking as its main reference French Neo-classicism.**

Until the beginning of the 20th century architectural production maintained as parameters the knowledge spread by the engineering schools and the Fine Arts courses. On a quantitatively larger scale building was carried out by self-taught construction foremen or builders, with an eye to references used by military engineers. The first professional entity appeared in Rio de Janeiro in 1921: The Instituto Central dos Arquitetos (Central Architects Institute), the basis of which is the present Instituto de Arquitetos do Brasil (Architects Institute of Brazil – IAB). In 1933, the profession was regulated and in the 40s and 50s the diplomas of the architecture courses were federally recognized. The barely ten courses existing in Brazil at the beginning of 1960 were transformed into what today are almost two hundred schools of higher learning teaching architecture and urban planning.

The growth in the number of architecture schools followed the transformations of the country in the last 50 years: Brazil became urban and consolidated itself among the largest economies on the planet. Despite the advances, income distribution remains as unjust as it was in the colonial period. At present the challenges to which the Brazilian society must present solutions are innumerable, starting with the removal of poverty. A great part of the population does not have access to basic quality services and lives in sub-human conditions, in slums and shanty-towns (favelas). In the large cities public transportation is inefficient; there are few leisure options for the poorer classes. No less relevant is the awareness-building task architects must undertake with regard to the importance of conserving and spreading Brazilian culture.

While this report on architectural production does not exhaust all the discussions surrounding the discipline in the contemporary cultural context, it does aim to supply indications of the most important professional entities, educational institutions, cultural centres, non-governmental organizations (NGOs), publishers, magazines and portals specialized in

architecture and urban planning. In the second part, 11 contemporary Brazilian discussion themes are presented, exemplified by five architectural or landscaping projects. The total number of described projects – 55 – coincides with the international dialling code for Brazil.

### General Information

A first approach to contemporary Brazilian architectural production can be made through the listing of the principal cultural centres, professional entities, educational institutions, publishers, magazines, portals and NGOs specialized in architecture and urban planning. A brief history of each selected entity, company or institution is accompanied by a description of its main goals, activities and accomplished partnerships, plus contact data.



## Professional Entities

The regulation of the professions of the architect and the urban planner profession in Brazil is quite recent. The professional entities that are responsible for the promotion of the discipline and defence of its members endeavour to gain representation in a field which is largely unrecognized by the various levels of government and by society. In this area one will analyse the most relevant professional entities in the field of architecture and urban planning in Brazil.

### **Associação Brasileira de Arquitetos Paisagistas – ABAP**

The main goal of the Brazilian Landscape Architects Association is the promotion of the landscape architect profession, answering the challenges raised by the most varied kinds of interventions in the landscape and environments. To attain these objectives the institution promotes technical visits, courses, lectures, professional improvement encounters and seminars as well as exhibitions and publications. At present the ABAP headquarters are in São Paulo, with regional units in Belo Horizonte, Campinas, Recife and Rio de Janeiro.

#### **National Headquarters:**

Rua Campevas 115 Cj. C - cep: 05016-010 São Paulo SP  
 telephone [5511] 3675-7810  
 website: [www.abap.org.br](http://www.abap.org.br) [pt]  
 e-mail: [abap@abap.org.br](mailto:abap@abap.org.br)

### **Associação Brasileira de Escritórios de Arquitetura – ASBEA**

The Brazilian Association of Architectural Offices is a civil entity with national coverage, headquartered in São Paulo. Founded in 1973, it is the only association which gathers together architecture offices and companies that supply goods and services for the construction industry. Its role is to contribute to the appreciation of architecture in urban development

and the qualitative improvement of construction in Brazil. Its statutory structure foresees the opening of regional offices, and at present there are branch offices in Paraná, Rio de Janeiro, Rio Grande do Sul and Santa Catarina.

#### **National Headquarters:**

Rua Tabapuã, 479 Cj. 62 cep: 04533-011 São Paulo SP  
 telephone [5511] 3168-4982  
 website: [www.asbea.org.br](http://www.asbea.org.br) [pt]  
 e-mail: [asbea@asbea.org.br](mailto:asbea@asbea.org.br)

### **Conselho Federal de Engenharia, Arquitetura e Agronomia – CONFEA**

#### **Conselho Regional de Engenharia, Arquitetura e Agronomia – CREA**

The CONFEA/CREA system controls the exercise of the architect's profession, originally by legislation instituted by the Regional Engineering, Architecture and Agronomy Council (CREA) in 1933, and later (1966) reformulated by the Federal Engineering, Architecture and Agronomy Council (CONFEA), the central organ of the system which regulates the profession nationally. Both autarchies are composed of board members coming from various states in the union, with their own jurisdiction in all the states. At present there is a project which intends to untie the link that architects have with the CONFEA/CREA system. But the creation of a new regulating organ specifically for architects depends on the approval of a bill which is still pending in Brasília.

#### **National Headquarters:**

Seprn 5 08 – Bloco B – Edifício Adolfo Morales de Los Rios Filho cep: 70740-542 Brasília DF  
 telephone [5561] 3348-3700 fax [05561] 3348-3739  
 website: <http://www.confearg.org.br> [pt]  
 e-mail: [gco@confearg.org.br](mailto:gco@confearg.org.br) [Communications Manager]

### **Federação Nacional dos Arquitetos e Urbanistas – FNA**

The National Architects and Urban Planners Federation is an entity that convenes 16 professional unions and associations. Created in 1979 it represents the general interests of the architects before the administrative and judiciary organs, especially with regard to issues tied to collective labour agreements. The FNA stimulates the professional and scientific improvement; it helps with the sounding out of state unions, offering technical and juridical assistance; it signs agreements and covenants and collective bargains; and assists the affiliated unions in labour disputes in general. At present the FNA headquarters are in Campo Grande, state of Mato Grosso do Sul.

#### **Headquarters -**

Brasília: Sepn Q 516 Bloco A Sala 204 cep: 70707-515

Brasília, DF

Campo Grande: Rua Sebastião Lima, 431 cep 79004-600

Campo Grande, MS

telephone [5561] 3347-8889 [Brasília]

telephone [5567] 3325-9219 [Campo Grande]

website: [www.fna.org.br](http://www.fna.org.br) [pt]

e-mail: [fna@fna.org.br](mailto:fna@fna.org.br)

### **Instituto de Arquitetos do Brasil – IAB**

The Architects Institute of Brazil is a not-for-profit civil entity whose mission is to stimulate, develop and regulate the performance of architects and urban planners. Founded in Rio de Janeiro in 1921, it began to structure itself federally in 1943 by opening new departments in Minas Gerais and São Paulo. Presently the IAB can be found in all the states of the Union plus the Federal District. It organizes courses, lectures, discussions and art, architecture and design exhibitions in the regional headquarters and develops actions in partnership with the International Union of Architects (UIA), an organization with a world scope. It defends the creation of a controlling agency independent of the CONFEA/CREA System. At present the IAB headquarters are in Curitiba, state of Paraná.

#### **National Headquarters**

Av. Batel, 1750 Cj. 307 cep: 80420-090 Curitiba PR

telephone [5541] 3243-0110

website: [www.iab.org.br](http://www.iab.org.br) [pt]

e-mail: [iab@iab.org.br](mailto:iab@iab.org.br)

Department in Rio de Janeiro: Rua do Pinheiro, 10

cep: 22221-050 Rio de Janeiro RJ

telephone [5521] 2557-4480

website: [www.iabRJ.org.br](http://www.iabRJ.org.br) [pt]

e-mail: [iabRJ@iabRJ.org.br](mailto:iabRJ@iabRJ.org.br)

Department In São Paulo: Rua Bento Freitas, 306 Cj. 43

cep 01220-000 São Paulo SP

telephone [5511] 3259-6866

website: [www.iabSP.org.br](http://www.iabSP.org.br) [pt]

e-mail: [iabSP@iabSP.org.br](mailto:iabSP@iabSP.org.br)



### Sindicato dos Arquitetos do Estado de São Paulo – SASP

Founded in 1971, the Architects' Union of the State of São Paulo is the oldest union in the category in the country. It was an important factor in the creation of the state unions and the FNA, described above. The SASP originated from the reform process of the professional legislation – Law 23.569/33 – which resulted in the present Law 5.194/66. At that time one sought to defend the national market from the competition brought about by foreign professionals and companies and to defend copyright and the compensation paid to professionals in an environment with a growing number of salaried employees. and it was then that the Minimum Professional Salary – Law 4950-A/66 was created and which is still in force.

#### Headquarters:

Rua Mauá, 836 - Casa 14 cep: 01028-000 São Paulo SP  
 telephone [5511] 3229-7989 fax [05511] 3229-5527  
 website: [www.arquiteto-sasp.org.br](http://www.arquiteto-sasp.org.br) [pt]  
 e-mail: [sasp\\_sp@br.inter.net](mailto:sasp_sp@br.inter.net)

## Educational Institutions

Brazil has almost 200 architecture schools. Just in São Paulo and its greater metropolitan area there are more than 20. At the graduate (bachelor's) level the Ministry of Education (MEC) drafts the evaluation instruments which together comprise the Sistema Nacional de Avaliação do Ensino Superior (National Evaluation System for Higher Education) – SINAES, which carries out the Exame Nacional de Desempenho dos Estudantes (National Student's Performance Exam) – ENADE – to evaluate the graduate students' knowledge levels.

Based on the most recent ENADE results one notices that on a scale of 1 to 5 only seven courses attained the maximum mark among the 166 participating schools. 37 received a 4 and 63 were marked with a 3. Between the institutions in the 3 range 90.5% were private and a little more than 6% were federal. In the 4 range 59.4% were private institution courses and 27% federal. The highest mark of 5 was awarded to seven courses, of which six (85.7%) were federal schools and only one (14.3%) was private.

In the postgraduate sphere it is required of the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Personal Improvement and Higher Education Coordination) – CAPES – to evaluate institutions and courses, as well as the student's performance. According to the data of the latest CAPES evaluation 16 postgraduate programmes in architecture and urban planning were analysed. For the last three years, on a scale from 1 to 7 no programme was awarded the highest mark. Five programmes received a 5, and three of them were nominated to be upgraded to a 6; seven were marked with a 4; and the remaining four with a 3. All architecture and urban planning programmes that were marked 5 and 6 are maintained by federal or state universities, a fact which reinforces the conclusion that the best architecture and urban planning courses are maintained by the state.

The exceptions among the private schools are the programmes given by the Universidade

Presbiteriana Mackenzie (Presbyterian University Mackenzie) – UPM – and the Pontifícia Universidade Católica de Campinas (Catholic University of Campinas) – PUC/Campinas, which were evaluated at 4 in the last tri-annual period, and the PUC/Rio, which received a 6 for its design programme. All these institutions are recognized for the quality of their graduate courses in architecture and urban planning. Among the private schools that do not have postgraduate programmes it is worth mentioning the innovative character of those maintained by the catholic universities in various state capitals and the graduation course in architecture and urban planning offered by the Escola da Cidade, in São Paulo.

The following is an analysis of the five architecture and urban planning courses that have received a 5 and 6 in the last CAPES evaluation: Curso de Arquitetura e Urbanismo da Escola de Engenharia de São Carlos (Architecture and Urban Planning Course of the Engineering School of São Carlos) CAU\_EESC/USP, Faculdade de Arquitetura e Urbanismo da Universidade Federal da Bahia (Faculty of Architecture and Urban Planning of the Federal University of Bahia) – FAU/UFBA, Faculdade de Arquitetura e Urbanismo da Universidade Federal do Rio Grande do Sul (Faculty of Architecture and Urban Planning of the Federal University of Rio Grande do Sul) FAU/UFRGS, Faculdade de Arquitetura e Urbanismo da Universidade Federal do Rio de Janeiro (Faculty of Architecture and Urban Planning of the Federal University of Rio de Janeiro) FAU/UFRJ and the Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo (Faculty of Architecture and Urban Planning of the University of São Paulo) – FAU/USP.

#### **Curso de Arquitetura e Urbanismo da Escola de Engenharia de São Carlos da Universidade de São Paulo – CAU\_EESC/USP**

The Architecture and Planning Department (SAP) of the EESC/USP was created in 1971 to complement the Engineering graduation course and to support the first

Brazilian stricto sensu Master Programme in Architecture and Urban Planning. In 1985 the graduation course in Architecture and Urban Planning was set up and annually has 30 places at the USP campus in São Carlos, 230 kilometres distant from São Paulo.

Since 1993 the Master's Programme in Architecture and Urban Planning has been reorganized into two concentration areas: one dedicated to theoretical and historical reflection of architecture and urban planning and the other is focussed on the technology of the discipline. The creation of the doctorate programme in 2003 gave continuity to the process of producing knowledge in both areas of concentration being internationally recognized.

#### **Address:**

[Avenida Trabalhador São-carlense, 400](#)  
[cep 13566-590 São Carlos SP](#)  
[telephone \[5516\] 3373-9311 fax: \[5511\] 3373-9310](#)  
[\[Graduation\]](#)  
[telephone \[5516\] 3373-9312 fax: \[55516\] 3373-9264](#)  
[\[Postgraduate\]](#)  
[telephone \[5516\]: 3373-8188 \[CCINT/USP\]](#)  
[website: \[www.arquitetura.eesc.usp.br\]\(http://www.arquitetura.eesc.usp.br\) \[pt\]](#)  
[e-mail: \[tessarini@sc.usp.br\]\(mailto:tessarini@sc.usp.br\) \[Graduation\] \[pgrau@sc.usp.br\]\(mailto:pgrau@sc.usp.br\) \[Postgraduate\]](#)

#### **Faculdade de Arquitetura e Urbanismo da Universidade Federal da Bahia – FAU/UFBA**

The first architecture course in Bahia was created in 1877. In 1937 the course was reorganized though its diplomas continued to be unrecognized at a national level. Accreditation was obtained in 1949 with the adoption of federal education standards. In 1959 the architecture course was separated from the Fine Arts Academy and became an autonomous entity of the Federal University of Bahia. Presently the FAU/UFBA offers 120 graduate placements.

In the postgraduate sphere every two years it offers the Specialization Course in the Restoration and Conservation of Monuments and Historic



Sites (CECRE), with the support of the Instituto do Patrimônio Histórico e Artístico Nacional (Historic and Artistic Heritage National Institute) – IPHAN and UNESCO. It also offers specialization courses in health systems, geo-processing and computer graphics. Since 1983 it maintains a master's postgraduate programme in Architecture and Urban Planning (PPGAU), and since 2000 it offers a doctorate programme. In the last CAPES evaluation held in 2007 PPGAU received a mark comparable to the excellence levels of the best international universities.

**Address:**

Rua Caetano Moura, 121 cep 40210-350 Salvador BA  
[Graduation and Postgraduate]  
Rua Augusto Viana, S/N cep: 40110-040 Salvador Ba  
[Assistance for International Matters – UFBA]  
telephone [5571] 3283-5884 fax [5571] 3283-5881  
[Graduation]  
telephone [5571] 3283-5900 fax [5571] 3283-5905  
[Postgraduate]  
telephone [5571] 3263-7025 fax: [5571] 3263-7067  
[Assistance for International Matters – UFBA]  
website: [www.arquitetura.ufba.br](http://www.arquitetura.ufba.br) [Graduation – Pt]  
[www.pos.arquitetura.ufba.br](http://www.pos.arquitetura.ufba.br) [Pos-Graduate – Pt]  
website: [www.aaiufba.com.br](http://www.aaiufba.com.br) [Assistance for International  
Matters – Pt/Eng/Esp/Fr]  
e-mail: [arqufba@ufba.br](mailto:arqufba@ufba.br) [Graduation]  
e-mail: [ppgau@ufba.br](mailto:ppgau@ufba.br) [Postgraduate]  
e-mail: [assesint@ufba.br](mailto:assesint@ufba.br) [Assistance for International  
Matters – UFBA]

**Faculdade de Arquitetura e Urbanismo da  
Universidade Federal do Rio Grande do Sul –  
FAU/UFRGS**

The architecture college was created in 1952 by the merger of two courses existing in Porto Alegre at the time: one maintained by the Fine Arts school and the other by the Engineering School. Since 1959 the diplomas granted by the FAU/UFRGS have national validity. At present it offers 50 graduate course placements every semester.

FAU/UFRGS maintains specialization course (latu sensu) in Urban Design and Computer Technology Applied to Projects and offers two research lines for the masters and doctorate programmes: The Postgraduate Architecture Programme (PROPAR) and the Urban and Regional Planning Programme (PROPUR), one of the oldest programmes in this field in Brazil, created in 1970.

**Address:**

Avenida Sarmiento Leite, 320 cep 90050-170  
Porto Alegre RS [Graduate and Postgraduate]  
Av. Paulo Gama, 110 - 6º Andar cep: 90040-060 Porto  
Alegre RS [Secretary for International Relations – UFRGS]  
telephone [5551] 3308-3116 fax: 3308-3989 [Graduate  
and Postgraduate]  
telephone: 3308-3902 - fax: 3308.3973 [Relinter/UFRGS]  
website: [www.ufrgs.br/facarq](http://www.ufrgs.br/facarq) [Graduate and Postgraduate–  
Pt]  
website: [www.ufrgs.br/relinter/index.htm](http://www.ufrgs.br/relinter/index.htm) [Relinter/  
UFRGS - pt/eng]  
e-mail: [arquitetura@ufrgs.br](mailto:arquitetura@ufrgs.br) [Graduate and Postgraduate]  
[relinter@gabinete.ufrgs.br](mailto:relinter@gabinete.ufrgs.br) [Relinter/UFRGS]



### **Faculdade de Arquitetura e Urbanismo da Universidade Federal do Rio de Janeiro – FAU/UFRJ**

FAU/UFRJ is the oldest architecture course in Brazil. It became a part of the University in 1945, when the Faculdade Nacional de Arquitetura (National Architecture College) was separated from the National Fine Arts School founded in 1816 under the name Escola Real de Ciências, Artes e Ofícios (Royal Art, Sciences and Crafts School). Today FAU/UFRJ offers 240 graduation places.

FAU/UFRJ maintains *latu sensu* (specialization) courses and its *stricto sensu* postgraduate programme is organised in two areas: Postgraduation in Architecture (PROARQ) and Postgraduation in Urban Planning (PROURB), widely known by the national and international academic community.

FAU/UFRJ maintains bilateral exchange agreements for graduate and postgraduate lecturers and students with educational institutions in Germany (Technische Fachhochschule Berlin, Universität der Künste Berlin and Technische Universität TU Berlin), Argentina (Universidad de Buenos Aires), Canada (Université de Montréal), Chile (Universidad de Chile), Denmark (Royal Danish Academy of Fine Arts), Spain (Universidad Politècnica de Catalunya), United States, (California Polytechnic State University), France (École Nationale Supérieure d'Architecture de Paris-Belleville, École Nationale Supérieure d'Architecture de Toulouse, École Nationale Supérieure d'Architecture de Versailles, École Nationale Supérieure d'Architecture de Bretagne, École Nationale Supérieure d'Architecture de Paris-La Villette, École Nationale Supérieure d'Architecture de Paris-Val-de-Seine), Italy (Politecnico di Milano and Università di Bologna), Mexico (Universidad Nacional Autónoma de México) and Portugal (Universidade Técnica de Lisboa, Universidade do Porto and Universidade do Minho).

### **Address:**

Avenida Pedro Calmon, 550 cep 21941-901 Rio de Janeiro RJ  
telephone [5521] 2598-1635 fax: [5521] 2598-1890  
[Management]  
telephone [5521] 2598-1656 fax: [5521] 2598.1890  
[Exchange Programme]  
telephone [5521] 2598.1661 fax: [5521]2598.1662  
[PROARQ]  
telephone [5521] 2598.1990 fax: [5521] 2598.1991  
[PROURB]  
website: [www.fau.ufrj.br](http://www.fau.ufrj.br) [Graduation]  
[www.proarq.fau.ufrj.br](http://www.proarq.fau.ufrj.br) [PROARQ]  
[www.fau.ufrj.br/prourb](http://www.fau.ufrj.br/prourb) [PROURB]  
e-mail: [prourb@fau.ufrj.br](mailto:prourb@fau.ufrj.br) [PROURB]  
e-mail: [jsillos@attglobal.net](mailto:jsillos@attglobal.net) [Exchange Coordination]

### **Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo – FAU/USP**

The USP Architecture and Urban Planning College was founded in 1948, restructured from the old engineering-architecture course. In its first years the FAU course combined technical subjects of the old model with the standard syllabus of the National Fine Arts School, from Rio de Janeiro. With the curricular reform of 1962 it was organized the units which today comprise the Project, Technology and History departments. FAU/USP offers 150 graduation places annually.

Its masters postgraduate programme was created in 1972; in 1980 it started offering doctorate courses in architecture and urban planning, the only one in Brazil to do so until 1998. Today FAU/USP has eight different postgraduate areas: Design and Architecture, Housing, History and Foundations of Architecture and Urban Planning, Landscaping and Environment, Urban and Regional Planning, Architecture Project, Space and Culture and Architecture Technology.



Through the Smile programme, set up for the graduate students and lecturers, the FAU/USP maintains an agreement with the Universität Stuttgart, The Technische Universität München and the Engineering Schools of Madrid, Valencia and Turin. There are also bilateral exchange agreements with the Architecture Schools of Grenoble, Paris-Belleville, Paris la Villette and with the Technical Universities of Berlin and Lisbon. For the postgraduate programme FAU/USP maintains agreements with the École d'Architecture de Versailles and the Berlin and Munich Universities. Partnership contracts are in the drafting, renovation or execution stage with the Architecture schools of Barcelona (ETSAB), Paris/ Val de Seine and Versailles, with the Higher Institute for Sciences and Work for Company's (ISCTE/Portugal) and the with Eduardo Mondlane University (Mozambique), La Sapienza (Rome), Witwatersrand (Johannesburg) as well as in Porto and the Minho (Portugal) for graduate, postgraduate students and lecturers. A programme with the Technische Universiteit Delft lasted from 1993 to 2007, and it is expected the restart of its activities shortly by the Comissão de Cooperação Internacional (International Cooperation Commission) – CCINT of the FAU/USP.

**Address:**

[Rua do Lago, 876 cep 05508-080 São Paulo SP \[Graduation\]](#)

[Rua Maranhão, 88 cep 01240-000 São Paulo SP](#)

[\[Postgraduate\]](#)

[Telephones: \[5511\] 3091-4552 \[Graduation\], 3257-7688](#)

[\[Postgraduate\] 3091-1575 \[CCINT/USP\] fax: 3813-2932](#)

[website: \[www.usp.br/fau\]\(http://www.usp.br/fau\) \[pt\]](#)

[e-mail: admfau@usp.br](mailto:admfau@usp.br)

## Publishers

This topic analyses the most relevant initiatives of the Brazilian publishing market specialized in architecture and urban planning. It is subdivided into the main book and magazine publishers and the most important Internet portals.

### Book Publishers

According to Abílio Guerra, editor of the Vitruvius portal, the Brazilian publishing market has undergone significant transformations in the last 15 years. Until the first half of the 90s the publishing of architecture books in Brazil was done by architects who didn't have much knowledge of the publishing business. Parallel to this, large publishing houses considered architecture too small a field, a lack of interest proven by the timid and qualitatively unimpressive initiatives. The entry of Cosac Naify with new publishing procedures, in Guerra's evaluation, changed the references for book production by raising the bar for publishers in the cultural area.

Sales figures for the Brazilian market are quite modest, according to the specialist Viviane Magnon, if one compares it with North American and European consumption figures. In the evaluation of Magnon this situation establishes an a priori reduced printing for Brazilian publications, varying between 3,000 for literature books and about 1,000 for the arts and architecture. A consequence of these modest printing figures is that prices must be higher, which in turn further inhibits sales in a vicious circle.

To make their publications financially viable and to compensate for the high unit cost of a book some publishers now work in partnership. Among the main partnerships are those whose funds come from tax incentive laws such as the federal Lei Rouanet (Rouanet Law) and the Lei Mendonça (Mendonça Law) in force in the state of São Paulo. In some cases the publication of architecture books is only possible with the support of state research financing agencies or the direct

intervention of the university publishers, among them the University of São Paulo and various others tied to state universities: UFBA, UFRGS, and UFRJ etc.

An international co-publishing effort in book publication could become more frequent in the future; at present, there are partnerships established between Brazilian publishers with Portuguese Editorial Blau and multinational Gustavo Gili, only to mention two examples. Recently the German publisher Taschen opened an office in Rio de Janeiro, a fact which indicates the existence of a totally unexplored market. The growing interest of multinational groups is also indicated by their acquisition of innumerable small Brazilian publishers.

Architecture publishers of note at present are: Cosac Naify, Perspectiva, Martins Fontes, Edusp, Senac, Annablume and Viana & Mosley.

### Cosac Naify

Founded in 1996, Cosac Naify is today one of the largest market references in the publishing world of the visual arts, architecture, film, dance, design, photography, literature, fashion, theatre and essays concerning history and art history. In architecture they work with four under-publishers: Arquitetura (Architecture), dedicated to general interest books; Face Norte (North Face), books dealing with the theory and history of modern and contemporary architecture, coordinated by Cristina Faro; Fontes da Arquitetura Moderna (Sources of Modern Architecture), dedicated to publishing critical essays about the affirmation of modernity under the coordination of Carlos Martins; and Espaços da Arte Contemporânea (Contemporary Art Spaces) which maps the Brazilian artistic production under the coordination of Rodrigo Naves.



**Address:**

Rua General Jardim, 770 2º Andar  
 cep 01223-010 São Paulo SP  
 website: [www.cosacnaify.com.br](http://www.cosacnaify.com.br) [pt/eng]  
 e-mail: [imprensa@cosacnaify.com.br](mailto:imprensa@cosacnaify.com.br)  
 telephone [5511] 3218 1486 fax: [5511] 3257 8164

**Perspectiva**

Perspectiva Publishing House, Created In 1965, Is Another Important Reference for Different Fields of Culture, With Highlights For The Arts, Literary Criticism, Philosophy, History, Psychoanalysis and Psychology. Its Debates and Estudos Collections Contain More Than 500 Titles In The Disparate Areas of The Humanities Among Them Some That Are Indispensable For Architects and Students.

**Address:**

Avenida Brigadeiro Luis Antonio, 3025/3035  
 cep 01401-000 São Paulo SP  
 website: [www.editoraperspectiva.com.br](http://www.editoraperspectiva.com.br) [pt]  
 e-mail: [editora@editoraperspectiva.com.br](mailto:editora@editoraperspectiva.com.br)  
 Telefax: [5511] 3885-8388

**Martins Fontes**

Martins Fontes publishing house has been in business for more than three decades. Its catalogue of art books, law and philosophy is a reference for the academic world. Its A and Arquitetos collections are especially important for the architectural field. With the creation of the Martins Editora in 2005, they introduced the collection Todas as Artes (All the Arts) dealing with many fields within the humanities.

**Address:**

Rua Conselheiro Ramalho, 330  
 cep 01325-000 São Paulo SP [Martins Fontes]  
 Rua Prof. Laerte Ramos de Carvalho, 163  
 cep 01325-030 São Paulo SP [Martins Editora]  
 website: [www.martinsfonteseditora.com.br](http://www.martinsfonteseditora.com.br) [pt]  
 website: [www.martinseditora.com.br](http://www.martinseditora.com.br) [pt]  
 e-mail: [info@martinsfonteseditora.com.br](mailto:info@martinsfonteseditora.com.br) [Martins Fontes]  
 e-mail: [info@martinseditora.com.br](mailto:info@martinseditora.com.br) [Martins Editora]  
 telephone [5511] 3241-3677 fax: [5511] 3115-1072 [Martins Fontes]  
 telephone [5511] 3116-0000 fax: [5511] 3115-1072 [Martins Editora]

**Edusp**

Founded in 1988, EDUSP is one of the principal Brazilian university publishers. Even though it gives most of its attention to the scientific production of the university itself, the EDUSP catalogue lists a wealth of classical and contemporary books dealing with universal culture. Among the more than 1000 books published, are those used as university textbooks; for architects they publish the collections Artistas Brasileiros (Brazilian Artists) and Textos e Arte (Texts and Art).

**Address:**

Avenida Prof. Luciano Gualberto, Trav. J, 374, 6º Andar  
 cep 05508-010 São Paulo SP  
 website: [www.edusp.com.br](http://www.edusp.com.br) [pt/eng/esp]  
 e-mail: [edusp@usp.br](mailto:edusp@usp.br)  
 Telephone [5511] 3091 4008

### **Annablume**

The editorial proposal of Annablume Editora is to make feasible the publication of academic work. Founded in 1993 it has a catalogue of more than 800 titles, mostly in the humanities. In the field of architecture and urban planning it publishes two magazines: *Ambiente & Sociedade* (Environment & Society) in partnership with the Environmental Studies and Research Unit of the University of Campinas (Nepam/UNICAMP), and *Designio*, in partnership with the Postgraduate Programme in History of Architecture and Urban Planning of the FAU/USP.

#### **Address:**

Rua Tucambira, 79 cep 05428-020 São Paulo SP  
website: [www.annablume.com.br](http://www.annablume.com.br) [pt/eng]  
e-mail: [divulgacao@annablume.com.br](mailto:divulgacao@annablume.com.br)  
Telephone [5511] 3812-6764

### **Senac**

The publishing houses of the SENAC São Paulo and Rio, founded respectively in 1995 and 2000, act primarily in the areas of knowledge dealing with the various courses given by this private educational institution maintained by the retail and services businesses in the whole country. Art, Design and Environment are some of the editing efforts undertaken that are of interest to the field of architecture and urban planning. SENAC Rio has partnerships with the North American publishers Berrett-Koehler, Harper Collins Publishers and with the Friedrich Agency.

#### **Address:**

[Senac São Paulo]: Rua Rui Barbosa, 377 - 1º Andar  
cep 01326-010 São Paulo SP  
[Senac Rio]: Av. Franklin Roosevelt, 126 - 6º Andar cep  
20021-120 Rio de Janeiro RJ  
website: [www.editorasenacsp.com.br](http://www.editorasenacsp.com.br) [Senac São Paulo] [pt]  
[www.rj.senac.br/webforms/seneditora.aspx](http://www.rj.senac.br/webforms/seneditora.aspx) [Senac Rio] [pt]  
e-mail [Senac São Paulo - Silvana Siqueira]:  
[ssiqueira@sp.senac.br](mailto:ssiqueira@sp.senac.br)  
[Senac Rio - Carla Vidal]: [carla.vidal@rj.senac.br](mailto:carla.vidal@rj.senac.br)  
Telephone [Senac São Paulo]: [5511] 2187-4450  
fax [5511] 2187-4486  
Telephone [Senac Rio]: [5521] 2510-7100  
fax [5521] 2240-9656

### **Viana & Mosley**

Viana & Mosley publishing house was founded in 2001, its main line of work is especially directed to the areas of architecture and design. It stands out in the market due to the quality of the texts and graphics of the books they publish, many of them dedicated to mapping architecture and modern design in Brazil. It develops a partnership with the urban studies postgraduate programmes of FAU/UFRJ, co-publishing various titles in the areas of urban planning and urban design.

#### **Address:**

Avenida das Américas, 1.155 Sala 805  
cep 22631-000 Rio de Janeiro RJ  
website: [www.vmeditora.com.br](http://www.vmeditora.com.br) [pt]  
e-mail: [vmeditora@globo.com](mailto:vmeditora@globo.com)  
telephone: [5521] 3204-9285 telefax: [5521] 2540-8571



### Specialized Magazines

It seems to be the consensus that the international market for architecture magazines is going through great difficulties, as exemplified by the closing down of the French magazine *L'Architecture d'Aujourd'Hui*. In Brazil the publishing market is divided among magazines with a large printing sold at newsstands and periodicals for specialists. Both segments need to adapt to the changes imposed by the arrival of virtual magazines, even though the sector has grown recently, possibly motivated by the heating up of the building industry in Brazil.

At present for the general market one finds the publications *Architecture and Construction*, *Casa Claudia* and *Vogue*, besides the various publications of the interior design and building industry. Commercial publications for the specialists are: *Arc Design*, *AU Arquitetura e Urbanismo* (AU Architecture and Urban Planning), *Projeto Design* (Project Design) and the independent magazine *Mínimo Denominador Comum*, (Lowest Common Denominator) recently awarded with the IAB prize and produced by a group of architects established in Belo Horizonte and Brasília.

Among the important university magazines there are: *Ambiente & Sociedade* (Environment & Society), developed by the Nepam/UNICAMP; *Arqtex-tos*, tied to the PROPARG of the FAU/UFRGS; *Desígnio* and *Pós*, edited by the students and teachers of the FAU/USP; *Risco*, (Draft) published by the Postgraduate Programme of the CAU\_EESC/USP; and *Rua*, (Street) by the Urban Studies Laboratory of the FAU/UFBA.

#### **Arc Design**

Launched in 1997, *Arc Design* is the main national magazine dedicated to design. Its agenda is aimed at revealing and criticising Brazilian and international design including interior design, architecture and material culture. Published bi-monthly by Editora Roma, *Arc Design* maintains a digital information website *Arc Design E-News* and has become bilingual to attend to the growing interest of the foreign market.

With support from the Holcim Foundation in 2008 the publisher launched the magazine *Sustentação*, with the intention of spreading the concepts, solutions and projects related to the ideas behind sustainability, with a focus on urban life, architecture management, building industry, urban planning and design.

#### **Address:**

Rua Lisboa, 493 cep 05413-000 São Paulo SP

website: [www.arcdesign.com.br](http://www.arcdesign.com.br) [pt/eng]

e-mail: [administracao@arcdesign.com.br](mailto:administracao@arcdesign.com.br)

telephone [5511] 2808-6000 fax: [5511] 2808-6026

#### **AU Arquitetura e Urbanismo**

The magazine *AU Arquitetura e Urbanismo* is one of the main discussion's forums for the Brazilian architecture. Launched 21 years ago, it analyses works and contemporary projects of the most varied tendencies and offers a broad panel of services related to the professional practice – with sections such as *Agenda* (Diary), *AU Responde* (AU Answers) and *Catálogo* (Catalogue). Part of its content is made available on the Internet with a portal linked to Piniweb. Editora Pini publishes the magazines *Construção e Mercado* (Construction and Market), *Equipe de Obra* (Construction Site Team), *Guia da Construção* (Construction Guide) and *Técne* for the construction industry, plus relevant statistics. They have a monthly print run of 46,000 for all the named magazines. Editora Pini is market leader in the publication of specialized magazines for construction, civil engineering and architecture. At present it follows the guidelines set down by the board of management made up of members of the Pini family and Janos, the investment arm of the controlling interest of the Natura Company, BLM Venture Capital and IdeiasNet, a holding company of technology companies. Internationally Editora Pini develops partnerships in trade fairs with the British Consulate and Promos-ions Brazil a branch office of the French company.

**Address:**

Rua Anhaia, 964 cep 01130-900 São Paulo SP

website: [www.piniweb.com](http://www.piniweb.com) [pt]

Telephones: [5511] 2173-2300 [Management]

[5511] 2173-2363 [Marketing Department]

Director Editorial Staff: Eric Cozza - [eric@pini.com.br](mailto:eric@pini.com.br)

Editor-In-Chief: Simone Capozzi - [scapozzi@pini.com.br](mailto:scapozzi@pini.com.br)

**Projeto Design**

Projeto Design is the oldest specialized publication for architecture in Brazil. With a print run of 18,000 it has been published monthly since 1978, under the aegis of the Arco Editorial, which also publishes the magazine Finestra, directed to the construction sector, and organizes the Top Marcas (Top Brands), an award that is granted annually to outstanding companies in the building industry. Projeto Design is one of the most important Brazilian magazines with critical content and offers a broad range of services in the sections: Em Dia (Up to Date), Prancheta (Drafting Table), and Tecnologia e Serviços (Technology and Services). Its Internet portal Arcoweb puts up a suppliers guide and makes available more than 1600 articles from the Finestra and Projeto Design magazines and has almost 500,000 hits a month.

**Address:**

Rua General Jardim, 703 Cj. 51 cep 01223-011 São Paulo SP

website: [www.arcoweb.com.br](http://www.arcoweb.com.br) [pt]

e-mail: [redator@arcoweb.com.br](mailto:redator@arcoweb.com.br)

telephone [5511] 3123-3200

**MDC Mínimo Denominador Comum –  
Revista de Arquitetura e Urbanismo**

MDC (Lowest Common Denominator) is the initiative of a group of architects from Belo Horizonte and Brasília aimed at the confrontation of ideas based on a selected topic of each edition. This editorial concept allied to its bold and non-commercial character makes the MDC a unique publication in Brazil. Four editions have been published so far since 2006 with a print run of 1,000. It is distributed by the Vitruvius portal and bookstores in Belo Horizonte and Porto Alegre. MDC depends on the support of the municipal government of Belo Horizonte, the sponsorship of Usiminas and funding from the tax incentive laws of the State of Minas Gerais.

**Address:**

website: [www.mdc.arq.br](http://www.mdc.arq.br) [pt]

e-mail: [contato@mdc.arq.br](mailto:contato@mdc.arq.br)

**Internet Portals**

The discussion of relevant themes in contemporary architecture has many participants on the Internet. While one cannot affirm that there are many portals in Brazil of proven quality, some notable honourable contributions are those on the Arcoweb, of the Arco Editorial, which edits the magazines Finestra and Projeto Design, and Piniweb, developed by the Editora Pini, which edits the magazines AU, Construção e Mercado, Guia da Construção e Técné. Other important portals are the Educatorium, directed by Carlos Leite and Vitruvius, developed by Abílio Guerra and Silvana Romano.



### **Vitruvius**

The Vitruvius portal is directed by Abílio Guerra, professor at PUC/Campinas and partner of the Romano Guerra Publishing House. It is the main vehicle for contemporary discussions in Brazil and has around 5,000 hits a day with a wide following among students and professionals. It develops analysis editorials, such as *Arquitextos* and *Minha Cidade (My City)*, articles of academic and conceptual nature, besides various information sections, among them *Noticiário (News)* and *Concursos (Contests)*. The portal also houses the magazine *Arquitetura Crítica (Critical Architecture)*, under the management of Ana Luiza Nobre and Haifa Sabbag.

[www.vitruvius.com.br](http://www.vitruvius.com.br)

### **Educatorium**

The Educatorium portal is managed by Carlos Leite, a professor at FAU/UPM and a partner in the architects' office Leite and Brooke Associated Architects responsible for editing its content. The site is dedicated to presenting academic and professional work in the areas of architecture, scenery, design, landscaping and urban planning through an online Brazilian and international databank. It includes a broad bibliographical reference list in various sub-areas in the fields of architecture and urban planning.

[www.educatorium.com](http://www.educatorium.com)

## **Non-Governmental Organizations**

It is estimated that Brazil has 276,000 NGOs. of this total approximately 29,000 receive federal funds. of the 100,000 that work in the Amazon region only 320 are registered with the Federal government, a fact which indicates the total lack of control over the actions and management of the private and public funds that finance these organizations. The data supplied by Luiz Gonzaga Schroeder Lessa, present chairman of the Clube Militar (Military Club) is alarming. It shows that many Brazilian NGOs are accessories to drug smugglers and thieves of every sort.

But, as they say in Brazil, not all cows are brown. In the field of architecture and urban planning there are many honest NGOs that are responsible for creating valuable educational programmes and practical actions for social housing, the preservation of the architectural heritage, social promotion, urban re-qualification and public security.

### **Instituto Jaime Lerner – IJL**

The Jaime Lerner Institute is an organization which endeavours to find innovative solutions for cities. To do this it intends to establish a databank with successful urban solutions, stimulating the practice of exchanging environmentally-aware experiences. With these objectives the IJL promotes courses, discussions, seminars, conventions, congresses and publications, gathering together Brazilian specialists among them the architect and ex-mayor of Curitiba, Jaime Lerner, and professionals from abroad.

#### **Headquarters:**

Rua Bom Jesus, 76 cep: 80035-010 Curitiba PR  
 telephone [5541] 2141-0700 fax: [5541] 2141-0718  
 website: [www.jaimelerner.com](http://www.jaimelerner.com) [pt]  
 e-mail: [contato@jaimelerner.com](mailto:contato@jaimelerner.com)



### **Instituto de Pesquisas Tecnológicas – IPÊ**

Founded in 1992, the Institute for Ecological Research is legally recognized as a Civil Society Organization in the Public Interest (OSCIP), a qualification which guarantees its access to public funds to realize projects. One of the institute's objectives is to conserve biodiversity, respecting the traditions of the communities which surround the areas that need to be protected and where its research is carried out. The objective of sustainable alternatives to generate income is to create new sources of sustenance for the families of these regions, which helps to lessen the pressure of the speculators on local biodiversity. With support from Natura, a cosmetics company, IPÊ is building an Environment University in the municipality of Nazaré Paulista, with postgraduate courses in environment and environmental education given by the Centro Brasileiro de Biologia da Conservação (Brazilian Centre for Conservation Biology) – CBBC.

#### **Headquarters:**

Rodovia Dom Pedro I, Km 47 – Caixa Postal 47  
cep: 12960-000 Nazaré Paulista – SP  
Telefax: [5511] 4597-1327  
website: [www.ipe.org.br](http://www.ipe.org.br) [pt]  
e-mail: [ipe@ipe.org.br](mailto:ipe@ipe.org.br) [Information]  
[cbbc@ipe.org.br](mailto:cbbc@ipe.org.br) [Courses CBBC]

### **Instituto Pólis**

Founded in 1987, the Polis Institute is an NGO which acts nationally and is established as a not-for-profit legal entity and recognized as a being of public utility in the municipal, state and federal spheres. With the institutional support of the Evangelischen Entwicklungsdienst (EED) and the Dutch NOVIB, it develops projects for the qualification of personnel and a public consultancy whose purpose is to make cities more just, sustainable and democratic. To do this it organizes discussions forums, courses and seminars on various themes, and is dependent on the support of various institutions for the development of specific

projects, such as the Comité Catholique Contre la Faim et Pour le Développement (Catholic Committee against Hunger and For Development) of the Charles Leopold Meyer Foundation for the Progress of Humankind, the Ford Foundation, Oxfam International and the German Brot-fuer-die-welt (Bread for the World).

#### **Headquarters:**

Rua Araújo, 124 – cep: 01220-020 São Paulo SP  
telephone [5511] 2174-6800 fax: [5511] 2174-6848  
website: [www.polis.org.br](http://www.polis.org.br) [pt/eng/esp]  
e-mail: [comunicacao@polis.org.br](mailto:comunicacao@polis.org.br)

### **Moradia e Cidadania**

The Moradia e Cidadania (Housing and Citizenship) movement was set up in 1993 on the initiative of the Comitê de Ação e Cidadania (Action and Citizenship Committee) of the Caixa Econômica Federal, a state-owned bank. In 2000 it became an NGO that stimulates actions in the areas of education, culture, housing, health and environment. Its purpose is to guarantee the improvement in the quality of life of the poorer population and offers labour qualification programmes and grants micro-credit loans. In 2001 it was recognized as an OSCIP. It develops actions in every state of the Union.

#### **National Headquarters:**

SBS Quadra 1 Lote 28, Asa Sul Edifício Planalto 18º Andar  
cep: 70070-100 Brasília DF  
Telefax: [5561] 3206-7970  
website: [www.moradiaecidadania.org.br](http://www.moradiaecidadania.org.br) [pt]



### **Programa de Estudos e Revitalização da Memória Arquitetônica e Artística – Permear**

Founded in 1998, Permear (Study and Revitalization Programme for the Artistic and Architectural Heritage) is an OSCIP whose objective is to qualify professionals to develop actions and projects in the field for managing cultural heritage. For this end they discuss methodologies and policies for the preservation, restoration and maintenance of the material and immaterial heritage and its relation with the history of the place and its identity. Among the noteworthy actions developed by Permear is a course to train people to act in the field of conservation and restoration of the architecture of the land, it was held in the town of Tiradentes (MG), with the support of UNESCO, between August and December 2006.

#### **Headquarters:**

Avenida Barão do Rio Branco 3699/302  
cep: 36021-630 Juiz de Fora MG  
Telefax: [5532] 3212-4700  
website: [www.permear.com](http://www.permear.com) [pt]  
e-mail: [permear@permear.com](mailto:permear@permear.com)

### **Usina – Centro de Trabalhos para o Ambiente Habitado**

Founded in 1990, Usina (Works Centre for the Living Environment) is a not-for-profit legal entity which gives technical advice in the area of planning and housing for public administrations and popular movements. It encourages the development of programmes with a direct partnership with the end users of the projects through self-management processes or dialogue procedures to take decisions. Usina is comprised of architects, urban planners, engineers and sociologists which has a coordination board led by the architect João Marcos de Almeida Lopes, professor at CAU\_EESC/USP.

#### **Headquarters:**

Rua Barão de Campinas, 693 cep: 01201-001 São Paulo SP  
Telefax: [5511] 3225-0914  
website: [www.usinactah.org.br](http://www.usinactah.org.br) [pt]  
e-mail: [usina@usinactah.org.br](mailto:usina@usinactah.org.br)

### **Viva o Centro**

Created in 1999 the Viva o Centro Association is an entity whose purpose is to implement actions to restore the downtown area of the city of São Paulo in its cultural, functional and urban aspects. It is planning various projects in an attempt to halt the growing deterioration of this area of the city. Among them is the reform of the Praça do Patriarca square developed by the Municipal Urban Planning Company (EMURB) in partnership with Paulo Mendes da Rocha, designer of the large portico. The work has been reproduced in various specialized publications and has acquired some international notoriety.

#### **Headquarters:**

Rua Libero Badaró, 425, 40º andar  
cep: 01009-000 São Paulo SP  
telephone [5511] 3556-8999 fax: [5511] 3556-8980  
website: [www.vivaocentro.org.br](http://www.vivaocentro.org.br) [pt]  
e-mail: [vivaocentro@vivaocentro.org.br](mailto:vivaocentro@vivaocentro.org.br)

### **Viva Rio**

Viva Rio is an NGO founded in 1993 by representatives of various branches of society as an answer to the growing violence in Rio de Janeiro. It endeavours to formulate public policies with the objective of promoting the culture of peace and social development through research and practical actions done on a small scale, which if successful can be reproduced by the government, private initiatives or other NGOs. Despite the work of Viva Rio having begun as an answer to local problems, the complexity of the problems has led to international involvement. A good example is the Favela Painting developed by the duo of Dutch artists Haas & Hahn (Jeroen Koolhaas and Dre Urhahn) with

the support of the NGO IBISS Brazilian Institute for Health and Social Innovation.

**Headquarters:**

Rua do Russel, 76 cep: 22210-010 Rio de Janeiro RJ

Telefax: [5521] 2555-3750

website: [www.vivario.org.br](http://www.vivario.org.br) [pt]

e-mail: [faleconosco@vivario.org.br](mailto:faleconosco@vivario.org.br)

**ViverCidades**

ViverCidades (Living Cities) is an NGO dedicated to qualify personnel, drawing-up and developing solutions related to public, urban and regional policies. Founded by the architect Luiz Paulo Conde, ex-mayor of Rio de Janeiro, it is composed of a team of professionals from various specialities such as urban planning, sociology and economics who have had the rare opportunity of working in the urban administration, higher education and professional entities. In the field of architecture and urban planning it has developed important activities; among which is the project of environmental and urban restoration for the municipal government of Rio das Ostras (RJ).

**Headquarters:**

Rua do Russel 76, 4º Andar cep 22210-010 Rio de Janeiro RJ

Telefax: [5521] 2556-5055

website: [www.vivercidades.org.br](http://www.vivercidades.org.br) [pt]

e-mail: [info@vivercidades.org.br](mailto:info@vivercidades.org.br)

## Cultural Venues

In 1951 the creation of an architecture exhibition in parallel with the Biennial of São Paulo failed to bring about the creation of a Brazilian architecture documentation and research centre, such as was foreseen in the statutes of the Biennial. At present there are very few cultural institutions that regularly organize architecture exhibitions and even fewer that develop specific research and documentation lines in this field. Among the cultural institutions that in some manner collaborate in the discussion regarding Brazilian architecture production and criticism are the Casa de Baile, the Centro de Arquitetura e Urbanismo do Rio de Janeiro (Architecture and Urban Planning Centre of Rio de Janeiro), the Fundação Bienal de São Paulo (Biennial Foundation of São Paulo), the Architects Institute of Brazil, the Tomie Ohtake Institute and the Museu da Casa Brasileira (Museum of the Brazilian Home).

**Casa do Baile**

Part of the urban set-up of the Pampulha neighbourhood, designed by Oscar Niemeyer, the former ballroom has been housing since 2002 the architecture, urban planning and design reference centre of the municipal government of Belo Horizonte. The purpose of the Casa do Baile is to organize, document and appreciate the constructed venues and the objects which have become references in the daily life of Belo Horizonte. It receives temporary exhibitions, distributes publications, and develops seminars and other events. It has a hall of 255 m<sup>2</sup>, rooms for administrative support, an auditorium with multimedia equipment and documental collections available to researchers and the general public.



**Address:**

Avenida Otacílio Negrão de Lima, 751  
 cep 30380-000 Belo Horizonte MG  
 telephone [5531] 3277-7443  
 website: [www.pbh.gov.br/cultura](http://www.pbh.gov.br/cultura) [pt]  
 e-mail: [casabaile@pbh.gov.br](mailto:casabaile@pbh.gov.br)

**Casa de Lucio Costa**

Founded in 2000, The Lucio Costa House is a not-for-profit entity whose objective is to preserve the work of the creator of Brasília; cataloguing and digitalizing his documents, manuscripts and printed matter as well as assisting researchers and other interested parties. The Casa develops partnerships to hold various symposia, expositions and publications about Lucio Costa's work, in Brazil and abroad. The Antonio Carlos Jobim Institute and the Casa de Lucio Costa have established an agreement by which, when all files have been catalogued and digitalized, they will be housed at the Tom Jobim Centre – Culture and Environment located in the Botanic Garden of Rio de Janeiro.

**Address:**

Rua Jardim Botânico, 1008 [Tom Jobim Centre]  
 cep 22460-000 Rio de Janeiro RJ  
 telephone [5521] 2511-4552 [Casa de Lucio Costa]  
 telephone [5521] 2274-7012 [Tom Jobim Centre]  
 website: [www.casadeluciocosta.org](http://www.casadeluciocosta.org) [pt]  
 e-mail: [contato@casadeluciocosta.org](mailto:contato@casadeluciocosta.org)

**Casa Vilanova Artigas**

The house which the architect João Batista Vilanova Artigas designed for the Bettega family in the centre of Curitiba was purchased in 2003 for the purpose of transforming it into a cultural venue dedicated to the study of architecture. The Casa Vilanova Artigas, such as it has become known, is maintained by the Instituto G Arquitetura, responsible for the design and the adaptation of the space and for the programming of events. They are held with public and private subsidies, the presentation of exhibitions, courses, workshops, lectures and discussions.

**Address:**

Rua da Paz, 479 cep 80060-160 Curitiba PR  
 telephone [5541] 3016-1479  
 website: [www.g-arquitetura.com.br](http://www.g-arquitetura.com.br) [pt]  
 e-mail: [instituto@g-arquitetura.com.br](mailto:instituto@g-arquitetura.com.br)

**Centro de Arquitetura e Urbanismo do Rio de Janeiro – CAURJ**

Founded in 1997 by initiative of the municipal government, the purpose of the Architecture and Urban Planning Centre of Rio de Janeiro (CAURJ) is to disseminate knowledge about the urban and architectural history of the city, as well as to develop exhibitions and other events centred on the reflection of the problems and perspectives of both disciplines. CAURJ offers its visitors spaces for exhibitions, courses, discussions and conferences.

**Address:**

Rua São Clemente, 117 cep 22260-001 Rio de Janeiro RJ  
 Telephones: [5521] 2539-2038 / 2539-6440  
<http://www2.rio.rj.gov.br/smu/paginas/cau.html> [pt]  
 e-mail: [caurj.smu@pcrj.rj.gov.br](mailto:caurj.smu@pcrj.rj.gov.br)

### **Fundação Bienal de São Paulo**

The first six editions of the São Paulo biennials were organized by the Museum of Modern Art of São Paulo (MAM/SP), between 1951 and 1961. Since 1963 they have been organized by the Biennial Foundation of São Paulo. The International Architecture Exhibitions were a part of the art biennials but became an autonomous event in 1963, with a new name – International Architecture Biennial (BIA). Organized in partnership with the IAB, the BIA constitutes one of the most important forums for architecture discussion in the world, with the help of public funding and the support of companies such as Rede Globo and Telefonica. In its seventh edition in 2007 more than 1200 projects from 818 architects from diverse origins were shown. The event was visited by some 120,000 persons.

#### **Address:**

Parque do Ibirapuera Portão 3 cep 04094-000 São Paulo SP  
telephone [5511] 5576-7600

website: [www.fundacaobienal.org.br](http://www.fundacaobienal.org.br) [pt/eng]

e-mail: [diretoria@bienalsaopaulo.org.br](mailto:diretoria@bienalsaopaulo.org.br)

### **Fundação Oscar Niemeyer**

The Oscar Niemeyer Foundation is housed at three addresses. The office where he began his career functions as headquarters of the entity and it maintains the archives of the architect plus those of Sérgio Bernardes. Besides the library, whose access is limited to postgraduate students, two other addresses are open to the public, the former residence of the architect known as the Casa das Canoas, and the Espaço Oscar Niemeyer (Oscar Niemeyer Cultural Centre) in Brasília. Both offer a permanent exhibition which includes photographic panels, drawing, models, multimedia programme and a digital catalogue about the architect. The Casa das Canoas has a small auditorium for courses and seminars and the Espaço Oscar Niemeyer has a specialized library.

#### **National Headquarters:**

Rua Conde Lages, 25 cep 20241-080 Rio de Janeiro RJ

Estrada das Canoas, 2.310 cep 22610-210

Rio de Janeiro RJ [Casa das Canoas]

Praça Dos Três Poderes, Lote J cep: 70070-010 Brasília DF

[Oscar Niemeyer Cultural Centre]

telephone [5521] 2509-1844 [Headquarters]

[5521] 3322-3581 [Casa das Canoas]

telefax: [5561] 226-6797 [Oscar Niemeyer Cultural Centre]

website: [www.niemeyer.org.br](http://www.niemeyer.org.br) [pt]

e-mail: [fundacao@niemeyer.org.br](mailto:fundacao@niemeyer.org.br)

### **Instituto de Arquitetos do Brasil – Departamento de São Paulo**

Created in 1921 the IAB is a not-for-profit entity whose objective is to add value to the architect's profession and to contribute to the improvement of the Brazilian's quality of life. The institute promotes discussions, conferences, courses and architecture exhibitions besides publishing the magazine ARQ, distributed to its associates. The São Paulo Department of the IAB organizes, together with the Biennial Foundation of São Paulo, the International Architecture Biennial, one of the most important architecture events in the world.

#### **Addresses / Telephones:**

(See Topic Professional Entities )

website: [www.iab.org.br](http://www.iab.org.br) [pt]

e-mail: [iab@iab.org.br](mailto:iab@iab.org.br)



**Instituto Lina Bo Bardi e Pietro Maria Bardi**

Lina Bo and P.M. Bardi (founders of the Art Museum of São Paulo) Institute was founded in 1990 and its mission is to preserve and make known the work of its mentors through exhibitions, publications, videos, lectures, conferences and round-table discussions. It supports projects that promote fine arts, design and architecture, stimulating the realization of exchanges among Brazilian and foreign intellectuals and creators. Among its educational objectives is the establishment of a reference library with works in the fields of art and architecture and to organize educative activities with the poor communities to awaken the sustained interest in art and architecture. At present the institute is planning the restoration of the old residence of the Bardis, known as the Casa de Vidro (Glass House), designed by Lina, which will become the institute's headquarters.

**Address:**

Rua General Almério de Moura, 200  
cep 05690-080 São Paulo SP  
telephones: [5511] 3744-9902 3744-9830  
website: [www.institutobardi.com.br](http://www.institutobardi.com.br) [pt/eng]  
e-mail: [institutobardi@institutobardi.com.br](mailto:institutobardi@institutobardi.com.br)

**Instituto Tomie Ohtake**

Inaugurated in 2001 The Tomie Ohtake Institute is a venue for discussing contemporary art production. It regularly organizes architecture and design events besides events centred on the work of the artist Tomie Ohtake. It has an area of 7,500 m<sup>2</sup> and houses exhibitions, studios, documentation space and rooms for seminars. In the future it will have an additional 6,500 m<sup>2</sup> housing theatres and a cinema dedicated to multiple audiovisual activities. The whole complex is sponsored by the Grupo Aché, a pharmaceuticals company, and works various partners, such as the Goethe Institute of São Paulo.

**Address:**

Avenida Faria Lima, 201, cep: 05426-100 São Paulo SP  
telephone [5511] 2245-1900 fax: [5511] 2245-1902  
website: [www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br) [pt]  
e-mail: [instituto@institutotomieohtake.org.br](mailto:instituto@institutotomieohtake.org.br)

**Museu da Casa Brasileira**

Founded in 1970 the Museum of the Brazilian Home (MCB) is an institution managed by the Culture Secretary of the state of São Paulo. Its mission is to conserve and show the history of furniture and applied arts in Brazil. It houses the collection of the historian Ernani da Silva Bruno, which has inestimable value for the study of the Brazilian home, besides regularly organizing exhibitions, courses and lectures about contemporary architecture and design. It annually promotes the MCB Design Awards, one of the most important awards for product design in Brazil.

**Address:**

Avenida Faria Lima, 2705 cep 01451-000 São Paulo SP  
Telefax: [5511] 3032-3727 / 3032-2564  
website: [www.mcb.sp.gov.br](http://www.mcb.sp.gov.br) [pt]  
e-mail: [eventosmcb@terra.com.br](mailto:eventosmcb@terra.com.br) [Events Department]  
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## **Brazilian Architecture in 11 Themes / 55 Examples**

**The mapping of Brazilian architecture began with the following questions: What are the main themes of contemporary architectural production? How to present them to cultural professionals who may be unfamiliar with Brazilian culture?**



The identification of the recent challenges in architectural field established parallels with the agenda of the main Brazilian architecture magazines. It also came near to the themes of some exhibitions, among which it is possible to mention *Ainda Moderno?* (Still Modern?), *Coletivo* (Collective), *Penso Cidade* (Thinking the City) and the latest editions of the São Paulo and Venice Biennials. To sum up, the research aligned itself with the content of contemporary publications on Brazilian architecture, used as reference points for the choice of topics. Among their authors, it is necessary to point out Abílio Guerra, Ana Luisa Nobre, Ana Vaz Milheiro, André Corrêa do Lago, Cecília Rodrigues dos Santos, Fernando Serapião, Guilherme Wisnik, Hugo Segawa, Lauro Cavalcanti, Roberto Segre and Ruth Verde Zein.

The presentation of the 11 selected themes for analysis is based on a short description which supplies the reader the minimum elements to understand their relevance to local production. To facilitate the exchange of ideas, each topic mentions the main research centres of the Brazilian universities, using as a reference the list made up by the Conselho Nacional de Desenvolvimento Científico e Tecnológico (National Counsel of Technological and Scientific Development) – CNPq, managed by the Ministry of Education.

Five architectural, landscaping or urban planning projects completed since 1990 are described in each of the 11 discussion units. The selection of the works confronts projects made by architects of different generations and varied levels of recognition. These criteria assured presence of world-wide known architects, some of them Pritzker Award winners, architects or collectives of great importance for the Brazilian contemporary scene, as well as young talents, awarded in local exhibitions and competitions, but not internationally known.

The set of projects shows the variety in contemporary Brazilian production. This selection, purposefully heterogeneous, encompasses works of dissimilar styles, some experimental and others more commercial; works that once were considered controversial in the architectural milieu; and others which have been considered fundamental to the contemporary scene or broadly criticized by many experts. The proposed cross-section does not reflect a personal taste. As much as possible it intends to supply a minimum repertoire, its cultural roots, its commitment to overcome national problems and the sustainable development of new technologies.



## 1. Formal Innovation

The recognition of Brazilian architecture is mostly due to the inventiveness with which local architects have interpreted the dogmas of the Modern Movement. Affonso Eduardo Reidy and Oscar Niemeyer, to name only two, acquired fame with their formally unusual compositions, not always conditioned to fulfilling functional needs, much less restricted to a servile geometry. Free to venture they moulded reinforced concrete to take away its weight, making sinuous the contours of their volumes.

On the other hand the interpretation that Vilanova Artigas and Lina Bo Bardi gave to Brutalism is peculiar. In Brazil it assumed an accentuated formalist character, especially if we take into account the plasticity of the structural solutions adopted. During the 80s, years of the so-called Post-Modernity, Éolo Maia, an architect from Minas Gerais, produced designs based on a profusion of colours, textures and planes in a practice not identified with the principles of modern architecture. In contemporary architecture the formal innovation appears with great strength in the commercial and housing plans, possibly because clients offered them greater liberty to create.

In housing projects, particular importance is gained by the houses made for the architects themselves. Freed from a client's demands, these projects become privileged laboratories for creative exercises and unique opportunities for experimentation. Because of these attributes three single houses are described: one signed by Arquitetos Associados (Associated Architects) from Belo Horizonte, the other by MMBB + SPBR from São Paulo and the last one by Roberto Moita, who is established in Manaus. Two other projects that deserved mention due to their unusual formal solutions complete the selection: the Harmonia 57 building developed by the French-Brazilian office Tryptique, and the Hotel Unique signed by Ruy Ohtake.

In the academic sphere the discussion of form in contemporary production occupies a noteworthy role in the Brazilian universities. Especially relevant are the research groups *Arquitetura Contemporânea e o Brasil* (Contemporary Architecture and Brazil), coordinated by Leandro Medrano at FEC/Unicamp; *Estética e Materialidade da Arquitetura* (Aesthetics and Materiality of Architecture), coordinated by Antonio Grillo and Daniele Caetano at CAU\_PUC/Minas; *Novas Espacialidades Urbanas* (New Urban Specialities), coordinated by Luis Recaman at CAU\_EESC/USP; and *Teoria e Prática do Projeto* (Theory and Practice of the Project), coordinated by Rogério de Castro Oliveira at FAU/UFRGS. (See addresses in the topic Contact us)

### **Casa Mariante – Barueri SP – MMBB + SPBR**

Located near São Paulo, the Mariante House can be analysed under the light of the design premises of Vilanova Artigas and Paulo Mendes da Rocha. This conceptual affiliation is identified by the suspension of the block on only four supporting points and by the adoption of exposed concrete as the principal building element. The distribution of the spaces also establishes links with the project thinking behind various houses of their menthors, in which formal minimalism and the emphasis on the structural solution prevails. But unlike the houses of the 60s and 70s characterised by a certain weight and introspection, Mariante House transmits lightness and opens up to the surrounding landscape.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura402.asp# \[pt\]](http://www.arcoweb.com.br/arquitetura/arquitetura402.asp# [pt])

### **Harmonia 57 – São Paulo SP – Tryptique**

The combination between formal innovation and sustainability seems to be the principal strategy of Harmonia 57. Developed by the French-Brazilian collective Tryptique, commended in 2008 as one of the offices-of-the-year in France, the commercial building unfolds into two blocs with different volumes united by ramps and veranda-like circulations. The focus on sustainability is due to the adoption of brise-soleil (sun breakers) made of slats of bamboo and plants which covers the external walls and allows for a significant reduction of the cooling costs. This vegetative covering is irrigated by apparent tubing which transforms the façade into a dynamic and intriguing organism. Harmonia 57 was exhibited at the French pavilion in the last Biennial in Venice, 2008.

See the web: [www.revistaau.com.br/arquitetura-urban-planning/174/brazil-corpo-vivo-101168-1.asp](http://www.revistaau.com.br/arquitetura-urban-planning/174/brazil-corpo-vivo-101168-1.asp) [pt]  
[www.dezeen.com/2008/08/31/harmonia-57-by-tryptique/](http://www.dezeen.com/2008/08/31/harmonia-57-by-tryptique/) [eng]

### **Hotel Unique – São Paulo SP – Ruy Ohtake**

Hotel Unique is a referential work of the architectural production of the 1990s, because of its daring formal solution. It can be seen as one of the most important projects signed by Ruy Ohtake, as far as it celebrates a line of work radically different to the brutalism of his earlier career. Various critics think Hotel Unique establishes parallels with the plasticity of Oscar Niemeyer. Beyond appearances, however, Hotel Unique has a clearly defined distribution of the functional zones and a clever distribution of spaces. The basement houses parking spaces and a convention centre, the ground floor reception and lobby. In the virtually suspended block are the rooms and on the roof the leisure area with a view of the Ibirapuera Park.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura311a.asp](http://www.arcoweb.com.br/arquitetura/arquitetura311a.asp) [pt]  
[www.hotelunique.com.br/splashpage](http://www.hotelunique.com.br/splashpage) [pt/eng]

### **Poet's House – Nova Lima MG – Arquitetos Associados**

Developed by a group of young architects from Belo Horizonte, the Poet's House can be seen as a laboratory for experimentation of an alternative spatiality, neither identified with the geometry of the "paulistas" nor with the free forms of Oscar Niemeyer and followers. Built on a large inclining plot, the house explores volumetric decomposition to accommodate the residential functions on different levels, taking advantage of the topography, the solar orientation and the best views. The articulation between the various sectors of the house is achieved via a set of stairs whose design recalls two sculptured interlaced fans.

See the web: [www.arquitetosassociados.arq.br](http://www.arquitetosassociados.arq.br) [pt]

### **Sítio Passarim House – Manaus AM – Roberto Moita + Mercia Parente**

This summer house was built in the urban expansion area of Manaus on a plot located on the margins of a small mangrove. The house is distributed into two levels, the ground floor destined for leisure and the upper floor as the family's living space. This project was part of the show *Encore Moderne? Architecture Contemporaine au Brésil*, held as part of the Brazil Year in France. In the IV Iberian-American Architecture Biennial in Lima Peru in 1994 it received an award for its reinterpretation in contemporary idiom of various elements of the Amazon tradition, integrating itself with the intense vegetation that covers the plot.

See the web: [casa.abril.com.br/arquitetura/livre/edicoes/0197/casas/mt\\_84139.Shtml](http://casa.abril.com.br/arquitetura/livre/edicoes/0197/casas/mt_84139.Shtml) [pt]



## 2. Technological Innovation

Technological improvement is an important theme for the contemporary architectural production in Brazil. During the colonial period and throughout the 19th century the building techniques sought to adapt the architecture by simple means to the variations of climate and regional cultural specifics. Throughout the 20th century the Brazilian industrialization brought about a geographically unequal development, generating better opportunities for the populations in the south and southeast and less advancement for the economies of the other Brazilian regions, which even today seek to emulate the richer regions of the country.

The consolidation of the south-eastern region as the main economic centre inhibited the development of the technological installations of the north and northeast. It is possible to notice a certain advance in the standard of development in the central-western region, due to the expansion of the agribusiness and the building of the country's political capital. The economic supremacy of the southeast masked the proposal of an alternative development for the north and northeast of Brazil, which consequently has brought with it the use of models not well adapted to the culture and environmental specifics of these regions. One can often see the adoption of inappropriate building and technical standards which are neither very efficient for thermal comfort nor lighting.

Among the relevant contributions to the improvement of the matching of technology with regional issues are the works of Severiano Porto and Luís Filgueiras Lima (Lelé), which will be presented soon afterwards in this report. Both architects have developed specific methodologies for implementation in buildings of the north and northeast of Brazil, and noteworthy is Porto's approach towards the building techniques of the Amazon and the contribution given by Lelé for the development of reinforced mortar. With similar efforts the offices of Botti and Rubin, Marcos

Acayaba, Roberto Loeb and the young collective Hype Studio seek to explore technological concepts in an environmentally suitable form.

In the academic sphere the subject of technological innovation is one of the main subjects of study. Among the numerous relevant research groups in Brazilian universities are: Arquitetura, Tecnologia e Materiais (Architecture, Technology and Materials) – Arqtema, coordinated by Eduvaldo Sichieri at CAU\_EESC/USP; Grupo de Pesquisa em Tecnologia do Ambiente Construído (Research Group for Technology in the Building Environment) – GPTEC, coordinated by Fernando Barth at CAU/UFSC; Laboratório de Tecnologia da Arquitetura (Architecture Technology Laboratory) – Lata, coordinated by Jorge Moura at DAU/Uel and Núcleo de Estudos e Pesquisas Tecnologias Indígenas (Unit for Research and Studies of Indigenous Technologies) – Tecnoíndia, coordinated by José Afonso Portocarrero at Dau/Ufmt. (See Addresses In The Topic Contact Us)

### **Beira Rio Stadium and Guaíba River Shore Re-Qualification – Porto Alegre RS – Hype Studio**

At first, Hype Studio office developed a remodelling of Estádio Beira Rio (River Shore Stadium). The proposal was significantly broadened when Brazil was chosen to hold the 2014 World Cup. The second phase of the project includes re-qualification of the river shore and additional equipments of metropolitan impact, such as a river marina, exhibition centre, hotels and office buildings. From an urban planning point of view the work makes feasible an interaction between the city and the river. From a technical point of view the project explores the plastic potential of the tensile structures for covering the seats, creating an interesting counterpoint to the twisted volume of the office towers.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura829.asp](http://www.arcoweb.com.br/arquitetura/arquitetura829.asp) [pt]

**Brazilian British Centre – São Paulo SP –  
Botti e Rubin**

The Brazilian British Centre (CBB) houses the British Chamber of Commerce and Industry in Brazil, the British Council, the British Consulate General, and is the headquarters of the Sociedade Brasileira de Cultura Inglesa (Brazilian Society for English Culture). Raised on a plot facing three streets the building converges on the central atrium, where its main lines of circulation meet. From a formal point of view the CBB reaffirms modern propositions, with a clear division of sectors, and a certain connection with the precepts of the classic tradition, present in the proportions of the block. From a technical point of view it is noted for its monumental glass wall structured with an ingenious fixation system of steel claws, tubes and metal cables.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura22.asp](http://www.arcoweb.com.br/arquitetura/arquitetura22.asp) [pt]

**JK Bridge – Brasília DF – Alexandre Chan**

Alexandre Chan won a public contest commissioned in 1998 by the government of the Federal District to build a large bridge in Brasilia, which name honours the former president Juscelino Kubitschek. The bridge is structured on four pillars submerged in the lake Paranoá. Those pillars support three asymmetrical arcs which sustain, with tensed steel cables, the road deck. The effect of parabolic design formed by a succession of alignments of steel cables results from the crossings of the cables in relation to the central plane, which gives dynamism and monumentality to the composition. In 2003, JK bridge authors – Alexandre Chan and team – received the Gustav Lindenthal Medal, an award granted by the Engineering Society of Pennsylvania.

See the web: [www.metalica.com.br/pg\\_dinamica/bin/pg\\_dinamica.php?id\\_pag=654](http://www.metalica.com.br/pg_dinamica/bin/pg_dinamica.php?id_pag=654) [pt]  
[www.cbca-ibs.org.br/nsite/site/acervo\\_obra\\_visualizar.asp?codacervoobra=54&categoria=0&pgn=1](http://www.cbca-ibs.org.br/nsite/site/acervo_obra_visualizar.asp?codacervoobra=54&categoria=0&pgn=1) [pt]

**Natura Factory – Cajamar SP – Roberto Loeb**

The Natura Factory is one of the projects with the greatest impact in the recent architectural production of Brazil. Its aesthetic expression, combining technological daring and respect for the landscape, finds parallels within the company's strategic focus on environmental issues. The project for its headquarters in a town bordering São Paulo shows its employees and visitors new possibilities for harmonizing work relations, achieved by a surprising distribution of activities in the 12 blocks which compose the complex. It is also remarkable the careful treatment of all departments regardless of their importance within the company hierarchy.

See the web: [www.metalica.com.br/pg\\_dinamica/bin/pg\\_dinamica.php?id\\_pag=1074](http://www.metalica.com.br/pg_dinamica/bin/pg_dinamica.php?id_pag=1074) [pt]

**Tijucopava House – Guarujá SP – Marcos Acayaba**

The small amount of research for the conscientious use of wood for building in Brazil is surprising. An honourable exception among them is the research carried out by the construction company Ita, under the responsibility of the engineer Hélio Olga, into a manufacturing and assembly system for industrialized wooden structures that allows for multiple arrangement possibilities. More than 300 houses were built by the company, and among them, the Tijucopava House designed by the architect Marcos Acayaba. The building combines industrialised wooden elements – struts, pillars, dividing walls and door and window frames – with light panels of pre-moulded concrete. So as not to interfere in the topography of the hillside an ingenious structural solution was devised to transfer the total weight of the building to only three supports of reinforced concrete.

See the web: [www.marcosacayaba.arq.br/lista.projeto.chain?id=26](http://www.marcosacayaba.arq.br/lista.projeto.chain?id=26) [pt/eng]  
[www.itaconstrutora.com.br/site/emp.asp](http://www.itaconstrutora.com.br/site/emp.asp) [pt]



### 3. Urban Infrastructure

According to data of the Ministério das Cidades (Ministry of the Cities), Brazilian cities presently accommodate 82% of the population. As a consequence of accelerated and inhuman urbanization process 6.6 million families do not have houses, 11% of urban dwellings have no access to running drinking water, and almost 50% are not connected to a sewage system. The proposal of solutions for infrastructure problems is a theme of the greatest relevance for Brazilian architects. It will certainly be the main source of work for the professionals in the next decades, close to social housing and the policies for sustainable development.

The proposal for Curitiba made by Jorge Wilhelm in 1965 is one of the most efficacious interventions in Brazilian urban planning. The success of the project is mostly due to a sustainable and continued action in which urban planning was not considered simply as an urban design dependent on the imposed legislative instruments. Another relevant aspect is the creation of a local assistance unit: the Instituto de Pesquisas e Planejamento de Curitiba (Research and Planning Institute of Curitiba) – IPPUC. It was there that Jaime Lerner began his political career, and went on to be elected mayor of the city for three terms, two by direct elections. Among the symbols of this successful experience of urban planning in Curitiba are the Rede Integrada de Transportes (Integrated Transport Network) – RIT, the integrated system of parks and emblematic buildings such as the Opera de Arame (Wire Opera House) and the Universidade Livre do Meio Ambiente (Free Environment University).

Deserving further mention are two programmes developed by the municipal government of Rio de Janeiro – the Rio-Cidade (Rio-City) and the Favela-Bairro (Favela-Neighbourhood), implemented from the mid-90s under the coordination of the architect Luiz Paulo Conde, who later became the mayor of the city, probably gaining votes as recognition for the

improvements brought about by both programmes. Rio-Cidade acts in the most densely populated neighbourhoods and modernizes and/or substitutes infrastructure and the existing urban furnishing. The Favela-Bairro's purpose is to carry out improvements in areas irregularly occupied by building infrastructure, accessibility and urban equipment to promote social integration and the transformation of the favelas into proper neighbourhoods.

At the Federal level the creation of the Ministry of the Cities in 2003 was an important initiative for the eradication of social inequalities through the construction of housing, transport, treated water and sewage system, with the support of the Caixa Econômica Federal (Federal Bank) – CEF and the Banco Nacional de Desenvolvimento Econômico e Social (National Bank for the Economic and Social Development) – BNDES, also managed by the Union, which makes available credit for environmental sanitation and urban transportation.

The discussion of themes linked to urban infrastructure occupies a prominent place in the postgraduate programmes to which the contributions of the Instituto de Pesquisa e Planejamento Regional (Regional and Urban Planning Research Institute) – IPPUR/UFRJ – are relevant. Among the various research units active in the universities those which deserve mention are the Laboratório de Urbanismo da Metrópole (Urban Planning Laboratory of the Metropolis) – Lume, coordinated by Marta Dora Grostein and Regina Meyer at FAU/USP; Projetos Urbanos e Cidade (Urban Projects and the City), coordinated by Margareth Pereira at FAU/UFRJ; and Urbanismo Contemporâneo (Contemporary Urban Planning), coordinated by Paola Berenstein Jacques at FAU/UFBA.

[See addresses in the topic Contact Us](#)

### **Brasilia Airport's North Passengers Terminal – Brasília DF – Sérgio Parada**

Sérgio Parada is well-known for the construction and re-adaptation of airports. Throughout his long career he has developed more than 15 projects in Brazil and abroad, many of them selected in contests. In the case of Brasília, it has been developing a complete restructuring of the airport installations, without interrupting nor disturbing the functioning of the rest of the airport. The bold style of the North Passenger Terminal establishes parallels with aircraft design elements, while at the same time offering its users a sense of being well received and comfort.

See the web: <http://rawbrazil.wordpress.com/category/Sergio/> [pt/eng]

### **Lapa Bus Terminal – São Paulo SP – Núcleo de Arquitetura**

The Lapa Bus Terminal is a component of an ambitious restructuring plan for the transportation system of São Paulo developed by the municipal government during the administration of Marta Suplicy (2000-2004). Conceived to meet a demand of 200 buses per hour the project restored although indirectly, the language of the old tramcar garage which used to be located there, and also notable is the dialogue which it establishes with some of the industrial buildings in the surrounding area. Another important urban aspect of this project is the integration with a contiguous local square, facilitating the mobility of pedestrians from the Lapa Train station to the Municipal Market, located at the eastern and western ends of the bus terminal.

See the web: [www.mdc.arq.br/mdc/prj/mdc03-prj07.pdf](http://www.mdc.arq.br/mdc/prj/mdc03-prj07.pdf) [pt]

### **PAC Complexo do Alemão – Rio de Janeiro RJ – Jorge Mario Jauregui**

The Plano de Aceleração do Crescimento (Plan to Accelerate Growth) – PAC of the Lula administration with its expressive investments has opened new fronts to re-qualify urban areas at risk. Concerning the fields of architecture, urban planning and environmental treatment PAC contributes creating new jobs opportunities. The project of the Complexo do Alemão, a favela whose name means the German's Complex, uses a cable car transportation system to guarantee access and various equipments in the heart of the Complex. The reallocation of housing units foreseen in the plan include the possibility of future expansion, by the inhabitant himself, without compromising or altering the urban facing described by architect Jorge Jauregui, whom I thank for his testimonial.

See the web: [www.jauregui.arq.br](http://www.jauregui.arq.br) [pt/eng]

### **Poa Hydro-Bus – Porto Alegre RS – Studio Paralelo**

The main Brazilian cities are on the banks of rivers or on sheltered parts of the coast. Paradoxically the urban transportation over water is insignificant, particularly when compared to the Brazilian highway system. Closely considering of this potential the young architects from the Studio Paralelo proposed the implementation of a collective river transportation system for the city of Porto Alegre. The system called Poa Hydro-bus is structured on small stations whose architectural expression is an association of two regular prisms with a rectangular base, fixed perpendicularly and executed in concrete, glass and wood.

See the web: [www.studioparalelo.com](http://www.studioparalelo.com) [pt]



### Rio Cidade II Realengo – Rio de Janeiro RJ – Blac

The Rio City program was instituted by the municipal government of Rio de Janeiro to re-qualify public spaces. Since 1993 the programme has examined 19 neighbourhoods, keeping in mind the local specifics and demands. Among the projects of greater impact are the restoration of Leblon and Ipanema drawn up by the office of Paulo Casé and Luiz Eduardo Índio da Costa. Another project which deserves mention is the one by the young architects João Pedro Backheuser and Otávio Leonídio for Realengo. The merits of their proposal are the insertion of reference elements in an area of extreme lack of urban equipment, and it foresees the restoration of the principal main street of the neighbourhood, the creation of three squares, and the renovation of three others. Despite not having been fully executed the programme has significantly contributed to the ambience of the area.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura200.asp](http://www.arcoweb.com.br/arquitetura/arquitetura200.asp) [pt]

## 4. Social Housing

It is estimated that at least one third of the population of Brazil's big cities live precariously – in self-built shanties, favelas or tenements. The calculation made by the Instituto Brasileiro de Geografia e Estatística (Brazil Geography and Statistics Institute) – IBGE, defines a favela as a set of houses squatting on public or private land, with a high population density and lacking essential public services. Tenements are defined as precarious collective rented housing, having too many occupants and subdivided into various conjoined rooms with common access and collective toilets. Its inhabitants do not have efficient instruments to regulate their rental contracts.

According to the data of the Perfil dos Municípios Brasileiros (Brazilian Municipality's Profile) published by IBGE (2001), Rio de Janeiro has 681 favelas - São Paulo 1,592. The number of homes in favelas is frightening: 283,306 in Rio de Janeiro and 378,863 in São Paulo. The estimate statistics is not so accurate as far as tenements go is less precise but there are 23,688 tenements registered in São Paulo, which only vaguely gives one an idea of the problem's dimension. Historically this issue has not been dealt with efficiency by the government, whereby the state assumes the responsibility for building housing units but often produces dwellings of doubtful architectural quality. Fortunately exceptions exist, as proven by the Lote Legal (Legal Plot) programme, in São Paulo and the Favela-Bairro (Favela-Neighbourhood), put into place more than a decade ago in Rio de Janeiro.

Cooperatives are responsible for a certain proportion of the building of social housing units, and more recently it is noticed the increase in action undertaken by NGOs directed at the provision of housing. Outstanding examples are the actions of a NGO from Minas Gerais called Permeiar and the project Bela Favela, of the Rio architect's office Arquitraço, carried out with support from the Italian NGO Come Noi. With the intention of promoting new popular housing and



training the labour involved, the members of the architect's collective Arquitraço have founded the NGO Instituto Locus (Locus Institute), responsible for the land registry survey and measuring of the Rocinha favela (RJ), whose urban planning project is being developed with funds from the Parceria Público-Privada (Private-Public Partnership) programme recently created by the federal government.

At the academic level the housing issue occupies an outstanding place in the education of the future architects. Noteworthy are the Laboratório de Habitação e Assentamentos Humanos (Housing and Human Settlement Laboratory) – Labhab, coordinated by Ermínia Maricato and Maria Lúcia Refinetti at FAU/USP; the Laboratório de Habitação (Habitation Laboratory), coordinated by Mauro Santos at FAU/UFRJ; the Laboratório Habitar (Habiting Laboratory), coordinated by Angela Gordilho at FAU/UFBA; the Grupo de Estudos da Habitação (Habitation Study Group) – GHAB, coordinated by Carolina Palermo at CAU/UFSC; the Morar de Outras Maneiras (Living in Other Ways), coordinated by Silke Kapp and Denise Nascimento at EA/UFMG; and Nomads, coordinated by Marcelo Trasmontano at CAU\_ EESC/USP.

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### **Bela Favela – Rio de Janeiro RJ – Arquitraço**

Between 1996 and 2000 the Arquitraço office worked with the favela Vila Canoas, within the Bairrinho (Little Neighbourhood) programme, implemented by the municipal government of Rio de Janeiro. After finishing the urban infrastructure work the office developed a second project: a small square in the middle of the community which ended-up stimulating the treatment of the house façades situated on its perimeter. Thus was born the Bela Favela project which since 2001 improves the houses and self-esteem of its owners. The proposal is simple: it involves the qualification of the local labour and funding to apply different textures to the facades. The success of the initiative has gone beyond the country's borders and it became one of the projects to represent Brazil in the Venice Biennial in 2004.

[See the web: www.vitruvius.com.br/arquitextos/arc000/esp331.asp](http://www.vitruvius.com.br/arquitextos/arc000/esp331.asp) [pt/fr]

### **Grécia Street Social Housing – Cotia SP –**

#### **Juan Villà + Silvia Chile**

Juan Villà studies the use of ceramic panels in prefabricated systems. In this small condominium built in an urban expansion zone of São Paulo ceramic panels were employed to build the roofs, walls and stairs of 24 housing units. The implementation of three rows of houses in different topographic levels restores the ambience of the ancient cul-de-sac. A notable element of the design of the units is the solution of the suspended roof over the terrace, whose plasticity reminds self-built work and the formalism characteristic of the 50s.

[See the web: www.piniweb.com.br/construcao/noticias/arquitetura-popular-brazil-eira-79582-1.asp](http://www.piniweb.com.br/construcao/noticias/arquitetura-popular-brazil-eira-79582-1.asp) [pt]



**Habitation Grid – Belo Horizonte MG –  
Bernardo Araújo + Éder Andrés + Isabel Brant +  
Mateus Andreatta + Thiago Campos**

Habitation Grid is the name of a proposal developed by five students at the EA/UFGM to urbanize the Favela da Serra, in Belo Horizonte. It is a modular system adaptable for different topographical conditions, installed with equipment to capture solar energy, garbage recycling and reuse of rainwater. Between the gaps of the modular grid a peculiar neighbourhood unit is sustained whose design allows one to create an integrated unit without standardizing its parts – housing units, shops, etc. The project of the students, supervised by professor Maria Lucia Malard, received an honourable mention at the International Federation for Housing and Planning Congress held in Copenhagen.

See the web: [www.arcoweb.com.br/debate/debate116.asp](http://www.arcoweb.com.br/debate/debate116.asp)

**Nova Jaguaré Re-Qualification – São Paulo SP –  
Projeto Paulista de Arquitetura**

Drawn-up by a collective of young architects the original project for urbanizing the favela Nova Jaguaré foresees the regularization of title to property of all the plots and the removal of some of the constructions, with a view to remodelling the streets of the favela so that they will blend with the streets of the neighbourhoods bordering it. In the expropriated areas of the hillsides the construction of housing blocks of up to six storeys helps the geological stability of the ground, as well as minimizing the earthworks by creating terraces in which social equipments will be built.

See the web: <http://portal.prefeitura.sp.gov.br/noticias/sec/habitacao/2008/02/0002> [pt]

**Paulo Freire Social Housing – São Paulo SP – Usina**

The NGO Usina in partnership with the Movimento Sem Terra Leste 1 (No-Land Movement East 1), developed a system of collective self-managed work to build this housing cooperative called Conjunto Habitacional Paulo Freire. Its name honours one of the greatest pedagogues in Brazil, for a literacy method as a tool for qualification and, especially, as a means to reflect upon reality. The parallel here is not casual, as the participation of the population in the decision-making is much more than merely giving an opinion, but also an instrument for political awareness. The collective of 100 housing units occupies an area of 3.7 thousand m<sup>2</sup> at the extreme eastern end of the city of São Paulo and exhibits, on its façades, steel girders and bare ceramic bricks.

See the web: [www.usinactah.org.br/pfreire.php](http://www.usinactah.org.br/pfreire.php) [pt]

## 5. Culture

The construction of cultural buildings is an important tool for meeting the challenges of the development of technical solutions and formal inventiveness. Being aware of the lack of infrastructure that had a broad popular penetration, the construction of cultural buildings is of great relevance for the improvement of the educational level of the Brazilian people. Historically the cultural discussion in the agenda of the architects has been present since at least 1935, when the open bid was launched for building the Ministry of Education and Public Health (MESP), a project which modified the Brazilian architectural scene and became a reference for modern architecture around the world.

During the period when modern architecture was affirming itself other important projects with cultural purposes were developed, such as the Castro Alves Theatre, by José Bina Fonyat in Salvador; the Cultura Artística Theatre by Rino Levi in São Paulo; the Guaiá Theatre by Rubens Meister in Curitiba; and the Modern Art Museums in Rio de Janeiro and São Paulo, signed by Affonso Eduardo Reidy and Lina Bo Bardi respectively. Among the projects that had not been carried out there is the Modern Art Museum of Pernambuco by Acácio Gil Borsóí, in Recife.

Proposals for buildings with cultural purposes are presently maintained on the agenda of Brazilian architects with international renown such as Oscar Niemeyer and Paulo Mendes da Rocha, winners of the Pritzker Architecture Award and designers of the Museu de Arte Contemporânea de Niterói (Contemporary Art Museum of Niterói) – and the Museu Brasileiro da Escultura (Brazilian Sculpture Museum), analysed in this report. Niemeyer and Mendes da Rocha have in the last decade carried out various projects for cultural buildings abroad, among them the Serpentine Gallery in London and the Coach Museum in Lisbon. Locally the various contests for the building of cultural venues have generated a heated discussion in the architectural world. Two good examples of this discussion

are the contests for the implementation of the Centro Cultural dos Correios (Mails' Cultural Centre) in São Paulo, and for the restoration of the old Museu das Telecomunicações (Telecommunications Museum) in Rio de Janeiro, which were won by teams of young architects – Una Arquitetos and Oficina de Arquitetos respectively. Another important public contest winning project was the Arts Centre of the Grupo Corpo, developed by an architect from Minas Gerais, named Éolo Maia, recently deceased.

Of relevance in the discussion of the relationship between architecture and culture, are problems raised in the units of the Grupo de Estudos de Arquitetura de Museus (Museum Architecture Study Group), coordinated by Maria da Conceição Guimaraens at FAU/UFRJ and Museu e Patrimônio (Museums and Heritage), coordinated by Maria Cecília França Lourenço at FAU/USP. It is necessary to point out the contributions of three documentation and research centres maintained by USP: Centro Universitário Maria Antonia (Maria Antonia University Centre), Centro de Preservação Cultural (Centre for Cultural Preservation) – CPC and Instituto de Estudos Brasileiros (Institute for Brazilian Studies) – IEB, presently managed by Rosa Iavelberg, Maria Lucia Bressan Pinheiro and Ana Lucia Duarte Lanna. (See addresses in the topic Contact Us)



**Brazilian Museum of Sculpture –  
São Paulo SP – Paulo Mendes da Rocha**

Oscar Niemeyer and Paulo Mendes da Rocha are acknowledged to be the most important architects of Brazil. They are winners of the prestigious Pritzker Award. Though with opposing ways of thinking about projects, they synthesize their visions to focus on the improvement of human relations and on the dialogue between the building and the city. In the case of MUBE, Paulo Mendes da Rocha minimizes the interference of the building with the surroundings, placing in evidence only a sculpture-like element – a gigantic concrete beam whose form alludes to an immense dolmen under which rests, buried in the ground, the various rooms of the museum.

See the web: [www.vitruvius.com.br/arquitextos/arq018/arq018\\_02.asp](http://www.vitruvius.com.br/arquitextos/arq018/arq018_02.asp) [pt]

**Braziliana USP– São Paulo SP –  
Eduardo de Almeida and Rodrigo Mindlin Loeb**

The Institute for Brazilian Studies (IEB) is a multidisciplinary research and documentation centre attached to the USP. It has one of the largest collections about Brazilian culture, most of them donated by artists and intellectuals of great importance. The Biblioteca Brasileira (Brazilian Library) of Guita and José Mindlin (BBM) is considered the most important private collection in Brazil, with more than 30,000 entries. The uniting of the two institutions, intermediated by the Mindlin family and the chancellor of the USP, constitutes the basis for the Brasileira USP collection whose objective is to offer the scientific community a referential space to conserve and exhibit documents. To accomplish this aim the project of Almeida and Loeb organizes independent units under one roof to house the IEB/USP and BBM, placing them on a square equipped with a book-store, café, and circular auditorium whose volume contrasts with the geometry of the block.

See the web: [www.brasiliana.usp.br](http://www.brasiliana.usp.br) [pt]

**Grupo Corpo Arts Centre – Nova Lima MG –  
Eolo Maia, Jo Vasconcellos and Team**

A team from the Minas Gerais state won a public contest to build the headquarters of Grupo Corpo, considered to be one of the main dance groups in Brazil. Designed by the deceased Éolo Maia in partnership with Jô Vasconcellos and the young architects Carlos Alberto Maciel and Alexandre Brazil (team coordinator), the project synthesizes the search for references in finding new ways for Brazilian architecture based on the sculptural concepts of Amílcar de Castro, whose was a consultant for this unique project of Brazilian architecture at the beginning of the 21st century. Unfortunately it is still waiting for funding.

See the web: [www.eolojo.com.br/comp002-corpo.htm](http://www.eolojo.com.br/comp002-corpo.htm) [pt]

**Museum of Contemporary Art of Niterói –  
Niterói RJ – Oscar Niemeyer**

The work of Oscar Niemeyer is intertwined with the history of Brazilian modernity. Through the boldness and apparent simplicity of his formal solutions, his buildings paradoxically negate nature and at the same time translate the morphology of a chosen place. This can be experienced at the Pampulha Park in Belo Horizonte, at the Copan Building in São Paulo and at the National Congress in Brasília. In the case of the MAC Niterói project, Niemeyer interacts with the profile of the mountains to create a pure volume which in his own words unfolds from the ground like a flower and has become the main architectural landmark of the city.

See the web: [www.macniteroi.com.br/](http://www.macniteroi.com.br/)

## Oi Futuro Cultural Centre – Rio de Janeiro RJ – Oficina de Arquitetos

This is the proposed design which won the contest for the refurbishment of the old Telephone Museum, installed in an imposing eclectic mansion. Inspired by the tangled lines that connect the principal Brazilian cities, the project breaks with the geometry of the white cube to propose a dynamic interaction which explores the asymmetrical angles and the scenographic potential of the disparate transparencies and textures. The main criteria to exhibit the museum's collection, proposed by Gringo Cardia, establish a harmonious dialogue with the architectural conception of the building.

See the web: <http://www.arcoweb.com.br/arquitetura/arquitetura580.asp> [pt]

## 6. Education

The construction of education centres adapted to contemporary pedagogic challenges is one of the most significant tasks for the intellectual development of the country. According to data supplied by the Instituto Nacional de Estudos e Pesquisas Educacionais (National Institute for Educational Studies and Research) – INEP, only 5.99% of Brazilian students in the third year of secondary school have a satisfactory knowledge of maths; for the Portuguese language the percentage drops to 4.92%. According to the Literacy Skills for the World of Tomorrow survey done by the UNESCO for pupils aged 15 in 41 countries Brazil ranks 37th in reading and 40th in maths and sciences. In the average for all subjects only Peru, the last-placed, is worse than Brazil.

The first efforts to broaden basic schooling for the masses in Brazil date from the 1920s. Anísio Teixeira (1900-1971) articulated the principles of a reform capable of reversing the grave situation of education in Brazil. In Salvador during the 50s, Teixeira thought out a concept of educational centres named class-schools and park-schools, in which the pupils would study full time, going to class-schools in one period where they would follow the basic subjects, and another period in the park-school where they would develop complementary activities. Despite the merits of this programme the low number of initiatives like this one demonstrates the critical situation of the basic education in Brazil, worsened by the low level of qualification of teachers, the reduced number of hours spent in class each day and the frightful condition of school buildings.

We do find some outstanding exceptions to the poor construction of schools; among public education programmes that stand out are the famous Centros Integrados de Educação Pública (Integrated Public Education Centres) – CIEPS, designed by Oscar Niemeyer for the government of the state of Rio de Janeiro during the 80s. A more recent programme is the Centros



Educacionais Unificados (Unified Educational Centres) – CEUS developed by the municipal government of São Paulo. Concerning the research of architecture for school buildings, there are noteworthy groups in activity, such as Arqueduc, coordinated by Gelson de Almeida at CAU\_EESC/USP, and the Grupo Ambiente Educação (Group Environment-Education), coordinated by Giselle Azevedo at FAU/UFRJ. Both groups approach the issue of the quality of the school environment in Brazil focussing on the possible relationship between the conditions of the physical space and the learning of the pupils.

Some initiatives dedicated to the improvement of education in Brazil developed by various NGOs deserve mention: Spetaculu – school for stage technicians and designers, coordinated by the art director and designer Gringo Cardia, in Rio de Janeiro; the art school Jardim Miriam Arte Clube (Jamac), coordinated by the artist Mônica Nador in São Paulo; and the art school Ateliê Acaia in São Paulo, coordinated by the artist Elisa Bracher in a building conceived by the Una Arquitetos office. The desire to stimulate critical reflection of Brazilian problems through artistic activities is common to all three initiatives.

[See addresses in the topic Contact Us](#)

#### **CEU Schools Network – São Paulo SP – Delijaicov, Takyia and Ariza**

The Unified Education Centres are public buildings that offer educational, cultural and leisure activities for adults and children of the outlying areas of São Paulo. The architects Delijaicov, Takyia and Ariza established a standard pattern of school which is adaptable to different situations, creating a unified language for all the schools of the network, 21 in the first phase of the programme. The typical structure of each CEU is composed of a day-care centre, a kindergarten and elementary school, a children's library, a culture house, community centre and a computer room with Internet access. During the weekends the CEU offers

cultural programmes (film, theatre, shows) and sport free of charge for the entire community.

[See the web: www.vitruvius.com.br/arquitextos/arq055/arq055\\_02.asp](http://www.vitruvius.com.br/arquitextos/arq055/arq055_02.asp) [pt]

#### **Cruzeiro School – Rio de Janeiro RJ – DDG + Michael Laar**

This project was launched as a partnership with the German architect Michael Laar, a doctor in sustainable architecture. The expansion plan of the Cruzeiro School is divided into two wings linked to a transversal block which houses the administration and the covered recreation area. The work explores bio-climatic concepts (natural lighting and ventilation) to reduce energy costs significantly. The project was awarded the silver medal for the Holcim Foundation Award in 2005, granted to outstanding projects in the area of sustainability. In 2004 this project won two other awards, one by the Architects Institute of Brazil and another by the electricity company Eletrobrás, as an example of energy efficiency.

[See the web: www.revistatechne.com.br/engenharia-civil/133/artigo77955-3.asp](http://www.revistatechne.com.br/engenharia-civil/133/artigo77955-3.asp) [pt]

#### **Education Centre 2 – Salvador BA – Daniel Colina**

The dialogue with the exuberant landscape of the Pituaçu neighbourhood is an important premise of the building designed by Daniel Colina to house the Education Centre 2 of the Catholic University of Salvador. The construction uses pre-fab materials and techniques to reduce construction and maintenance costs, without compromising the comfort levels required for the purposes of the building. The non-linear placement of the pavilion blocks, besides emphasizing a dynamic perception of the surroundings offers adequate light and temperature control without the need, and cost, of air-conditioning.

[See the web: www.arcoweb.com.br/arquitetura/arquitetura137.asp](http://www.arcoweb.com.br/arquitetura/arquitetura137.asp) [pt]

### **Novo Mangue School – Recife PE – O Norte Oficina de Arquitetura**

This project by a team of young architects from Pernambuco was selected in a public contest. Built by the municipal government of Recife with institutional support of UNICEF, the NGO Umbu-Ganzá and with financing from Luxemburg TV, the Novo Mangue School is a public education centre dedicated to the discussion of environmental issues. Built in the poor community of Joana Bezerra, the project re-interprets the elements of the old sugar mills, noticeable in the use of ceramic bricks and tiles and the spatial configuration of the building. A further relevant aspect is the perpendicular positioning of the blocks, whose purpose is to create a space for interaction contiguous to the mangrove right in the centre of the capital of the state of Pernambuco.

See the web: [www.onorte.arq.br/main.htm](http://www.onorte.arq.br/main.htm) [pt/eng]

### **Roberto Marinho School – Campinas SP – Andrade and Morettin**

This state public school for elementary and middle-school education was developed due to the invitation of the Fundação para o Desenvolvimento da Educação (Foundation for Educational Development) – FDE, which is responsible for the implementation of educational programmes in the state of São Paulo. The project uses a modular standard established by the FDE as a basis and it is built as a block with rigid geometrical conformation. All areas converge on a large, empty, central, interior space. The classrooms are placed in the northeast part of the building and, on the opposite end, a sports gymnasium with a triple floor-to-ceiling space, under which is built the refectory and a covered patio, conceived as an extension of the external area. The adoption of light industrial components to cover the façades is an unusual solution, but certainly decisive in accentuating the thinking of the young architects.

See the web: [www.andrademorettin.com.br/site\\_pop.html](http://www.andrademorettin.com.br/site_pop.html) [pt/eng]

## **7. Health and Welfare**

The construction of health and welfare facilities is the major challenge for the public administration in Brazil. The lack of recreational areas is also a question of difficult approach, considering that the existing methods of calculation of the free areas give imprecise results. As an example of this, the paving of streets is considered to be a leisure space in some statistical analysis.

Another equivocation, according to specialists, originates from a reference index of environmental quality supposedly calculated by the UN or through its agencies WHO and/or FAO which considers 12m<sup>2</sup> of green area per habitant the required minimum. Another indicator, calculated by the Sociedade Brasileira de Arborização Urbana (Brazilian Society for Urban Tree Planting) – SBAU, suggests another reference figure – 15 m<sup>2</sup>. According to official data, the city of Curitiba offers 55 m<sup>2</sup> green area per inhabitant. The same estimated number for São Paulo is 5 m<sup>2</sup> per inhabitant, under the one recommended by the SBAU. Taking into consideration the distribution of space for leisure in the state capitals that present satisfactory numbers, such as Curitiba, it is confirmed that the poor neighbourhoods have far fewer leisure and health amenities in quantity and quality than those existent in the richer boroughs, with serious effects for the life expectancy of its inhabitants.

The contemporary architectural projects carried out by the government, NGOs and even by religious charity institutions have therefore become important actions to face the problem. Among the numerous institutions dedicated to social promotion, the SESC network is recognized by the quality of its cultural and recreational activities which it develops all over the country. Particularly relevant in the health area is the work done by the Sarah Rehabilitation Hospitals' Network, also known by the outstanding design of its buildings made by João Filgueiras Lima.



Of the few established study groups who is to investigate the architecture of health facilities, the most outstanding is the Grupo de Estudos em Engenharia e Arquitetura Hospitalar (Hospital Engineering and Architecture Study Group) coordinated by Antonio Carvalho and Mara Souza at FAU/UFBA. The analysis of public leisure spaces has encouraged a growing discussion at the Brazilian Association for Landscape Architects (ABAP) and in various university research groups. Among the most well-known are the Arquitetura, Paisagem e Espaços Urbanos (Architecture, Landscape and Urban Space Units), coordinated by Nelson Vaz and Sonia Afonso at CAU/UFSC; Núcleo Interdisciplinar de Estudos em Paisagismo (Interdisciplinary Landscape Studies Unit), coordinated by Lucia Maria Costa at FAU/UFRJ; and Quadro do Paisagismo no Brasil (Landscape Framework in Brazil) – Quapá, coordinated by Sílvio Macedo at FAU/USP.

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#### **International Neuroscience and Rehabilitation Centre – Brasília DF – Lelé**

João Filgueiras Lima is one of the most respected architects in Brazil. His work is characterized by technical innovation and formal boldness, and lays down markers for the exploration of sustainable social and environmental alternatives. Within this framework the projects designed for the Sarah Network in various capital cities of the country are exemplary. In Brasília the Centro Internacional de Neurociências e Reabilitação (International Neuroscience and Rehabilitation Centre), known as Sarah Lago Norte, is one of the most important research centres in its field in Brazil. It has the horizontality, lightness and transparency, the sinuosity of volumes and use of natural air circulation systems in place of air-conditioning equipment that characterize the work of Lelé.

[See the web: www.sarah.br](http://www.sarah.br) [pt/eng/fr]  
[www.vitruvius.com.br/arquitextos/arq064/arq064\\_03.asp](http://www.vitruvius.com.br/arquitextos/arq064/arq064_03.asp) [pt/fr]

#### **Municipal Gymnasium of Barueri – Barueri SP – Biselli and Katchborian**

The building of sizeable public health and welfare facilities is a tool of social promotion of the municipalities by the greater metropolitan area of São Paulo. In the case of Barueri the construction of a sports gymnasium contiguous to an events' square performs a second task, to create an urban reference point. Working from this idea Biselli and Katchborian developed a project called for of technological audacity. Constructed beside the Castello Branco highway the gymnasium is covered with metallic tiles sustained by enormous arches with 98 meters of extension. At either ends of the arches the elliptical profile of the gymnasium inclines to reproduce the shape of a slope over which part of the seating is placed, accentuating the boldness of the composition.

[See the web: www.piniweb.com.br/construcao/noticias/a-estrutura-pela-forma-80353-1.asp](http://www.piniweb.com.br/construcao/noticias/a-estrutura-pela-forma-80353-1.asp)

#### **Santo Agostinho Social Centre – Belem PA – M2P Arquitetura e Engenharia**

The Social Centre Santo Agostinho is a social-assistance and medical facility maintained by the Augustinian monks. Designed by the young architects of the M2P office it houses a community dining hall, multi-use rooms and medical consultation offices in a unique block, with a refined design of building components. Among the best solutions are the horizontal slats which cover the facades. Those panels allow shading and continually ventilation to all circulation spaces and waiting rooms. Those ecological sun blockers are well suited to the extreme heat and humidity of the Amazon basin.

[See the web: www.piniweb.com.br/construcao/noticias/nova-arquitetura-do-para-79814-1.asp](http://www.piniweb.com.br/construcao/noticias/nova-arquitetura-do-para-79814-1.asp)



### **SOS Amazonas Children Village – Manaus AM – Severiano Porto**

The challenges of formal technological innovation and sustainability are all integrated in the SOS Amazonas Children Village. This nonprofit programme was designed to help orphans through the creation of small housing communities, based on the proposals of the Austrian educator Hermann Gmeiner. The Amazon unit of the programme has 12 house-homes managed by social mothers who are in charge of an average of eight children. The design fits the traditional architecture of the Amazon, using local timber and straw and, especially, native building techniques, so familiar to its residents.

See the web: [www.vitruvius.com.br/arquitextos/arq000/esp226.asp](http://www.vitruvius.com.br/arquitextos/arq000/esp226.asp)

### **Sports Complex of Deodoro – Rio de Janeiro RJ – BCMF**

Several sports complexes were built to house the Pan American games in Rio de Janeiro, held in 2007. The implementation of these premises brought about the renovation of several neighbourhoods, with beneficial effects for the population of the city. In the case of the Sports Complex of Deodoro outfitted for equestrian sports, hockey, modern pentathlon and archery, the BCMF office from Belo Horizonte proposed buildings characterized by strong geometric rigour and the use of few construction elements to create a formal bond between the blocks and a unity of idiom for the entire facility.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura859.asp](http://www.arcoweb.com.br/arquitetura/arquitetura859.asp)

## **8. Local and Universal**

The search for an identity in artistic production in Brazil is a recurrent theme in such areas of cultural expression as design, literature and music. In architecture it is discussed the particular interpretation given by Aleijadinho for the baroque of Minas Gerais in the 18th century and the same can be said of the neo-classic production of the architect Grandjean de Montigny in Rio de Janeiro in the 19th century. The affirmation of modern architecture in Brazil has sought to synthesize the popular repertoire and new technical and aesthetic principles envisioned by the modern movement. This interpretation of modernity has found its principal reference in the theoretical and practical production of Lucio Costa.

If Brazilian modern architecture has affirmed itself internationally in its specifics, the internal debate of architectural production has sought to confront different regional manifestations. According to that, it is possible to confront a so-called hegemonic side to Brazilian modernism, identified by the production in Rio de Janeiro, whose principal articulator is Oscar Niemeyer, with other lines of thought. Among those alternative expressions are the São Paulo School and the Recife School, whose main mentors are the architects Vilanova Artigas and Paulo Mendes da Rocha, Acácio Gil Borsóí and Delfim Amorim.

In the contemporary debate, the suppression of post-modernity intensified the discussion about the Brazilian artistic identity, particularly in view of the efforts of the local resistance to the effects of cultural globalization as exemplified by the recent prominence of the work of Lina Bo Bardi. Other significant trajectories of this theme include those of Marcelo Suzuki and those from the members of the Brasil Arquitetura collective, former collaborators of Lina Bo Bardi who have in a certain manner continued her work through the use of local elements. Similar propose is shared by various Brazilian offices, among which it would be necessary to mention the Sete43 collective of



Salvador. The recent production of the Recife office O Norte Oficina de Criação attempts to synthesize the aspects of the regional tradition with universal issues, in this sense the peculiarity of promoting music and dance activities in their premises.

The discussion concerning the Brazilian identity is an important element in the established research units. Especially relevant are the contributions of the groups: Arquitetura e Cidade Moderna e Contemporânea (Architecture and the Modern and Contemporary City), coordinated by Hugo Segawa at FAU/USP; Arquitetura Moderna Brasileira (Modern Brazilian Architecture), coordinated by Carlos Eduardo Dias Comas at FAU/UFRGS; and the Grupo de Pesquisa em Arquitetura e Urbanismo (Research Group for Architecture and Urban Planning), coordinated by Carlos Martins at CAU\_EESC/USP.

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#### **Carambó Pavilion – Joanópolis SP – UNA Arquitetos**

Carambó is the name of a small leisure pavilion built in a homonymous fazenda in the Serra da Mantiqueira mountains, between the states of São Paulo and Minas Gerais. The project of the Una collective – a winner of important public contests – reinterprets the local construction methods to a universal idiom, perceptible in the minimalist treatment of the volumes and planes, especially in the wooden slats which make up large half transparent sliding panels. Besides, the choice of simplicity is central to the project; they utilized eucalyptus trunks cultivated on the fazenda, bricks made locally, and roof tiles left over from old buildings and stones taken from the pastures. In its refined and taut result the Carimbó Pavilion reaffirms one of the most significant themes of the contemporary Brazilian production.

[See the web: www.mdc.arq.br/mdc/ev/ev2006-023.pdf](http://www.mdc.arq.br/mdc/ev/ev2006-023.pdf) [pt]

#### **Dedé Caxias Square – Juazeiro BA – Sete 43**

Juazeiro is a town in the interior of Bahia located on the banks of the river São Francisco. The Dedé Caxias square occupies a space previously left idle by the local water and sewage treatment company in an area with rather a large flow of people. Seeking to make the space more inviting, so that people would remain there, the office Sete 43 were inspired by the architecture of Arab tents to create an ingenious roof, executed with strips taken from recycled PET-plastic bottles and Tetra-pak packaging, woven on tubular metal structures. Those strips are supported by concrete masts which have a profile similar to palm tree trunks. The pavement is made of concrete blocks in which on one side of the square is curved to form a vertical plane neutralizing the impact of an already-existing wall. In 2008 this shaded refuge in Juazeiro gained an award at the Lisbon Biennale, thereby projecting internationally young Brazilian architecture.

[See the web: www.vitruvius.com.br/drops/drops23\\_06.asp](http://www.vitruvius.com.br/drops/drops23_06.asp) [pt]

#### **George Otero House – Angra dos Reis RJ –**

##### **Diplodocus**

Also known as the House of the Island of Desire, the Otero house is a dwelling of modest dimensions which reinterprets the construction techniques of the fishermen's houses built on piles. The project establishes connection points with the modernist repertoire, especially the solution for the roof, known locally as the butterfly wing, which was probably introduced by Le Corbusier in the Erazuris house in Chile in 1930 and became a recurring theme in the Brazilian architecture of the 50s. In the Otero house the use of an inverted roof can be seen as a simple tribute to the masters of modernism and at the same time a way of pointing out distinctions between the vernacular and the erudite.

[See the web: www.museuimperial.gov.br/como\\_lugar/nome\\_flavia.asp](http://www.museuimperial.gov.br/como_lugar/nome_flavia.asp) [pt]

### **Maravilha Lodge – Fernando de Noronha PE – Bernardes & Jacobsen**

Designed by the prominent office of Bernardes & Jacobsen, the Maravilha Lodge is at the same time rustic and sophisticated, reinterpreting the local building style of the small hotel on the beach without becoming a caricature. The project is noted for the cartesian implementation of bungalows and deep preoccupation with the details; the raw materials used are timber and straw with reeds used as covering for the extense varanda pavillion, from which one has an exuberant view of the Praia do Sudeste (southeast beach).

See the web: [www.pousadamaravilha.com.br/\[pt/eng\]](http://www.pousadamaravilha.com.br/[pt/eng])

### **Museum of Bread – Ilópolis RS – Brasil Arquitetura**

The Museum of Bread is the result of an entity which was preoccupied with preserving the heritage of the Italian colonization in Rio Grande do Sul. Built in the central area of the small town of Ilópolis, the Museum is structured around an old wheat mill with two attached blocks. The first houses a museum and the second a bakery. Both annexes relate to the architectural idiom of the mill, which attitude in the project is perceptible in the simplicity of its structure solution. The plot plan and all development of the project counted on the technical supervision of the IPHAN and the University of Caxias do Sul (UCS), with funding by Nestlé.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura840.asp](http://www.arcoweb.com.br/arquitetura/arquitetura840.asp) [pt]

## **9. Modern Heritage at Risk**

The preservation of modern architecture is an important element of the conservation of our recent heritage. Many modern monuments are now at risk. For various reasons their safeguarding has been made difficult, primarily the sluggish legal instruments which could speed up the granting of tax incentives. Without the deserved recognition and support of society the professionals working at the universities and preservation entities try to reverse the deterioration and abandonment facing some examples of our architectural heritage.

Historically preservationist awareness in Brazil was given its initial impetus by the actions of modernist intellectuals, and the effort of Mário de Andrade to draft a law in 1937 regulating the Serviço do Patrimônio Histórico e Artístico Nacional (National Historic and Artistic Heritage Service) – SPHAN – was fundamental. Concerning the actions in the architectural field, it was noteworthy the contribution of Lucio Costa for the SPHAN (now named IPHAN). For more than three decades, Costa has directed the Studies and Monument Registration Division, a department which contribute to study and preserve many architectural icons throughout the country. Besides that, it should be pointed out that Costa's approach to tradition in his projects did much to stimulate the association between the vernacular and the modern. This effort can be seen as a peculiar characteristic of modern architecture in Brazil.

The preservation of the modern heritage does not have a specific incentive programme for the actions taken by he practices of the IPHAN/Ministry of Culture. According to official data many modern buildings on the list of historic buildings are almost in a state of collapse, such as the Park Hotel, a unique Lucio Costa project which has difficulty obtaining funds for its urgently-needed restoration. Buildings in the same perilous situation are the houses of the architects Gregori Warchavchik, Flávio de Carvalho and Lina



Bo Bardi, besides other equally important works: The Caixa d'Água (Water Tower) of Olinda and the recently burned-out Teatro Cultura Artística designed by Luis Nunes and Rino Levi, respectively.

The theoretical presentations of the problem concerning the heritage issue deserving particular mention are the contribution by Docomomo Brazil and by various research centres and groups: A Construção da Cidade: Arquitetura, Documentação e Crítica (The Construction of the City: Architecture, Documentation and Criticism), coordinated by Marcos Carrilho at FAU/UPM; Arquitetura, Permanência e Transformação (Architecture, Permanence and Transformation), coordinated by Odete Dourado at FAU/UFBA; Conservação e Reabilitação Urbana e Arquitetônica (Urban and Architectural Conservation and Rehabilitation), coordinated by Leonardo Castriota and Maria de Lourdes Pereira at EA/UFMG; Monumentos Históricos: Preservação (Historic Monuments: Preservation), coordinated by Beatriz Kühn and Maria Lucia Bressan Pinheiro at FAU/USP; and Patrimônio Urbano (Urban Heritage), coordinated by Marlice Azevedo at EAU/UFF.

[See addresses in the topic Contact Us](#)

#### **Cultura Artística Theatre Re-Qualification – São Paulo SP – Paulo Bruna**

To re-qualify the TCA, an important artistic and architectural piece of heritage designed by Rino Levi and Roberto Cerqueira Cesar between 1943 and 1944, Paulo Bruna has developed a project for its expansion which envisaged the construction of an attached block to house the classrooms, library, offices and areas of technical support (dressing rooms and rehearsal rooms), as well as a bar connected to the foyer of the theatre's main hall. For lack of funding the entity which maintains the TCA the project never got off the ground. But the worst was yet to come: on the night of 17 August 2008 a fire destroyed the building without damaging the building's main façade panel, made by Di Cavalcanti. After the tragedy Paula Bruna was called on again to draft a new project as yet unfunded.

[See the web: www.vitruvius.com.br/minhacidade/mc230/mc230.asp](http://www.vitruvius.com.br/minhacidade/mc230/mc230.asp)  
[www.arcoweb.com.br/arquitetura/arquitetura827.asp](http://www.arcoweb.com.br/arquitetura/arquitetura827.asp)

#### **Lina Bo Bardi's Glass House Re-Qualification – São Paulo SP – Marcelo Suzuki**

This work by Lina Bo Bardi has in recent years caught the interest of the international critics. In the Brazilian scene it marks an important line of thinking, directed to the non-folkloric reinterpretation of popular knowledge. The restoration of the Glass House, the residence of the architect Lina Bo Bardi and the art critic Pietro Maria Bardi, is a task which is urgently needed not only to conserve the building but especially for the recognition of the activities of the Lina Bo and Pietro Maria Bardi Institute. To accomplish this Marcelo Suzuki proposes minimal interventions on the house and a small auditorium to hold lectures and conferences at the back of the plot.

[See the web: www.Italiaoggi.com.br/not01\\_0306/ital\\_not20060206c.Htm](http://www.Italiaoggi.com.br/not01_0306/ital_not20060206c.Htm) [pt]

**Olinda Water Tower Re-Qualification –  
Olinda PE – Grau**

The Olinda Water Tower is an emblem of the affirmation of modernity in Brazil. Designed by Luis Nunes and built in the most elevated point of the historic centre of Olinda, the water tower was much discussed for of the contrast which it established with the surrounding architecture. The project can be seen as a cultural solution adapted to the place, if one takes into consideration the use of hollow ceramic elements which allude to the wooden lattices used in Brazilian architecture during the colonial period. Besides a complete restoration of the building the architects of the GRAU group intend to establish a view point on the roof of the block, from where it is possible to see the historic city of Olinda and a large part of Recife.

See the web: [www.pagus-al.net/pdf/presentazione\\_olinda.pdf](http://www.pagus-al.net/pdf/presentazione_olinda.pdf) [pt]

**Pampulha Ecological Park – Belo Horizonte MG –  
Gustavo Penna and Team**

In the early fourties, the creation of a dam in Belo Horizonte encouraged the mayor Juscelino Kubitschek to explore the tourist potential of the region by introducing a series of leisure facilities. As the years went by, water pollution and the deforestation of its banks began to interfere with the ambience of the set of buildings designed by Oscar Niemeyer. The creation of the Ecological Pampulha Park on an artificial island of 300,000 m<sup>2</sup> was done to reverse the situation of abandonment and environmental deterioration. Developed by a team led by the experienced Gustavo Penna, the park was subdivided into three areas: one open to the public, another reserved for guided tours and a third only for research.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura585.asp](http://www.arcoweb.com.br/arquitetura/arquitetura585.asp) [pt]

**São Cristovão Pavilion Re-Qualification –  
Rio de Janeiro RJ– Archi 5**

Designed by Sérgio Bernardes in 1957, the Exhibition Pavilion of São Cristóvão occupies an outstanding place in the achievements of Brazil's modern architecture. After remaining closed for a long time without the peculiar parabolic surface covering the exhibition hall, the building was completely refurbished to house a huge market-fair of the northern immigrants previously existent in the surrounding area. The adaptation developed by architects' collective Archi 5 explored the plastic potential of the tensile structures to house 700 crafts stands and stages for the presentation of musical groups. Moved to this new venue in 2003 the São Cristóvão Fair is open continuously on the weekends, and its massive visitation can be seen as an important example to stimulate the restoration of many other buildings of the modern heritage.

See the web: [www.feiradesaocristovao.org.br/](http://www.feiradesaocristovao.org.br/) [pt]



## 10. Sustainability

Sustainable architecture has many meanings. It presupposes the utilization of environmentally less-aggressive materials, the optimization of energy sources and reducing rubbish. In the case of Brazil the idea of sustainability carries with it a social component, given that the population has to be made aware of the necessity of protecting our forests and other natural resources. For the low income sector sustainable architecture takes on a separate meaning of income generation without compromising the ecological equilibrium, such is the case of the many rubbish-recycling cooperatives that have been established and the centres for labour qualification.

Historically it is possible to state that Brazilian architecture adapts buildings to the tropical climate. Many solutions revive local elements, such as straw roofs, wide eaves, hollow bricks, and wooden lattices and sun awnings. Since the 70s the architect Severiano Porto has been adjusting his projects to the special conditions of the Amazon, an issue equally important to the young Roberto Moita. João Filgueiras Lima is considered another mentor of sustainable architecture. For decades he has designed works with an accentuated environmental pre-occupation, as exemplified by the projects developed for the Sarah chain. The architect Jaime Lerner, mentioned earlier, is one of the greatest international authorities on the subject. Besides working as an architect he maintains the Jaime Lerner Institute dedicated to exchanging experiences and practices for the sustainable equilibrium of cities.

Private companies are increasingly interested in actions concerning sustainability, certainly aware of the profits offered by such initiatives. Among the many companies that have bought the idea is the cosmetics company Natura, a frontrunner in environmentalism. Together with NGO IPÊ it finances the Escola Superior de Conservação Ambiental e Sustentabilidade (Higher School for Environmental Conservation and Sustainability) – ESCAS, whose architectural design is described in this chapter.

In the academic field sustainable architecture is currently much-discussed. Deserving particular attention is the production of various study groups such as Labaut, coordinated by Marcia Alucci at FAU/USP; the Grupo Projeto, Arquitetura e Sustentabilidade (Group Project, Architecture and Sustainability) coordinated by Claudia Krause and Leopoldo Bastos at FAU/UFRJ; the Arquitetura Sustentável (Sustainable Architecture), coordinated by Carlos Eduardo da Silva Costa at DAU/UFRuralRJ; and the Sustentabilidade em Arquitetura (Sustainable Architecture) group, coordinated by Marta Romero at FAU/UNB. Noteworthy are the contributions of the specialists Miguel Sattler, at UFRGS, and Roberto Lamberts, at UFSC, internationally recognized.

[See addresses in the topic Contact Us](#)

### **Mangrove of Garças Park – Belém PA – Rosa Kliass**

The Mangal das Garças is the name of a park built on the banks of the Guamá River in a previously degraded area next to the historic centre of Belém. Begun in 1999, the programme's objective is the sustainable revival of the environmental conditions of the place and the promotion of new forms of interaction between the population and the river, with an emphasis on educational activities. The Mangrove reproduces varied macro-regions of the flora of Pará: jungle on firm land, lowland jungle and fields alongside courses and the financing of research. The landscape architecture treatment led by Rosa Kliass explores the plastic potential of the native vegetation. The architectural project designed by Paulo Chaves Fernandes is based in a central pavilion that otherwise houses the Navy Museum.

[See the web: www.mangal.com.br](http://www.mangal.com.br) [pt]

### **Mello Barreto Park –**

#### **Rio de Janeiro RJ – Fernando Chacel**

Fernando Chacel is considered the most important landscape architect working in Brazil. Among his most impressive works are the projects of environmental management made for hydroelectric power stations and the restoration of environmentally degraded urban areas, such as the Mello Barreto Park on a narrow strip of land on the banks of the Tijuca Lake which offers leisure activities for the population and protects the forest of the mangrove which occupies more than half of the 5.5 hectares of the park. On the remaining area were created landscaping compositions which reproduce the typical ecosystems of the Atlantic Rain Forest and shoals as well as a thematic garden with bromelias and another with fruit trees capable of attracting species of fauna threatened with extinction.

See the web: [http://winweb.redealuno.usp.br/quapa/busca\\_ficha.asp?glcodoco=930&glcodatr=1#](http://winweb.redealuno.usp.br/quapa/busca_ficha.asp?glcodoco=930&glcodatr=1#) [pt]

### **Rochaverá Corporate Towers –**

#### **São Paulo SP – Afalo and Gasperini**

The Rochaverá Corporate Towers is one more example of an accomplishment that is noteworthy on three fronts: sustainability, formal and technological innovation. Built by the multinational Tishman Speyer, the building has been pre-certified by the LEED seal – Leadership in Energy and Environmental Design, granted by the US Green Building Council. Developed by one of the most important architecture offices of Brazil, the complex differentiates itself from its surrounding by the unusual asymmetry of its four towers which look like inverted pyramid trunks. The use of laminated high performance glass allows for a great amount of light with low thermal absorption. In May 2008 the Rochaverá was awarded with the Prix d'Excellence, in the Sustainable Project category, during the 59th world congress of the International Federation of Real-Estate Professions (FIABCI), held in Amsterdam.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura803.asp](http://www.arcoweb.com.br/arquitetura/arquitetura803.asp) [pt]

### **Unilivre – Free University of Environment –**

#### **Curitiba PR – Domingos Bongestabs**

The Free University of the Environment is a referential centre for studies for the preservation of ecosystems and sustainability. Built on the site of an old stone quarry the main building was constructed with eucalyptus trunks (previously used as lighting posts) and complemented with pieces in embuia, cambará and cedar (types of local wood). A ramp built in a spiral is the main element of the project and offers visitors and users a pleasant promenade, extrapolating its mere circulatory function among the classrooms and administrative offices. At the top of the building it is possible to view the small lake which resulted from the excavations of the quarry.

See the web: [www.artificeimages.com/buildings/free\\_university\\_of\\_the\\_environment.html](http://www.artificeimages.com/buildings/free_university_of_the_environment.html) [eng]

### **University of the Environment –**

#### **Nazaré Paulista SP – Gesto Arquitetura**

This project won a contest to build a postgraduate unit intended for environmental education. The University of the Environment occupies an environmentally protected area and is housed in four blocks suspended above the ground and interconnected by terraces and walkways. The spaces below the blocks will be replanted with native flora and in a second stage it is intended to induce the return of native animals. To guarantee the minimal interference with the existing topography the structure is divided into branches that open up in the direction of the roof, so as to imitate the ramification of trees.

See the web: [www.arcoweb.com.br/arquitetura/arquitetura652.asp](http://www.arcoweb.com.br/arquitetura/arquitetura652.asp) [pt]



## 11. Utopia?

Turning dreams into reality of is one of the oldest ideals of humanity and establishes parallels with the architectural production of different periods in the most varied places. In Brazil, it is believed in the capacity to overcome social imbalances through the affirmation of modern architecture and urban planning. Within this thinking the construction of Brasília could be seen as a great symbol of Brazilian modernity and at the same time the conclusion of a period of inconclusive achievements, which have not become a part of the daily life of the country.

In contemporary Brazil the building of a more fraternal society has revived its importance even though the optimistic and boastful tone of the past has been replaced by a more sceptical attitude marked by doubts over the future of the country. The suppression of violence, the housing shortage and related problems caused by poor income distribution are main themes of the discussion at all professional entities. In a pragmatic manner many architects have attempted to adapt their projects environmentally, aligning themselves with the politically correct sustainable architecture, which has already been assimilated into the commercial strategies of the large construction companies.

Less numerous are those who dedicate themselves to exercise their creative capacities independently of immediate financial gain. There are however exceptions in the sphere of ideas. An example of that can be seen at the Happyland exhibition conceived by Isay Weinfeld and Marcio Kogan, denouncing the violence and the lack of quality in architectural and urban planning in many recent projects. A manifesto against the cultural alienation and the lack of social commitment of the Brazilian elites, the exhibition demonstrates interested and humorous examples of the present impasse about the country's future.

In the academic sphere there are many research units dedicated to the critical questioning of the contemporary Brazilian production and equally numerous are those dedicated to the creative exercise. Noteworthy are the groups A Construção Formal na Arquitetura (The Formal Construction in Architecture), coordinated by Edson Mahfuz at FAU/UFRGS; Arquitetura, Humanismo e República (Architecture, Humanism and the Republic), coordinated by Carlos Brandão and Rodrigo Bastos at EA/UFMG; Crítica Radical à Metrópole: Ensaios e Projeto (Radical Criticism and the City: Essays and Projects), coordinated by Lisete Rubano at FAU/UPM.

[See addresses in the topic Contact Us](#)

### **City of Sex – Rio de Janeiro RJ – Igor de Vetyemy**

City of Sex is the name of a final graduation project presented at the FAU/UFRJ, under orientation of Flávia Gomes da Silva, which received an honourable mention in the Ópera Prima contest in 2006. The complex houses a medical centre and sex museum and also offers entertainment with auditorium for shows and a swing club, housed in an enigmatic suspended structure. The controversial project gained notoriety because of the statements made by the ex-mayor César Maia, favourable to having the project built. Since then it has been written up in the mass media as well as participating in relevant exhibitions such as the London Festival of Architecture (LFA) in 2008.

[See the web: www.worldarchitecturenews.com/index.php?fuseaction=wanappln.projectview&upload\\_id=437](http://www.worldarchitecturenews.com/index.php?fuseaction=wanappln.projectview&upload_id=437)  
[eng]  
<http://rawbrazil.wordpress.com/category/igor/> [pt]



### **Fluidity of the Carioca –**

#### **Proposal for Laranjeiras and Cosme Velho – Rio de Janeiro RJ – Luiz Felipe Machado and Team**

The configuration of alternatives for urban transport or redesigning the existing systems constitutes a major challenge to the sustainable development of the large cities. In the exhibition Thinking about the City, realized by the city government of Rio de Janeiro in 2002, Luiz Felipe Machado proposes a radical though feasible project for the restoration of the neighbourhoods of Laranjeiras and Cosme Velho, named The Fluidity of the Carioca. Eliminating part of the access roads, Machado quantifies the pass-through traffic reduction and suggests through preliminary studies proposals to restore the public spaces, particularly areas designated for pedestrians.

See the web: [www.rio.rj.gov.br/ipp/noticias/nota\\_010.htm](http://www.rio.rj.gov.br/ipp/noticias/nota_010.htm) [pt]  
[www.arcoweb.com.br/debate/debate49.asp](http://www.arcoweb.com.br/debate/debate49.asp) [pt]

### **Happyland II – São Paulo SP –**

#### **Isay Weinfeld + Marcio Kogan**

Weinfeld and Kogan have received awards for their architectural projects, among which is the Livraria da Vila (Weinfeld) and the Museum of Microbiology (Kogan). Besides that, they are also known for scenery works for films and exhibitions, made in partnership. Happyland was an exhibition held in 2002 and 2004 that dealt with the urban violence in Brazil, proposing, ironically, strategies to fight it. Among the exposed products is the emblematic retractable wall which increases in height according to the violence level of the day and the car boot adapted for kidnapping situations, which makes more pleasant and comfortable the staying of a kidnapped person.

See the web: [www.mcb.sp.gov.br/mcbitem.asp?smenu=p002&stipo=5&sitem=313&sordem=1](http://www.mcb.sp.gov.br/mcbitem.asp?smenu=p002&stipo=5&sitem=313&sordem=1) [pt]

### **Museum of Tolerance –**

#### **São Paulo SP – Vazio Arquitetura**

Efforts to create alternatives, real or utopian, for Brazil's many social problems are not recent. But possibly recent is awareness that tolerance is fundamental for a more fraternal society. Thinking of the social significance of tolerance the Faculdade de Filosofia, Letras e Ciências Humanas (Philosophy and Humanities Faculty) at the USP idealized a museum dedicated to the study of racism, citizenship and the themes related to the Inquisition, the Holocaust and anti-Semitism. Another special segment deals with the tolerance of the intolerable, through films, videos, photos, texts and testimony of the family members of those who died or disappeared in dictatorships. More than one hundred architects participated in the contest. In the version (not awarded) of the office Vazio Arquitetura, the museum, conceived as a heavy and introspective bunker, expresses the conflicts in Brazilian society and, in the same way, manages to transmit an ideal of hope for the future of Brazil.

See the web: [www.vazio.com.br/](http://www.vazio.com.br/) [pt/eng]

### **Panoramic Rio – Rio de Janeiro RJ – Audt**

The revitalization plan of the Leblon neighbourhood was part of the Rio Cidade programme project by Luiz Eduardo and Luiz Augusto Índio da Costa. Panoramic Rio, a tribute to the exuberant landscape of the city, is a proposal for two independent aerial cable car circuits. Starting in the Urca neighbourhood a modern cable system unites Corcovado – the Sugar Loaf – with the Cantagalo hill located between Ipanema and Copacabana. The second line goes to the eastern part of the Tijuca Forest. If they were to be built the suspended cable cars would unfold new angles of views of the city and would encourage new strategies to be developed for the occupation of the hillsides.



## 12. Possible Exchanges

By way of concluding this report suggestions are presented for the improvement of cultural exchanges between Brazil and The Netherlands. Analogously the topics previously described, the activities proposed are subdivided into blocks. In a first group the interchange actions are related to professional entities, educational institutions, NGOs, publishers and cultural venues. Finally exchange initiatives structured on the selected themes and projects.

### Professional entities

- » Promote the exchange between professional entities such as ABAP and ASBEA, with the objective of stimulating partnerships for the realization of public contests and projects in both countries;
- » Stimulate the approach of the Netherlands Architecture Institute (NAi) and the IAB to the purpose of structuring partnerships in exhibitions, courses and conferences, with optional support of educational institutions;
- » Restructuring the exchange activities already developed between the NAi and the Biennale Foundation of São Paulo and the IAB, for the purpose of exhibiting selections from the Dutch entries at the International Architecture Biennales of São Paulo in various state capital cities of Brazil, using the installations of the IAB and the various cultural venues listed in this report;
- » Encourage the travelling to various Brazilian cities of the exhibition to be presented in Rotterdam in 2009, whose themes are the architectural issues of the city of São Paulo;

### Educational institutions

- » Strengthen the partnerships between the Brazilian and Dutch universities, at the graduate, postgraduate and doctorate level, restructuring the exchange projects between Delft University of Technology (TU Delft) and FAU/USP and FAU/UFRJ, among other internationally recognized Dutch and Brazilian universities; encourage the creation of exchange lines for graduate students of various Brazilian institutions of recognized competence such as the Escola da Cidade, and at the graduate and postgraduate levels the FAU/UPM and the Catholic universities of Belo Horizonte, Campinas, Curitiba, Goiânia, Porto Alegre, Recife and Rio de Janeiro; promote the exchange of professors from these institutions with the most relevant Dutch institutions dedicated to the teaching of architecture, urban planning and landscaping;
- » Create a bilateral policy for the donation of thesis and publications between libraries of the most relevant academic institutions;
- » Stimulate the creation of short duration courses in the months of January and July for projects centred on the resolution of specific architectural and/or urban planning problems under the supervision of professors from the main Brazilian and Dutch universities, with the possible financial support of state agencies that promote research;
- » Implement the granting of scholarships in the areas of housing, technological innovation, education, heritage, culture, environment and urban infrastructure, with a view to promoting the diffusion of scientific knowledge acquired in the principal Brazilian and Dutch universities;

### Editorial market

- » Identify the possible partnerships between Dutch and Brazilian publishers, with a goal to publishing reference books for modern and contemporary architectural production with the possible involvement of universities and research centres;

- » Stimulate the creation of a section in the main Brazilian and Dutch periodicals dedicated to the discussion of the main Brazilian and Dutch architectural themes, written by critics from both countries;
- » Propose to the editors of the principal architecture magazines the publishing of special editions dedicated to the contemporary Brazilian and Dutch production, illustrated with projects selected by a committee of critics;
- » Intensify the exchange of content of virtual magazines and of the most important portals dedicated to architecture and urban planning ;

#### Non-government organizations

- » Favouring the broad diffusion of the activities performed by the main Brazilian and Dutch NGOs dedicated to social promotion and sustainable development;
- » Establish or consolidate bilateral partnerships in urban re-qualifying projects developed by the Jaime Lerner Institute, Viva o Centro, Viva Rio and Vivercidades with Dutch NGOs and research centres;
- » Create new exchange networks between Brazilian and Dutch research institutions – such as the Institute for Technological Research (IPT) of the USP – with a research goal of using environmentally correct natural resources in construction;
- » Broaden and reinforce the existing ties between the Dutch and Brazilian NGOs such as the partnerships between the Pólis Institute and the Nederlandse Organisatie voor Internationale Bijstand (Novib);
- » Stimulate proposals of partnerships for the development of architectural and urban planning projects specifically dedicated to the question of social housing and sustainability, focussing on the practice and action methods of the NGOs' Permear, Ipê and Usina;

#### Cultural venues

- » It is suggested the realization of lectures or short duration courses given by Dutch architects and critics, in the cultural venues described in this report: Casa do Baile in Belo Horizonte; Casa Vilanova Artigas in Curitiba; Centro de Arquitetura e Urbanismo do Rio de Janeiro; Fundação Oscar Niemeyer in Brasília and Rio de Janeiro; The Museu da Casa Brasileira and the Fundação Tomie Ohtake in São Paulo;
- » Alternatively the short duration courses described above could be given in buildings which are in the process of acquiring funds for the restoration of their installations, such as the Glass House seat of the Lina Bo Bardi & Pietro Maria Bardi Foundation in São Paulo; or the Park Hotel by Lucio Costa in Nova Friburgo (RJ), according to the suggestion given by Ciro Pironi (director of the Escola da Cidade) and by the Cesar Guinle Institute, responsible for maintaining the building;
- » In the same cultural venues and afterwards traveling within the Netherlands exhibitions about contemporary Brazilian and Dutch architecture are proposed, structured from similar themes, with the purpose of identifying possible contact links between the countries;
- » Based on those exhibitions, a publication containing not only the selected buildings but also critical essays written by Brazilian and Dutch experts is recommended;

#### Relevant themes and projects

- » Spread, through lectures and bilingual publication, the content of this report to the most relevant Dutch professional entities, educational and research institutions, NGOs, publishing companies and cultural venues with the objective of propagating the Brazilian architectural production;



- » Favouring the establishment of internships subsidized by public funds especially in the fields of culture, education, housing, environment, urban transport and infrastructure;
- » Structure a programme of internships in outstanding Brazilian and Dutch architecture offices through bilateral agreements;
- » Offer professional qualification programmes in Brazil and the Netherlands paid for by research promotion agencies for professionals of proven reputation in the fields of architecture and urban planning working either for government or private practice;
- » Stimulate the realization of exchanges between employees of private architecture urban planning and landscape companies with a similar size and profile;
- » Implement partnerships between the Brazilian and Dutch governments for the realization of architectural and urban planning projects designed by a mixed team selected through a public contest.

## 13. Contact Us

### Universities and Research Centres

#### **Associação Escola da Cidade (Escola da Cidade Association)**

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e-mail: [escoladacidade@escoladacidade.edu.br](mailto:escoladacidade@escoladacidade.edu.br)

#### **Centro de Preservação Cultural (Centre for Cultural Preservation) – CPC/USP**

Rua Major Diogo 353 – Bela Vista  
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#### **Centro Universitário Maria Antonia / USP**

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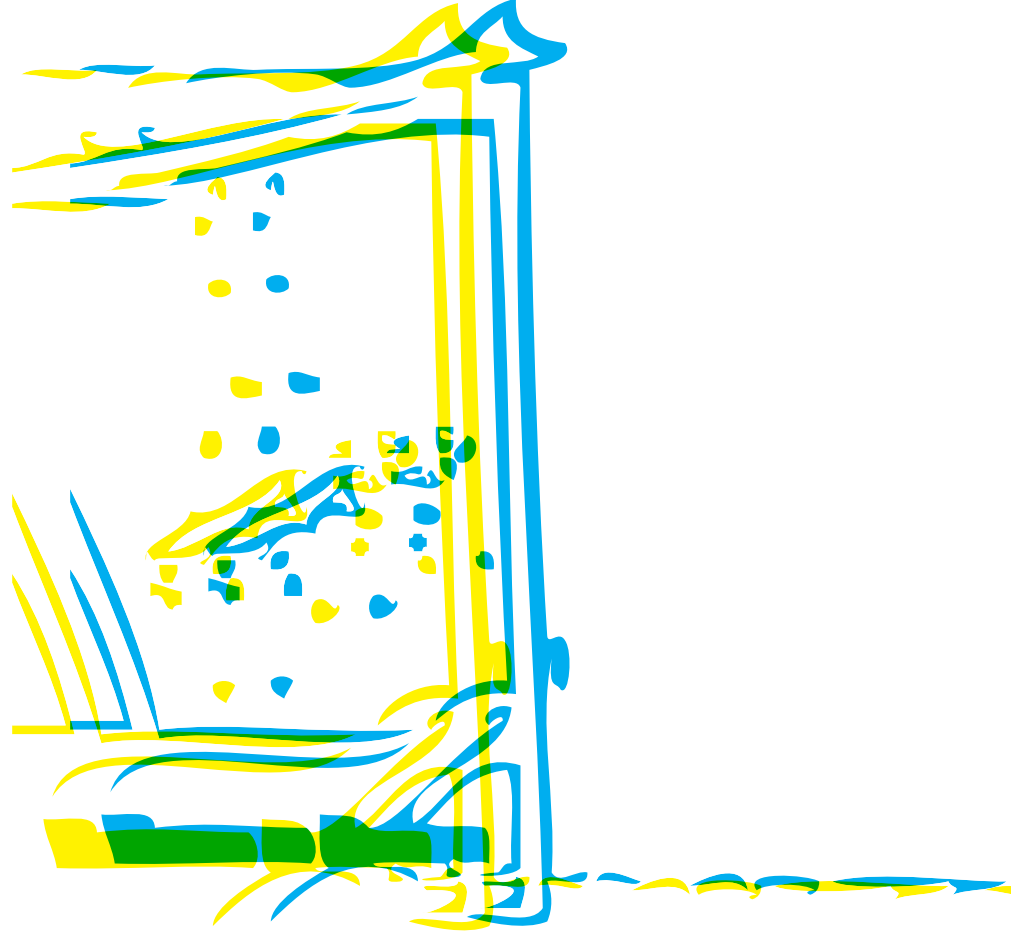
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# Contemporary Arts

by: Pieter Tjabbes







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## **Introduction**

**The Brazilian public show a growing appreciation of the importance of modern and contemporary art and there is an increasing interest in visiting museums and attending events. During the last 20 years the number of visitors, events and exhibitions has risen enormously. Also, the demand for art education, both from schools and the general public, is huge.**

This growth is due to:

- » the growing population
- » the growing number of exhibition venues also outside the big cities
- » an improving infrastructure and better trained staff, resulting in an increase in international exhibitions in Brazil
- » a growing number of blockbuster exhibitions
- » increasing interest in the educational aspects of art
- » companies investing in culture receiving tax reliefs, as a result of an important government contribution
- » a greater awareness of the entertainment value of art
- » an increasing interest in Brazilian and international art
- » a growing economy; more people have the time and money to devote to art and collecting art
- » an expanding group of wealthy individuals who want to become known for their art collections
- » both public museums and commercial galleries in countries outside Brazil are showing an increasing interest in Brazilian art

This survey will first focus on how the contemporary art sector operates in Brazil, providing vital information to Dutch institutions planning to strengthen their cultural exchange with Brazil. This will be followed by an account of the key players in the cultural sector, by city and order of importance: São Paulo, Rio de Janeiro, Brasília, Curitiba, Porto Alegre, Salvador, Belo Horizonte, Recife and Fortaleza.

A description will be given of the principal museums and art institutions.

The following information is given for each institution:

- » Contact details
- » Management and organisational structure
- » Basic policy
- » Funding structure
- » Cultural profile (This is a difficult issue, as several institutions have somewhat hybrid policies, a good example being São Paulo, where there are five institutions working in the same field, meaning they exhibit the same kind of art from the same periods. They are The Museu de Arte Moderna, Museu de Arte Contemporanea, Museu de Arte São Paulo, Museu Brasileiro de Escultura, Instituto Tomie Ohtake, Centro Cultural Banco do Brasil and Pinacoteca. All of them focus on the same, though with minor differences. MASP, Pinacoteca and Centro Cultural Banco do Brasil regularly exhibit early art, that the others are not likely to do).
- » International exhibitions shown to date (as well as foreign partners),

This is followed by a list of the major galleries and their growing economic and cultural importance, and a list of major international galleries. Finally, the chapter ends with a list of important Brazilian curators.



## 1. Survey

### 1.1. Structure of the Cultural Sector

#### **Bureaucracy and its Effects on the Arts World**

If we compare the cultural sectors in Brazil and the Netherlands, some major differences emerge. In the Netherlands the government is present at all levels, especially when it concerns funding. In Brazil, several institutions at the federal, state and municipal levels are managed and funded by the government. Their approach is radically different from that of institutions in the Netherlands. Funding is usually just enough to pay for buildings and staff, so little remains for exhibitions and practically nothing at all for expansion of the collection. Managers of these institutions may be replaced at every new funding round, which hampers continuity and which makes long-term planning difficult. Fortunately, the idea that these institutions should be managed at 'arms length' at all levels (federal, state, municipal) is gaining ground, leading to, for instance, museum directors staying on in spite of political changes. At the state level this trend is mainly visible in the states that are better off economically, at the municipal level in the bigger cities such as Rio and São Paulo. At the federal level, however, the situation is more difficult with vacant positions no longer being filled. As a result, a great deal of professional expertise is being lost and institutions are forced to use funds raised through sponsorship or other ways to engage new staff.

Institutions set up by private initiatives are in an even more difficult position. These private initiatives include some of the highest-quality museums in the country, such as the Museu de Arte Moderna de São Paulo, Museu de Arte de São Paulo (MASP), Museu de Arte Moderna do Rio de Janeiro, Fundação Bienal de São Paulo, Instituto Tomie Ohtake and the Museu da

Escultura MUBE. Often, these institutions receive little or no government funding, so that they have to raise money for exhibitions, as well as for the maintenance of their buildings and collections and to pay their staff.

As a result, directors of Brazilian museums have to look for creative and enterprising solutions. To be able to adopt an active exhibition policy, the average museum director has to be a keen sponsorship seeker. New ways to raise extra funds are being explored, such as setting up friends' schemes, auctions and renting out rooms in the museum for receptions, etc. Museums are also looking for partners abroad, through international cultural institutions and international sponsors.

In extreme cases the lack of financial resources has forced private cultural institutions to charge money for hosting events. This can happen when the event is being organised via independent exhibition organisers and sponsoring has already been arranged. The philosophy behind charging money is that if the organiser and sponsor are so eager to exhibit at the museum in question, they should contribute to the institution's operating costs.

Another difference between the Netherlands and Brazil is the short-term planning so common in Brazil. Final go/no-go decisions are usually made after sponsorship has been arranged, often at the very last minute. As a result, some initiatives fold in the medium term. Most Brazilians are used to this situation, but this can be very frustrating and some foreign partners are not prepared to work with this level of uncertainty. For instance, in 2007, my own agency, *Art Unlimited*, organised a major exhibition of work by Kurt Schwitters. Up to two months before the opening date it was not clear whether sufficient sponsoring could be found. At an early stage our foreign partner, the *Sprengelmuseum*, was warned about this, so they could get used to the idea.



In Brazil the importance of educational projects in museums is becoming increasingly evident. The vast majority of the public has very little knowledge of art, so a great deal of attention must be paid to explaining the works exhibited and putting them into perspective. Practically all institutions devote a lot of energy to devising guided tours, educational literature for the teachers, recreational activities, special printed matter, etc.

### **1.2. Art from All Over Brazil?**

If we look at the number of exhibitions and other initiatives throughout Brazil, it is clear that more happens in São Paulo than in the rest of the country. This is due to the favourable financial conditions in São Paulo. However, while São Paulo is economically better-off and therefore has more successful institutions than Rio de Janeiro, the latter city has traditionally been a breeding-ground for new talent.

Recently, more active attempts have been made to discover new talent in other states. Critics nowadays travel around the country more than they used to do, so they meet new artists. Institutions such as *Itaú Cultural* in São Paulo have invested heavily in mapping the production of art throughout the whole of Brazil, and this has provided a new incentive to the art world in Brazil.

Artists usually are from the better-off families or at least from a middle-class background. Someone who is born poor has practically no chance of getting anywhere in the art world. There are no forms of government assistance for artists such as exist in the Netherlands. Although it is possible to receive financial support from the Ministry of Culture for projects, there is so much red tape involved that many artists do not bother to apply.

### **1.3. Multicultural Brazil**

Brazilian culture has been shaped by various groups of migrants: Portuguese, Italian, Japanese, African, Arabian and German, and to a lesser extent by original inhabitants, just to mention the most important influences. Brazil is a country where the blending of cultures produced very interesting results. Different population groups and different cultural customs and visual cultures mingled. This is reflected in Brazilian food, for example. The daily menu of an average family may include Portuguese, Japanese, Indian, Arabian and Italian recipes.

After colonisation, the Dutch and Portuguese brought huge numbers of slaves to Brazil to work on the plantations. These slaves kept some of their traditions, so that even today various African influences are to be found in Brazilian culture – in visual arts, in music and in food. African influences in contemporary art are often in the works of artists from Afro-Brazilian families. During the colonisation period talented slaves were recruited to decorate churches, though they had to conform to the Catholic canon. It was not until the second half of the 20th century that artists went searching for their cultural roots and, for example, work began to appear based on visual elements in traditional African religions such as Umbanda, for centuries the means of spiritual escape for slaves.

### **1.4. The Role of the Brazilian Government**

There are three levels of government:

1. Federal government
2. State government
3. Municipal government

The influence of these three administrative levels varies per region. For example, in São Paulo the central government is much less visible than in Rio de Janeiro where various cultural institutions are managed directly by the Ministry of Culture. The state



government of the State of São Paulo is very active in the cultural sector, unlike in many other states. At the municipal level the same applies. Museums in the wealthier states, São Paulo and to a lesser degree Rio de Janeiro, function best.

Broadly speaking, the Brazilian government and Parliament still do not allocate enough resources to culture. On an annual basis the amount is well under 1% of the total national budget. The previous minister for culture, former singer Gilberto Gil, fought to improve this situation, but was not entirely successful. The available resources are spread across a very large number of activities, especially in the more remote states. Generally speaking, no-one ever expects to receive government support, except of course through the tax relief laws.

### **1.5. The Importance of Tax Advantages to the Art Sector**

In the survey of the general cultural structure the importance of tax relief will be discussed in more detail. Below I will discuss a few specific aspects of the tax relief laws.

Tax relief is covered by a law called the *Lei Rouanet* that broadly speaking states that businesses can receive tax deductions for supporting cultural projects. In the last couple of years use of this legislation has grown considerably, but it has also led to abuse. The law means that businesses can spend part of the taxes they owe on cultural projects. For this, they first have to obtain approval from the government, after which cultural organisations can apply to the approved businesses for funding for their projects.

A problem is that businesses usually leave the decision-making about their choice of projects to the marketing department. This means that much more weight tends to be given to a project's publicity value than to its artistic value. The more popular a project is with the public, the better a sponsor will like it. As a result, it is easier to find a large amount of

funding for a well-known name than a small sum for a contemporary, less known art project.

Another problem is that due to the huge influx of applications the Ministry of Culture has backlogs in assessing and approving projects. Waiting periods of over six months for approval are standard, which means that detailed plans have to be drawn up a long time in advance. To meet the legal requirements, applicants have to prove that they have experience in their specific fields, that the company in question has been approved for tax purposes, and that their budgets are realistic. Since big companies usually decide at the end of the tax year what they will do the next year, applicants have to have detailed plans ready at least a year before the event. However, the Ministry is demanding increasingly detailed budgets before they are willing to approve a project: they want a list of works, drawings of the arrangement of the exhibition, lighting plans, etc.

Amendments to this law, which will take effect from mid-2009, will change the market. The Ministry wants to force companies which at present almost always invest in the big cities to invest in other towns. This means that projects in smaller towns, particularly those in the north of the country, will have a much greater chance of getting financial support.

Another interesting point is that often at the end of the year there is a sudden demand for projects, as extra projects can be funded with the tax on unexpected additional profits. Usually these arrangements have to be made at very short notice. Clearly, companies which work with the *Lei Rouanet* need to be very flexible.

One drawback of the tax system, is that it is rare for sponsoring to be agreed for two years. In Brazil people are used to thinking in the short term. Foreign institutions that are trying to work with Brazilian ones find this difficult to understand.

## 2. International Ambitions

The Brazilian government has no specific ambitions in the international arts arena, apart from its cultural exchanges with France. These were arranged at the presidential level, but do not have the full support of ministers. At the lower level these exchanges are seen as a nuisance, diverting attention and resources from existing programmes. Because of the potential financial contributions the cultural sectors' response to such initiatives is very opportunistic.

Although Brazil has its own building at the Venice Biennale, the government has contracted out the development and organisation of Brazilian pavilions at other foreign biennales to the *Bienal de São Paulo*. The available resources for such events are minimal and the Fundacao Bienal has to raise additional funds itself.

### Cultural Programmes Offered by Other Countries

Some countries have very active cultural policies in Brazil. Other countries, such as the United States, are almost absent. Brief accounts of the cultural activities of several countries are presented below.

#### 2.1. Germany

The best programme by far is that offered by the Goethe Institute, an almost daily programme of films, theatre, small and large exhibitions (often in collaboration with local institutions), lectures, as well as language courses. The institute regularly invites Brazilians to take well-prepared trips to Germany that often result in bilateral projects. In 2007/2008 Germany organised a large-scale *Kulturfest*, with all kinds of cultural activities held in more than twenty towns. The Goethe Institute has branches in several towns, and although there have been considerable budget cuts in the past two years, the institute is still a model of how a foreign country can spread culture in Brazil.

#### 2.2. Japan

Thanks to the Japan Foundation a lot of Japanese cultural events are held in Brazil. The foundation has a good theatre programme, films, lectures and small exhibitions. They also invite specialists from Brazil to attend visitors' programmes in Japan. It is worth mentioning that Brazil has a large Japanese population: over a million people of Japanese descent live in Brazil. The first wave of immigrants arrived in Brazil 100 years ago. The influx has now stopped, but the Japanese influence remains visible in Brazilian culture. The Japanese have in fact completely adapted to Brazilian culture; only their culinary habits have remained Japanese.

#### 2.3. Great Britain

The British Council has a number of offices in the big cities, where they organise many small-scale projects: courses, exchanges and small exhibitions. However, in recent years budgets have been reduced considerably.

#### 2.4. Spain

In recent years Spain has been investing heavily in the cultural sector. Spain is represented in São Paulo by the *Centro Cultural da Espanha*, which is very active and has a good network. This centre organises seminars and exhibitions, and also invests in multinational events, unlike the German, Japanese and British institutions, which usually only support bilateral events. Over the last couple of years, the Spanish city of Valencia has been very active in Brazil, as a result of which several travelling exhibitions have been organised in various cities.



### 2.5. France

In France, 2005 was the *Brazil Year*, in the course of which French museums invited modern and contemporary Brazilian artists to exhibit their work. There were also more general exhibitions about folk art and the Amazon. The French museums were to pay for all the costs in France, while the Brazilians were expected to pay for international transport and insurance, as well as all costs in Brazil. The Ministry of Culture also asked Brazilian institutions to present initiatives of their own, that were judged by a committee. Money was made available by the government to fund several events, several others were sponsored by state-run enterprises and the remaining group had to find their own funding. The organisation, both on the French side and on the Brazilian side, was not exactly streamlined. It was not until the very last minute that funds became available in Brazil. As a result, many schemes were only implemented after the French organisers decided they would go ahead anyway. Many projects were just forgotten. Although there is no French cultural institute in Brazil, the French cultural attaché tries to carry out small-scale projects with a limited budget.

In 2009 a *France Year* will be held in Brazil. Various plans have already been announced. In the contemporary arts sector the main emphasis again will be on big names like Leger, Matisse, Chagall and Rodin. The organisational structure for the year is largely the same as for the Brazilian year in France: a bilateral committee will approve the projects that will be funded by both countries. France will pay all costs in France until an exhibition arrives at the airport in Brazil (and is taken back there) and Brazil will pay all other costs. However, by the end of December 2008 it was not yet clear what had been approved and which projects could count on official financial support. What is clear is that practically all the important cultural institutions have co-developed projects with France and that France has made a very large budget available.

### 2.6. Italy

Italy has its own cultural institution, which mainly offers language courses but also a selection of small-scale projects, such as travelling exhibitions which are prepared in Italy and then sent to various countries. Usually the receiving institution is expected to bear some of the costs.

### 2.7. Portugal

The Portuguese *Instituto Camoes* operates only in Brasilia, where it has its own location with a library and exhibition space.

## 3. Cultural Exchange Between the Netherlands and Brazil

### 3.1. What Has Happened So Far?

Over the past 10 years several exhibitions of Dutch art, design and architecture have been held. Below is a short overview of these exhibitions.

Once every two years an art biennale is held in São Paulo; in the intervening year an architecture biennale takes place. In addition to the official Dutch contributions, the Bienal de Arquitetura has hosted exhibitions organised by various Dutch architects or agencies, such as *Meccano*, Aldo van Eyck, Jo Coenen and a retrospective of Dutch architecture of the 20th century. An exposition of the work of Gerrit Rietveld was organised in collaboration with the *Centraal Museum Utrecht*. A smaller exhibition of Rietveld's work was then shown at the *Museu da Casa Brasileira* in São Paulo and at the *Museu de Arte Moderna do Rio de Janeiro*.

At the *Bienal de São Paulo* a major retrospective show of the *Cobra* movement took place, later shown again at the *Pinacoteca* in São Paulo. A retrospective of seventeenth-century masters of the Utrecht School was held at the same *Pinacoteca* museum, titled *Mestres do Século de Ouro*, again in collaboration with the *Centraal Museum Utrecht*. Other Dutch old masters were shown at an exhibition called *O Brasil e os Holandeses 1630-1654*, at the *Museu Nacional de Belas Artes* in Rio de Janeiro, São Paulo, Belo Horizonte, Recife.

Etchings by Rembrandt were exhibited at the *Centro Cultural Banco do Brasil* in São Paulo, and also in Brasilia, Curitiba, Fortaleza and Rio de Janeiro. This exhibition was put together jointly with the *Rembrandt Huis*. Etchings by Rubens were shown in Fortaleza and Rio de Janeiro.

More modern work was shown at the exhibition *Encontros com o Modernismo*, a selection of works from the collection of the *Stedelijk Museum*,

Amsterdam, held at the *Pinacoteca* in São Paulo and the *Museu de Arte Moderna do Rio de Janeiro*.

The design exhibition *Simply Droog! 10 Years of Droog Design* was held at the *Museu Oscar Niemeyer* in Curitiba.

Several exhibitions organised by *Art Unlimited* have included works by Dutch artists, for example an exhibition about the history of graphic art. *Art Unlimited* also regularly borrows work from the collections of *Stedelijk Museum*, *Rijksmuseum*, *Museum Boijmans van Beuningen*, *Centraal Museum*, *Gemeentemuseum Den Haag*, *Stedelijk Museum Schiedam*, *Groninger Museum*, *Prentenkabinet Leiden* and *Rembrandt Huis*.

A few years ago, contemporary art from the Netherlands was shown at an exhibition at the *Instituto Tomie Ohtake* in São Paulo.

In response, exhibitions of Brazilian artists' work have been shown in the Netherlands, nearly always of individual artists. Contemporary artists, such as Ana Tavares, Waltercio Caldas, Sergio Camargo, Cildo Meireles and *Os Gemeos* – have been invited by Dutch museums and institutions to exhibit their work.

*Stedelijk Museum Amsterdam* and the *Stedelijk Museum Schiedam* have devoted extra attention to Brazilian or Latin American art in the past twenty years.

In 1989 the *Stedelijk Museum Amsterdam* organised the exhibition *UABC*, with contemporary art from Uruguay, Argentina, Brazil and Chile. However, there was no sequel to the exhibition and interest in contemporary art from Brazil waned. The then director, Wim Beeren, went ahead with this project because of personal affinity with the continent. The museum also bought works by several South American artists, but these works form a desert island within the collection.

*Stedelijk Museum Schiedam* has held a couple of exhibitions of work by various Brazilian artists, such as Waltercio Caldas, Frans Krajcberg, Carmela Gross and



Sergio Camargo. Because the museum collects mainly Dutch art, it did not buy any of the works on show.

At present, interest in Brazilian contemporary art seems to be limited to a few programmes. In March 2009 the *Glaspaleis* in Heerlen will hold a major exhibition focusing on the architect Oscar Niemeyer. Funding for the exhibition will come from the museum itself, the provincial government and from sponsors. Another project is *Brazilian Summer*, organised on the initiative of the city of Rotterdam – an excellent example of a cultural exhibition covering a variety of cultural fields. The participating institutions are the *Netherlands Architecture Institute*, *Museum Boijmans van Beuningen* and *Nederlands Fotomuseum*.

Another fine initiative is a visit to Brazil of a group of art specialists, in March 2009. This trip, organised by the Mondriaan Foundation and the Prince Claus Fund, is sure to have positive results in the long term. The fact that the group consists of Dutch and international specialists will greatly increase its chance of success. Different points of view, based on a range of cultural backgrounds, will lead to a better understanding of Brazilian culture.

### **3.2. The Image of Dutch Art in Brazil**

Broadly speaking, people in Brazil have a very fragmented impression of Dutch culture. The average Brazilian may only be familiar with Van Gogh. Those who are a little better informed may also know Rembrandt, Mondriaan and Escher. Dutch architecture is reasonably well known in Brazil. However, the fame of Dutch architecture is based on common opinion, on hearsay, rather than on specific knowledge. Film fans will always know a Dutch film and a Dutch film director, even though recent Dutch films rarely have been shown in Brazilian cinemas. Dutch design is known, because of a few specific designers associated with *Droog Design*. Modern dance is a fourth rather well-known area, but only for performances given by *Nederlands Dans Theater*. Some Dutch DJs are famous among a very specific group. Other cultural disciplines,

such as fashion (*Viktor & Rolf* are known, but not recognised as being Dutch), theatre, literature and music are almost completely unknown. Classical music is known mainly through the classical music station *Rádio Cultura*, which frequently broadcasts concerts from the *Concertgebouw*.

### **3.3. Importance of Dutch Diplomatic Representation**

At the moment there is little evidence of diplomatic cultural involvement. In the first place nearly all cultural events are concentrated at the embassy in Brasilia, and are focused on the preservation of Dutch cultural heritage. There is virtually no money and probably also little manpower to organise events. An additional factor is that the consulates in São Paulo and Rio de Janeiro hardly have official cultural programmes, no cultural attaché and almost no money. This is a detrimental state of affairs; it means that in the two main Brazilian culture centres, São Paulo and Rio de Janeiro, there is no official Dutch cultural representation. Past projects have been carried out entirely on the initiative of consuls or ambassadors who have devoted time and effort in organising Dutch cultural activities out of personal interest. This compares poorly to the number of projects organised by Germany, Great Britain, Japan, France, Spain, Italy, Israel (not in an official capacity, but as an initiative of the Jewish community here) and Switzerland.

If the need is felt in the Netherlands for a more intensive cultural relationship with Brazil, then it is very important to allocate a larger structural contribution, with a programme developed together with Brazil that is in harmony with Brazilian wishes and tastes. The emphasis should be on collaboration, exchange and awareness of each other's culture.

### 3.4. Future Cultural Exchanges Between Brazil and the Netherlands

Who should the Netherlands consult in order to accomplish successful projects? Generally speaking, institutions in the centre and south of the country are the easiest to work with: those in São Paulo, Rio de Janeiro, Brasilia and Curitiba. The best projects result from personal interaction between Dutch and Brazilian partners – for example when a director or curator from the Netherlands can set up an exhibition in Brazil about his or her specific field of expertise. Generally speaking, it is more practical to ensure big exhibitions to travel to one or two other Brazilian cities, so that the logistic expenses can be shared. This also makes sense because the big cities are miles apart and most people do not have an opportunity to travel much.

It would also be very gratifying for the Dutch institutions to see how well their exhibitions are visited by the public at large. For example, the exhibition of etchings by Rembrandt drew over a million visitors in five different cities. The exhibition of paintings by Albert Eckhout was attended by approximately 900,000 people in four cities. It is worth noting that entry to many museums is free, so that everyone can attend.

Obviously, it is of crucial importance that the content of exchange projects is decided by mutual agreement. The success of a project is largely dependent on the degree to which the Brazilian partners can be motivated to see it through.

It is perhaps unnecessary to mention, but still good to know, that there are sufficient institutions in every city with a high-quality cultural infrastructure to take care of fragile and valuable works. The major institutions have well-trained staff. In recent years a lot of foreign curators have visited Brazil. It is surprising to see how little time they usually take to familiarise themselves with such a huge country, with its extremely varied culture. Often their visits are limited to the two big cities, São Paulo

and Rio de Janeiro. These curators usually end up fishing from the same pond of artists, since the artists who work in these cities often use the same galleries. It seems that foreign visitors fail to make full use of the enormous diversity Brazil has to offer. People are advised to thoroughly prepare themselves before visiting Brazil, for example by consulting Brazilian specialists.

Dutch institutions are advised to engage a Brazilian organiser. In last couple of decades a few exhibitions have failed because the foreign institution involved was not familiar with Brazilian codes and customs, or was unable to get used to the short-term planning in Brazil.

Academic exchanges might be very effective in improving understanding, particularly in stimulating information and more knowledge of each other's culture. Students should have the opportunity to study abroad. Competitions could be organised to this end, so that the most motivated students will get the opportunity to gain experience of living in another country. Academics might be able to make use of each other's specialisations through visiting lectureships, joint research projects and specialist grants.

### 3.5. Artist Residencies

Artist residencies are an effective instrument for cultural exchange on a small scale. There are a few initiatives of this kind in Brazil, *Capacete* ([www.capacete.net/capacete.asp](http://www.capacete.net/capacete.asp)) in Rio de Janeiro being of particularly high quality. *FAAP* University ([www.faap.br](http://www.faap.br)) and the re-opened *Museu de Imagem e Som* in São Paulo ([www.mis-sp.org.br](http://www.mis-sp.org.br)) also have such programmes. Also, it might be useful for Brazilian artists to spend some time living and working in the Netherlands, possibly in combination with training. Grants will be needed to realise such a project.



## 4. Obstacles to Cultural Exchange

Cultural exchange between the Netherlands and Brazil has always had to face major and minor obstacles. Lack of money on the Brazilian side is one of them; another is the enormous amount of red tape sometimes involved in organising an exhibition. A third problem is the almost total lack of programmes for longer projects, especially at federal and state government levels. Politically initiated changes in the management of museums can also be an obstacle, although this is perhaps not a typically Brazilian phenomenon.

There are also practical problems. For example, Customs and Excise are always a bottleneck when importing and exporting art. Again, large quantities of red tape are involved, so when exhibitions are brought in or taken out the works may have to stay at the airport for a longer period than is usually the case in Europe. This means that after their arrival couriers often have to hang around the airport for a long time, while nothing seems to be happening. The Customs and Excise office is also authorised to demand all crates to be opened – and this is happening with increasing frequency. To prevent opening cases with the most sensitive artworks, arrangements have been made to have the crates examined at the museum.

Dutch galleries who want to sell works on the Brazilian market are faced with the problem of the outdated and counterproductive import duty system, according to which Customs and Excise levies up to 43% of the declared value of the art work plus shipping costs. Duty has to be paid through the central bank, not through foreign accounts as elsewhere. It is quite usual not to declare works of very high value, but sometimes, especially in the case of well-known artists, this can be risky: Customs and Excise are allowed to check the works' value.

Art galleries usually import works from abroad on a temporary basis, so that duty will only have to be paid if a work gets sold and if not, the work is sent back.

Dutch galleries who want to buy works by Brazilian artists will encounter fewer difficulties. No duty is levied on export (whether temporary or final), although in some cases, especially in the state of São Paulo, a levy of 18% is charged when a work has been outside the country for a long time. Legal discussions about this are still ongoing. Because the system is so complicated, a customs agent has to be hired for both import and export; this costs about EUR 800 per import or export.

Language can also be a problem. Although many highly qualified people and young people now speak English, Brazilians on the whole have difficulty speaking foreign languages, which can make exchange more difficult. This problem is less likely to affect practical matters in cases of collaboration with private art dealers.



## 5. The Role of Independent Exhibition Organisers

Many exhibitions are organised by private companies. The major companies produce dozens of exhibitions each year, not only for big cultural centres but also for private and public institutions. These companies operate in a number of ways, ranging from devising, selling and holding an entire exhibition to providing logistic support. In the first case they register an exhibition concept in accordance with existing law, then look for sponsors and finally offer the project, completely arranged and structured, to the institutions. This happens mainly with major international exhibitions. In some cases the company also manages the whole exhibition. The advantages of this mediation are clear, particularly in the case of projects that travel to several cities. Negotiations about the distribution of costs and the responsibility for logistics and supervision between the cities, the provision of know-how when exhibitions are set up, knowledge of languages – these are all factors which make these companies quite popular both with Brazilian institutions and with foreign partners and lending institutions.

Examples of companies of this kind:

### Art Unlimited

Contact: Pieter Tjabbes  
art.unlimited@uol.com.br  
phone: 55 11 3813 2698  
www.artunlimited.com.br

### Arte 3

Contact: Ana Helena Curti  
arte3@arte3.com.br  
phone: 55 11 3168 6521  
www.arte3.com.br

### Base 7

Contact: Ricardo Ribenboim  
ribenboim@base7.com.br  
phone: 55 11 3088 4530  
www.base7.com.br

### Denise Mattar

Contact: Denise Mattar  
denisemattar@drnet.com.br  
phone: 55 21 7815 4396

### Imago Escritorio de Arte

Contact: Maria Clara Rodrigues  
mariaclara@imagoarte.com.br  
phone: 55 21 2225 7470



## 6. Valuable Initiatives

### Mapa das Artes

The publication of an art agenda (*Mapa das Artes*) distributed free of charge in hotels and cultural institutions is of great value to the art world and the public. Every two months a new edition is prepared and the programmes of cultural institutions and galleries are combined with a map showing the locations. There are two editions, one for São Paulo and one for Rio de Janeiro. The art agenda is also published in English, but for the time being the website is only in Portuguese. The costs are covered by advertisements.

[www.mapadasartes.com.br](http://www.mapadasartes.com.br)

### Forum Permanente

This forum, which began as a private initiative of art historian Martin Grossmann, has now grown into an important institution. It is intended to act as a discussion platform. A foreign specialist presented a lecture and a workshop there, which were then digitally recorded and placed on the website. Various consulates have given assistance to enable the forum to invite specific people to give lectures. The website is gradually developing a life of its own, reporting on important exhibitions abroad, stimulating contacts among specialists, etc. Encounters between Brazilian specialists and their fellow specialists abroad are of crucial importance.

[www.forumpermanente.org](http://www.forumpermanente.org)  
(is largely bilingual, Portuguese/English)

### Canal Contemporanea

This website combines a selection of the programmes of museums and galleries with articles of a more reflective nature. To some extent, it overlaps with the *Mapa das Artes*. It also has an interactive page, which aims to stimulate discussions about art. Selected artists can upload their portfolios onto the site. This website is bilingual: Portuguese and English. It is funded by sponsors, users and profits on book sales.

[www.canalcontemporaneo.art.br](http://www.canalcontemporaneo.art.br)

### 6.1. Other initiatives

#### Video Brasil

*Video Brasil* is a major annual public event in the field of electronic art, with an extensive website, where it is possible to find all the works exhibited. The organisation is supported by the *Prins Claus Fonds*.

[www.sescsp.org.br/sesc/videobrasil/site/home](http://www.sescsp.org.br/sesc/videobrasil/site/home)

#### FILE

FILE is an annual public event in the field of art and technology, media art, and electronic and digital art, again with an important website where all works exhibited are to be found.

[www.file.org.br](http://www.file.org.br)

These institutions belong more properly to the domain of e-culture. Their great importance needs to be stressed. They were set up by individuals who realised that at that time official institutions were paying little attention to e-culture such as video and computer art. With a great deal of personal effort and perseverance, they put together events which have acquired an important position in the cultural sector. It should also be noted that both these events have received significant support from the *SESC*, which has provided both financial and logistic assistance.

## 6.2. Art Magazines

In recent times many art magazines have disappeared. The only publication that has managed to survive is the monthly *BRAVO*, which pays attention to all forms of culture, though its main focus is on the contemporary arts. *BRAVO*'s website is interesting, but like the magazine it is only in Portuguese.

[www.bravonline.abril.com.br](http://www.bravonline.abril.com.br)

## 6.3. Publishers

There are several publishers that occasionally publish art books. Some of them are associated with universities. Many catalogues are published by the museums themselves. The most active publishers in the field are *Cosac & Naify*, who have published a very large number of high-quality art books in recent years. In addition to a series of important titles on international art history, their list also includes artists' books. Recently they have published books which they have financed themselves. They try to find partners and sponsors.

[www.cosacnaify.com.br](http://www.cosacnaify.com.br)

## 7. Conclusion

There are many opportunities for collaboration between Brazil and the Netherlands. The country has a very large and growing audience for cultural projects. An important factor is that in Brazil there is a lot of interest in Dutch art. A work of art shown five years ago can be shown again without any problem, because the audience is constantly being renewed.

The demand for high-quality projects is high, not only for exhibitions of contemporary art, but also for retrospective exhibitions which put Dutch art into perspective.

Some suggestions for small-scale activities might prove very effective, for example:

- Dutch specialists could give lectures and workshops.
- grants for Brazilian students to attend courses or spend time living and working in the Netherlands.
- expansion of the visitors' programmes to encourage Brazilian curators to come to the Netherlands.

It would also be a good idea to organise a major, high-publicity exhibition of Dutch art once a year. This would require the cooperation of Dutch museums, and also financial support, for example from the *Mondriaan Foundation*. These exhibitions would not necessarily have to be about art, design or architecture; exhibitions about history or art history are also likely to be met with a great deal of interest. Whilst collaborating with Dutch museums, it might be possible to organise a big exhibition about the Johan Maurice of Nassau era which could place the Dutch presence in Brazil in a broader perspective.

It would not make sense to organise a large-scale Dutch festival, as each art form has its own specific audience. People who like ballet are not necessarily interested in contemporary art. Should there prove to be a great deal of interest in a large demonstration of a variety of Dutch art disciplines, it would



be better to organise it as a series of minor and major events throughout the whole year, so that Dutch culture in whatever form will be constantly present.

It is also important to initiate exchanges in the field of art technology. Dutch and Brazilian specialists could give lectures and/or workshops to colleagues in the other country. South America increasingly realises its own value and Brazil has a lot to teach the Netherlands, particularly about how to have a flourishing cultural life in spite of difficult circumstances, how to achieve that without government support, and how people working in the cultural sector can survive by seizing every opportunity, simply because they have an ideal to fight for.

The Netherlands can also learn a lot about the social aspects of culture: free access to cultural events and the educational aspects of projects have been very important in Brazil for decades now and Brazil has gained a great deal of experience in this area.

In practical terms, the main thing to remember is that long-term planning is difficult in Brazil. Often the will is there, but the financial obstacles are huge and usually people only manage to get everything arranged for projects just before opening. If foreign partners are too insistent on definite go-aheads, some Brazilian partners will pull out. Patience and flexibility on the part of foreign partners usually benefit the project.

It would also be very helpful to set up a good bilingual website with useful information about institutions (contacts, history, current programmes). This website could also provide information about funding, grants, future initiatives, etc. Another section might be a forum for interactive exchange on project ideas. Many cultural exchange projects fail to materialise because people are not aware of each other's projects at the time. The results of the present survey could also be published on this website; this part of the website would then have to be kept up to date in Brazil.

With regard to all the initiatives mentioned above, it is essential that a budget be made available in the Netherlands. If Brazilian institutions specifically ask for a particular exhibition, they can be asked to look for sponsors, but to ensure continuity a basic budget would always have to be available.

Finally, it would not be beneficial to set up a Dutch cultural institute. The initial costs of establishing and furnishing an institute and the regular maintenance and operating costs are often so high that they exhaust meagre resources.

The role of cultural attachés is of great importance; perhaps a cultural attaché could be engaged locally, so that any experience and knowledge acquired is not lost again after a few years. Another possibility is to engage an independent third party who is familiar with the art world in Brazil and has the required networks. This would not have to be a full-time job, but it would be crucial for the representative to be based in São Paulo or Rio de Janeiro and not in Brasilia. Obviously the job would entail not only the supervision of Dutch initiatives in Brazil, but also the support of Brazilian projects in the Netherlands.

I am very pleased with the Dutch initiative to pay more attention to cultural exchange between our two countries, which I naturally hope will be an incentive for Brazilian and Dutch institutions to organise more joint projects.

## 8. The Actual Survey

The actual survey of the most important museums, art galleries and such to do with contemporary arts in Brazil, is given below.

The art market in Brazil has grown significantly over the past ten years and the number of good art galleries has increased. Galleries are now run by professionals and stay in business longer, thus proving their viability. An important part of the galleries' work has been to educate potential collectors.

The serious art market is in São Paulo and Rio de Janeiro, but there are also good art galleries in other cities such as Curitiba, Belo Horizonte, Porto Alegre and Salvador. On a smaller scale, many works are sold by art dealers working from private offices. It is striking that the further one travels from the big cities like São Paulo and Rio de Janeiro, the more conservative buyers' tastes become.

Another phenomenon is that more and more art galleries are now exploring the international market, usually through international art fairs. This has certainly exerted a positive influence on the acceptance of Brazilian art among international art dealers and collectors. In turn, this has had an effect on prices, which have been rising steadily, especially when compared to 20 years ago.

In the past, traditional Brazilian families were mainly interested in art and antiques from the colonial period, followed by art works by the Brazilian modernists. They seldom went beyond Di Cavalcanti, Volpi and Portinari. Now there are many collectors who focus on contemporary art, not necessarily of Brazilian origin, though collectors do tend to buy mainly Brazilian art, because exhibitions where works by foreign artists are sold are still very much in the minority, and the import duty on art is outdated.

There are differences between the markets in Rio de Janeiro and São Paulo: more art is being bought in São Paulo. The galleries in São Paulo visit foreign fairs more often and hold exhibitions of work by foreign artists more often.

The art fair *Arte SP* in São Paulo is a relatively new event just entering its fourth year. In these first couple of years several foreign art galleries have taken part, from Spain, Portugal and Argentina. The plan is for the fair to grow into an international event. It may even become interesting to Dutch art galleries, because in Brazil spending power does not seem to have been as severely affected by the credit crisis. The fair is held in May.

[www.sp-arte.com](http://www.sp-arte.com)

### 8.1. São Paulo Galleries

#### Casa Triangulo

In the collection, the gallery has works by Adrianne Gallinari, Albano Afonso, Alex Cerveny, Becomes Vivid Astro Focus, Carlito Contini, Daniel Acosta, Felipe Barbosa, Lucia Koch, Marcia Xavier, Mariana Palma, Mauro Restiffe, Nazareth Pacheco, Paul Whitaker, Pazé, Raquel Garbelotti, Rodrigo Matheus, Rogério Degaki, Rubens Mano, Sandra Cinto, Sergio Romagnolo, Vania Mignone and others. The *Casa Triangulo* realises eight shows a year and participates in international art fairs such as *ARCO*, and *FREEZE ART* and *ART BASEL MIAMI*.

#### Contact:

Ricardo Trevisan, Director  
Rua Paes de Araújo, 77, São Paulo, SP  
phone: 55 11 3167 5621  
[www.casatriangulo.com](http://www.casatriangulo.com)



**Gabinete de Arte Raquel Arnaud**

*Gabinete de Arte Raquel Arnaud* investigates contemporary art – art construction, installations, sculptures, paintings, drawings and objects. The collection hosts artists such as Hercules Barsotti, Amilcar de Castro, Willys de Castro, Luiz Sacilotto, Lygia Clark, Mira Schendel, Sergio Camargo and Franz Weissmann. The gallery also represents artists recognised nationally and internationally – Waltercio Caldas, Carlos Cruz-Diez, Arthur Luiz Piza, Carlos Fajardo, Carmela Gross, Elizabeth Jobim, Cassio Michalany, Maria-Carmen and Carlos Perlingeiro Zili. It also shows artists of new contemporary languages – Frida Baranek, Elisa Bracher, Carlito Carvalhosa, Georgia Kyriakakis, Daniel Feingold, Célia Euvaldo and Silvia Mecozzi. The gallery participates in international fairs such as *ARCO*.

**Contact:**

Raquel Arnaud, Director  
Rua Artur de Azevedo, 401, São Paulo, SP  
phone: 55 11 3083 6322  
[www.raquelarnaud.com](http://www.raquelarnaud.com)

**Galeria Baro Cruz**

A small gallery, but very active. The gallery represents artists such as Jac Leirner, Henrique Oliveira, Claudia Jaguaribe, Lina Kim and Michael Wesely. It invests in showing artists from other countries in Latin America and participates in various art exhibitions, as in Buenos Aires and New York.

**Contact:**

Oscar Cruz and Maria Baró, Directors  
Rua Clodomiro Amazonas, 526/528, São Paulo, SP  
phone: 55 11 3167 0830  
[www.barocruz.com](http://www.barocruz.com)

**Galeria Brito Cimino**

The gallery, established in 1997, has three exhibition spaces; one of them is an extensive technical space of 900 m<sup>2</sup>. The collection consists of the works of Ricardo Basbaum, Rochelle Costi, Regina Silveira, Dudi Maia Rosa, Eder Santos, Saint Clair Cemin, Geraldo de Barros, Uchôa Delson, Niura Bellavinha and others. The gallery participates in various international fairs.

**Contact:**

Luciana Brito e Fabio Cimino, Directors  
Rua Gomes de Carvalho, 842, São Paulo, SP  
phone: 55 11 3842 0634 / 3842 0635  
[www.britocimino.com.br](http://www.britocimino.com.br)

**Galeria Fortes Vilaça**

A gallery run by Marcia Fortes and Alessandra d'Aloia representing artists such as Adriana Varejão, Alejandra Icaza, Angus Fairhurst, Beatriz Milhazes, Los Carpinteros, Damián Ortega, Efrain Almeida, Ernesto Neto, Franz Ackermann, Iran do Espírito Santo, Janaína Tschäpe, José Damasceno, Julião Sarmiento, Leda Catunda, Mauro Piva, Nuno Ramos, Paulo Nenflidio, Rivane Neuenschwander, Osgemeos, Vik Muniz and others. It is one of the most active galleries in the international market. Participate in the *ARC*, *ART BASEL MIAMI* and *ART FREEZE*.

**Contact:**

Márcia Fortes e Alessandra d'Aloia, Directors  
Rua Fradique Coutinho, 1.500, São Paulo, SP  
phone: 55 11 3032 7066  
[www.fortesvilaca.com.br](http://www.fortesvilaca.com.br)

### **Galeria Leme**

*Galeria Leme* opened in November 2004 and has shown international artist since the beginning. It provides new ideas and experiments in contemporary art. The gallery has works in the collection of artists from Brazilian and international artists, with emphasis on Latin America: David Batchelor, Neil Hamon, Elaine Tedesco, Rosana Palazyan, Fernanda Chieco, Milton Marques, Paulo Almeida, Mariana Manhães, João Pedro Vale, Felipe bed, JR Duran, Sandra Gamarra, Kristina Solomoukha, Max Streicher, Paula Gabriela and others. It participates in *Art Basel Miami, ARCO, Maco, Volta NY*.

#### **Contact:**

Eduardo Leme, Director  
Rua Agostinho Cantu, 88, São Paulo, SP  
phone: 55 11 3814 8184  
[www.galerialeme.com](http://www.galerialeme.com)

### **Galeria Luisa Strina**

One of the oldest galleries in the city, the gallery has a collection of works from Cildo Meireles, Alexandre da Cunha, Dora Longo Bahia, Marcius Galan, Valdirlei Dias Nunes, Marepe, Keila Alavi, Caetano de Almeida, Edgard de Souza, Luisa Brandi, Keila Alavi, Tônico Auad Lemos, Jorge Macchi, Armin Linke, Renata Lucas, Laura Belém, Carlos Garaicoa and others. The gallery participates in the *ARCO, ART BASEL, FREEZE*.

#### **Contact:**

Luisa Strina, Director  
Rua Oscar Freire, 502, São Paulo, SP  
phone: 55 11 3088 2471  
[www.galerialuisastrina.com.br](http://www.galerialuisastrina.com.br)

### **Galeria Millan**

The collection of the gallery brings together works of Tung, Mira Schendel, Amilcar de Castro, Miguel Rio Branco, Climachauska Paulo, Paulo Pasta, Fabio Miguez, Thiago Rocha Pitta, Tatiana Blass, Jarbas Lopes, Sérgio Sister, Rodrigo de Castro, Emmanuel Nassar, Lenora de Barros, Fabrice Langlade, Miguel Angel Rios, among others. The gallery participates in the international art fairs, such as *ARCO, Art Brussels, Art Basel Miami, Art Basel and Fiac*.

#### **Contact:**

André Millan, Director  
Rua Fradique Coutinho, 1.360, São Paulo, SP  
phone: 55 11 3031 6007  
[www.galeriamillan.com.br](http://www.galeriamillan.com.br)

### **Galeria Nara Roesler**

A gallery that has been active since 1988 in an interesting space. The gallery has a collection of works by Helio Oiticica, Artur Lescher, Arthur Omar, Abraham Palatnik, Brigida Baltar, Cao Guimarães, Cristina Canale, Laura Vinci, Tomie Ohtake, and others. The gallery has participated in *ArtBasel, Art Basel Miami Beach, ARCO, Maco, Tour and Show Arteba*.

#### **Contact:**

Nara Roesler, Director  
Avenida Europa, 655, São Paulo, SP  
phone: 55 11 3063 2344  
[www.nararoesler.com.br](http://www.nararoesler.com.br)



**Galeria Vermelho**

The gallery represents artists like Rosângela Rennó, Daniel Senise, Superflex, Marcelo Cidade, Lia Chaia, Ana Maria Tavares and others. It has given considerable attention to young artists and invests more than other artists in the multimedia gallery. The gallery recently opened a new building with a bold architectural style.

**Contact:**

Eduardo Brandão, Director  
Rua Minas Gerais, 350, São Paulo, SP  
phone: 55 11 3138 1520  
[www.galeriavermelho.com.br](http://www.galeriavermelho.com.br)

**Galeria Thomas Cohn**

One of the oldest galleries in town, Cohn started in Rio de Janeiro, worked for a time in both Rio de Janeiro and São Paulo, but ended up opting for the latter city. Thomas Cohn works with Brazilian artists such as Oscar Aiwa, Thales Perreira, Andre Gomes. Today the gallery brings exhibitions of Brazilian and foreign artists, mainly from other Latin American countries.

**Contact:**

Thomas Cohn, Director – [galthomascohn@uol.com.br](mailto:galthomascohn@uol.com.br)  
Avenida Europa 641, São Paulo, SP  
phone: 55 11 3083 3355  
[www.thomascohn.com.br](http://www.thomascohn.com.br)

**8.2. São Paulo****Museums and Institutional Spaces****Centro Cultural Banco do Brasil**

The *Centro Cultural Banco do Brasil* in São Paulo runs an extensive programme of excellent quality, in areas such as music, visual arts, cinema, literature, dance, theatre and educational programmes. Projects are proposed by independent producers through the *Lei Rouanet*. Entry is a year ahead. The staff of *CCBB* choose between the projects listed, sometimes with the help of experts from outside. Once chosen, the *CCBB* provides the necessary funds. Sometimes projects have some help from outside, but they still have to enter into the same procedure. Exhibitions usually travel to the other *CCBB*'s in Rio de Janeiro, São Paulo and Brasília.

**Contact:**

Rua Álvares Penteado, 112, São Paulo, SP  
phone: 55 11 3113.3651 – [ccbbsp@bb.com.br](mailto:ccbbsp@bb.com.br)  
[www.bb.com.br/cultura](http://www.bb.com.br/cultura)

**Instituto Tomie Ohtake**

This Institute is a private initiative that aims to present new trends in art nationally and internationally, with references to the work of the artist Tomie Ohtake. A committee decides on the exhibitions. Part of the funding comes from the institute's own resources. Third-party partnership supplements these resources for the achievement of its programming.

**Contact:**

Ricardo Ohtake, Director  
Av. Brigadeiro Faria Lima, 201 São Paulo, SP  
phone: 55 11 2245 1900  
[www.institutotomieohtake.org.br](http://www.institutotomieohtake.org.br)



### **Itaú Cultural**

*Itaú Cultural* contributes to enhancing the culture of a society as complex and heterogeneous as in Brazil. It is an institute dedicated to the research and production of content and the mapping, the encouragement and dissemination of intellectual artistic manifestations. Programming for the visual arts emphasises the mapping of new talents in all states of the country through extensive search. This programme has enabled the discovery of great artists and also helped the curators to open up to the artistic production of more distant states. Furthermore *Itaú Cultural* has given considerable attention to new media art.

The programme is funded by the institution itself.

#### **Contact:**

Milú Vilela, President  
Avenida Paulista, 149, São Paulo, SP  
phone: 55 11 2168 1700 / 2168 1777  
[www.itaucultural.org.br](http://www.itaucultural.org.br)

### **Museu de arte Brasileira da FAAP**

*Museu de arte Brasileira da FAAP* opened in 1961 and maintains a modernist collection of works of artists like Tarsila do Amaral, Anita Malfatti, Víctor Brecheret, Candido Portinari, Di Cavalcanti, Lasar Segall, Ernesto De Fiori, Guignard, Cicero Dias and Alfredo Volpi, and artists of later periods as Tomie Ohtake, Evandro Carlos Jardim, Arcangelo Ianelli, Franz Weissmann, Amílcar de Castro and Nicolas Vlavianos. They regularly organise major exhibitions of national and international art, such as ancient Egyptian art, Greek art, Moroccan art, but also the Russian Treasures. The place is equipped to receive exposure of valuable works. Programming is done by the board; the funding comes from its own resources and sponsors.

#### **Contact:**

Maria Izabel Branco Ribeiro, Director  
Rua Alagoas, 903, São Paulo, SP  
phone 55 11 3662 7198  
[www.faap.br](http://www.faap.br)



**SESC São Paulo**

*SESC – Serviço Social do Comércio* – revolves around a strong cultural and educational thinking. *SESC* works with resources of private enterprise. This has been difficult to achieve but it now has turned into a very successful cultural centre, open to all public of various ages and social groups. *SESC* promotes regular international exhibitions. The board decides on the programme. Funding comes from their own resources. Lately it has required a financial contribution from the tenders. The *SESC Pompéia* unit is by far the most interesting. It is located in an old factory that was renovated by the architect Lina Bo Bardi who turned it into a fabulous space where people from all age groups and social classes get together. The *SESC* has a good exhibition space.

There are several other units of the *SESC* that incidentally work with contemporary art, sometimes even internationally. *SESC Santana*, *SESC Mariana*, *SESC Avenida Paulista*, *SESC Pinheiro*, *SESC Interlagos*, etc.

**Address:**

Rua Clélia, 93, Pompéia, São Paulo, SP  
phone: 55 11 3871 7700  
[www.secsp.org.br](http://www.secsp.org.br)

**Instituto de Arte Contemporanea – IAC**

Created by Raquel Arnaud Galerida and friends, founded by artists and collectors, the IAC is a non-profit cultural organisation located in a complex at the University Maria Antonia. The objectives of the IAC are:

- » to disclose the history of the artists through major works of their production, making them permanently visible to the public
- » to provide training and a free research center with literature and musical artists, stored in specific databases
- » promote educational exchanges with museums and cultural institutions in other countries with the same language

The main artists of the institute are Sergio Camargo, Amílcar de Castro, Willys de Castro and Mira Schendel. The exhibition schedule is set by the board. The money is received through sponsors.

**Contact:**

Raquel Arnaud, President; Hector Babenco, José Olympio e Maurício Buck, Directors – [contato@iacbrasil.org.br](mailto:contato@iacbrasil.org.br)  
Rua Maria Antonia, 258, Vila Buarque, São Paulo, SP  
phone: 55 11 3255 7182 / 3255 2009  
[www.iacbrasil.org.br](http://www.iacbrasil.org.br)

### **Museu de Arte Contemporanea – MAC – USP**

The *MAC USP* was established in 1963, with the transfer of works from the *Museum of Modern Art* (MAM / SP) to the University of São Paulo. Works by Anita Malfatti, Boccioni, Chagall, De Chirico, Di Cavalcanti, Hélio Oiticica, Modigliani, Picasso, Portinari, Tarsila do Amaral and Vicente do Rego Monteiro. The museum organises exhibitions of Brazilian and international artists. Traditionally the museum has paid attention to artists from Latin America. The museum does not have a lot of resources themselves, but they have realised many exhibitions which had a large impact. The museum will be moving to a new building in Ibirapuera Park, which should bring a new élan and more public to the venue.

#### **Contact:**

Lisbeth Rebollo Gonçalves, Director  
Rua da Reitoria, 160, São Paulo, SP  
phone: 55 11 3091 3039  
[www.mac.usp.br](http://www.mac.usp.br)

### **MAM – Museu de Arte Moderna**

The *Museum of Modern Art of São Paulo* is located in an area inside the Ibirapuera Park, incorporating the landscape and architectural structure designed by Oscar Niemeyer. The building itself was designed by Lina Bo Bardi, and was built for the 5<sup>th</sup> Biennial of São Paulo, in 1959.

The building has two galleries, an exhibition space, an auditorium, a studio, a shop and a restaurant. The MAM was one of the first museums of modern art of the continent, founded in 1948 by Italian-Brazilian businessman Francisco Matarazzo. The inauguration coincides with an important period for the institutionalisation of the Brazilian artistic field, which also resulted in the start of the *Art Museum of São Paulo* (MASP), the *Modern Art Museum of Rio de Janeiro* (MAM-RJ), the *Brazilian Theater of Comedy* (TBC) and the *Cinemateca Brasileira*. Programming is decided on by the trustees and directors. Exhibitions cover national and international subjects, all of the highest level. Resources are from the museum's own foundation.

#### **Contact:**

Milu Vilela, President  
Avenida: Pedro Álvares Cabral, s/nº, Parque do Ibirapuera, portão 3, São Paulo  
phone: 55 11 5085 1300  
[www.mam.org.br](http://www.mam.org.br)



**MIS – Museu da Imagem e do Som**

Since the founding of the museum in 1970, it has been sponsored by the Secretary of State for Culture. The institution started many high quality and successful initiatives in the art-scene, such as the *Mostra Audiovisual Paulista* and the *International Short Film Festival*. It also shows high quality cinema, video, photography and music, and works in the documentation and conservation of important artistic legacies of image and sound, as well as oral history. After a major reform in 2008, the programme now focuses on multimedia art, workshops and lectures. The board is in charge of the programme. Funding comes from the Secretary of the State of São Paulo and from sponsors and partners.

**Contact:**

Vitória Daniela Bousso, Director  
Avenida Europa, 158, Jardim Europa, São Paulo, SP  
phone: 55 11 2117 4777  
[www.mis-sp.org.br](http://www.mis-sp.org.br)

**Paço das Artes**

Created in 1970 and joined the State Department of Culture of São Paulo, the Palace of Arts is a great art gallery that promotes multi-cultural programmes through exhibitions and publications that cover all segments of the visual arts: visual arts, graphic arts, design and multimedia, influencing the debate about the national and international contemporary art. The programme is decided upon by the director. Funding comes from the Secretary of the State of São Paulo and sponsors and partners.

**Contact:**

Vitória Daniela Bousso, Director  
Av. da Universidade, 1, Cidade Universitária, São Paulo, SP  
phone: 55 11 3814 4832  
[www.pacodasartes.org.br](http://www.pacodasartes.org.br)

**Pinacoteca do Estado de São Paulo**

*Pinacoteca* is the oldest art museum in the city (1905) and certainly one of the most important in the country. It has a significant collection of Brazilian art of the nineteenth and twentieth centuries. From 1993 until 1998, the *Pinacoteca* went through a major reform to adapt to international museum standards. The reform project is designed by architect Paulo Mendes da Rocha.

*Pinacoteca* receives an annual sum from the Secretariat of Culture of the State, and works with sponsors and partners who benefit from the Federal Law for Encouragement of Culture. The schedule is intense and diverse, showing exhibitions of ancient art, modern and contemporary art. Curators and the director decide on the programme.

**Contact:**

Marcelo Araújo, Director  
Praça da Luz, 2, Luz, São Paulo  
phone: 55 11 3324 1000  
[www.pinacoteca.org.br](http://www.pinacoteca.org.br)

**Centro Cultural São Paulo**

Opened in 1982, the Centro Cultural São Paulo exists of an area of more than 9.000 m<sup>2</sup> and shows theatre, dance and music, exhibitions of visual arts, film and video screenings, workshops, debates and courses. Furthermore, the centre houses one of the most significant art collections of São Paulo. The centre works frequently with contemporary Brazilian artists. Curators and the director decide on the programme. Funding comes from the Municipality of São Paulo.

**Contact:**

Martin Grossmann, Director  
Rua Vergueiro, 1000, 01504-000, Paraíso, São Paulo, SP  
phone: 55 11 3397 4000  
[www.centrocultural.sp.gov.br](http://www.centrocultural.sp.gov.br)

### **Museu Brasileiro de Escultura – MUBE**

*MUBE*, the Brazilian Museum of Sculpture, is a project by architect Paulo Mendes da Rocha. It focuses on sculpture, but they also make presentations of other artistic expressions. The quality of programmes varies. The programme is defined by the director. Funding comes from sponsorships.

#### **Contact:**

Jorge Landmann, Director  
Avenida Europa, 218, Jardim Europa, São Paulo, SP  
phone: 55 11 2594 2601  
[www.mube.art.br](http://www.mube.art.br)

### **Fundação Bienal de São Paulo**

Founded in 1951, the Bienal de São Paulo has the aim to attract more international art to Brazil, and at the same time to discover Brazilian contemporary art and to show this to foreigners. It is based on the model of the Venice Biennial. From the beginning, the Bienal was supported by countries that also saw Brazil as an important economic trading partner. In the first 15 Biennials, the choice for artists for the competition was rather conservative. From the 16<sup>th</sup> Bienal in 1981 onwards, the role of the curator became more important. Countries were asked to choose works on the basis of a central theme. Artists are chosen by the countries but not displayed together, although the show is not in separate pavilions as in Venice. The curator provides the context in which each artist is displayed. This improved the consistency of the exhibition. Another important decision was to allow only one artist per country to be shown in the exhibition. The Bienal is also increasingly investing in complex exhibitions on its own initiative. For the less informed public, these exhibitions, which often have an art-historical nature, are of great interest for contemporary art in a broader context. This trend was at its peak in 1998 when one of the three floors of the Bienal building exhibited a large overview of 20th century art. Possibly as a reaction to this, the following

Biennales concentrated very much on recent contemporary art. In the last Bienales (2006 and 2008) the possibility for countries to enter artists was halted, which leaves the curator with even more power.

The Bienal is governed by a board of directors, which elects a president. This president then chooses the curator of the Bienal. This structure has been under discussion for some time now, but the importance of the Bienal within and outside the Brazilian art world is undeniable. It gives the Brazilian art world the opportunity to inject new ideas regularly and it shows the Brazilian public a taste of recent contemporary art. It also attracts a large group of important foreign critics, which helps to promote Brazilian art.

#### **Contact:**

Curators of the last Bienal: Ivo Mesquita e Ana Paula Cohen  
[bienal@bienalsaopaulo.org.br](mailto:bienal@bienalsaopaulo.org.br)  
Av. Pedro Álvares Cabral, s/nº, portão 3,  
Parque do Ibirapuera, São Paulo, SP  
phone: 55 11 5576 7600  
[www.bienalsaopaulo.globo.com](http://www.bienalsaopaulo.globo.com)



### 8.3. Rio de Janeiro – Galleries

#### **A Gentil Carioca**

Founded in 2003 by visual artists, this space for contemporary art exhibits work by artists Thiago Rocha Pitta, Joao Mode, Jarbas Lopes, Nenflídio Paulo, Fabiano Gonper, Simone Michelin, Ricardo Basbaum, among others.

#### **Contact:**

Ernesto Neto, Franklin Cassaro, Laura Lima e Márcio Botner, Directors  
Rua Gonçalves Ledo, 17, sobrado, Centro, Rio de Janeiro, RJ  
phone: 55 21 2222 1651  
[www.agentilcarioca.com.br](http://www.agentilcarioca.com.br)

#### **Anita Schwartz Galeria de Arte**

This gallery opened in April 2008 its new space in Rio de Janeiro. It is a building of three floors, with about 700m<sup>2</sup> of gallery space. The gallery holds works in collection of Abraham Palatnik, Amador Perez, Manuel Antonio, Arthur Lescher, Carlos Zílio, Daniel Feingold, Eduardo Frota, Fabio Miguez, Gonçalo Ivo, Laura Vinci, Suzana Queiroga, Nuno Ramos, Rubem Grilo, Wanda Pimentel and others.

#### **Contact:**

Director: Anita Schwartz  
Rua José Roberto Macedo Soares, 30, Gávea, Rio de Janeiro, RJ  
phone: 55 21 2274 3873 / 2540 6446  
[www.anitaschwartz.com.br](http://www.anitaschwartz.com.br)

#### **Galeria Arthur Fidalgo**

This gallery has been active since 1987 and has works of Arthur Barrio, Carlos Vergara, Eduardo Sued, Ernesto Neto, Fernanda Gomes, José Damasceno, Rosângela Rennó, Waltercio Caldas, Eduardo Sued and others.

#### **Contact:**

Arthur Fidalgo, Director  
Rua Siqueira Campos, 143, sl. 147-150, Copacabana, Rio de Janeiro, RJ  
phone: 55 21 2549 6278  
[www.arturfidalgo.com.br](http://www.arturfidalgo.com.br)

#### **Arte em Dobro**

This gallery has works of Fernando Velloso, José Bento, Marcos Coelho Benjamin, Felipe Barbosa, Rosana Ricalde, Paula Gabriela, Marcelo Solá, Hoffmann Walton, Leonardo Videla, Macaparana, Alexandre Vogler, Lívia Flores, Daniel Toledo and others.

#### **Contact:**

Rua Dias Ferreira, 417, sala 206 Rio de Janeiro, RJ  
phone: 55 21 2259 1952  
[www.artemdobro.com.br](http://www.artemdobro.com.br)

#### **Mercedes Viegas Arte Contemporânea**

This gallery works exclusively with contemporary art and represents artists such as Ana Maria Maiolino, Ângelo Venosa, Antonio Dias, Eduardo Coimbra, Katie van Scherpenberg, Nazareth Pacheco and others.

#### **Contact:**

Rua João Borges, 86, Rio de Janeiro, RJ  
phone: 55 21 2294 4305  
[www.mercedesviegas.com.br](http://www.mercedesviegas.com.br)

### **H A P Galeria de Arte**

This gallery works with a collection of contemporary artists such as Rosana Palazyan, Antonio Manuel, Nelson Felix, Carlos Zílio, Hilal Sami Hilal, Alex Cervený, Maria Carmen Perlingeiro, Gabriela Machado, Cláudia Jaguaribe and others.

**Contact:**

Rua. Abreu Fialho 11, Rio de Janeiro, RJ  
phone: 55 21 3874 2830 / 3874 2796  
[www.hapgaleria.com.br](http://www.hapgaleria.com.br)

### **Laura Marsiaj Arte Contemporânea**

The gallery is active since April 2000 and represents contemporary artists as Barrão, Marcos Chaves, Brígida Baltar, Eduardo Kac, Arnaldo Antunes, Lenora de Barros, Marcia Xavier, Anna Bella Geiger, Hildebrando de Castro, Luiz de Freitas Zerbini and yawl. It also works with a collection of Antonio Dias, Lygia Clark, Ernesto Neto, Rosângela Rennó, Mira Schendel, Waltercio Caldas, Eduardo Sued and others.

**Contact:**

Rua Teixeira de Melo, 31c, Rio de Janeiro, RJ  
phone: 55 21 2513 2074  
[www.lauramarsiaj.com.br](http://www.lauramarsiaj.com.br)

### **Lurixs Arte Contemporânea**

The gallery represents artists such as Ricardo Rego, José Bechara, Paul Climachauska, March Moreira, Afonso Tostes, Raul Mourão and Luciano Figueiredo, among others.

**Contact:**

Ricardo Rego, Director  
Rua Paulo Barreto, 76 (espaço 2) e 77 (espaço 1), Rio de Janeiro, RJ  
phone: 55 21 2541 4935  
[www.lurixs.com](http://www.lurixs.com)

## **8.4. Rio de Janeiro – Museums and Institutional Spaces**

### **Museu de Arte Contemporânea de Niterói**

Designed by Oscar Niemeyer, the museum is one of the architectural landmarks of Rio de Janeiro. It is situated in a privileged area from where you can see important landmarks such as the famous *Sugar Loaf* and the bay of Guanabara. It brings together a significant collection of contemporary Brazilian art.

Funded by the municipality of Niterói, the museum has a schedule of exhibitions of contemporary Brazilian art and occasionally tries to host an exhibition of international art, which requires sponsorship.

**Contact:**

Guilherme Vergara, Director  
Mirante da Boa Viagem, s/nº, Boa Viagem, Rio de Janeiro, RJ  
phone: 55 21 2620 2400  
[www.macniteroi.com.br](http://www.macniteroi.com.br)

### **Museu de Arte Moderna do Rio de Janeiro**

With a collection of eleven thousand pieces, mostly works by Brazilian artists from the collection of Gilberto Chateaubriand, the museum is an architectural project of Alfonso Eduardo Reidy and landscape artist Roberto Burle Marx. The museum runs an interesting programme, but is sometimes limited by a lasting lack of funds. The museum maintains its operations through partnerships and sponsorships. Programming is determined by curatorship.

**Contact:**

Reynaldo Roels, Curador  
Parque do Flamengo: av. Infante Dom Henrique, 85, Rio de Janeiro, RJ  
phone: 55 21 2240 4944 / 2240 4924  
[www.mamrio.org.br](http://www.mamrio.org.br)



**Museu Nacional de Belas Artes**

The museum is housed in the building of the former National School of Fine Arts. It has galleries that exhibit the art collection of many Brazilian artists as well as works by foreign artists. It also has an interesting collection of Brazilian folk art and African art. The programme is determined by the curators of the museum in collaboration with the director. The funding comes from the Federal Government and sponsorships.

**Contact:**

[Avenida Rio Branco, 199, Rio de Janeiro, RJ](#)  
 phone: 55 21 2240 0068 / 2240 0160  
[www.mnba.gov.br](http://www.mnba.gov.br)

**Paço Imperial**

This is the former residence of the governor which later became the Royal Imperial Palace. The programme is diverse and primarily of Brazilian art, with emphasis on contemporary art. It also received major travelling exhibitions, such as of the work of Henry Moore and Albert Eckhout. Programming is done by the director. Funding is from the federal government and sponsorships.

**Contact:**

[Lauro Cavalcanti, Director](#)  
[Praça XV de Novembro, 48, Rio de Janeiro, RJ](#)  
 phone: 55 21 2533 4491 / 2533 7762 / 2533 4407  
[www.pacoimperial.com.br](http://www.pacoimperial.com.br)

**Centro Cultural Banco do Brasil – Rio de Janeiro**

The centre houses several exhibition rooms, three theatres, a cinema, two auditoriums and a huge library. This is one of the most active centres of culture in Brazil, with a diverse programme, ranging from ancient to contemporary, both national and international art. It has an extensive programme of excellent quality, in areas such as music, visual arts, cinema, literature, dance and theatre, with an emphasis on educational programmes. The centre works with independent producers who introduce projects with the help of the fiscal laws. The entry for the fiscal law system is a year ahead. The staff of CCBB, sometimes with the help of experts from outside, choose between the projects listed. Once chosen, the CCBB provides the necessary funds. Sometimes projects already have some help from outside, but then they still have to attend the same procedure. Exhibitions usually travel between the three CCBB's (Rio de Janeiro, São Paulo and Brasília).

**Contact:**

[cbbrio@bb.com.br](mailto:cbbrio@bb.com.br)  
[Rua Primeiro de Março, 66, Rio de Janeiro, RJ](#)  
 phone: 55 21 3808 2020  
[www.bb.com.br/cultura](http://www.bb.com.br/cultura)



### **Centro Cultural Correios**

This is a beautiful space for temporary exhibitions, which must be entered a year ahead. It is worth a visit, despite a programme that varies in quality and relevance. The centre takes care of funds for production, but usually they also search for additional sponsors.

**Contact:**

Marcelle Pithon, Director  
centroculturalrj@correios.com.br  
Rua Visconde de Itaboraí 20, Rio de Janeiro, RJ  
phone: 55 21 2253 1580 / 2503 8770  
www.correios.com.br

### **Caixa Cultural**

This is a beautiful place which programmes and selects through special applications, a year ahead. The institute provides a budget for production which is not always sufficient. Especially international projects need additional funds.

**Contact:**

caixacultural.rj@caixa.gov.br  
Avenida República do Chile, 230 / Almirante Barroso, 25, Centro, Rio de Janeiro, RJ  
phone: 55 21 2262 0942 / 2262-5483  
www.caixacultural.com.br

## **8.5. Salvador, Bahia**

### **Museu de Arte Moderna da Bahia**

The *Museum of Modern Art of Bahia* is connected to the Secretary of Culture of Bahia and the IPAC – Institute of Artistic and Cultural Patrimony of the State. The MAM-BA runs workshops for art conservation and restoration. It also has exhibition spaces, a theatre, an auditorium, a library, a shop, a bar and a sculpture park.

**Contact:**

Solange Farkas, Director – mam@mam.ba.gov.br  
Avenida do Contorno, s/nº, 40060-060, Solar da Unhão, Salvador, BA  
phone: 55 71 3117 6141 / 3117 6139  
www.mam.ba.gov.br/

### **Museu Rodin**

A newly opened museum, which was initially thought of as a dependency of the *Musée Rodin* in Paris, but it turns out is also a space for temporary exhibitions. It is financed by the city of Salvador and sponsors.

**Contact:**

Rua da Graça, 284, Salvador, Bahia  
phone: 55 71 3336 – 6696



## 8.6. Curitiba

### **Museu Oscar Niemeyer**

The museum is designed by Oscar Niemeyer himself in the spectacular shape of an eye. This space is huge, about 1600 m<sup>2</sup> and was host to the exhibition *Simply Droog*. The museum runs an impressive programme, always hosting at least seven different exhibitions at the same time. It exhibits Brazilian modern art, but also ancient art, such as engravings of Rembrandt, old tapestries from France, Surrealism and Dada, six centuries of the history of engraving, Kurt Schwitters, Treasures of Japan.

Programming is done by the museum itself with a final word of the president. The Museum has a small annual budget for maintenance and staff, but nothing for programming. The Museum has realised sponsorship for all its projects, mainly from state enterprises.

#### **Contact:**

Maristela Requião, Director – [projetosculturais@mon.org.br](mailto:projetosculturais@mon.org.br)  
Rua Marechal Hermes, 999, 80530-230,  
Centro Cívico, Curitiba, PR  
phone: 55 41 3350 4400  
[www.museuoscarniemeyer.org.br](http://www.museuoscarniemeyer.org.br)

## 8.7. Recife

### **Museu de Arte Moderna Aloisio Magalhães**

The *Museu de Arte Moderna Aloisio Magalhães* – MAMAM was created by the city of Recife in 1997, aiming to transform the Metropolitan Art Gallery Aloisio Magalhães, an institution that has been active since the beginning of the 1980s. It is now a reference centre of modern art and Brazilian contemporary arts. Programming is determined by the curators of the museum. The museum's operating budget is sponsored by the municipality. Larger projects always need additional sponsorship.

#### **Contact:**

Cristiana Tejo, Director  
Rua da Aurora, 265, Boa Vista, Recife, PE  
phone: 55 81 3232 2188 / 3232 1694  
[www.mamam.art.br](http://www.mamam.art.br)

### **Museu do Estado de Pernambuco**

The museum has a beautiful exhibition space, which is well equipped, but it has insufficient funds to maintain a schedule of high quality programmes. The operating budget is financed by the state, but for larger projects they need to seek sponsorship, which is not easy in the states north of Rio de Janeiro.

#### **Contact:**

Sylvia Pontual, Superintendent  
Avenida Rui Barbosa, 960 – Graças – Recife  
phone: 55 3426 5943 (81)  
[www.cultura.pe.gov.br/museu.html](http://www.cultura.pe.gov.br/museu.html)

## **8.8. Fortaleza**

### **Museu de Arte Contemporanea do Centro Dragao do Mar de Arte Cultura**

The museum and the centre are run by the IACC, Institute of Art and Culture of Ceará, with funding from the State of Ceará, supplemented by sponsorship. The curator decides on the programme, which is usually of contemporary Brazilian Art. From time to time the centre exhibits international artists.

#### **Contact:**

José Guedes, Director – [mac@dragaodomar.org.br](mailto:mac@dragaodomar.org.br)  
Rua Dragão do Mar, 81, 60060-390,  
Praia de Iracema, Fortaleza, CE  
phone: 55 85 3488 8624  
[www.dragaodomar.org.br](http://www.dragaodomar.org.br)

### **Espaco Cultural Unifor**

This is the space of UNIFOR, the private university, which provides good conditions for international exhibitions. It is visited mostly by students, but also by the general public of Fortaleza, mainly because of its strong educational programme.

#### **Contact:**

Randal Pompeu, Director – [espacocultural@unifor.br](mailto:espacocultural@unifor.br)  
Address: Av. Washington Soares, 1321, 60811-905,  
Bairro Edson Queiroz, Fortaleza, CE  
phone: 55 85 3477 3019  
[www.unifor.br/espacocultural](http://www.unifor.br/espacocultural)

## **8.9. Belo Horizonte**

### **Museu de Arte da Pampulha**

This museum, located in the former casino of Pampulha, focuses on artistic trends in various exhibitions. In its collection it has some masterpieces of modern and contemporary art in Brazil. The programme is determined by the curators of the museum. Often the artists are invited to develop site-specific projects at the museum, with surprising results. The museum is financed by the municipality of Belo Horizonte.

#### **Contact:**

Avenida Otacílio Negrão de Lima, 16585,  
Pampulha – Zona O, Belo Horizonte, MG  
phone: 55 31 3277 7946 /3277 7953  
[map@pbh.gov.br](mailto:map@pbh.gov.br)

### **Instituto Cultural Inhotim**

Located in Brumadinho, 60 kilometres from the mining capital, the Cultural Institute Inhotim is a unique museum complex. Their actions include research and education, in addition exhibitions of contemporary art and the environment. Created in 2005, Inhotim is a private institute which is run on a non profit basis. The collection of Inhotim has been formed since the mid-1980s, and focuses on works created from the 1960s. It consists of paintings, sculptures, drawings, photographs, videos and installations of Brazilian and international artists. The exhibitions are mainly permanent and not so much temporary.

Artists include Adriana Varejão, Albano Afonso, Albert Oehlen, Alessandro Pessolli, Alexandre da Cunha, Amilcar de Castro, Anri Sala, Artur Barrio, Cerith Wyn Evans, Chris Burden, Cildo Meireles, Cinthia Marcelle, Damián Ortega, Dan Graham, Dominique Gonzalez-Foerster, Doris Salcedo, Edgard de Souza, Ernesto Neto, Eugenio Dittborn Franz Ackermann, Giuseppe Penone, Haegue Yang, Hélio Oiticica e Neville D'Almeida, Iran do Espírito Santo, Janet Cardiff,



Janine Antoni, Jarbas Lopes, Jeniffer Allora & Guillermo Calzadilla, Jim Lambie, John Ahearn e Rigoberto Torres, Jonathan Monk, Jorge Macchi, Jorge Pardo, José Damasceno, Juan Araújo, Larry Clark, Laura Lima, Laura Vinci, Luisa Lambri, Luiz Zerbini, Marcellvs L., Marepe Marilá Dardot, Matthew Barney. The institute is financed by the municipality of Belo Horizonte.

**Contact:**

Jochen Volz, Allan Schwartzman, Rodrigo Moura, Curators  
[info@inhotim.org.br](mailto:info@inhotim.org.br)  
 Rua B, 20, Inhotim, Brumadinho, MG  
 phone: 55 31 3098 7654 / 3227 0001  
[www.inhotim.org.br](http://www.inhotim.org.br)

**Palacio das Artes**

The Palacio occupies an area of 18,5 m2 and is part of a complex of architectural rooms, theatres and other exhibition spaces. The programme is varied and is decided on by the curators along with the director. The financing comes from the government of the state of Minas Gerais and sponsors.

**Contact:**

Lúcia Camargo, Director  
 Avenida Afonso Pena 1.537, 30130-004, Centro,  
 Belo Horizonte, MG  
 phone: 55 31 3236 7400  
[www.palaciodasartes.com.br](http://www.palaciodasartes.com.br)

**8.10. Porto Alegre**

**Margs**

The MARGS is the main art museum of the state, hosting in its collection nearly three thousand works of local artists, both national and international. Programming is done by the director.

**Contact:**

Cézar Prestes, Director – [museu@margs.rs.gov.br](mailto:museu@margs.rs.gov.br)  
 Praça da Alfândega, s/nº, 90010-150,  
 Centro, Porto Alegre, RS  
 phone: 55 51) 3227-2311  
[www.margs.rs.gov.br](http://www.margs.rs.gov.br)

**Fundação Iberê Camargo**

The Camargo Foundation Iberê was established in 1995 with the objective of preserving and disseminating the work of the prestigious Brazilian painter Iberê Camargo. The institute shows the public the artist's great works of art, but also seeks to encourage reflection on the contemporary artistic production. Each year it organises exhibitions, workshops, courses, seminars, meetings with artists and various studies on the work of Camargo Iberê and on issues related to contemporary art. In 2008 the Foundation opened a new museum, which was designed by Alvaro Siso. This is a huge building, with spectacular spaces, and perfect conditions. The museum has the support of sponsors and the Government of the State of Rio Grande do Sul. Programming is done by a curatorial council: Fábio Coutinho; Justo Werlang; Zielinsky Mônica; Paulo Sérgio Duarte, Sônia Salzstein

**Contact:**

[cultural@iberecamargo.org.br](mailto:cultural@iberecamargo.org.br)  
 Av. Padre Cacique, 2000 CEP 90810-240 – Porto Alegre  
 phone: 55 51 3247 8000  
[www.iberecamargo.org.br](http://www.iberecamargo.org.br)

## **8.11. Brasília**

### **Museu Nacional do Conjunto Cultural da República**

This museum is located close to all of the important ministries, in the city of Brasília. It opened in 2006, has an exhibition area of 14.5 m<sup>2</sup> and is starting to collect Brazilian art, but for now the museum works without a clear structure, and no budget. It has organised some interesting exhibitions, most of these provided by diplomatic missions. Programming is decided on by the director.

#### **Contact:**

Wagner Barja, Director – [museunacional@gmail.com](mailto:museunacional@gmail.com)  
Esplanada dos Ministérios, Brasília, DF  
phone: 55 61 3325 5220 / 3325 6410

### **Caixa Cultural**

*Caixa Cultural* Brasília, created in 1980, is located in the city centre. The programme is defined by its diversity and quality of events, the preservation of cultural identities and the promotion of culture in general. In order to make art and culture accessible to all, it guarantees free entry to the exhibition galleries.

#### **Contact:**

[caixacultural.df@caixa.gov.br](mailto:caixacultural.df@caixa.gov.br)  
SBS, Quadra 4, anexo do edifício matriz Caixa, 70092-900, Brasília, DF  
phone: 55 61 3206 9450, 3206 9448  
[www.caixacultural.com.br](http://www.caixacultural.com.br)

### **Centro Cultural Banco do Brasil**

This centre has an extensive programme of excellent quality, in areas such as music, visual arts, cinema, literature, dance and theatre, with an emphasis on education. The centre works with independent producers who introduce projects with the help of the fiscal laws. Entry for the fiscal law system is a year ahead. The staff of CCBB, sometimes with the help of experts from outside, choose between the projects listed. Once chosen, the CCBB provides the necessary funds. Sometimes projects already have some help from outside, but then they still have to attend the same entry procedure. Exhibitions usually travel between the three CCBB's (Rio de Janeiro, São Paulo and Brasília).

#### **Contact:**

[cbbdf@bb.com.br](mailto:cbbdf@bb.com.br)  
SCES, Trecho 02, lote 22 – CEP 70200-002 Brasília DF  
phone: 55 61 3310 7087  
[www.bb.com.br/cultura](http://www.bb.com.br/cultura)

### **Espaco Contemporaneo Ecco**

The Contemporary Cultural (ECCO) was established in 2000, and is dedicated to contemporary art and art-education. It houses activities in three galleries, a shop, a bookstore and a library. It is run on a non-profit basis with free access. It has a policy to set up a collection of works of contemporary art, and aims to set up a museum in the city in future times. The director is in charge of the programme. Funding comes from sponsors.

#### **Contact:**

Karla Osório, Responsible  
Setor Comercial Norte, quadra 3, bloco, Brasília, DF  
phone: 55 61 3367 6303 / 3327 2027  
[www.eccobrasilia.com.br/](http://www.eccobrasilia.com.br/)



## 9. Curators

Below a list of some of the well recognised and talented curators:

- » Ivo Mesquita – [mesquita@bard.edu](mailto:mesquita@bard.edu)
- » Paulo Herkenhof – [pherken@ism.com.br](mailto:pherken@ism.com.br)
- » Adriano Pedrosa – [pedrosa.adriano@uol.com.br](mailto:pedrosa.adriano@uol.com.br)
- » Aracy Amaral – [aracy.amaral@uol.com.br](mailto:aracy.amaral@uol.com.br)
- » Fernando Cocchiarale – [fcocchiarale@oi.com.br](mailto:fcocchiarale@oi.com.br)
- » Paulo Venancio Filho – [pvenancio@alternex.com.br](mailto:pvenancio@alternex.com.br)
- » Rodrigo Naves – [rfnaves@terra.com.br](mailto:rfnaves@terra.com.br)
- » Luis Camilo Osório – [lc.osorio@uol.com.br](mailto:lc.osorio@uol.com.br)
- » Agnaldo Farias – [agfarias@uol.com.br](mailto:agfarias@uol.com.br)
- » Tadeu Chiarelli – [tchiarelli@uol.com.br](mailto:tchiarelli@uol.com.br)
- » Lisette Lagnado – [l.lagnado@terra.com.br](mailto:l.lagnado@terra.com.br)
- » Angélica de Moraes – [angeli@uol.com.br](mailto:angeli@uol.com.br)
- » Márcio Doctors – [mDoctors@evaklab.in.org.br](mailto:mDoctors@evaklab.in.org.br)
- » Rodrigo Moura – [rodrigo@inhotim.org.br](mailto:rodrigo@inhotim.org.br)
- » Moacir dos Anjos – [moacir\\_anjos@uol.com.br](mailto:moacir_anjos@uol.com.br)
- » Paulo Reis – [paulo\\_reis@uol.com.br](mailto:paulo_reis@uol.com.br)
- » Ricardo Resende – [rikresende@yahoo.com.br](mailto:rikresende@yahoo.com.br)
- » Luisa Duarte – [luisaduarte@yahoo.com](mailto:luisaduarte@yahoo.com)
- » Felipe Chaimovich – [curador@mam.org.br](mailto:curador@mam.org.br)
- » Ana Paula Cohen (no email available)
- » Paulo Sergio Duarte (no email available)

## 10. Artists Initiatives

### Capacete

Capacete has its headquarters in Rio de Janeiro. Their main activity is a residency programme for artists and curators. It also produces and exhibits previously unseen conceptual works, comprising a variety of artistic strategies. Capacete received funding from the Prince Claus Fund.

Helmut Batista, Curator – [contato@capacete.net](mailto:contato@capacete.net)  
[www.capacete.net/ingles/capacete.asp](http://www.capacete.net/ingles/capacete.asp)

### Torreão

Managed by two artists, Elida Tessler and Jailton Moreira, the *Torreão* occupies an old industrial building in Porto Alegre, a tower and a large space. In the last eleven years, sixty-eight artists, national and foreign, were invited to make works specially designed for the space of the tower, triggering the debate on issues of contemporary art.

Rua Santa Terezinha 79, Porto Alegre  
 phone: 55 51 3332 5199 / 3311 9827  
[www.artewebbrasil.com.br/torreao/torreaogeral.htm](http://www.artewebbrasil.com.br/torreao/torreaogeral.htm)

## 11. Education Studies for Artists and Art Historians

Until a few years ago, there were no separate courses for art history on a university level. All courses were part of other studies. Artists had a fairly general training, with a mix of theory and practice. However, in the last 20 years Brazil has made great progress in this field, but there is still no continuous high-level training for artists, as in The Netherlands. A study grant for Brazilian artists to study in The Netherlands could be a very good opportunity to stimulate more cultural relations between the two countries. Another suggestion could be exchanges of teachers between the universities or joint research projects.

The most important educational institutes are:

### São Paulo

#### **Universidade de São Paulo / USP – Escola de Comunicações e Artes / ECA**

##### **Contact:**

Avenida Prof. Dr. Lúcio Martins Rodrigues, 443  
Butantã, São Paulo, SP  
phone: 55 11 3091 4026  
[www.eca.usp.br](http://www.eca.usp.br)

##### **FAAP**

Rua Alagoas, 903 – São Paulo, SP  
phone: 55 11 3662 7313  
[www.faap.br/faculdades/artes\\_plasticas\\_2008/index.htm](http://www.faap.br/faculdades/artes_plasticas_2008/index.htm)

##### **Faculdade de Belas Artes de São Paulo**

R. Dr. Álvaro Alvim, 76 – São Paulo, SP  
phone: 55 11 5576 7300  
[www.belasartes.br](http://www.belasartes.br)

### Campinas

#### **UNICAMP/ Instituto de Artes**

Rua Elis Regina, 50  
Cidade Universitária, Campinas, SP  
phone: 55 19 3289 1510  
<http://www.iar.unicamp.br/>

### Rio de Janeiro

#### **Escola de Artes Visuais Parque Lage**

Place of art education, traditionally run by artists.  
[ensino@eavparquelage.org.br](mailto:ensino@eavparquelage.org.br)

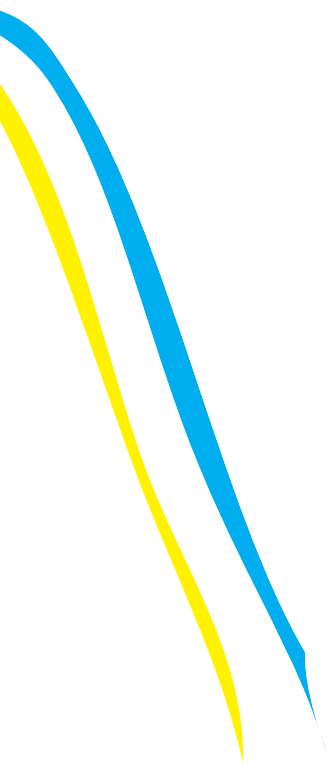


# — Literature

by: Flávio Moura









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- 2. Families of contemporary writers of prose and poetry**
- 3. Books and numbers**
- 4. Publishers**
- 5. Press and blogs**
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## **1. Introduction – History**

**A document written in 1500 is seen by some as the very beginning of Brazilian literature; in the Carta de Caminha the sailor Pero Vaz de Caminha, a member of the crew of Pedro Alvares Cabral, informed the king of Portugal of the marvels that he had found in the New World**

**Historically, Brazil has witnessed movements of the baroque, classicism, romanticism, realism and modernism, but it has always been necessary to view these in relation to what was going on in Europe at the time. It should be noted that more than 500 years of Brazilian literature has always been considered a branch of Portuguese literature.**

In the 17<sup>th</sup> century, for example, Brazil had a great poet, the most prominent poet of the Brazilian baroque period, Gregorio de Mattos, living in Salvador, Bahia, in the northeast, where the production of sugar for export to Europe was the primary economic activity of the colony. Brazilian literary historiography has thoroughly debated this point. According to Antonio Candido, a respected literary critic, it does not make sense to talk about Brazilian baroque. In his view, even though this literature was produced in Brazil, it was subject to the Portuguese colonial system, and thus more connected to the history of Portugal than to Brazil. In his book *Formação da Literatura Brasileira* (Formation of Brazilian Literature, 1959), Candido sets out his argument in detail. One can only speak of a Brazilian literature, Candido insists, when a literary system connects authors, a reading public and a national literary tradition. Such a situation only became a reality a hundred years later, in the 18<sup>th</sup> century, in Minas Gerais, during the period known as arcadism, which was in fact a form of classicism. Minas Gerais, in the south-east of the country, experienced the second cycle of colonial exploitation in Brazil. After the sugar that dominated the economy during the 16<sup>th</sup> and 17<sup>th</sup> centuries came gold. Cities like Vila Rica, São João Del Rey and Mariana grew up around gold mining, all of them in Minas Gerais, which developed into an important economic centre.

The most important names in the literature of this period, Claudio Manuel da Costa and Tomás Antonio Gonzaga, both produced poetry inspired by the classic values of ancient Greece, guided by ideals of purity and harmony and based on a profound idealisation of nature and love. Their work is generally associated with the movement of Inconfidência Mineira, in which a group of artists and intellectuals plotted to transform Brazil into an independent country. This much-discussed chapter of Brazilian history illuminates what must in fact have been a period of a high degree of social organisation and a desire for autonomy.

It is only from the 19<sup>th</sup> century onwards, however, that Brazil began to accumulate the social conditions necessary for the creation of a literature of its own – or what Candido calls a literary system. In 1808, in flight from the Napoleonic invasion, the royal court of Portugal evacuated to Rio de Janeiro, provoking profound changes in Brazilian society. The city of Rio had to be entirely transformed to become the capital; the press started to publish on a regular basis. The first libraries, museums, publishing houses, magazines, newspapers and literary groups appeared as a necessary consequence of the requirements of the royal court, creating a sustainable environment for romanticism in Brazil.

Brazil gained its independence from Portugal in 1822, an episode that reflected, on the political level, the kind of detachment that writers were trying to achieve on the literary level. Romanticism remained what amounted to the official style in Brazilian literature for most of the 19<sup>th</sup> century. There were so many productive artists that the range of their works eludes summary. Scholars have come to accept, however, that three major strands developed in Brazilian romanticist literature: the urban, the indigenous and the regionalist.

Though schematic, this division reflects the most important lines of endeavour taken up by the movement. Even though the models were based on works of classic authors from German, English and Portuguese romanticism, the movement assumed a distinct identity in Brazil.

The urban strand is plainly related to the growth of the city of Rio, modelled on European patterns. The urban concentration, the rapid modernisation and the associated problems of poverty, education and lack of structure shaped the experience that lies behind the style of works such as *Memórias de um Sargento de Milícias*, by Manuel Antonio de Almeida, *A Moreninha* by Joaquim Manuel de Macedo or *Lucíola* by José de Alencar.



Alencar is probably the most important Brazilian romanticist writer of fiction; his works cover the urban aspect of the movement, as well as the indigenous and the regionalist. The indigenous line was related to the idealisation of the national identity that was part of the concern of classical romantic authors. The indigenous became the expression of an ideal of purity in Brazil, such as Rousseau's noble savage: untouched by civilisation, an incarnation of the highest ideals of nobility and virtue, enabling the construction of a mythical past and identity for a new country attempting to build a culture of its own. Alencar's works *Iracema* and *O Guarani* are the best examples of the prose of this indigenous strand of romanticism which also produced important moments in the poetry of Gonçalves Dias and Gonçalves de Magalhães.

The regionalist aspect is a consequence of the other strands of the movement. In the construction of a symbolic representation of a country trying to define its identity, an important step was to establish the variety of its people and the richness of its nature. Regionalism was thus an effort to show the country as a whole to its own people and to define the characteristics of people who lived outside the big cities, such as those from the south, from the northeast, from the back-lands – all of them with their typical traits and habits. The realm of idealisation of that period had nothing to do with the later regionalism that grew strong in the 1930s, when the social preoccupation was the guideline. Alencar remained the big name of this regionalist tendency in the 19<sup>th</sup> century.

In this period of Brazilian literature it is important to register the work of poets such as Fagundes Varela, Álvares de Azevedo, Casimiro de Abreu and Castro Alves. The first three are known to have been influenced greatly by the poetry of Byron and the more melancholic side of romanticism. Alves, however, is known for his social concerns with slavery in Bahia where he lived.

An enormous, and most probably the most important, leap in Brazilian literature occurred in 1880 with the publication of *Memórias Póstumas de Brás Cubas* by Machado de Assis (1839-1908), the first important exemplar of realism in Brazil. It is accepted that from this moment, that the formation of Brazilian literature is complete, as Candido writes. According to Candido, by the end of the 19<sup>th</sup> century a literary life had become a reality, an effective connection between authors and a public of readers came into being in Brazil. The first literary associations appeared, with the polemics, the schools, creating the tradition of Brazilian literature.

The greatness of Machado's work in Brazilian literature has never been surpassed. His novels are characterised by irony, pessimism and a fierce criticism of the inequalities in the structures of Brazilian society; many people see parallels between his work and that of Henry James.

His work remains relevant to any interpretation of Brazilian society. The work of the prominent critic Roberto Schwarz, has brought the level of Machado studies to great heights and has been instrumental in placing Machado at the pinnacle of Brazilian literature. His further works include *Dom Casmurro* (1900), *Quincas Borba* (1891), *Esau e Jacó* (1904) and *Memorial de Aires* (1908).

The next important step in Brazilian literature was the modernist movement, which began at the 'Semana de Arte Moderna', the week of modern art held in São Paulo in 1922. Several poets, musicians and painters gathered in the Municipal Theater to read their poetry, play their music and to exhibit their art, directly inspired by the European trends of futurism, dada, cubism and surrealism. The key literary figures of the movement were Oswald de Andrade (1890-1954) and Mario de Andrade (1893-1945). Both had written manifestos, poems and prose that declaimed the aims of the movement: humour, colloquialism and an attempt to bring culture and the Portuguese

language closer to the people, in a non-elitist manner that opened up the way forward to new authors.

Most of the great Brazilian authors of the 20<sup>th</sup> century can be associated with modernism: the poets Carlos Drummond de Andrade (1902-1987), Manuel Bandeira (1886-1968) and João Cabral de Mello Neto (1920-1999), the novelists Graciliano Ramos (1892-1953), Jorge Amado (1912-2001), Erico Verissimo (1905-1975) and José Lins do Rego (1901-1957), and the intellectuals Sergio Buarque de Hollanda (1902-1982) and Gilberto Freyre (1900-1987). Even though modernist elements appear in quite different ways in their works, all these authors are connected to varying aspects of the movement.

In the fifties two more authors, Guimarães Rosa (1908-1967) and Clarice Lispector (1920-1977) made a remarkable impact on Brazilian literature. Rosa is the author of *Grande Sertão: Veredas*. Rosa reinvented the Portuguese language in this book, handing the narrative voice to a sertanejo, a man from the backlands of Minas Gerais, who, though apparently naïve and unstudied, is in fact wise and philosophical. Guimarães is the most famous member of the Joycean school of Brazilian literature, authors who shared a love for radical linguistic experiment.

Clarice Lispector, on the other hand, is the first name in the introspective school. Her characters always have a very rich, though tormented inner life; her fame derives from the sensitivity of her description of such turmoil of the soul. Lispector's writing bears comparison to the work of Virginia Woolf.

All authors already mentioned unquestionably belong to the canon of Brazilian literature. No Brazilian would dare attempt to exclude any of them from the main tradition of our letters. They are all studied in universities, all are the subject of a huge amount of essays and criticism, all are quoted in school books and all have their guaranteed place in the history of Brazilian literature. From this moment on, however, we enter the realm of contemporary literature, where matters of evaluation become far more complicated. From here our mapping starts.



## 2. Families of Contemporary Writers of Prose and Poetry

From the late 19<sup>th</sup> century until today, save for the long stretches of time such as developed by the regional novelists Jorge Amado (Bahia, 1912-2001) and Erico Veríssimo (Rio Grande do Sul, 1905-1975), a lineage can be traced from Lima Barreto (1881-1922) forward to Marques Rebelo (1907-1973), João Antônio (1937-1996), Rubem Fonseca (1925), Marçal Aquino (1958) and Fernando Bonassi (1962): the lineage of the urban chronicles and accomplished short stories that depict low-life and its outcast characters in the big cities of Rio de Janeiro and São Paulo.

Side-by-side on the stage of middle-class life Fernando Sabino (1923-2004), Raduan Nassar (1935) and Sergio Sant'anna (1941) seem to belong to the same family, though somewhat more psychological, as southern writers Dyonelio Machado (1895-1985), Dalton Trevisan (1925), João Gilberto Noll (1946) and Cristóvão Tezza (1952). This imaginary - if not literary - urban family tree casts shadows on many other authors of the nineties, particularly Reinaldo Moraes (1950), Milton Hatoum (1952), Bernardo Carvalho (1960), Luiz Ruffato (1961), João Anzanello Carrascoza (1962), Marcelo Mirisola (1966), Rodrigo Lacerda (1969) and Daniel Galera (1979).

From time to time the realist mode of short story writing has been abandoned by another branch of authors - some of whom are concerned with experimental uses of language: Campos de Carvalho (1916-1998), Murilo Rubião (1916-1991), José Agripino de Paula (1937-2007), Carlos Sussekind (1933), Joca Reiners Terron (1968), André Sant'Anna (1964), Ademir Assunção (1961), Chico Mattoso (1978), Antônio Prata (1977), Veronica Stigger (1973), Sabina Anzuategui (1974) and Vanessa Barbara (1982).

Zulmira Ribeiro Tavares (1930), Ivana Arruda Leite (1951) and Beatriz Bracher (1961) are good living examples of female writers in Brazil who, preceded by novelist Raquel de Queiroz (1910-2003), have long

abandoned the stereotypes expected of Latin women and Romantic women poets.

20<sup>th</sup> century poetry has consistently been a world in itself in which Brazilian modern and contemporary poets struggled to survive in the new world of alternative underground media and more recently the internet. Modernism and its three main branches of 1922, 1930 and 1945 remain the pattern for almost every poet in Brazil.

Since then a few breakthroughs have occurred in the modern tradition: Concrete poetry from the late 1950s until late 1980s: Décio Pignatari, Augusto de Campos and José Paulo Paes; the Marginal-Tropicalist poetry, from the early 1970s until the 1990s, of Chacal, Francisco Alvim, Ana Cristina César, Cacaso, Sebastião Nunes; and the Surrealist-Beatnik poetry of Roberto Piva and Cláudio Willer, which was influenced by American Beat poets. Each influence can be heard today in the work of Brazilian poets.

Of the Concrete poetry family the main living poets are Ferreira Gullar, Régis Bonvicino, Arnaldo Antunes, Josely Vianna Baptista and Nelson Ascher. From the Marginal-Tropicalist branch, still living and working are Chacal, Duda Machado, Antonio Risério, Antonio Cicero and Francisco Alvim. The Surrealist-Beatnik line in Brazil is mostly still alive with sons such as Ruy Proença, Claudio Daniel and Sergio Cohn among the new poets.

Of course, these families are a simplification of real-life characteristics and affiliations; two of the older living poets, Thiago de Mello and Adélia Prado, would hardly fit in any of these clans. The core of Brazilian modern and contemporary poetry still cleaves to the Modernist line, as seen in the works of some of the best of today's poets: Paulo Henriques Britto, Carlito Azevedo, Sérgio Alcides, Dirceu Villa and Angélica Freitas.

Away from these currents a huge traditionally-spoken Cordel Poetry remains just as it was in colonial times, mostly in the Northeast. (A cordel is the string on which the popular poets hang their booklets at fairs and market squares.)



### 3. Books and Numbers

In 2007 the Brazilian publishing market earned a profit of R\$3 billion from sales of almost 330 million books and the market is still growing. It should be added that more than half of the profit, R\$1.6 billion, comes from educational materials or teaching books. The common print-run of a novel or of literature as a whole in Brazil is 3000 copies.

Around 25% of all books published each year are purchased by the biggest single customer, the Brazilian government: the Ministry of Culture, the Ministry of Education, the Plano Nacional do Livro e Leitura (PNLL – Reading and Book National Plan), the Observatório do Livro e da Leitura (OLL – Reading and Book Observatory), Instituto Pró-Livro (Book Institute), Abrelivros (Brazilian Association of Book Publishers), the Câmara Brasileira do Livro (CBL – Brazilian Book Chamber), the Sindicato Nacional dos

#### Profits and Copies Sold to the Market – 2006 and 2007

| Subsector           | Profit (R\$)     |                  |         | Copies Sold |             |         |
|---------------------|------------------|------------------|---------|-------------|-------------|---------|
|                     | 2006             | 2007             | Var (%) | 2006        | 2007        | Var (%) |
| Didactics           | 872.137.954,60   | 971.561.686,72   | 11,40   | 66.754.468  | 75.318.340  | 12,83   |
| General works       | 615.917.103,26   | 626.178.579,70   | 1,67    | 59.898.556  | 59.312.387  | -0,98   |
| Religious           | 242.138.755,91   | 273.143.899,33   | 12,80   | 36.904.701  | 43.421.182  | 17,66   |
| Science, Technology | 418.550.460,26   | 415.689.625,34   | -0,68   | 21.503.921  | 22.205.936  | 3,26    |
| Total               | 2.148.744.274,03 | 2.286.573.791,09 | 6,41    | 185.061.646 | 200.257.845 | 8,21    |

| Variables               | 2006           | 2007           | Var (%) |
|-------------------------|----------------|----------------|---------|
| New Titles              | 11.650         | 12.911         | 10,82   |
| Copies Produced – Total | 69.025.384     | 76.111.823     | 10,27   |
| Market                  | 60.744.043     | 70.820.106     | 16,59   |
| Government              | 8.281.341      | 5.291.717      | -36,10  |
| Profit (R\$) – Total    | 669.943.035,97 | 658.722.645,07 | -1,67   |
| Market                  | 615.917.103,26 | 626.178.579,70 | 1,67    |
| Government              | 54.025.932,71  | 32.544.065,37  | -39,76  |
| Copies Sold- Total      | 68.179.897     | 64.604.105     | -5,24   |
| Market                  | 59.898.556     | 59.312.387     | -0,98   |
| Government              | 8.281.341      | 5.291.717      | -36,10  |

Source: Brazilian Chamber of Books (CBL)



Editores de Livro (SNEL – National Union of Book Publishers) and the Fundação Biblioteca Nacional (BN- National Library Foundation) and the Sistema Nacional de Bibliotecas Públicas (SNBP – Public Libraries National System).

Recent surveys (Ibope, 2007) show 95 million people in Brazil, 55% of the population, declare themselves as readers – having read at least one book per year in the previous year (2006), whereas 77 million, 45%, were classified as non-readers. In 2000, the self-declared readers stood at 49%.

Brazilians read an average of 4.7 books per year. In the South, the average is higher, 5.5. In the Southeast, 4.9, Centre-west 4.5, Northeast 4.2 and North 3.9. Women read more than men 5.3 against 4.1 books per year.

Books for young readers make up a huge proportion of the market in Brazil and are usually the main focus of Brazilian government purchases. Of the more than 5000 new titles released in 2007 3500 were children's books and 1700 were titles for young adults.

Bookshops sell almost 50% of the entire production (R\$95 million) and are key players in the business of literature in Brazil. The most important bookshops are Livraria Cultura (São Paulo, Campinas, Porto Alegre, Recife and Brasília), Saraiva and Siciliano.

## 4. Publishers

The publishing houses are traditionally the main participators in the Brazilian literary field and are a comparatively new phenomenon in Brazil – the first publisher, Imprensa Régia (Royal Press) dates from the arrival of the Portuguese Royal Family in 1808. Many books by Brazilian authors were printed in Europe until the late 1920s. Even today Brazilian publishing houses retain some of this *aplomb*. Two traditional publishing houses, José Olympio in Rio (1931) and Globo in Porto Alegre (1883) originally were bookshops that were purchased by corporations. Another common characteristic of Brazilian publishing houses is that many have a background linked to a wealthy family greatly interested in the arts and cultural life, such as left-wing intellectuals Monteiro Lobato (Companhia Editora Nacional), Carlos Lacerda (Nova Fronteira), Caio Prado Jr. (Brasiliense) and Ênio Silveira (Civilização Brasileira).

The main publishing houses dedicated to literature today are Companhia das Letras, Record, Rocco and Nova Fronteira who between them represent the most important Brazilian and international authors. A second group of publishers, Objetiva, Top Books, Globo and Cosac Naify are also highly dedicated to literature, the latter specialising in a more experimental graphic design of their presentation of modern classic literature and poetry.

More recently international publishing groups have entered the Brazilian market; Prisa-Santillana has purchased many local publishing houses and opened others as subsidiaries (Planeta, SM, Alfaguara, Moderna, Objetiva). The same process occurred at the level of publishing groups e.g. Grupo Editorial Record, the owner of José Olympio, Civilização Brasileira, Bertrand, Best-Seller and others.

It is important to be aware of vital differences among these publishing houses. A dividing line exists between those houses more associated with literary quality and those that are seen as openly

focused on market results. This is an important matter because it affects the reception of books: the same author, published either by Companhia das Letras or by Record, for example, will receive completely different treatment by the press, and this may have considerable impact in the success (or failure) of a title published in Brazil.

In everything that concerns intellectual and literary prestige in Brazil, Companhia das Letras is crucial. While it is not the biggest fiction house in the country, it is the one that has found a judicious balance between healthy sales and editorial respectability. Name a prestigious contemporary writer and his Brazilian publishing house will probably be Companhia das Letras: Philip Roth, Ian McEwan, Martin Amis, Salman Rushdie, J. M. Coetzee, Don DeLillo, Paul Auster, Doris Lessing, José Saramago, Cees Nooteboom. It's the Brazilian house that has the closest connection to the Wylie Agency, the American literary agency owned by Andrew Wylie that represents some of the most prestigious fiction authors in the world.

The same is true for Brazilian names. Authors such as Raduan Nassar, Bernardo Carvalho and Milton Hatoum, all around fifty years old and regarded by critics as among the best to appear in Brazil in recent years, are in the Companhia stable. And, in a recent development, Companhia has started publishing Brazilian contemporary classics, such as Jorge Amado, Erico Verissimo and Lygia Fagundes Telles.

Companhia was founded in 1987 and it blazed significant transformations in the editorial market in Brazil. It was highly aggressive in its marketing and PR, yet was able to establish a reputation of an enterprise preoccupied with the artistic quality of its books. If you add excellent relations with significant academics in the university, influential members of the press and the financial markets (Companhia is partly owned by a family of bankers), then you see the secret behind the excellent reputation in Brazil of this particular publishing house. Even though

some of the books it publishes have very good sales, Companhia das Letras is almost never seen as a publisher of best-sellers.

Another important Brazilian publisher is Cosac Naify, which like Companhia is based in São Paulo. Cosac Naify was founded in 1997, initially focussed only on the fine arts. Now it publishes literary authors, mainly classics such as Melville, Flaubert, Tolstoy, Henry James, Gorky. Though much smaller than Companhia, the quality of its editions, particularly the graphic work, has attracted a great deal of attention. While its sales figures are modest Cosac Naify retains a high level of artistic prestige and integrity, and is generally the only publisher of its size to receive regular coverage in the press.

On the other side of the line one finds the bigger houses, mostly located in Rio de Janeiro. All of them seek to publish prestigious literary authors, but in every case where there is tension between literary quality and sales figures they will inevitably lean towards sales. Objetiva is a good example. It became famous in the early 1990s trying to find a balance between literary authors and high sales statistics. It was initially successful at sustaining such a balance, but, as major international groups arrived in Brazil, it was bought out by Santillana, one of the biggest Spanish communication groups. Nowadays, it owns Alfaguara, which follows a similar line as elsewhere in the world and is the imprint through which literary authors are published.

A similar situation is faced by the big Spanish group Planeta which arrived in Brazil in 2002 in an attempt to establish an image of literary quality. First Planeta hired a team of highly qualified editors and tried to attract authors from Companhia das Letras but the company quickly abandoned this strategy to invest directly in best-sellers instead, thus resembling other major groups. The company plans to launch the imprint Seix Barral as a reserve for literary authors.

Record is the biggest publishing conglomerate dealing with non-didactic books in Brazil. During the



1970s Record provided an important example of editorial modernisation and the quality of its backlist was unquestioned. As it started to grow and acquire other houses, however, it ran out of cultural power. Now it is no longer driven by sophisticated values, but rather by an “eclecticism of results”. Some of the most important authors of Brazilian literature, such as Carlos Drummond de Andrade and Graciliano Ramos, are published by Record. But it produces such a flood of books – more than one title every day – that it cannot be associated with an image of high editorial care, or the judicious selection of authors.

It’s very similar for Rocco and Ediouro. Both are big publishing conglomerates in Brazil and both adopt an aggressive market strategy. Rocco exists independently and was responsible for the first publication of Paulo Coelho in Brazil in the early 1980s. Now it’s known as the publisher of Harry Potter.

Ediouro owns the traditional houses of Agir and Nova Fronteira, both founded more than forty years ago. The latter is still responsible for Brazilian classics, such as João Guimarães Rosa and Manuel Bandeira, but nowadays it’s much more visible in the market as publisher of best-sellers by Khaled Hosseini and others. It’s a widespread opinion in Brazil that these majors are all interested in selling their businesses to the big international groups, and are just waiting for the right proposal.

There are many small, relevant publishing houses in Brazil, who, even though they are not contending for a big share of the market, are important in that they discover new authors, fill niches and publish important studies.

Estação Liberdade, for example, specialises in translations of Japanese and French fiction, publishing authors like Haruki Murakami, Junichiro Tanizaki and Atiq Rahimi among many others. Boitempo, also small, regularly publishes left-wing authors, both classic and contemporary, be it fiction or non-fiction. Hedra is known for publishing *literatura de cordel*, highly traditional oral poetry from the northeast of Brazil,

and works by Padre Vieira, one of the founding fathers of the Portuguese language who lived in Brazil in the 17<sup>th</sup> century. In 2006, in its pocket series, Hedra became the first publisher in Brazil to work entirely with free software and open source (Linux).

The university press houses, USP in São Paulo, UFRJ in Rio and UFMG in Minas Gerais, publish much of the academic work produced in Brazil, a small part of which is published by the bigger firms.

The small publishers of Brazil are well organised. The quality of their material, the editorial revision, translation and graphic design is quite high, particularly since the 1990s. Together they organise their own publicity event, the Primavera dos Livros, maintain their own trade association, LIBRE, for the discussion of their interests and very often launch important authors and titles that later go on to attract the attention of the bigger Brazilian houses and the wider market as a whole.

All this publishing activity is concentrated in Rio de Janeiro and São Paulo, just as the greater part of the literary and cultural activity in the country, though many important authors in Brazil do not come from these regions. Milton Hatoum, for example, is from Manaus, in northern Brazil. Daniel Galera (1979), a splendid name in the new generation is from Porto Alegre in the south. A list of such decentralised writers would be very long, but all of them, without exception, must be published by the houses in one of the big cities. That is the only way they will find space in the newspapers and magazines, be invited to literary events or be considered for prizes.

Everything that matters in Brazil for a literary career mostly happens in Rio or São Paulo.

## 5. Press and Blogs

In the 1990s Armando Freitas Filho, a poet from Rio de Janeiro (1940), told interviewers from *Azougue* magazine something quite intriguing about his generation: the previous generation of literary critics were far more attentive to their contemporaries than those of his own generation. He was referring to the period in Brazilian culture that followed the era of the dictatorial regime of 1964 to 1988, when the media and academics shed little light on what had been written during the period of repression. The few poetry anthologies and literary magazines, like Augusto Massi's (1959), weren't enough to open a debate with a larger reading public. But although critics were silent, writers and poets were not keeping quiet, so magazines and anthologies were created by prose authors themselves like Nelson de Oliveira (1966) and Marcelino Freire (1967).

Indeed, the sheer importance of the recognition furnished by astute literary criticism changed with the arrival of the internet and other new media in Brazil. In the city newspapers such as *Folha de São Paulo*, *O Estado de São Paulo*, *O Globo* and the magazine *Revista Veja*, journalists had displaced literary critics and the standard journalistic language they spoke became the common language the writers should, or at least would, use to be heard.

The role of the traditional press, however, is still very important, which makes newspapers and magazines essential in the literary field in Brazil. Editors, via the PR department of their publishing houses, are always struggling for space in the cities' editorial pages. If a book is not reviewed in the press the chances of success are very low. It's not a matter of criticism, but of market. If the papers don't notice the launch of a book, the bookshops won't buy it. National distribution is a challenge for publishing houses in Brazil, and it simply does not happen without the help of the press.

*Folha de São Paulo* and *Veja* are crucial in this process. *Folha* is the biggest newspaper in Brazil, with an average of 300 thousand copies a day. It became a strong paper during the 1980s, when democracy was reappearing in Brazil after 21 years of military dictatorship. Though it is a liberal newspaper and without doubt the most influential of public opinion, its book section allocates little space to literary criticism. Some small reviews appear each week, but more space is dedicated to interviews with writers and reports about a book which is being launched. The literary section is usually stronger on Saturdays, but it is possible to find news about literature almost every day.

*Veja* is the biggest magazine in Latin America and is read by more than a million Brazilians each week. It has existed since the 1960s and, even though it was influential in the building of democracy in Brazil, it has become a right-wing publication, the most widely-read conservative publication in Brazil. It publishes one or two pieces about literature each week, usually a mix of reviews and reports and is often very aggressive in tone. But for a publisher seeking national distribution *Veja* is the most important editorial space in the country. Its best-sellers list is a key indicator of the market – and many Brazilian editors publish with one eye on that list.

*O Globo* and *O Estado de São Paulo* are next in importance. *O Globo*, the newspaper second in circulation in the country prints a little less than *Folha*. Some of its strength rests on the fact that it is part of Organizações Globo, the biggest communication group in Brazil, owners of TV Globo, the most-watched TV channel in the country. It is a liberal newspaper and its audience, at least for the book section, is local rather than national. It is more relevant to Rio de Janeiro, where *Globo* is based than elsewhere in Brazil.

*O Estado de São Paulo* rivals *Folha* in São Paulo. A conservative newspaper, it expresses the interests of the old upper classes, farmers, oligarchies, traditional families, etc. While that social division certainly



existed in the past, it makes little sense today. It has become politically quite close to *Folha*, which has a liberal-conservative stance. Its cultural section devotes more space to criticism and reports. Texts are much longer and often written by more experienced critics or journalists, though that does not mean that it has a correspondingly greater weight. Many readers find it culturally too heavy and less modern or dynamic than *Folha*.

The internet is huge in Brazil (33 million users with a 22-hours-a-month average home use, higher than France, USA or Japan). The shape of literature has changed immensely since the web became more popular in the early 1990s.

New authors such as Clarah Averbuck, Cardoso and Índigo started to develop and spread their work only on blogs and sites. Independent newspaper critics have managed to find virtual space for various kinds of literary criticism, from gonzo to scholarly. Among the most important literary blogs and sites, with reviews and clippings, we should mention:

Clipping of news related to the editorial market

[www.publishnews.com.br](http://www.publishnews.com.br)

News, reviews, fiction and poetry

<http://portalliteral.terra.com.br/>

News and information about public book policies in Brazil

<http://blogdogaleno.blog.uol.com.br/>

News, reviews, fiction and poetry

[www.cronopios.com.br](http://www.cronopios.com.br)

News and a calendar of literary events

<http://www.sempreumpapo.com.br>

Reviews and news about prose fiction written by journalist and writer Sérgio Rodrigues

[www.todoprosa.com.br](http://www.todoprosa.com.br)

News, interviews and reviews about fiction and poetry

[www.digestivocultural.com.br](http://www.digestivocultural.com.br)

News and a calendar of literary events by Marcelino Freire, founder of Balada Literária.

[www.eraodito.blogspot.com](http://www.eraodito.blogspot.com)

## 6. Events and Prizes

Reflecting the economic influence of the Southeast, the most important book events in the country are held in São Paulo and the state of Rio de Janeiro. The Bienal do Livro de São Paulo, organised since 1970 by the CBL (Brazilian Chamber of Books), attracts thousands of visitors from the whole of Latin America to view the stands of publishing houses, embassies and institutions. Most of the public attendance is from schools and tourists, but many business contacts take place, as at international book fairs. One million visitors examine the displays of some 300 exhibitors during the traditional ten days of the Biennial, held in the Anhembi, one of the largest convention centres in São Paulo.

The Bienal do Livro in Rio, organised by the SNEL (National Union of Book Publishers), competes with São Paulo for the leading position as the largest book event in Brazil. The *paulista* market may be bigger but the *carioca* spectacle, existing since 1983, boasts the presence of the ABL (Brazilian Academy of Letters) and of the bigger Rio publishing houses. With the creation of other book events with ever more cultural prestige and more fascinating locations, the calendar and the mapping of literary events has changed, as has the political relevance of CBL and SNEL for Brazilian literature as a whole.

The Festa Literária Internacional de Paraty (FLIP-Paraty International Literary Festival) was created in 2003, by Liz Calder, editor at Bloomsbury in London and member of the committee of Hay Festival (Hay-on-Wye, Wales), who since the beginning has gathered sponsors among private investors, Brazilian publishing houses (like Companhia das Letras) and the British Council, as well as other international literary and book institutions.

The FLIP is today the most prestigious literary event in Brazil. The delightful location, three hours from either São Paulo or Rio de Janeiro, is a candidate for UNESCO's Patrimony of Mankind and the National

Historical Patrimony has assisted the event's success as an international forum for the exchange of ideas. And that is what FLIP has become. The guest list is relevant and democratic, including Nobel Prize winners Nadine Gordimer and J.M. Coetzee all the way to young Brazilian writers Juliano Garcia Pessanha and Cecilia Gianetti.

It's important to mention the main institutional form of public financing of culture in Brazil, called the Lei Rouanet (8-313/91), a mechanism through which private companies are allowed to reduce taxes owed to the state by investing in culture. In spite of the many controversies it has aroused (since it empowers the private sector in cultural matters), the Lei Rouanet has proven to be a fruitful device for the promotion of culture in Brazil.



## 7. Events

Below a list of some of the most important literature events in Brazil.

### Bienal Internacional do Livro de São Paulo

<http://www.bienaldolivros.com.br>

August, 14 to 24

Anhembi – São Paulo

### Bienal do Livro do Rio

<http://www.bienaldolivro.com.br>

November, 10 to 20

Rio Centro – Rio de Janeiro

### Flip

<http://www.flip.org.br>

Festa Literária Internacional de Paraty

July, 2 to 6

Paraty – Rio de Janeiro

### Feira do Livro de Porto Alegre

<http://www.feiradolivro-poa.com.br/feira.php>

October, 31 to November 16

Praça da Alfândega, Porto Alegre

### Feira Nacional do Livro de Ribeirão Preto

<http://www.feiradolivroribeirao.com.br/novo>

June, 6 to 15

Ribeirão Preto-SP

One of the larger open air book fairs in the world (16,000 m<sup>2</sup>)

### Jornada Nacional de Literatura de Passo Fundo

<http://jornadadeliteratura.upf.br/>

August, 27 to 31

Passo Fundo - RS

### Fliporto

<http://www.fliporto.net/>

Festa Literária Internacional de Porto de Galinhas

November, 6 to 9

Recife-PE

### Balada Literária

<http://www.baladaliteraria.org/2008>

November, 20 to 23

Literary events taking place in the neighbourhood of Vila Madalena, São Paulo-SP

Livraria da Vila, Biblioteca Alceu Amoroso Lima, Centro Cultural b\_arco, SESC Pinheiros, Centro da Cultura Judaica, Teatro Brincante and Merceria São Pedro.

### Salão Fnlij do Livro para Crianças e Jovens

[http://www.fnlij.org.br/salao/?&cod\\_menu=100](http://www.fnlij.org.br/salao/?&cod_menu=100)

May, 21 to June, 1<sup>st</sup>

Organisation: FNLJ

(Fundação Nacional de Literatura Infantil e Juvenil)

Museu de Arte Moderna – RJ

### Bienal do Livro de Minas

<http://www.bienaldolivrominas.com.br>

May, 15 to 25

Organisation: Câmara Mineira do Livro

ExpoMinas – Belo Horizonte – MG

### Bienal do Livro de São José do Rio Preto

[http://www.mtseventos.com.br/bienal\\_sjrp\\_2008/index.htm](http://www.mtseventos.com.br/bienal_sjrp_2008/index.htm)

May, 9 to 18

São José do Rio Preto-SP

### Fórum das Letras

<http://www.forumdasletras.ufop.br>

November, 5 to 9

Ouro Preto – MG (Historic 17<sup>th</sup> century city)



### **Primavera dos Livros**

<http://www.libre.org.br>

A LIBRE (Liga Brasileira de Editoras: Small Brazilian Publishing Houses League)

São Paulo – September, 25 to 28

Rio de Janeiro – November, 27 to 30 (13th edition)

### **Bienal do Livro da Bahia**

<http://www.bienaldolivrobahia.com.br/>

April, 17 to 26

Centro de Convenções da Bahia

Salvador – BA

### **Felit – Festival de Literatura**

<http://www.felit.com.br/hotsite/index.html>

November, 20 to 23

São João del-Rei-MG (Historic 17<sup>th</sup> century city)

### **Fenalba**

<http://www.fenalba.com.br/fenalba2008/index.htm>

7<sup>o</sup> Feira Nacional do Livro da Baixada Santista

November, 1 to 4

Mendes Convention Centre

Santos – SP

### **Bienal Internacional do Livro do Ceará**

<http://www.rpsfeiras.com.br/Feiras/ceara2008/default.asp>

November, 13 to 21

Centro de Convenções do Ceará

Fortaleza-CE

### **Salão Internacional do Livro de Tocantins**

<http://www.rpsfeiras.com.br/Feiras/tocantins2008/default.asp>

May, 9 to 18

Centro de Eventos de Palmas

Palmas -TO (the newest capital in Brazil, in the Centre-West)

### **Feira Nacional do Livro de Poços de Caldas**

<http://www.feiradolivropocosdecaldas.com.br>

April, 17 to 26

Palace Cassino

Poços de Caldas-MG

### **Salão do Livro Infantil e Juvenil de Goiás**

<http://www.salaodolivrogoias.com.br>

April, 2 to 6

Centro de Convenções de Goiânia

Goiânia-GO

### **Salão do Livro de São Luís**

<http://www.rpsfeiras.com.br/Feiras/saoluis2008/default.asp>

October, 9 to 19

São Luís-MA (Beautiful colonial capital in the Northeast)

### **Festival da Mantiqueira -**

#### **Diálogos com a Literatura**

<http://www.cultura.sp.gov.br/StaticFiles/Mantiqueira/index.html>

May, 30 to June, 1<sup>st</sup>

São Francisco Xavier, near São José dos Campos -SP

A very new but charming literary event

### **Festival Literário Internacional da Floresta**

<http://www.flifloresta.com.br>

November, 17 to 22

Manaus – Amazonas

A very new but charming literary event



## 8. Prizes

The most prestigious prizes in Brazil are Portugal Telecom and Jabuti (CBL), but there are many others each year and the competition is fierce. Recently the São Paulo State Secretary of Culture launched its own literary prize, now the highest amount, for a published work by a Brazilian writer. Besides the many national prizes and sponsorships given by federal institutions (MinC - Ministry of Culture, Funarte, Petrobras, Biblioteca Nacional, among others), just about every state in Brazil has its local prize or programme of sponsorship for writers. For the media and general public recognition, however, despite its much smaller cultural relevance, the most traditional prize (now in its 50<sup>th</sup> year) is still the Jabuti, with its twenty categories, among which a jury selects the Book of the Year both for fiction and non-fiction, with a prize of R\$30,000 each. We list some of the winners below.

### Prêmio São Paulo de Literatura

Created in 2008 by São Paulo State Secretary of Culture, its total prize is R\$400,000, divided between Best Book and Best First Book.

#### The finalists were:

- » *Antonio* - by Beatriz Bracher (Editora 34)
- » *O Sol Se Põe em São Paulo* - by Bernardo Carvalho (Companhia das Letras)
- » *O Filho Eterno* - by Cristovão Tezza (Record) [winner]
- » *A Muralha de Adriano* - by Menalton Braff (Bertrand Brasil)
- » *A Copista de Kafka* - by Wilson Bueno (Planeta)

#### The finalists of 'Best first Book' were:

- » *Lugares que Não Conheço Pessoas que Nunca Vi* - by Cecilia Giannetti (Agir)
- » *Desamores* - by Eduardo Baszczyn (7 Letras)
- » *A Chave da Casa* - by Tatiana Salem Levy (Record) [winner]
- » *Estado Vegetativo* - by Tiago Novaes (Callis)
- » *Casa Entre Vértebras* - by Wesley Peres (Record)

### Prêmio Portugal Telecom de Literatura

For the three best literary works written in Portuguese (novel, short-story, poetry, chronicle, drama, biography or autobiography). 2008 saw the 6<sup>th</sup> edition.

R\$100,000 for the winner; R\$35,000 for the runner up and R\$15,000 for third place.

#### Winners in 2008:

- » 1<sup>st</sup> *O filho Eterno* - by Cristovão Tezza (Record)
  - » 2<sup>nd</sup> *Antonio* - by Beatriz Bracher (Editora 34)/  
*Eu Hei-de Amar uma Pedra* - by António Lobo Nunes [portuguese writer] (Objetiva)
  - » 3<sup>rd</sup> *O Sol Se Põe em São Paulo* - by Bernardo Carvalho (Companhia das Letras)
- <http://www.premiportugaltelecom.com.br/2008/>

### Prêmio Jabuti 2008

#### The winners in 2008 were :

- » *O Menino que Vendia Palavras* - by Ignácio de Loyola Brandão (Objetiva)
- » *1808* - by Laurentino Gomes (Planeta)  
<http://www.premiojabuti.com.br/BR/index.php>

### Prêmio Barco a Vapor

The most valuable prize in Brazil for Juvenile Books: R\$30,000 and publication of the work by SM editions

#### Winner in 2008

- » *Pivetim – Um Romance Proibidão*  
by Délcio Teobaldo  
<http://www.edicoessm.com.br>

### IV Prêmio Ibero-Americano SM de Literatura Infantil e Juvenil

Promoted by Foundation SM and awarded every year since 2004. Works written in any language spoken in the Ibero-American community. Also participating are the Centro Regional para a Promoção do Livro na América Latina e Caribe (CERLALC), Escritório Internacional da Books for Young People (IBBY), Organização dos Estados Ibero-americanos para a Educação, a Ciência e a Cultura (OEI) e Escritório Regional da Educação para América Latina da Organização das Nações Unidas (OREALC-UNESCO). The prize is worth US\$30,000. The latest winner was Brazilian writer Bartolomeu Campos de Queirós.

[http://www.edicoessm.com.br/ver\\_noticia.aspx?id=10753](http://www.edicoessm.com.br/ver_noticia.aspx?id=10753)

### Prêmio FNLIJ 2009 – O Melhor para Criança

Organised by the Fundação Nacional do Livro Infantil e Juvenil (FNLIJ – Young Readers Books National Foundation). The prize is a 'Highly Recommended' stamp.

<http://www.fnlij.org.br>

### Prêmio Bravo!

Since 2004 Brazilian magazine BRAVO! awards a trophy for the best work of literature and other categories. In 2007 the winner was *O Filho Eterno* – by Cristovão Tezza (Record)

<http://bravonline.abril.com.br/premiobravo/>

### Prêmio APCA

<http://www.apca.org.br/>

Organised by the Associação Paulista dos Críticos de Arte (APCA - Association of Arts Critics of São Paulo). APCA has a trophy for the best novel and several other categories. Winner for 2007: *O Filho Eterno* – by Cristovão Tezza (Record)

### Prêmio Afrânio Coutinho 2008

Prize of the Academia Brasileira de Letras (ABL - Brazilian Academy of Letters)

Three best works about a specific theme selected each year receive R\$10,000, R\$6,000 and R\$3,000)

<http://www.academia.org.br>

### Prêmio VivaLeitura 2008

Experiences of promoting reading all over the country, with R\$ 30,000 for the best educational project

<http://www.premiovivaleitura.org.br/>

### Prêmio Cunhambebe

#### de Literatura Estrangeira 2008

The literary agent Stéphane Chao is the curator of this prize (not a financial prize) for the best foreign fiction published in Brazil. In 2007 the winners were:

- » *As Benevolentes* - by Jonathan Littell (Alfaguara)
- » *Na Praia* - by Ian McEwan (Companhia das Letras)
- » *O Passado* - by Alan Pauls (Cosac Naify)

<http://www.premiocunhambebe.org/cunhambebe/index.php?id=pt>



## 9. International Cultural Exchange

If none of our writers had any contact with Vondel's poems or plays until the late 19<sup>th</sup> century, in spite of the Dutch colonial presence in Brazil and Nassau's efforts of cultural exchanges, and had never seen translations of Multatuli's works in Portuguese, it was only Brazilian modernist writers who began to show some interest in the Netherlands. Since the 1950s, when Cecilia Meirelles (1901-1964), one of the greatest Brazilian modern poets, wrote her *Doze Noturnos da Holanda* (Twelve Nocturnes from Holland, 1952) or when Manuel Bandeira (1886-1968) published his *Flauta de Papel* (Paper Flute, 1957), with its two chronicles musing about Belgium and Holland, did the literary contacts between the Netherlands and Brazil begin to grow.

If these contacts were few and episodic, at least they were important. In 1986 João Antônio published *Abraçado ao meu Rancor* (Hugging my Grudge), containing, among others, stories written in Berlin and Amsterdam ("Amsterdam, Ai"). From 1999 to 2003, one of the most important living Brazilian poets, Francisco Alvim, was a diplomat in Rotterdam, and *Elefante* (Elephant, 2000) collects many poems written in the Netherlands. (<http://www.newleftreview.org/?view=2462>). In 2003 another poet, Alexandre Barbosa de Souza's poems from XXX were published by a Dutch underground publishing house, Uitgeverij de Dolle Hond. Recently in Brazil, Mara Parrela, a Brazilian based in Holland, published a bilingual edition of *Hier en daar/Aqui e Lá* (Sá Editora), containing memories of her immigration to Europe.

Many institutions in Germany, France, Spain and England have made great efforts in trying to establish new patterns of cultural sponsorships in Brazil. The Goethe Institut, Maison Descartes, Instituto Cervantes and the British Council are all good examples of successful partnerships with Brazilian publishers. In most cases, they finance part of the

translation of relevant literary works from their language into Portuguese. This kind of initiative has been crucial to improve the recognition of literary masterpieces and other important works of contemporary literature. Sometimes, as in the recent publication of German writer Ingo Schulze in Brazil, the institution itself suggests the name of the author to be translated.

Unfortunately, this is seldom true for Dutch writers and institutions in Brazil in relation to literary activity. Authors as diverse as Cees Nooteboom (Companhia das Letras), Harry Mulisch (José Olympio), Connie Palmen (Editora 34), Margriet de Moor (Companhia das Letras), Ayaan Hirsi Ali (Companhia das Letras), Frans de Waal (Companhia das Letras) and Johan Huizinga (Cosac Naify) have indeed been translated and published in Brazil, though mostly in isolated initiatives, not as a well-organised campaign. An example of this cultural gap is the absence of anthologies of Dutch modern poetry or short stories in Brazil. Achievements in that field would best come from improved institutional arrangements between the two countries.

Cultural partnerships, however, shouldn't be restricted to supporting translations. Other kinds of support could be created to establish a more efficient interchange. Literary events, for example, would surely prove to be a good source of visibility for Dutch culture. Bienal (Rio and São Paulo) or FLIP would be the target along with any of the events listed above, most of which, even if they are small or away from the big cities, manage to attract large audiences and are an important part of the literary calendar in Brazil. The best way would probably be to have Dutch authors attending many small events more often rather than appearing at only one big city event every two years.

It might be profitable for both sides to set up literary grants and prizes. Brazilian authors such as João Ubaldo Ribeiro (1941) and Ignácio de Loyola Brandão (1936) have in the recent past written important works, based on their seasons in Germany,

sponsored by the German government. In a two-way street, authors could spend a season in Holland or Brazil earning a reasonable amount of money to develop their works and the result could be translated and published in both countries.

Another kind of interchange could be the creation of anthologies of contemporary writers. A Dutch commission would select among relevant authors and publishers and the same process would happen in Brazil. The bilingual anthologies are a proven way of establishing aesthetic affinities and promoting an actual exchange, since it's so hard for Brazilian authors to be translated into other languages. A good source of information about the presence of Brazilian literature abroad can be found at the website [www.itaucultural.org.br/conexoes](http://www.itaucultural.org.br/conexoes), which shows the results of the most recent research on the subject.

It's important to highlight here that few people in Brazil are capable of making good and accurate translations from Dutch into Portuguese and that there are no Dutch university courses anywhere in Brazil. Perhaps the Ministry of Culture could promote regular courses for Brazilian literary translators in Holland. That would be an important step towards improving the quality and diversity of Dutch literature's reception in Brazil.

## 10. Summary

- 'True' Brazilian literature was founded in the 19<sup>th</sup> century
- Brazilian publishing is concentrated in the Southeast
- Contemporary literature still pays tribute to the Modernist movement of the 1920s
- Urban short story is the most common form of literature
- The government is the greatest single purchaser of books in Brazil
- Literary publishing houses are either market-biased or prestige-oriented
- The press is essential for the national distribution of books
- Literary events and prizes follow the market-biased or prestige-oriented pattern
- Alternative forms of sponsoring literary interchange can be stimulated by translations, events, grants, prizes and bilingual anthologies



# - Dance

by: Nayse Lopez





Contemporary dance at Festival Panorama de Dança





## **1. Introduction**

## **2. Mapping Brazilian dance(s)**

## **3. National Scene**

3.1 Management

3.2 SESC

3.3 Other funding and programs

3.4 Schooling, Publications and Theory Production

3.5 Events, Facilities, Companies and Professionals

## **4. International Links**

## **5. Conclusion**



## **1. Introduction**

**The last decade has seen great transformations in the Brazilian dance environment, based mainly on individual or group initiatives: companies have been formed, international cooperation has grown, university courses have been developed, new audiences have had the opportunity to watch dance, political movements and social organizations have been able to initiate new public policies that little by little have started to build up momentum for research, production, spread and training in dance.**

The historical tradition of professional dance in Brazil has gone through the same ups and downs as in other countries, from the beginning of classical ballet to the break-up of the Ballet Russe, when its dancers came to this country during the interwar period and founded modern ballet, continuing through the post-modern echoes of New York Dance in the sixties and seventies. Brazil has embraced the revolution of New Dance and improvisation in the 90s and the conceptual dance of around the turn of the millennium. All that crisscrossed with the enormous multicultural heritage in the land.

The result is a dizzy flow of new forms of dance and subdivisions, instinctive dancers and acceptance of the body that attracts more and more foreign dance directors and researchers. Young and /or renowned artists have come to Brazil to take up residencies and form close relationship with Brazilian artists. The works of Brazilian choreographers appear more and more in the programs of the most important international contemporary dance festivals, including the Dutch Spring Dance Festival.

However, if you consider the size of Brazil and the diversity of its culture, the Brazilian cultural market is still under-explored, both in terms of sustainability of productions and the circulation of dance works, as well in theory, memory, documentation and other cultural aspects. This vibrant cultural expression cannot conceal the enormous 'dark areas' on the huge cultural map that portrays the reality of the country's dance scene. If, on the one hand, the main centres, where there is a relatively established though small market, produce various shows, then on the other hand, most of the country lacks the minimum necessary conditions to develop long term plans or even to communicate with the producers of other productions. One of the main obstacles to growth and professionalism is the socioeconomic gap that prevents the great majority of Brazilians from taking part in cultural activities. Therefore, any comprehensive study and potential strategic action in the field of arts

must take this reality into consideration. This leads an extra difficulty that of gaining economic sustainability, one based on bookings, for example.

Another great obstacle is the lack of proper data on performances throughout the country. There is no comprehensive study of statistics, economic data and other matters related to all the aspects of professional dance. This is either due to the enormous size of the country or to the absence of public policies to develop comprehensive data. Part of the information in this report came from personal experience and the small amount of data available so far. During the last couple of years new initiatives have been developed. A growing number of independent artists and professionals have created new forms of dance, thinking and even presentation. They have introduced new ways of cooperation and educational productions, even a cultural mix of people. Maybe one of the reasons for the strength of current contemporary dance in Brazil is the use of creativity in the face of unfavourable conditions. The organizers of the principal festivals and events have attracted a wider audiences interested in dance. Low prices or even free admission are one of the attractions; discussion groups with dancers, choreographers or designers; working groups to work on collaborative works; circulation of dance works and international exchange; workshops and courses; public discussions on artistic policy. The great multicultural diversity of Brazil presents a challenge; how to summarize, or even describe a performance given by state maintained ballet companies and other sponsored contemporary dance companies such as the world famous Grupo Corpo and Debora Colker that receive over two million euros sponsorship per year? Folkdance groups and hundreds of different popular dance events including Capoeira, Quadrilha, Boi Bumba, Maracatu, and Caxambú also have a great role to play. The system also includes independent contemporary companies and professionals who carry out conceptual work or are worried about issues such as identity, new dance, improvisation, hybrids, Live Arts, video dance and new technologies. We cannot describe it as Brazilian Dance; we have to think in terms of Brazilian Dances.



## 2. Mapping Brazilian dance(s)

Mapping Brazilian dances is just as large a challenge as attempting to map 'European dance'. We would have to find similar regions and cultural diversity as we would in an arch reaching from Lisbon to Croatia. This mapping should be seen as research based comments. The first and only statistical mapping of cultural activities in Brazil was done very recently, in 2006.

That first overview, made by IBGE, the Federal Statistics Agency, together with the Ministry of Culture, has produced scary, but promising data. Of a total of 5564 cities in Brazil, only 236 have a Secretary for Culture. Only 145 have some kind of public cultural foundation. Only half of Brazilian cities have a theatre. If we compare these numbers with the fact that dance, especially contemporary dance is not as popular as cinema or theatre, then one can see what the difficulties are and what the opportunities are for dance projects in Brazil. More detailed data on the cultural structure in Brazilian cities can be found in this essay, available at the Ministry of Culture's website [www.cultura.gov.br/site/2007/11/20/suplemento-de-cultura-da-munic-2006/](http://www.cultura.gov.br/site/2007/11/20/suplemento-de-cultura-da-munic-2006/)

Of course when we talk about international cooperation, most of the events have or will take place in the principal cities, that have theatres or venues where performances can take place. But it is interesting to think that many other venues could be accessed in the country.

## 3. National Scene

With very little private sponsorship in culture, Brazil has a peculiar system of funding. This combines some direct public investment with a poorly managed policy of tax breaks, that is constantly criticized and that the Minister of Culture is going to change in the near future. This indirect public funding works through a system of 100% tax breaks for companies or individuals, supporters of artistic projects, the so-called Lei Rouanet. State Governments and some of the larger State capitals have adopted similar local laws.

This manner of funding puts the decision of where and how to spend public funds in the hands of the marketing directors of big companies and multinationals that usually prefer to support big and commercial artistic companies or events that appeal to large audiences. This also creates a false sense of private sponsorship since the resources are actually public funds. Actually very little, purely private funding is provided for cultural development in the country (according to the Culture Ministry private funding is less than 10% of the total and it is always associated with some other public funding).

### 3.1. Management

Another related problem has to do with poor management and bureaucracy. The administrative structure of the Ministry of Culture is such that it is incapable of responding to the growing number of projects, as the minister himself admitted. Arguments take place about the advantages/disadvantages of this tax break. An increasing number of professionals in the field of culture openly defend it. On the other hand, those artistic sectors that are profitable but highly dependent on these legal benefits of the law defend its continuity. So far they have won the argument. On November 30 2008, reforms proposed by the Ministry of Culture were discussed. Comments on these reforms have been and can be placed on the Ministry's website. The law is expected to be voted on by the parliament in early 2009.

Nevertheless, the abovementioned law has allowed the creation of many cultural centres that provide dance programs. Most of these centres belong to banks and big state companies such as Banco do Brasil, Banco Itau, Caixa Econômica Federal or Correios. There are also public programs to do with dance productions that are supported by Petrobras (the giant oil company and the biggest financial supporter of cultural programs in the country), by Natura, Votorantim, Oi Futuro and others. Due to this support a number of events have come into being, including all the main dance festivals and other related events. The tax breaks are used to gain supporters and provide dance companies etc. with extra funds. On another hand, it also demands a higher level of professionalism from artists and companies.

### 3.2. SESC

Parallel to that, especially in the States of Rio and São Paulo, is the so-called "S System"; specially one of its members, SESC - Serviço Social do Comércio (Commerce Social Service) - that constantly programs dance shows. For the first time during 2008, the SESC in Rio even had a program supporting six companies. SESC is a network of cultural and sports centres partially funded from a tax that all commercial businesses are required to pay. It is a rather peculiar system that is privately run but partially publicly funded ([www.sesc.com.br](http://www.sesc.com.br)).

In the city of São Paulo, SESC runs over 17 theatres. In the state of São Paulo SESC has over 34 venues. SESC Sao Paulo's budget is many times bigger than that of the Ministry or any other public funding in Brazil. They are also the only 'market' for performing arts in Brazil, since they organize tours to their theatres in São Paulo and to all other Brazilian states. Some times this is the only money professional companies earn a year.

### 3.3. Other funding and programs

In terms of direct spending on the arts and the cultural sector that is the ones dependent on direct investment made through the Culture Ministry - total expenditure amounts to about 0.7% of the national federal budget (much lower than the minimum of 1% recommended by Unesco and the 2% demanded by cultural activists). In 2007 the direct budget of the Culture Ministry - including all of its management costs - was R\$ 836 million (around US\$ 420 million). Only a very small part of it is for dance. Publicly funded monies go to companies, producers or professionals, production, distribution and lately for research as well.

The federal Premio Funarte Klaus Vianna granted about 170 dance companies and professionals (a majority for contemporary dance) 8 million reais (US\$ 4 million) in the year it was founded (2006). Funds in 2007 and 2008 were cut to less than a third. The former Caravana Funarte de Circulação de Dança, aimed at promoting dance, was cancelled. A new program was recently launched offering a few bursaries for practical and theoretical research. These kinds of programs are generally publicly announced, selection is made by commissions of specialists, sometimes partially appointed by organizations, institutions and movements, the so-called Editais.

During the last couple of years a small annual grant has been given to the Circuito Brasileiro de Festivais Internacionais de Danca Contemporanea (Brazilian International Dance Festivals Circuit, a partnership between the four main festivals involved with contemporary dance: Festival Panorama do Rio de Janeiro; FID - Forum Internacional de Danca de Minas Gerais; Festival Internacional de Danca do Recife; Bienal Internacional de Danca do Ceara). However, the Klaus Vianna prize is considered to be main accolade. Similar prizes have been provided in other states and cities, though with smaller budgets. Their number has increased and spread through various states and municipalities. Most of the states - but only 4,2% of the municipalities - have Secretaries of Culture.



Although improving fast, there is still a lack of expert professionals in the artistic world in general and the dance world in particular. Generally, direct public funding procedures are very bureaucratic and ruled by constant changes in budgets, political, and administrative agendas. In the city of Rio de Janeiro, local artistic companies found themselves in a critical situation after the end of a 10 year program of continued sponsorship that was considered partially responsible for steady leadership and a national presence. Recently, after decades of absence, the State government has launched a program via public editais. On the other hand, in São Paulo City the struggle for better public policies in State parliament led to the passing of the first law setting up a program for dance development in which companies can launch their own projects and strategies.

The launching of new state programs, after more than a decade of neglect by São Paulo State's government, combined with the availability of cultural centres, the interest in producing dance programs are making São Paulo State (which already has a lot national dance productions) a place of new vibrant productions. This year, the public prizes for dance received 1.8 million reais (about 0.9 million dollars) of direct investment and another million (US\$ 500,000) made available for indirect investment through Lei Rouanet. However the State Culture Secretary's decision to create a new State Company, with an announced budget of 13 million reais (more than 6 million US dollars) was rather controversial.

Some professionals claim that such budget should be used to publicize companies, events and professionals development instead of creating a new big company whose budget will probably be under constant risk of financial cuts by future administrations. This has happened often enough in the past with other state funded companies, such as Ballet do Teatro Guaíra (Curitiba, state of Paraná), Companhia Palacio das Artes (Belo Horizonte, Minas Gerais), the municipal Ballet da Cidade de São Paulo (São Paulo

City), Corpo de Baile do Teatro Municipal do Rio de Janeiro (Rio de Janeiro State) among others. The Ballet do Teatro Castro Alves is an example of what can happen. It is currently in financial difficulties and will probably be declared bankrupt after decades of existence.

The directors of the newly founded São Paulo Companhia de Dança claim that the project goes beyond the facade of the company itself, and have quickly launched a series of video interviews with extraordinary dancers and choreographers as part of a dance memory program, that will be broadcasted on public state TV Cultura.

Minas Gerais has also launched public programs based on tax break programs. One is the State Culture Fund with 24 million reais (around 12 million US dollars) to distribute to all artistic areas (2008). There is another program using state taxes (26 million reais, nearly 13 million US dollars) and a program that distributes one million reais (500.000 dollars) through federal taxes owed by a large state company. In Belo Horizonte, the state capital, there is a program based on local tax breaks that divides the resources (5 million reais – around 2.5 million US dollars), offering 60% to a fund (direct investment) and 40% through tax breaks.

Many other states have developed programs via editais; some examples are the States of Bahia, perhaps one of the most outstanding in terms of new programs and recent increased funding, that includes a new Dance Festival, Ceara (with a few years of public editais for production, research and other activities) and Pernambuco, mainly through the Cultural Fund which was compelled by the local community to include dance experts among its counsellors, all in the northeast region. The southern states of Rio Grande do Sul, Santa Catarina and Parana differ in size, populations and GDP, but via indirect investment or via editais have managed to maintain programs aimed at the spread and production of dance. In Porto Alegre, capital of Rio Grande do Sul, the Centro Municipal de Dança (City Hall's Dance Center) develops programs for

mapping groups, companies, dancers, choreographers and teachers, bringing dance to a wider audiences, for training, publishing and registering the memory of local dance. In Curitiba, capital of Parana, apart from general programs designed to spread training workshops, there are three specific programs for research on contemporary dance, research on dance language and production and spread of dance (these together offer 340.000 reais – 170.000 dollars).

In the north - where the distances and geography make communication harder - and in the centre west regions, a few programs have been created. It's only slowly that procedures such as the ones adopted elsewhere, editais, commissions in charge of selecting the works and criteria, are starting to change the lack of public policies that make those regions the least developed in terms of dance production, circulation and other related matters. Maybe the exception is the city of Brasília (Distrito Federal), the capital of the country, where the local government has recently increased the budget for culture, and new programs are being designed and discussed.

Of course, there are many other social, historical and economic reasons for the great concentration in the southeast region of Brazil and especially Rio de Janeiro and São Paulo. The prevalence of information from those cities does not exactly stand for the idea that there is a lot more being created and produced around the country. It only provides testimony to the extra difficulties found by groups and professionals working in other regions to make their work known. It is important to note that most of those initiatives are relatively new and are the result of political pressure by artists and professionals' organizations and movements. Some of these were spontaneous gatherings of artists and professionals from official companies - such as the State Dance Forums from Bahia and Distrito Federal, the Professional Dance Associations in Ceara (Prodanca), Espirito Santo (AProdanca), Santa Catarina (Prodanca) and Amazonas (Prodam), the Danca Minas Association, in Minas Gerais, the

ASGADAN Dance Association in Rio Grande do Sul, the Mobilizacao Danca Movement in Sao Paulo (and the newly created Cooperativa Paulista de Danca), or the more informal movement by independent artists in Rio. Those local movements are not so united as to be able to keep up some kind of permanent lobbying in the national capital Brasilia, or to speak with one voice. These movements have been accepted by the authorities and even supported in the recent past when the Culture Ministry's created the National Dance Chamber via its affiliated foundation FUNARTE.

The National Dance Chamber consisted of a series of meetings and talks that helped diagnose the main problems and challenges in the field of dance in Brazil. It proposed a number of programs and policies required developing, democratizing and widening education, research, production and spread of dance in the whole country - most of them have still to be put into action. Although it was wound up without further explanation, the National Dance Chamber helped make the different dance communities in Brazil heard. It also helped to have a dance representative included on the National Council for Cultural Policy and make its contribution to the text of the National Culture Plan that the Culture Ministry is due to submit to Congress. More information on that particular plan can be obtained directly from the Dance Coordination of Funarte, whose present coordinator is the former director of several festivals and events and a researcher on dance in Rio de Janeiro, Mr. Leonel Brum. (danca@funarte.gov.br – phones 005521 – 22408907 / 22798014). Additional information on the National Dance Chamber is available from the Ministry of Culture site [www.cultura.gov.br](http://www.cultura.gov.br).

Finally, in parallel with what has already been mentioned, there are a growing number of public policies to do with cultural events that can be used as tools for social development. One of the principal policies developed by this federal administration is the Pontos de Cultura program. Its aim is to augment the existing cultural activities being carried out by many



communities and building up a network to rescue a large part of the cultural heritage specially those expressions of forgotten or excluded segments of Brazilian culture. Although there is no specific data on dance formations and activities, many of the 850 Pontos de Cultura have dance as part of their activities. Several other local private or publicly run programs are using dance as a social development tool. The effect that this might have on Brazilian dance productions is still unclear. In October 2007, Mais Cultura, a development program was officially launched by President Lula and the then Culture Minister Gilberto Gil, but one year on no concrete action has been taken in the field of dance.

Regarding the commercial aspect of touring and box office revenues, dancers as all other artistic productions in Brazil, suffer from the present unregulated entry fee for students. The proposed law states that students will pay half price for all cultural and artistic events. This law has the support of the Minister of Culture. It is a good idea to make the access to all kinds of art more democratic; however this half price system for students also applies to movies, local theatre and dance groups that do not receive subsidies. There's no way to regulate this scheme. Any school in the country, be it secondary or higher, can issue a student card. Most of the student IDs in circulation are fakes. The result is that many commercial theatres, etc. charge double prices to prevent people from paying half. As an example, a Madonna concert this December cost around US 140, so students and anyone with a fake ID will be paying the original price. It is not a win-win but a loose-loose situation for all concerned. Congress has voted on a first draft of the law to have a certain number of seats at theatres and other events priced to half price for student. At the moment there is no solution in sight. The law has still to be voted on in the Senate.

### 3.4. Schooling, Publications and Theory Production

Most of the basic level dance education in Brasil is done by local (generally private) dance schools, the so-called academia, spread throughout the country. Nearly all of them are at the amateur level, at times aiming to be professional schools. They mean the survival of many a professional dancer and choreographer, who teach varying techniques. Usually these schools give a performance at the end of every year, during which an audience of family and friends can see what the students have learnt and how proficient they are. There are several thousand so-called competitive 'Festivals' that produce shows, frequently consisting of dance performances specially choreographed for the 'Festival'.

There is a great number of social dance projects aimed at the economically and socially deprived population. Although they mean a lot to everybody involved, the model of both the academia and their socially driven counterparts should not be seen as an artistically high development tool. Dance productions that may be considered expressions of multiple national dance identities are something totally different, they use dance as an artistic language and as practical research. They are led by companies, groups or independent professionals. Many of these groups possess a reality quite their own. In some parts of the country they are even still trying to obtain recognition as expression of the art of dance, in opposition to the fixed, traditional idea of dance as a number of codified steps using some kind of technique.

But the academia and their competitive festivals network follow a very conventional way of looking at and considering dance that is present in many parts of the country. Its main representative is the enormously popular Joinville Festival in the State of Santa Catarina, organized as a big dance competition that features dance academies and schools from all over the country and that presents all kind of dance styles. For the majority of its 4.5 thousand



participants the main objective is to win one of the prizes being offered. Lately, the Joinville Festival has included contemporary dance and added discussions, performances and workshops given by renowned professionals to the event. It attracts an audience of about 200 thousand people and makes vast sums of money. On its homepage, ([www.festivaldedanca.com.br](http://www.festivaldedanca.com.br)) the festival boasts that the Guinness Book of Records, edition 2005, considers it to be the world's largest dance festival. It is a lot about numbers and 'beautiful' models, which makes a great number of professional dancers throughout the country shrug disapprovingly just at the mention of the Joinville Festival. Nevertheless, something can be learnt from their way of doing business. It has been going for 26 years. Those two separate worlds (that of contemporary art and that of big popular competitions) are outdated expressions of the old schism between high-brow art and actual 21st century contemporary art in a country that is characterized by huge contrasts.

The surroundings of professional dance, with its dancers, artists and companies forming a kind of art market has developed its own structures, its own ways of teaching and passing on of knowledge. Dance productions are a blend of many different trends, cultural backgrounds and classical, modern, traditional, and contemporary influences. Maybe due to a wish to survive and continue with their field of study a lot of dance students have started to look at academic careers and have started new courses about dance and the dance world. Nowadays there are about 14 different dance or dance related university courses and a great regional demand for new courses.

Lately; universities all over the country have created master degree courses, post graduate and specialized courses. The first master degree course (strictu sensu) dedicated to dance opened last year at Universidade Federal da Bahia (UFBA), UFBA had the first dance college course in the country. It opened more than 50 years ago. The first official meeting of dance researchers from various fields of study took

place this year in the historic environment of the UFBA. The first Brazilian dance research association was established (ANDA). ANDA's primary function is to make dance a subject worth researching and make it visible to academics, in an environment where most post graduate research into dance has to be done 'in disguise'. Students of dance had to study psychology, do theatre studies, visual arts, anthropology or another established area of study.

More information about courses on dance in Brazil can be found in an article written by the choreographer and researcher Nirvana Marinho at Brazil's main dance information centre at Idanca: [idanca.net/2007/07/05/nirvana-marinho-faculdades-danca-brasil/](http://idanca.net/2007/07/05/nirvana-marinho-faculdades-danca-brasil/).

As a result, one of the fastest growing areas in the last couple of years has been the collection of data and information on contemporary dance. Standards have improved considerably. The academic level reached has contributed largely to an increase in documentation on contemporary dance. A lot of students and researchers in dance and related subjects have published articles, written critical dissertations, theses, catalogues, books on history of dance, language, philosophy, video and technologies, biographies, etc.

Among the dozens of publications recently released in Brazil we can highlight *Lições de Dança*, an important academic publication coordinated by Roberto Pereira and Silvia Soter and edited by the University Univercidade (Rio de Janeiro). We can also mention the magazine *Humus*, an initiative of Sigrid Nora (Rio Grande do Sul) with interesting articles about Brazilian contemporary dance. Pereira, Nora and Sandra Meyer have also edited *História em Movimento: biografias e registros em dança* as part of their work at the Dance Seminars. FID Editorial, an initiative of FID- Fórum Internacional de Dança has published the doctoral thesis of some important Brazilian academics. Rosa Primo (Ceara) has published 'A Dança Possível' a study on the development of dance in Ceara; Leonel Brum researched all the Rio de Janeiro companies. The



work is still to be published. In Brasília Suzi Martinnelli made a study of the history of dance; Acervo Recordança (<http://200.17.132.93/recordanca/TelaBuscaGeral.aspx>) created and developed by Valeria Vicente, Roberta Ramos and Liana Gesteira produced a collection with pictures, videos and other data about the history of dance in Pernambuco State; Arnaldo Alvarenga (BH) works continuously to build a picture of the past of Brazilian dance; Inês Bogéa has developed several projects on important dance masters in São Paulo using books and video documentaries; Ana Vitória published a book about Angel Vianna in Rio, just to mention some important masters of the dance community.

Nirvana Marinho has also produced a list of publications available at [www.idanca.net/2007/02/01/livros-de-danca](http://www.idanca.net/2007/02/01/livros-de-danca)

Idanca ([www.idanca.net](http://www.idanca.net)) is the only professional publication on-line dedicated to contemporary dance in Brazil. Idanca offers a selection of texts in Portuguese and English, critical comments, interviews and news covering Brazilian and current international productions. A 'quick note section' is an update of weekly comments and draws attention to important registration dates, auditions, premières and other subjects. A virtual gallery highlights the work of photographers and video makers. It also mentions academic work being carried out in the area. Since 2006 it has been by sponsored by Petrobras and the Prince Claus Fund. The 2008 /2009 project Idanca, being developed with Dutch support, is introducing its users to Red Sudamericana de Danza and also starting a PDF online publication called RAFT.

### **3.5. Events, Facilities, Companies and Professionals**

It could be due to market needs and the influence of a large contingent of European artists in the country that Brazilian contemporary dance is increasingly embracing contemporary issues being discussed in Europe; questions such as movement and/or no

movement, hybridism and dialogues in different languages, different approaches to the body itself, identity, research on new technologies, and so on. At the same time artists query the idiosyncratic ways in which Brazilian official bodies move. What does Brazilian culture bring to the concepts already mentioned? Tension between European influence and 'Brazilian-ness' describes certain artistic findings, meaning that Brazilian ideas are added to the international system of beliefs. It is very difficult to mention the names of some dance companies without leaving many other important ones out. Various attempts have been made to map a number of the most constant groups, companies or the work of professionals in a constantly changing market. Itaú Cultural has built an important data base, the program Rumos Dança, which is available at [www.itaucultural.org.br](http://www.itaucultural.org.br). It lists professionals, companies and artists, events, festivals, schools, theatres, alternative venues and supporting measures in the field of dance. However, it is by no means a complete list. The program has developed a network of professionals in the different regions who provide updates and improvements every year. In the year 2000 Funarte's Dance Coordination produced a small publication listing some companies, but further efforts to produce a more comprehensive work was unsuccessful.

Some of the companies best known internationally are Grupo Corpo (Belo Horizonte), Quasar (Goiania), Deborah Colker (Rio), Membros (Macaé), Ballet Stagium (São Paulo), Cia Lia Rodrigues (Rio), Grupo de Rua de Niterói (Niterói), Márcia Milhazes Cia de Dança, (Rio) Cena 11 (Florianópolis) and many others increasingly touring abroad. Other independent artists working individually or on a collaborative basis are also finding their way onto the international scene. However, those names are not even a small part of a list yet to be made. Some of the urgent mapping projects are attempting to try to combine human and financial resources, methodology and events in

what could be a very good field for cooperation and international support.

It is not difficult to have an idea about national creativity if one visits the main festivals and events, where a lot of groups, professionals, dancers, etc. gather, specially in October and November. We will give details of some of them here below. The list is not complete, especially if one takes in consideration places outside the main centres. A lot of what takes place does not reach the whole country.

In the last three years some of the principal International Dance Festivals – Festival Panorama de Dança, FID – Fórum Internacional de Dança de Minas Gerais, Festival Internacional de Dança do Recife and Bienal Internacional de Dança do Ceará - have started a process of integration, combining forces and even part of their programs to form the Brazilian International Dance Festivals Circuit. All of them offer a platform for local, national and international performances, dance formation events, courses and discussions, artistic residencies and international exchange, and bringing audiences a greater number of attractions, even providing with very cheap or free tickets. These partially artist-led initiatives have also built up an important network of dancers, choreographers, researchers, critics and other professionals. Thus they are able to strengthen international cooperation, working with agencies in various countries and taking part in events such as Alcantara (Portugal) Instituto Cervantes (Spain) British Council and Arts Council of England, Theatre Institute of Prague, Alliance Française, Goethe Institute (Germany), among others.

#### **Festival Panorama de Dança do Rio de Janeiro**

This festival was created by choreographer Lia Rodrigues in 1991. For years it was the main platform for local groups to present their work and for the audience to see international companies. A couple of years later, the festival has grown. It became one of the main show cases for Brazilian dance around the world and an important meeting place for people working with

dance in Brazil. It has become a focal point for artistic exchange, discussion and an opportunity to see and work with important national and international choreographers. The last editions of the festival, directed by Nayse Lopez and Eduardo Bonito, gave extra performances, promoting new national and international works, giving street performances, bringing together national and international companies and developing links with the dance colleges from Rio. Last year's edition, in November 2007, also provided a Seminar on the Economy of Dance, developed in partnership with BNDES (The National Development Bank) and SEBRAE (Brazilian Service of Support for Micro and Small Enterprises).

[www.panoramafestival.com](http://www.panoramafestival.com)

#### **FID- Fórum Internacional de Dança de Minas Gerais**

The FID was created in 1996 as an international festival by choreographer Adriana Banana and managed by producer Carla Lobo and another member of the Brazilian International Dance Festivals Circuit. Since 2001 FID has combined a local program at the capital Belo Horizonte, with a state program to reach other parts of Minas Gerais and has an international festival calendar spread throughout the year. The festival also promotes training, research, creation and productions. International and national companies perform during the festival. The festival is a fantastic place to see dance works performed and events take place.

[www.fid.com.br](http://www.fid.com.br)

#### **Bienal Internacional de Dança do Ceará**

The Bienal de Dança do Ceará started in 1997 in the capital of Ceará State, Fortaleza. During its 10 years and 6 editions (held uneven years), it has helped to bring a great change in local ideas on dance. The biennale consists of residencies, seminars and courses. Discussions take place and there is a great opportunity to exchange information, provide local artists with venues to produce their work. During its last edition, director David Linhares and Artistic and Teaching



Coordinator Andrea Bardawill expanded its program. They visited a number of cities in Ceará State. Although it is a biennial happening, events and performances take place during non-festival years meant for training and education. The program is called 'De Par em Par'. This year the edition took place in October.

[www.bienaldedanca.com](http://www.bienaldedanca.com)

### **Festival Internacional de Dança do Recife**

Also in October, the 12th edition of the Festival do Recife is held. This is a local government initiative that since its inception has seen great changes taking place. In the beginning local groups and companies showing popular cultural events gathered in the city with its strong and rich popular cultural roots. During the last five or six years the tone of the festival has changed to include national and international contemporary dance. This has led to discussions on tradition and modernity. The festival is evaluated by the public every year at a meeting that takes place on the last day of the festival. This year's edition also held the Red Sudamericana de Danza (South American Dance Network) meeting, an important cooperative network with dance groups from many Latin American countries.

[www.recife.pe.gov.br/especiais/festivaldedanca](http://www.recife.pe.gov.br/especiais/festivaldedanca)

### **Dança em Foco**

Dança em Foco is a video dance festival or, as stated on its homepage, a development of the interplay between dance and video, with video dance screening, courses, debates, residencies and two published books. It started in 2003 in Rio and was created by Paulo Caldas, Eduardo Bonito, Regina Levy and Leonel Brum. Brum left to take over Funarte's Dance Coordination. The 6th edition took place last August. It keeps expanding its reach; it held its second edition in São Paulo circulating video screening in the capitals Salvador, Manaus, Belém and Teresina.

[www.dancaemfoco.com.br](http://www.dancaemfoco.com.br)

### **Festival de Dança de Araraquara**

The city of Araraquara, in São Paulo State, promotes regional integration. It holds the Festival de Dança de Araraquara, directed by Gilsamara Moura and held at the City Hall. Araraquara partner is the local SESC. The festival started together with a social development project aimed at children. It became a festival that in 2008 was in its 8th edition. It gives performances, video dance works, courses and workshops.

[www.araraquara.sp.gov.br](http://www.araraquara.sp.gov.br)

Many other dance festivals take place in different parts of the country, some on a continuous basis, some as and when funding is available, like the Festival Novadanca de Brasília with more than 10 editions and a couple of extended editions in São Paulo and Rio and the Conexão Sul (South Connexion) a meeting held by local artists in the southern region. At the moment neither of these events have sponsors and are therefore non-active. In São Paulo, the Centro Cultural Banco do Brasil presents the Dança em Pauta; in Belo Horizonte the 1,2 na Dança works on a smaller scale bringing groups together and doing some very interesting networking.

The collective Hibridus also organizes a festival called ENARCI in the city of Ipatinga in Minas Gerais State. Then there is Caixa Cultural with its 8 cultural centres in Bahia, Ceará, Rio de Janeiro, São Paulo, Curitiba, Brasília, Recife and Porto Alegre. Theatres are made available and the festival is given some economic support to hold dance performances. It is being held for the third year. Dança Criança is an event aimed at children.

Itau Cultural has a program (apart from the mapping mentioned above) that supports research, exchange and dance production, video dance, and dance and technology works. It is difficult to have an up-to-date database of current festivals, because of the lack of funds and political fluctuations in Brazil. A basic database, with info about dance in many countries in South America, has been set up via a partner

project with many programs in Europe and South America. It is available at [www.sul-sul.info](http://www.sul-sul.info).

In addition, there are a few international theatre and art festivals which include contemporary dance in their programs: Riocenacontemporânea in Rio de Janeiro (currently not taking place because of a dispute between its directors), Festival Internacional de Teatro de São José do Rio Preto in the State of São Paulo, Festival Internacional de Londrina in Paraná, Porto Alegre em Cena, Festival Internacional de Porto Alegre both in Rio Grande Do Sul, Festival Internacional de Palco e Rua de Belo Horizonte in Minas Gerais, Cena Contemporânea - Festival Internacional de Teatro de Brasília, the Mercado Cultural da Bahia in Salvador, the Campina Grande Festival in the State of Paraíba and Goiania em Cena in Goias are just some of them.

In São Paulo the public festivals, including the Lei de Fomento à Dança, helped increase local dance productions and increase the places where performances could be held and organize small dance festival here and there. Some venues that give dance performances are the Culture Secretary's Centro de Dança Humberto da Silva at the Galeria Olido in down town São Paulo and the Centro Cultural São Paulo; the State owned Teatro da Dança; the Teatro Coletivo Fábrica; all the Sesc network of more than 17 cultural centres in São Paulo City alone, and many others in São Paulo State, Espaço SESC, in Rio, is also an important space for dance projects. Since 2008 it has received financial assistance from a program to fund São Paulo's independent choreographers.

In Rio there is also the 1st choreographic center in the country, the Centro Coreográfico of Rio de Janeiro, directed by the choreographer Regina Miranda. In a beautiful building in the north zone district of Tijuca and run by the City Hall it has apartments for resident artists, rehearsal rooms and a theatre. It does not have consistent development programs. The project is controversial within the local dance community. A substantial change is expected soon, when the new mayor, a politician from an opposition party, took office in January.

The Centro Cultural Dragão do Mar, in Fortaleza, presents weekly dance programs in addition to hosting the Bienal de Dança Exhibition Program. In Curitiba the Casa Hoffman, a beautiful house rebuilt especially for this purpose has become a dance centre where courses, videos, performances and discussions are held. In Porto Alegre, the Usina do Gasômetro offers rehearsal rooms, a theatre and alternative spaces for performances in what was once a power plant. In Recife, the Apolo Hermilo Complex with its two theatres and the Santa Isabel also give dance performances the whole year round. In Belo Horizonte, except for the bigger theatres like Palacio das Artes some companies like Meia Ponta and Quick have their places to give performances. For more information on theatres and dance facilities except the Rumos Dança ([www.itaucultural.org.br](http://www.itaucultural.org.br)) there is a list of theatres on Funarte's web site at [www.funarte.gov.br](http://www.funarte.gov.br), under the CTAC - Centro Técnico de Artes Cênicas (Performing Arts Technical Centre).

Brazilian dance has found its way of and has flourished in between a mixed and varying funding structure and a difficult time in finding and encouraging audiences in a country where culture has never been a government priority. Except for the five very well funded companies – like the above mentioned new company of the State of São Paulo, Grupo Corpo and Deborah Colker to the struggling independent dance groups that rely on research grants from the large Brazilian Cultural Institutions and from abroad, professional dance is a growing and more visible form of art. There is an increasing 'middle-class' of groups that received some funding, but still not enough to carry out regular performances, but sufficient to create dance works and travel to a certain extent.

Identifying the principal groups and artists is harder to do in Brazil than in Europe, where there is a fast growing structured cultural sector in most of the EU countries. In Brazil it will depend on the framework that will be set up and the kind of projects that will be developed. In some cases, the best one can do is try



to obtain some government support. In others cases, success will depend on contacting a small network of independent presenters or producers or one of the newly organized collectives.

During the last couple of years, Brazilian dance has had a great number of opportunities to organize itself politically. The result of that is a number of collectives and networks, some of them very active, have lobbied to have dance treated as an independent art form different than theatre, especially in financial matters. This year, Itau Cultural, one of Brazil's most important foundations for the arts, organized a dance collective. The idea was to discuss the meaning of a collective and how it could be developed into an artistic and political tool for dance. The groups invited were Couve-Flor Minicomunidade Artística Mundial (Parana), Núcleo de Criação do Dirceu (Piauí), Híbridos (Minas Gerais), O 12 (São Paulo), Coletivo Dança Rio (Rio de Janeiro) e Movimento Dança Recife (Pernambuco). The work of these collectives is being recognized and they have become hubs of information and contacts in their local area. They create projects and are connected with other forms of art, enriching the projects they build up.

Another concept that is starting to spread among young dancers is networking. Small groups and those with projects have been playing around with the idea of networks and the political and artistic implications thereof. Brazil has been a key player in the growth of RSD (Red Sudamericana de Danza, [www.movimiento.org](http://www.movimiento.org)). An internationally acclaimed artistic network project, the RSD was founded by Uruguayan dancer Natacha Melo, who lived in the Netherlands for many years and got financial support from Dutch institutions such as the Prince Claus Funds and the Hivos Foundation. RSD has been growing in the Brazilian dance scene and has already organized a number of meetings and projects in the country. As far as Dutch cooperation in Brazil is concerned, RSD could become a major player, especially because of Natacha's knowledge of the dance scene in both countries.

The main festivals are also key players in matters related to international exchange, residencies and other things. Dance professionals at different universities could also be partners in specific training or research projects. The majority of the dance courses lack proper financial support for extra curricular activities. But due to the peculiarities of the Brazilian Contemporary Dance scene, a well organized field trip could be the most effective way of identifying possible fields for cooperation and international exchange. The best time would be during the season when the main festivals (end of September, October and November) take place and then visit different areas of this huge country.

## 4. International Links

International cooperation, intercultural exchange and bilateral project management are recent concepts that are being scrutinized, even in well structured foundations and institutes. Why do we cooperate? With whom? To do what? How to get around political power plays and cultural differences to form real links between cultures and art? In Brazil, like in any other ex-colony, these questions take more time to tackle. They cannot be ignored, especially not when looking at projects and events intended as real cultural links and not just events for visiting tourists.

Since Brazil has been pinpointed as a one of the BRIC countries, a number of emerging economies and markets that also include Russia, India and China, we see more and more that foreign governments are interested in a cultural exchange with Brazil that in turn could lead to business and financial relations. It could be an important opportunity to develop long term cultural projects. Keywords for the more recent and best designed international projects have been co-creation, two-way actions and the idea that art and culture are fields where the borders are constantly changing. That makes the field of art a prolific area in which to discuss identity. It is also a risky area in which these same identities can be taken as a commercial flag to promote stereo types of a country. From recent experience the projects in the field of dance that have made a difference to both Brazilian and European artists were the ones where cooperation developed into real friendships between artists and institution staff and to links at a deeper level than some 'Brazilian night' in Paris or a 'German week' in Rio.

During the last couple of years, Brazil has taken part in two major cooperative artistic events, one with France, the other with Germany. In 2005 The French and Brazilian governments jointly organized a Brazilian year in France, whilst a French year in Brazil will be organized in 2009. A large number of different events are scheduled to take place varying from

concerts by big orchestras to performances by small dance companies. Looked at from the perspective of dance the Brazilian year in France was not a great success. There were just some performances by small companies whilst the majority of events highlighted the most 'exotic' aspects of Brazilian culture. For the French season in Brazil it is still difficult to say what is going to take place. We must wait a little longer to see what the final program will be. However, it has become obvious that these big scale exchanges between Brazil and other countries provide a lot of publicity, though not enough long term cooperation.

The German adventure was not much different than the French one. In 2006 the Brazilian government put a lot of effort and money into a Brazilian year in Germany. The selection of exhibitions, artistic programs, etc. was complex. The Ministry of Foreign Affairs had the final word on what was to be shown in Germany. Publicity and media attention was reasonable. Very little was done in the field of dance.

As far as dance is concerned small scale, more focused processes have produced the best cooperative results. In this context, that is the future cooperation between The Netherlands and Brazil, one should mention Marcelo Evelin. Marcelo Evelin is a renowned Brazilian dancer and choreographer who settled in Amsterdam 20 years ago. Three years ago, he was invited by the mayor of his home town, Teresina, capital of the north-eastern state of Piaui, to become director of a new theatre and put together a contemporary arts project. This capital, the poorest in Brazil, was a challenge. It had insufficient money available to undertake cultural projects, nor was there an audience for contemporary dance or theatre. On top of all this the Theatre Marcelo is located in a so called 'favela' on the outskirts of the city, with more than 130.000 people. Marcelo has kept his job as theatre and body language teacher at the Mime School in Amsterdam. He returns to Amsterdam once a year for a couple of months. In Teresina he started work on a series of projects with a group of vibrant young artists, from



the neighbourhood and the local art scene. With support from his Dutch partners he has been inviting Dutch artists to be in residence and to interact with other Brazilian artists. Among European artists, David Weber-Krebs, was there for a local production of his piece *In a land*. Marcelo's last group production, *Bull Dancing*, had Dutch performers and was a co-production with some Dutch producers. As far as the Brazilian scene is concerned, Marcelo is now also the director of a small dance festival in São Paulo. Together with the Panorama Festival he is co-director of a two year residence project funded by the European Union that will take place both in Rio and Teresina during the next two years. So far because of all his contacts and his experience in dance, Marcelo should be closely involved in a long term Dutch-Brazilian dance project, should this take place.

During our six year long involvement with the Panorama Festival we have been trying to formulate collaborative projects that go beyond the regular touring of dance companies. The best known Dutch dance company, NDT (Nederlands Dans Theater), has toured a lot in Brazil and has been very successful. It has only performed in front of a small bourgeois audience that can afford to pay for high prices for tickets. Long term cooperation with other dancers can result in more complex dances. Dancers can get together and discuss their problems, their differences and similarities. We feel that this way contemporary dance projects can best be evaluated. We have organized a number of seminars with European and South American dancers before. *Close Encounters*, with dancers from Brazil and Portugal; *Brazil Nuts*, basically a tour by Brazilian dancers who performed works all over the UK; *coLAB-oratorio*, a project with 20 dancers also funded by the European Union; *Culture 2000* that produced 9 new collaborative dance works. During the next two years, Panorama will host a series of tours and residencies. This will include the "French Year in Brazil" program supported by Cultures France. From big scale dance productions to one-on-one cooperation, we believe an

effective get together will cover the various aspects of the art of dance. More info about these projects and its local and European partners can be found at the Panorama festival website.

Other players, such as SESC São Paulo, and other festivals have also been important in developing international cooperation. SESC has hosted a number of national events in São Paulo. But due to the costs of international travel, very few independent organizations can afford to attend these events without support from the international institute involved.

It is worth noting that a key component of any international dance project that receives praise from Brazil's dance world, is the work being carried by a country's Institute for Cultural Cooperation. We refer to such organizations as Cultures France, the British Council, and the Goethe Institute, all Councils that have played a major role in promoting and funding travel and residence projects at Brazilian dance festivals, etc. We should also mention that there are a number of Dutch cultural organizations that want to make new contacts with Brazil's artistic scene.

For decennia cultural institutes have formed one of the basic tools to advance contacts with foreign countries. The majority of these institutes report to their Ministry of Foreign Affairs not the Ministry of Culture. That said most of these institutes try to push their own agenda in this post-colonial age, though they are changing from being a caricature of a colonial power representatives to institutes seeking no-strings attached international cooperation. This means that local artistic demands take precedence above the idea of "we need you to perform in that city with these partners because this is a region where we have potential trade agreements and would love to have an opening night with the governor present".

It is important that culture is not used as a weapon of post-colonial dominance. If we think of the potential of a country like Brazil, not only in terms of diversity and contrasts, but also in terms of economic development then we have to consider the unique



opportunities present to form real links between the Netherlands and Brazil.

It is important to note the excellent work done and efforts made by the Dutch Consulate in Rio de Janeiro. Despite a relatively low budget in comparison with France and other countries, it has managed to make its presence felt at all big festivals in the city, from cinema to dance. Mrs. Patricia Broers, the person in charge of cultural events in Rio de Janeiro, has been a delight to work with.

In terms of working together, it would appear that the presence of reasonably well known dancers such as dancers like Emio Grecco or Anouk van Dijk at dance festivals is important. The funding of peer-to-peer activities, such as networks, artistic residencies and smaller scale touring both in the Netherlands and Brazil is also important. An important first step in 2009 could be a field trip of Dutch program designers to Brazilian cities and an invitation for Brazilian program makers to visit the Netherlands and meet artists and see different dance performances.

Because of the language barrier, it would be useful to provide information about Dutch artists to Brazilian audiences and professionals, and visa versa. There are many artists and dancers that would be interested in applying for grants to a bilateral book fund.



## 5. Conclusion

The possibilities are huge in the field of dance. The background is not typically traditional and colonial, but is one based on the art of dance itself. Dutch dance has had a major influence on contemporary Brazilian dance and dancers for a long time, such as the work of Hans van Manen and Jiri Kylian to David Zambrano, Emio Grecco and others. The number of Dutch based artists and professors that have links to Brazilian dancers and choreographers is impressive. Every time one goes to the Netherlands one finds a large community of Brazilian dancers working there.

In practical terms the Brazilian Ministry of Culture has been very helpful in fostering international cooperation. However, it must be said that if SICA approaches the Ministry with clear action pointers and evaluations of recent happenings, it could become an excellent partner in the production of larger events. The Ministry has also been supporting one-on-one events.

Artistic cooperation between the Netherlands and Brazil is a big adventure and cuts across economic, historical and practical differences. It should be kept in mind that art, and dance in particular, is changing constantly. Every project has to be tailor made. We cannot just dislodge bodies and send them across the Atlantic. What we need to do is force open minds so that people can see that dance is a complex activity that ranges from the spectacular work of NDT to the silent commentary on our reality as proposed by young choreographers such as the Amsterdam based David Weber-Krebs or Ivana Muller. The same applies to Brazil. That Brazilian dance has to cover an immeasurable distance from the large scale of Grupo Corpo to the delicate female nightmares danced by dancer Marcela Levi.

In our view the potential for cooperation between our countries relies on a combination of a sophisticated cultural infrastructure and a well developed artistic vision. Compared to the small, self-sufficient and organized Dutch artistic scene, the Brazilian scene is still continuing to build up. But out these differences both countries can develop a large number of great that can become visible together with new ways of seeing the world we live in. We believe that the means to build a two-way link between the Netherlands and Brazil are deeply rooted but it is time to give this link more substance.

### Notes

- Part of this report is based on work done by researcher Marcos Moraes last year. Information on the states and town was provided by colleagues such as Marila Veloso (Curitiba, Paraná), Airton Tomazzoni (Porto Alegre, Rio Grande do Sul) and Jaqueline Castro (Belo Horizonte, Minas Gerais).
- The currency rate used in this report is R\$ 2.0 for US\$ 1, it fluctuates considerably because of the financial crisis.
- When referring to dance this means professional dance. In this report we do not take into consideration data or aspects of community dances, school groups or amateur works. Although we mention classical ballet, the focus will be on contemporary dance.



# — Theatre

by: Ricky Seabra







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## 1. Introduction

To learn about the theatre scene in Brazil,  
first a lesson in grammar:

In the Portuguese language words ending with  
the letter L, when they become plural, the letter L  
is dropped and substituted with the letter I.

For example:

*Real*, the Brazilian currency becomes *Reais*.

*EditaL*, a call for entries or a call for cultural  
subsidy requests, becomes *Editais*.

*Globo*, the main TV network which disseminates  
soap-operas or novelas becomes *Globos*...

But in the theatre scene actors who work for  
Globo become nicknamed: *Global*... a word  
ending in L. So a performance full of *Globais* will  
definitely bring in lots of *Reais*.



This is why theatremakers need as many institutional Editais as possible so that 'non-Global' (struggling) actors can work, travel and tour the many *Brasis...* plural of *Brasil*.

We Brazilians often speak of Brazil in the plural form to express its vast cultural and social diversity. And Brazil's performing arts and theatre manifestations are as numerous as our many *Brasis*. When we started to write this mapping, my desire was to find out who the excluded were in this country of many Brazil's so that the Dutch would not overlook the underprivileged when engaging with Brazil. But cultural policy under our Minister of Culture Gilberto Gil was one of 'inclusion' and 'decentralization', breaking a long-standing Rio-São Paulo-centric rule of culture (what we refer to as the Eixo Rio-São Paulo or Axis Rio-São Paulo). The Ministry has been seeking out and mapping cultural manifestations from all corners of the country. All are included: traditional storytellers, afro-descendants, Indians, culturas populares (what used to be called Folklore), culturas quilombolas (communities formed by descendants of escaped slaves), gay, lesbian, bisexual and transgender, and gypsies. The cultural scene has been fortunate under the presidency of President Lula da Silva. To have Gilberto Gil as the minister of Culture is almost as if Bob Dylan became minister of culture in the United States.

So this little lesson in Portuguese theatrical plurals should help the Dutch begin to navigate the Brazilian theatre scene in Portuguese. One should consider this mapping as a guide to getting in touch with Brazilians involved in theatre who have a reach far beyond that of the organizations with which they work and organizations that have a reach far beyond their own territories.

Brazil is enormous. Names, given here, are multipliers - people who know more people. Hence we have attempted to give out contacts that would put the Dutch in touch with anyone in the theatre scene within one or two degrees of separation of anyone involved in theatre anywhere in the country. We will explain how to get in touch, we offer links to websites throughout the text, how to navigate certain sites in Portuguese in addition to offering a few cultural do's and don'ts when establishing contact.



## 2. A History

It is of course impossible to summarize 500 years of theatre tradition in a few pages. Therefore, we will take many big steps to mark the most important information.

### 1500s: Theatre as Crime

During the age of European colonization of the New World many crimes were committed against native peoples and centuries later we hear demands for apologies. Usually accusations are against peoples of a certain nationality or ethnicity. Recently, in the case of Brazil, a unique and historic accusation was made against an art form, which was theatre. At a seminar called the Theatricality of the Human held in 2008 at the Oi Futuro in Rio de Janeiro two keynote speakers sat at the same table. One speaker was Brazilian Indian Kaka Werá. The other, the world renowned Zé Celso of the Oficina Uzyrna Uzona. Kaka Werá at one point said:

*"...in my perception, just as terrible as war can be, just as terrible a disease brought from the other side of the ocean can be, and just as terrible slavery can be, theatre was to indigenous peoples. A war does away with bodies but the soul continues. A disease decimates families, tribes, but the spirit continues. But theatre staged in the past didn't do away with bodies. It did away with souls".*

Kaka Werá was talking about the theatre used by the Jesuits from Portugal during the colonization in the 16<sup>th</sup> Century. In theatre history classes, we learn this to be the beginning of Brazilian theatre. Padre José de Anchieta (1534-1597) was a priest who taught and converted Indians through plays he wrote. The Indians' artistic manifestations of dance and music became fertile ground for conversion to Christianity. In these plays elements of indigenous culture were mixed with the dogmas of the Catholic Church. Indian deities and pajés, the holders of tribal wisdom, healers

and spiritual leaders, were all subverted in Anchieta's texts represented as demons and even Satan.

At the seminar, Zé Celso was thrown aback by Kaká Werá's talk and humbly responded: *"You don't know how completely complemented I just became"*. The evening ended with Zé Celso, Kaka Werá and the audience forming a large circle and engaging in a unplanned *pajelança* (an Indian ritual used to solve problems afflicting a person or collectivity). No demands for apologies were made. Just a symbolic moment in which Brazilian theatre came full circle; history and healing coming together in one moment.

### 1600s & 1700s

During the following two centuries theatre consisted of plays put on at religious festivities or civic commemorations. Some of these were representations of the battles fought during those centuries, for example, between the Portuguese and the Dutch. In the 18<sup>th</sup> century plays were presented in public squares, on wood stages and slowly opera houses or comedy houses started to appear. With them came the first theatre groups with actors hired from the poorer classes, mostly mulattos. The stage was off limits to women so men performed female roles as well. During this period Voltaire, Goldoni and Molière were performed.

### 1800s

In the beginning of the 1900s the royal house of Portugal moved to Brazil, fleeing Napoleon. Brazil became seat to the Portuguese crown for 14 years and there was a huge incentive to build theatres. Theatre companies started to appropriate themselves of theatres, the first being Companhia Teatral Brasileira in Niterói directed by actor João Caetano (1808-1863). The Portuguese prince declared Brazil's independence in 1822 and declared himself Emperor. Brazil as a nation was born into monarchy and Empire. In this climate of nationalism, foreign actors were substituted by

Brazilian actors. Colored people weren't allowed to attend theatre so actors, on the most part, were still mulattos wearing white and red make-up. Martins Pena (1815-1848) is seen as the founder of Brazilian theatre who wrote *comédias de costumes* (comedy of manners) a favorite genre amongst audiences, who preferred free prose without the formality of earlier works. In the latter half of the 19<sup>th</sup> century Brazilian theatre was renewed with the New Opera based on French influence by Joaquim Manoel de Macedo. Artur Azevedo (1855-1908) wrote operettas and vaudeville plays, the public's favorite genres. José de Alencar's (1829-1877) love for Brazil drove him to write the important novel *O Guarani*. His *O Jesuíta* is considered the first Brazilian epic play. França Junior (1838-1890) continued the comedy of manners but took it to a more realistic and often vulgar level without the delicacy of the Martins Pena works. Coelho Neto (1864-1934) wrote *comedy of manners* with an intellectual tone and Paulo Barreto a.k.a. João do Rio satirized the Parisian Salons.

### **Early 1900s**

With the Great War European artists ceased to visit Brazil allowing Brazilians to focus on their own problems and customs in a mix of *comedy of manners* with nationalist themes. In the 20s and 30s leading actors of various companies became national idols, such as Leopoldo Fróes and Procópio Ferreira. Their presence on stage guaranteed the plays' success regardless of text, directors or other actors. The main actor as star was typical of the *Teatro Trianon*, a continuation of the comedy of manners of the 1800s. Joracy Camargo was one of the authors of this new genre, the *teatro de revista* (a type of Brazilian vaudeville) that packed the theatres in the Praça Tiradentes in Rio. In 1932 with the Companhia Procópio Ferreira, Joracy Camargo premiered *Deus Lhe Pague* in São Paulo, a work of Marxist ideology. Procópio Ferreira himself played the main role attracting over 10,000 spectators. Oduvaldo

Vianna's work was also political in that it contained hints of anarchism. His 1933 piece *Amor* was considered ahead of its time as it defended divorce (which only became legal four decades later in 1977). Also in this early part of the century Mario de Andrade's *Macunaíma* (1928), about an anti-hero Indian embodying the Brazilian people, should be mentioned. This novel became a classic of Brazilian theatre in Antunes Filho's adaptation in the 70s.

### **Estado Novo & Post-War: Crimes against theatre**

Under the Estado Novo (1937-1945), populist government of dictator Getúlio Vargas, theatre suffered censorship under the establishment of the National Service of Theatre. Themes that were not interesting to the government were suppressed. Only the *chanchada* were allowed a naive form of low-quality theatre that didn't threaten the government. The government hired intellectuals to write favorable articles about the government. Others who wouldn't collaborate (like Monteiro Lobato and Graciliano Ramos) were arrested. Some companies adhered to government demands. Others didn't and the first experimental theatre appeared. In 1938 diplomat Paschoal Carlos Magno founded the Teatro do Estudante do Brasil which engaged in psychological construction of characters and did away with the *ponto* (the souffleur). In 1943 Nelson Rodrigues wrote *Vestido de Noiva*, directed by Ziembinski. This was the beginning of modern Brazilian theatre. For the first time the director controlled the entire scene. The freedom of the leading actor, who once used to do whatever he or she pleased to attract an audience, was curbed. Nonetheless, it was Nelson Rodrigues who as playwright would change Brazilian theatre forever with themes never before seen on stage like sex, incest and most of the taboos of his time.



At the end of the 40s the Teatro Brasileiro de Comedia or TBC was formed with 30 of the greatest talents of the time giving rise to smaller groups in São Paulo. Television began to take on some of these actors. The Teatro de Arena founded by José Renato in 1957 prioritized Brazilian productions and artists and reacted against high prices of theatre tickets. Its most renowned author and actor Gianfrancesco Guarnieri wrote *Eles Não Usam Black Tie* (1958), *Gimba* and *A Semente* bringing to stage social problems caused by industrialization. Jorge Andrade, on the other hand, having been born on a farm, brought to light social issues of rural Brazil. A theatre of myths and tales, rural and religious themes was spearheaded (and still is) by playwright Ariano Suassuna born in Paraíba but moved early to Recife (State of Pernambuco). He is famous for *O Auto da Compadecida*. Another renowned North Easterner was Dias Gomes who surprised critics in 1961 with *O Pagador de Promessas*.

In 1958 Teatro Oficina was born first as an amateur company of students from the law school at Largo de São Francisco in São Paulo. They craved something different from elitist TBC and the nationalist Arena theatre companies. Oficina was home to José Celso Martinez Corrêa (the same Zé Celso humbled by Indian Kaka Werá at the seminar in 2008), Renato Borghi, Amir Haddad (who today directs the group *Tá Na Rua* in Rio) and Fauzi Arap. Zé Celso's group changed name to Oficina Uzyna Uzona in 1971. Their production *O Rei da Vela* in 1967 gained notoriety and launched the famous Tropicalist Movement. Oficina invited the American group Living Theatre to Brazil and Oficina went international.

### The Dictatorship Years 1964-1985: More Crimes against Theatre

Dark pages in Brazilian History begin – a military coup in April of 1964 - one of many coups to take place in Latin America over the next years. In December of '64 Augusto Boal directs the hit show *Opinião*, (Opinion). Opinion was also the name given to the student movement against the dictatorship. Grupo Opinião gave voice to traditional artists and samba composers. But in 1968 the AI-5 (Institutional Act 5) required that all music, theatre, movies be screened and censored before public display. Police cut texts, invaded theatres during plays, beat up actors on stage, destroyed sets, prohibited performances - in essence declared war on all forms of artistic expression. Artists who resisted were arrested, tortured and went into exile. In spite of all this the theatre class remained steadfast in its opposition to the dictatorship, holding symbolic demonstrations and by writing subtleties in between the lines. But the middle class moved away from theatre being branded as violent, perverse and full of subversives. Although the Arena and Oficina Theatres opposed the dictatorship in their own ways, they accused each other of being politically alienated rather than joining forces. Arena believed that to resist censorship they had to work metaphors into their texts. Oficina believed in being more direct by questioning customs and moral values. Zé Celso of Oficina ended up spending 5 years in exile in Portugal returning in '79. Augusto Boal of Arena was arrested, tortured and exiled in 1971. In Argentina he established the Teatro Invisível. In '73 he went to Peru and started the Teatro Forum and developed it further in Ecuador with Indian populations under the name of Teatro Imagem. The technique of both theatres was based on facts; the oppressed and their oppressors confront each other, objectively defending their own interests and wishes. In this confrontation the oppressed loses. The audience is then invited by a facilitator to enter the scene and substitute the oppressed in order to find alternatives to the problem. After two years in Portugal

Augusto Boal went to Paris where he developed the Theatre of the Oppressed before returning to Brazil in 1986. In Rio he created the CTO, The Theatre of the Oppressed. Boal has been nominated for a Nobel Peace Prize. In the 70s the SESC promoted a project called Projeto Mambembe that put theatre groups on tour throughout the country including small towns and villages squares. These groups performed *comedia de costumes* (comedy of manners) and circus theatre. The term *mambembe* later came to describe a type of traveling theatre with little or no financial support.

A group appeared on the scene in Rio in the 70s, Asdrubal Trouxe o Trombone (Asdrubal Brought the Trombone) which put on reinterpretations of classics that influenced an entire generation of artists. They were known for their collective creative process, language experimentation, open-ended structures and improvisation. Ricardo Almeida and Miguel Magno from São Paulo and Pedro Cardoso and Felipe Pinheiro in Rio were the forerunners of a movement which took the 80s by storm and till this day fills theatres across the nation more than any other type of theatre: *besteiral* (a play on the word *besteira*, foolishness, with the suffix -ol making it sound like a medicine). Miguel Falabella, Mauro Rasi and Vicente Pereira were also proponents of this theatre. With the end of the dictatorship and theatre's newly achieved freedom of expression, unbridled humor and bad language took off through *besteiral*.

### Post-dictatorship to Current

Asdrubal Trouxe o Trombone spawned many comedic actors who moved on to television. *Besteiral* was and is still going strong. But at the end of the 80s Gerald Thomas came on to the Brazilian scene from New York with his highly experimental theatre (collaborators included Philip Glass and Heiner Mueller) and made controversial productions like Wagner's *Der Fliegende Holländer*. In the 90s Cacá Rosset rocked Shakespeare in the Park Festival with his *A Midsummer Night's Dream*. Bia Lessa impressed Brazilian audiences

with her creative productions of *Orlando* and *Cartas Portuguesas*. And mime artist Denise Stoklos amazed audiences with her Mary Stuart performing in her technique of Essential Theatre. A theatre/cultural centre named after her, is being erected in her home town of Irati, Paraná.

Since then we have seen groups, solo performers, comedians with varying lengths in careers entertain, move and confront audiences in Brazil and beyond. To name a few at random: Rio-based Enrique Díaz of Companhia dos Atores, São Paulo-based Ulysses Cruz of the Grupo Boi Voador; Antunes Filho with his Centro de Pesquisa Teatral, Nós do Morro of the Favela do Vidigal performing everything from Shakespeare to Machado de Assis; Paraíba based Piolim with their *Vau da Sarapalha*; innovative playwright Newton Moreno with his *Agreste*; the hysterically intelligent *besteiral* of *Os Melhores do Mundo* from Brasília with their *Tormentas da Paixão*; The Story of Rebecca Sinclair and the important work by Nilton Bonder, *A Alma Imoral* (The Immoral Soul) adapted to stage and performed by Clarice Niskier.

Few have been mentioned in this final section of current theatre but we hope that the rest of this document will shed some light on other recent activities. More current theatre productions, will be mentioned in chapter 5. *O Fervo / The Heat*, in which focal points of creative intensity in Brazil is discussed. Like, we mentioned before, Brazil is an enormous country and we simply can't mention everyone. For more names and dates of performances throughout Brazilian theatre history one can surf to the online article (in Portuguese):

<http://br.geocities.com/poligonal2000/historiadoteatro.html>

Itaú Cultural has an online encyclopedia with 726 references to theatre in Rio and São Paulo from 1938-2006:

[http://www.itaucultural.org.br/aplicExternas/enciclopedia\\_teatro/](http://www.itaucultural.org.br/aplicExternas/enciclopedia_teatro/)

*Overmundo* and *O Palco* are other important databases on the internet.



### 3. A few overall Tendencies

There is a tendency for theatremakers (not just set designers) to be hired by fashion designers during the fashion weeks of São Paulo and Rio. Two such theatremakers are Bia Lessa and Daniela Thomas. In comedy theatre, the English term 'stand-up' is starting to be used to describe solo comedians. And there is also a huge tendency towards new circus and working with clowns. Because of an ever more demanding market actors today are learning circus techniques in theatre schools.

There is a tendency for constant reenactments of classics by Chekov, Molière and Shakespeare. There is also a tendency for a liberal use of Anne Bogart's viewpoints in plays. Finally another tendency that seems unique to Brazil is for theatremakers to hire choreographers to do the '*direção de movimento*' (movement direction) of a theatre piece. Just as in Holland choreographers will hire a dramaturge to tie together a dance piece; in Brazil it is becoming common practice for directors to hire choreographers to direct the movement of the characters of a play on the stage. This is not about dance but rather how actors move their own bodies and how they move about the stage. They are also hired to do *preparação corporal* (body preparation) of actors which involves warming the actors up for rehearsal or even a premiere. This practice is not limited to physical theatre but to even the most conservative productions. Three important movement directors are Dudude Herrmann, Izabel Stewart and Andrea Jabor.

### 4. Financial Support

#### SESC - the First Model for Theatre Support

It is a common joke or saying among Brazilian actors and theatremakers that the SESC is the ministry of culture. But this perception should be taken with a grain of salt. Indeed SESC's (Social Service of Commerce) contribution to culture has been incalculable over the years. The SESC is a private institution established to carry out social welfare programs. By means of a mandatory tax collected from commercial and service corporations the SESC has built monumental facilities, containing sports, libraries, internet and meeting areas, hotels, pools, and cultural centres and theatres.

The SESC operates very much like a theatre in Holland. They are all independent of one another and they buy performances for a few nights, or they might put theatre companies on tour within a state. But its selection process is not based on editais, or calls for entries, which will be discussed later. It's based more on a continued contact and networking until your name or project has reached a critical mass within the SESC. From then on, you are likely to perform in a SESC. This doesn't mean SESC is nepotistic. They just have their own time and dynamic. SESC is known to be very willing to sit down and listen to proposals.

The National SESC (SESC Nacional) puts theatre companies on tour nationally through a project called *Palco Giratório* (Rotating Stage). Every year the Palco Giratório puts up to 12 theatre groups on tour throughout Brazil. The selection involves programmers or *técnicos* traveling to the SESC headquarters and lobbying for pieces they have seen. The only foreign company that is known to us, that has toured with the *Palco Giratório* is Dos à Deux, a duo of Brazilians based in France. It is hard to say if a Dutch group could penetrate the Palco Giratório.

The SESC of São Paulo under Danilo Santos de Miranda was the first to implement this pioneering vision of placing culture at the centre of the development of citizenship and human growth. Santos de Miranda believed that this could generate change not just in individuals but also in society as a whole.

This talk of citizenship may sound nationalistic or even propagandistic to the Dutch but in Brazil it's a serious matter and part of our social debate. For example, in the State of Roraima in the north of the country, over 50 percent of the Brazilians don't have a birth certificate. Brazil is a vast country which until recently privileged the few; its contrasts between rich and poor have always been alarming. Social inclusion, bringing the excluded Brazilians into the fold of basic citizenship and civil rights, is at the center of the Lula administration. This discussion has trickled down to all cultural institutions. The result is that theatremakers as well as all artists who get art subsidies must always offer something in return to the less fortunate: a *contrapartida* or counterproposal.

SESC was truly a pioneer when it came to 'building new citizens' through cultural action even before the Lula government came into power. Over the years SESC São Paulo built monumental cultural centers, theatres with the best equipment and multiplied it's number of SESC's around the State of São Paulo. There are now 32 SESC's in the State of São Paulo. SESC became the major cultural disseminator. ... hence the joke about it being the Ministry of Culture.

SESCs around the country started to model themselves after the SESC São Paulo and some now offer equally impressive facilities from North to South, East to West. As a consequence many SESC's across Brazil now buy performances as well as create innovative contexts like festivals and thematic showcases for theatre groups.

The SESC Pompéia in São Paulo is probably the most famous with its brutalist architecture by Lina Bo Bardi with an intense cultural program. But many artists have complained that SESC Pompéia workers

behave like bureaucrats and are machine-like in their operations. There are small gems like SESC in Campo Grande (State of Mato Grosso do Sul), which treat the artist with utmost care and SESC Pelourinho with exceptionally skilled technicians.

Another interesting component of the SESC is the ESEM (Escola SESC de Ensino Médio – The SESC High School). It is a boarding school for teenagers in high school most of which come from families that work for commerce though not exclusively. Acceptance is based on high grades, high scores on a national test, interviews and financial need. The school campus is enormous with teachers and students living on the grounds and is located next to the infamous housing project *Cidade de Deus*. Rather than have barbed wire fences protecting the grounds, which is the practice in the neighborhood, it has a moat. At first glance one wonders what these kids are doing far from their families and close to the *Cidade de Deus*. But the children are a very talented group, bright with a rich vocabulary and access to high quality facilities. In 2009 the ESEM will inaugurate a 603 seat theatre on their campus - a possible opportunity for the Dutch to collaborate with an exceptional bunch of Brazilian children in a state-of-the-art theatre. The theatre will also be available for use by the surrounding community including the *Cidade de Deus*.

In order for the SESC to remain at the top of innovative thought it must update and renew itself in relation to artists' needs and rethink its policy of events. SESC has expanded so greatly and so quickly and because it must keep its theatres and facilities active with cultural events, it has become a voracious consumer of performances which, in the vast majority, are presented once or twice. Some argue that this stimulates a policy of waste and does not create or educate audiences. Nor does it contribute to the maintenance or continuity of the works of theatre companies as they are continually confronted with a market obsessed with consuming one premiere after another.



If any country wants to work with the SESC it is a good idea to start early, sending project proposals to a number of SESC's and act on two fronts: national headquarters (São Paulo) and locally (the SESC's the artists would like to work with). The SESC website [www.sesc.com.br](http://www.sesc.com.br) gives a good overview of all the possibilities it has to offer. With the exception of a few bureaucratic SESC's it is, for the most part, a very pleasurable experience to work with them.

When talking to them you may find the use of the word technician or *técnico* confusing. The SESC's refer to their artistic directors as *técnicos*. When SESC is talking about *técnico de teatro* or *técnico de dança* they are NOT referring to the technicians who hang lights in the theatres.

### SESI

Apart from SESC there is another organization in the S-system, the SESI. The SESI is maintained by industry. The SESI of São Paulo on Avenida Paulista (the 5<sup>th</sup> Avenue of Brazil) has an entirely coherent policy on support for theatre and has managed to keep its theatre filled with people who are willing to queue all afternoon for tickets.

They work with educating young audiences through the public school system that uses *monitores*, workers trained in bringing students in contact with works of art. The SESI *monitores* visit schools and talk about the pieces before the students go on a school trip to view a play. Unlike SESC, SESI recently started to work with *editais* or calls for entries. They keep projects for months in their programming rather than just a few days or weeks. Many of the SESI theatre-goers are part of the generation who grew up under these *monitores*. Even though some consider them conservative in their programming SESI demonstrates a responsible and dedicated method of audience-building.

### The Rouanet Law & Other Laws of Incentive: the Second Model of Cultural Support

The *Lei Rouanet* or The Rouanet Law is a Brazilian fiscal/cultural incentive law that allows any corporation to pay 4% of its owed income tax to finance cultural projects. It is the main mechanism for cultural financing today. An artist first has to (as we say in Brazil) 'insert the project into the Law'. Some producers specialize in inserting projects into the law. This means the project has to be filled out on the internet for approval from The Ministry of Culture (MinC). Once approved, the project is published in the *Diário Oficial*, the government's official publication. With this publication the project qualifies to be financed by any company, corporation or private individual. It is then up to the artist and/or producer to go after this owed tax money amongst sponsors. The Lei Rouanet is often referred to as Lei de Mecenato or Maecenas Law (from the Roman patron Gaius Maecenas) but this is wrong because the money involved is owed public money and not corporate or private money. Minister Juca Ferreira recently admitted: "It seems like its private money but it's not. We have created an addiction of patronage using public money."

The problem with this mechanism is that corporations will finance cultural works with which they want their brands to be associated. So productions containing *Globais*, or famous actors, from the entertainment industry are more likely to attract sponsorship than smaller or lesser-known productions. This is not patronage. It is money that the corporation would have had to pay as tax to the government. Yet corporations still get their logos attached to the project. In a way it is free advertisement for companies using taxpayer money. Frequently before performances begin there are long recordings listing sponsors and even promotional corporate videos of sponsors. The interest in sponsoring theatre is more for PR reasons rather than meeting the needs of the artist.



The Lei Rouanet, nonetheless, has become the model for theatre and cultural financing and has inspired state and municipal governments to establish their own *Leis de Incentivo* (Laws of Incentive). In 2009 the Ministry of Culture is working to improve the Lei Rouanet. It is now possible, for example, to enter a project into the Lei Rouanet via internet.

### **The Cirque du Soleil Incident**

In 2006 the Cirque du Soleil came to Brazil for the first time and, with the help of the *Lei Rouanet*, received 9 million reais. The fact that Cirque du Soleil used public money in addition to charging up to 400 reais (more than 120 euro's) per ticket caused a huge revolt in the cultural sector and the press to the point of the Ministry of Culture needing to post an official explanation of what happened on their website.

The production company CIE Brasil was responsible for bringing Cirque du Soleil to Brasil and submitted the project to the Ministry of Culture requesting 22.3 million for two projects: 16.6 million for presentations in São Paulo and 5.7 million for presentations in Rio de Janeiro. The Ministry of Culture approved 9 million. The approval of the project meant that CIE Brasil could ask (in this case) Bradesco Bank (the main sponsor) for the 9 million reais that the bank would have otherwise paid in taxes to the government.

After heavy criticism from the cultural sector the Ministry demanded that they present a plan of 'democratization of access' to classes of lower income and suggested ideas such as offering cheaper tickets, free presentations, the broadcast of the performance on public television, workshops for Brazilian professionals or anything the producer CIE Brasil might suggest. CIE Brasil's counterproposal was considered unsatisfactory and the remainder of the money they had requested was denied. Because of the Cirque du Soleil incident the Lei Rouanet has since been revised making the 'democratization of access' more

important. The Ministry of Culture's final statement on denying Cirque du Soleil access to more tax money was: "The premise that guides the Ministry of Culture is simple: public funds invested in cultural projects should benefit the largest possible audience." To read more on this incident (in Portuguese) go to: [www.digestivocultural.com/blog/post.asp?codigo=1039](http://www.digestivocultural.com/blog/post.asp?codigo=1039)

Dealing with the Lei Rouanet, one must be very cautious. The perception in Brazil is that Holland, as is any other European nation, is a rich country and, as in the case with Cirque du Soleil, Brazilians will not appreciate companies from richer nations using their public funds unless you have a good *contrapartida*, a concept, plan, workshop, something, that shows you are willing to facilitate access of your work to the excluded segments of Brazilian society.

The Lei Rouanet's position as the main mechanism for cultural funding may change by the time collaborations begin between Brazil and Holland. The Lula government hopes to implement by the end of its term (2010) the new *Plano Nacional de Cultura*, a cultural policy which would involve direct funding from Brasilia as well as more State and municipal funding. This will greatly diminish the need for artists to depend solely on corporations that are mostly only willing to sponsor big names in the Arts and Entertainment industry.



### **Editais: the Third Model of Theatre Support**

*Editais* are proclamations or calls for entries for cultural projects. It is through *editais* that theatremakers in Brazil apply for subsidy. Many corporations, like banks, energy and communications companies put out *editais* once to twice a year for artists to apply for the opportunity to occupy their own theatres and (depending on the *edital*) to finance all aspects of the production including artistic fees and per diems. For foreigners to get into the *edital* system you will need a *proponente* or proponent, a producer or person in Brazil to submit the project.

Many *editais* allow theatremakers to submit whatever project they wish. You can choose touring (*circulação*), creation (*montagem*), company maintenance (*manutenção de companhia*), for example. But in all cases you have to determine ALL your conditions: where you are going to work, what you are going to do, travel expenses, salaries, taxes deducted, etc.

Some of these banks or communications corporations make use of *Leis de Incentivo* like the Rouanet Law to build their own cultural institutes.

Some of the most prominent corporate cultural institutes include:

- » **Instituto Cultural Itaú**  
A cultural center of Itaú Bank, located in the financial heart of São Paulo. In 2009 they sponsored the Encontro Internacional de Teatro Contemporâneo which will take place in the North and Mid-West.
- » **Instituto Votorantim**  
Located in the State of São Paulo.
- » **Oi Futuro**  
A hip venue in Rio de Janeiro oriented around new media. This year's cultural *edital* for Oi Futuro received 4000 submissions of which over 3000 were just from theatremakers

- » **Centro Cultural Banco do Nordeste**  
Based in Fortaleza.
- » **Espaço Cultural da CPFL**  
Campinas, State of São Paulo.
- » **Centro Cultural Banco do Brasil**  
Located in various cities.
- » **Brasil Telecom**  
Has a theatre in Brasilia.
- » **Furnas**  
Has a theatre in Rio de Janeiro.

Many corporations that don't have cultural facilities have *editais* for sponsoring theatre productions. To name a few: Light, Correios and Eletrobras.

### **Caixa Econômica Federal**

- » Located in various cities. The Theatre of the Caixa Econômica of Brasilia is a notoriously difficult theatre. With the exception of PR. (organising radio and television interviews), they give no attention to the artist in the theatre. The moment the artist arrives in the venue they are on their own. It is recommended that productions that come to this venue bring their own technicians. The organisation does a good job at keeping their theatre filled but has less attention for creating good conditions for an artist to work. On the other hand the Theatre of the Caixa Econômica of Curitiba is the exact opposite. This theatre is known to help the artist with everything they need.

### **The Occasional Fear of Getting Burned**

Often artists will get together and express dissatisfaction with a SESC or another organization like the infamous Caixa Econômica of Brasilia. But artists are worried about complaining directly to an organization out of fear of *se queimando* (getting burned) within an institution. Artists often fear putting in jeopardy any future work they might get with the few institutions that exist. So some organizations like Caixa Econômica de Brasilia remain uninformed about their ill practices and therefore are slow to improving.

## Petrobras

Of all the corporations that have *editais* that make use of the Lei Rouanet for cultural sponsorship, the most important by far is Petrobras, the semi-public Brazilian Energy Company headquartered in Rio de Janeiro. Of the 500 largest sponsors in 2007, 44% of the money came from only 6 companies: Note how Petrobras compares to the rest:

- » **Eletrobrás** – 14,3 million reais
- » **Banco Bradesco** – 20,2 million reais
- » **Banco do Brasil** – 20,5 million reais
- » **Telecomunicações SP** – 21,9 million reais
- » **Vale do Rio Doce** – 33,1 million reais
- » **Petrobras** – 172 million reais

The reason Petrobras can be considered the best is not only in the numbers. Every year it improves upon its policies of dissemination, production of new pieces, circulation of pieces and the maintenance of theatre companies that work with continuity. Petrobras also started to pay attention to smaller and lesser-known companies as well as alternative theatremakers interested in research and experimentation.

One part of Petrobras' activities occurs in conjunction with Funarte, the Fundação Nacional das Artes via the Myriam Muniz Prize which awards theatremakers, groups or projects all around Brazil in a clear attempt to decentralize resources so that they reach all corners of the country. One criticism to be made here, however, is the reduction of money awarded. Under their decentralization policy, rather than increase money awarded, budgets have been split up to serve a greater number of projects. It must however be noted that Petrobras is probably the only corporation involved in patronage because when it comes to contributing to artists, they pass the 4% of owed tax money that they can contribute to culture meaning that any contribution above the 4% is actually out of their own pockets.

Petrobras, which is a corporation of mixed capital with most coming from the State, has been used by the Lula administration to secure resources for culture. The Lula government and Petrobras are in constant dialogue. It is more than a partner. It can be said that Petrobras is practically an extension of the Ministry of Culture.

## MinC & Fundo Nacional de Cultura

The Ministry of Culture's main *edital* for theatre is the Myriam Muniz Prize. They have a number of other *editais* with new ones always coming out but one has to explore their site to see if anything is pertinent to theatremaking.

## The Fundo Nacional de Cultura

The National Culture Fund is another way of financing projects but not many people have a clear idea what they do. Rarely do theatremakers talk about it or apply for its funds. Their website however, is very clear. The application forms are available online and they publish their annual budget online as well. The fund directly subsidizes to the artist up to 80% of the funds applied for and it is up to the artist to raise the remaining 20%. The Fundo Nacional de Cultura is mentioned more and more in the context of Lei Rouanet reform and the new Plano Nacional de Cultura. It seems like this fund will be even more important in theatre subsidy in the near future.



### The Lei de Fomento: the fourth and newest model of theatre subsidy

São Paulo's Lei de Fomento or Law of Encouragement is the most advanced model for distributing public money directly to theatremakers. It was approved unanimously by São Paulo's City Hall in 2002 under the then mayor Marta Suplicy. It is now law in the city of São Paulo that a certain amount of money goes to theatre companies regardless of the mayor or government in office. In 2009 12 million reais was set aside to support (for one year) 30 theatre companies whose work requires long-term support. This is revolutionary for Brazil in that continuity from one government to the next is all but non-existent. Policies always change. São Paulo did away with this after a strong lobby of a political movement of theatremakers; a movement called Arte Contra a Barbárie (Art Against Barbarity).

Just as the SESC São Paulo inspired the rest of the SESC's in the country, the Lei de Fomento is now serving as a model for local and state governments around the country and even the federal government. The Plano Nacional de Cultura, which Lula would like to have complete before he leaves office, has not ignored the Lei de Fomento and has borrowed elements from it.

This activism and political consciousness of the theatre is growing. Artists have increasingly been maintaining an eagle eye on cultural policy to prevent attempts to undermine conquests like the Lei de Fomento. One politician attempted to do away with the Lei de Fomento but the backlash from activist movements prevented it from happening.

## 5. O Fervo/The Heat – where the Theatre Scene boils

Most Brazilians involved in theatre production will tell you that Brazil's hippest scene is the Praça Roosevelt (Roosevelt Square) in São Paulo. But in such a huge country it is unfair to focus in on one scene as a Ground Zero. The Brazilian theatre scene boils on different fronts and different levels. This chapter will try to shed light on some of these areas of intensity.

### Praça Roosevelt:

Praça Roosevelt was a decadent square in downtown São Paulo that was revived by the installation of eight theatre companies. The square was full of prostitutes, transvestites and drug dealers. The theatre companies didn't necessarily want to expel them, rather they allowed them to participate in the social and artistic transformation of the Square. The Satyros theatre group, for example, included the local transsexuals in one of their productions called *Transex*, the first in their Trilogy of Praça Roosevelt. Satyros director Rodolfo García Vázquez, describes the Praça Roosevelt as: "*an example of a fringe universe with a harmonious tension between nutcases, transvestites, prostitutes, little old middle-class ladies, artists and general public.*"

The Praça Roosevelt movement inspired Hamburg director Dea Loher of the Thalia Theatre to write a play called *Das Leben auf der Praça Roosevelt*. Other theatres in the square included Studio 184 and Parlapatões, both of which were heavily involved in the Art Against Barbarity Movement (Arte Contra a Barbárie) which advocated the Lei de Fomento, São Paulo's unique theatre subsidy law. But São Paulo is a world on its own in terms of theatre. Some say *São Paulo respira teatro*, 'São Paulo breathes theatre'. Keep in mind that the population of the city of São Paulo equals that of the whole of The Netherlands.

### **A Teatro Mineiro?**

A number of theatre groups from the State of Minas Gerais have been gaining notoriety over the past years. And when the press speaks of one of them they automatically speak of a Mineiro Theatre movement, A Theatre of the State of Minas Gerais. Rather than having a style in common, what they do have in common is that these companies grew out of a generation of people attending the FIT-BH Festival Internacional de Teatro as well as performances, workshops and festivals promoted by the 25-year-old Grupo Galpão theatre company. One such festival of the Grupo Galpão is the Festival de Cenas Curtas (Festival or Short Scenes), prompting theatre experimentation. Everything they do takes place in their Galpão Cine Horto facility which also offers classes for actors (The Oficínio) and develops a deep relationship with audiences. Some works developed at the Galpão Cine Horto evolved into larger works and even theatre companies. Amongst the most important groups which grew out these experiences in Minas Gerais are: Luna Lunera, Companhia Clara which has its own 90 seat theatre and is now a partner with the FIT-BH Festival, and Espancal which came together because of the Festival of Short Scenes. Espancal is one of the most brilliant theatre groups in Brazil today, building a fascinating repertoire in a short period.

Other names from Minas Gerais are director Rita Clemente and Cida Falabella, director of the Grupo Zap 18 based in Belo Horizonte's poorer outskirts, in Brazil referred to as the *periferia*.

### **Movimento Redemoinho**

Born out of a meeting at Galpão Cine Horto in 2004, Redemoinho, the Brazilian Movement of Creation Spaces, Exchange and Theatrical Research (*Movimento Brasileiro de Espaços de Criação, Compartilhamento e Pesquisa Teatral*) works toward creating a national network of theatre spaces. They have also consolidated themselves as a national political movement and they actively lobby for a Federal Law of Theatre

Subsidy (*Projeto de Lei Federal: Programa de Fomento ao Teatro Brasileiro*). Approximately 70 theatre groups and cultural entities from 11 States are part of Redemoinho. Every year a national council is elected. In 2009 counselors are: Fernando Yamamoto of Grupo Clowns de Shakespeare (Natal), Marcelo Bones do Grupo Teatro Andante (Belo Horizonte) who is also the new coordinator of Performing Arts of FUNARTE, Tânia Farias of Tribo de Atuadores *Ói Nós Aqui Traveiz* (Porto Alegre) and José Fernando Azevedo do Teatro de Narradores (São Paulo).

To view the updated council go to: [www.redemoinho.org](http://www.redemoinho.org)

### **Vila Santa Isabel in Barão Geraldo in Campinas**

Campinas is known as Brazil's Silicon Valley, home to hundreds of computer and telecommunications companies. It contains several universities such as PUC-Campinas, Facamp, Universidade São Francisco and Unicamp and is therefore a region teeming with students. Santa Isabel in the Campinas district of Barão Geraldo is known for its intense cultural activity. At least eight theatre companies are based there some of which grew out of the university scene. Amongst them: Boa Companhia, Sarau, Seres de Luz (Argentinean), Barracão, Grupo Peleja, Grupo Tal, Matula, Grupo do Santo, Semente, and Lume. Lume, runs the Núcleo Interdisciplinar de Pesquisas Teatrais da Unicamp collaborating with theatre institutions in the USA, Denmark, Italy, Portugal and other countries. In addition, in the days leading up to Carnival there is the Feverestival which brings together national and international group as well as over 300 actors, directors and filmmakers for exchanges.



### **Movimento Lapada (Encontro da Lapada)**

This is a movement that organizes artistic exchange to encourage the growth of theatre in the Northeast. It was organized by the groups: Bagaceira, Máquina (from Ceará), Clowns de Shakespeare (Natal), Estandarte (Rio Grande do Norte), Alfenim, Piolim and Ser Tão (Paraíba). For two years the movement has been discussing how to organize themselves at a national level. The first meeting was held in Natal, Rio Grande do Norte, where proposed themes were discussed and artistic practices were exchanged. Smaller meetings have been held in April 2008 in João Pessoa, for example, under the name of I Mostra de Teatro de Grupo. In this year's edition, the collective invited various other groups from nearby states to participate as observers.

### **Mostra Cariri**

The Mostra Cariri or Cariri Review of Culture is a SESC partnership which brings together a variety of cultural manifestations - everything from music, theatre (both national and international), Brazilian Indian rituals (which are seen rarely in theatre festivals), and *mestres* (or storytellers of popular culture) are invited. Few festivals bring together such diversity. The festival, which lasts a week, is very cool, to say the least, and takes place under very hot sun in three small cities: Juazeiro do Norte, Crato and Nova Olinda. Unlike almost all festivals in the world this one keeps the artists to the end so they can be part of the whole event including the *Overdoze*, the grand finale. Everyone who performed throughout the festival performs in the *Overdoze* one after another in 3 different theatres. Crowds move from theatre to theatre in the intense heat of the night. Northeastern food, drink, music are enjoyed on two intersecting streets that are closed off in front of the SESC Crato. It all ends with a breakfast at 7 in the morning. The amazing thing about this festival is that 10 years ago the municipality of Crato didn't even have a theatre and now the three towns are alive with theatres. Everyone from young to old, from business people to cab drivers all flock to see the

many performances - a vivid example of audience-building.

In Cariri in the small town of Nova Olinda one should not forget to mention Fundação Casa Grande, a theatre run entirely by children. They operate the lighting, shoot and edit a TV show, stage radio programs, and basically do everything in the theatre. All artists who attend the Mostra Cariri try to make it to Nova Olinda to check these kids out and always return fascinated with the children.

## 6. Culturas Populares

One choreographer recently placed Brazilian artists into two categories: the ones who know about *culturas populares* and the ones who don't. Many don't know what a *caboclo de lança* is or have never seen *Maracatu Rural* or have never been part of a *Festa do Boi*. The cultural manifestations we are talking about deal with deep traditions that mix European, Brazilian Indian and African cultures; a unique mix that differentiates us from our South American neighbors.

*Culturas Populares* is what until 10 years ago was known as folklore. Folklore is a term that is generally not used anymore in Brazil. The change of name to *Culturas Populares* was due to activist movements concerned with creating a term that would express the immense cultural diversity of Brazil. Under Culture Minister Gilberto Gil there has been a horizontalization, if you will, of our diverse cultures. There is less differentiation between high art or low art now. An Antonio Carlos Jobim is just as important as a Mestre Salustiano. Cultural manifestations deeply rooted in local traditions and rituals are gaining just as much importance as the 'high' art of urban centres mainly because there is now a recognition that this is where we Brazilians come from. Hence these areas of culture are being meticulously mapped by the government, various organizations and are even being funded by programs such as Pontos de Cultura which will be discussed in the next section. Activist groups were largely responsible for making *Culturas Populares* a category in Petrobras and Lei Rouanet subsidy applications.

Many manifestations are by the calendar and take place during Christmas, Easter, The Festas Juninas and Carnival. It must be noted that Brazil has the largest African population outside Africa with all the tales, religions, rituals, music and dance that came over with its diaspora. There are festivities related to each Orixá or African deity corresponding to saints in the Catholic calendar. In addition, all these festivities

have been influenced in some shape or form by the 220 Brazilian Indian nations. Consequently, these festivities vary from state to state, city to city, village to village.

Around Christmas there are the Auto de Natal, Reisado, Folia de Reis, Pastoril, Boi de Reis, or as it is celebrated in Pernambuco, the Cavalo Marinho. Some consider the Cavalo Marinho Brazil's *commedia dell'arte* since it is comprised of 76 different masks and characters. These festivities have never been given much value by the Brazilian elite. These festivities take place mostly in rural areas and small villages, urban peripheries and favelas.

The *Festas Juninas*, on the other hand, are very mainstream and are celebrated even in big cities. These festivities revolve around three saints who are celebrated in the month of June: São João, Santo Antonio, São Pedro (John, Anthony and Peter). The largest and most commercial is the São João of Caruarú. Northeastern square-dancing to forró music, Northeastern food and funny make-believe wedding rituals permeate the Festas Juninas. The Festas Juninas are always part of schools' calendars as well as parties for kids and teenagers.

Carnival has become so mainstream that some people living in cities try to get away from it and the tourists it attracts. The Carnival aesthetic is dominated by the samba rhythm and Rio de Janeiro's luxurious parade taking place at its Sambódromo designed by architect Oscar Niemeyer. It's considered the greatest show on Earth. But the Carnivals of Olinda and Salvador are also worth mentioning and are characterized by their different rhythms; *frevo* and *maracatu* in Olinda and *afoxé* and *axé* in Salvador.

The Festa do Boi is the most intriguing and theatrical, dramatizing tales that vary from region to region. It is widespread throughout Brazil, although even more concentrated in the Northeast, and takes place during Easter and Ascension. There are many variations: the bumba-meu-boi in the Northeast, (especially Maranhão), the boi-bumbá in Amazonas and



the State of Pará, the *boi-de-reis*, *boi-surubi* or *boi-calemba* throughout the Northeast, the *boi-de-reisado* in Alagoas, the *boi-de-janeiro* and *da Manta* in Minas Gerais, the *boi-de-mamão* in Santa Catarina. The *boi-bumbá* in Amazonas has taken on a mega-show dimension in the city of Parantins and can compare in sumptuousness to that of Rio's Carnival.

#### **Re-enactments:**

The Festa do Divino, or Ascension, forty days after Easter, is particularly strong in the city of Pirenópolis, Goiás. The celebrations include the commemoration of the medieval victory of Iberian Christian knights over the Moors in a celebration called the *Cavalhadas*. Filmmaker Ricardo Calañas' film *o Divino Maravilhoso* depicts these festivities.

Another reenactment which takes place in the entire Northeast is the Passion of Christ. Since 1968 Nova Jerusalem in Pernambuco puts on what can be considered Brazil's largest theatre production. Every Easter week a huge reenactment of the Passion of Christ takes place in what is claimed to be the largest open-air theatre in the world (70,000 square meters). An ecstatic audience of 8,000 watches hundreds of actors and extras. Actors lip-synch a soundtrack that is played throughout the piece.

In the academic sphere Brazilians seem to focus still very much on teaching the European classics and often forget to look at their own *culturas populares*. The likes of Villa Lobos, Oswald de Andrade with his *Cannibal Manifesto* and Adriano Suassuna became the standard bearers of an almost nationalist conversation, although it is not about nationalism; it's about looking to our ancestry – looking to what originates here and giving it its due value rather than disregarding it as second to European high culture. To counterbalance this self-colonization the Ministry of Culture created an initiative to preserve the oral

tradition of *mestres* of cultural groups and integrating their knowledge into the public school system so that children do NOT grow up with strictly American or European cultural references. This initiative is called *Ação Griô* (Action Griô). The word *griô* comes from griot which is a West African poet, praise singer, and wandering musician, considered a repository of oral tradition.

The mention of *Culturas Populares* in this mapping as one of the hip cultural scenes is important because these expressions of *cultura popular* are larger than just music, or folk rituals – they are a way of life that has fed all the arts in Brazil for centuries. For Holland it can be fertile ground to learn rare theatre techniques for actors, performers, storytellers and dancers outside the realm of academia. *Cultura Popular* brings together text, dramatization of tales, music, costume, performers and audience participation in forms that can be highly innovative for the Dutch.

#### **Pontos de Cultura**

The Ponto de Cultura (Culture Point) is the flagship project of the *Cultura Viva* Program of the Ministry of Culture. It is the way the ministry found to fund existing cultural initiatives at community and grassroots levels. These initiatives enter a ministry *edital* which currently funds 650 Pontos de Cultura around the country. There is also the *Pontão de Cultura* which offer larger initiatives.

The Ponto de Cultura receives 185,000 reais divided into 5 installments donated each semester to be invested in the manner outlined in each project. Of the first installment 20,000 reais must be invested in multimedia equipment and software and whatever else the Ponto requires.



The Pontos de Cultura can be found on the website of the Ministry of Culture<sup>1</sup>. On this site you can search for Pontos de Cultura by state, municipality, by profile or keyword. If you select Todo o Brasil (All of Brazil) and if you select Palavra Chave and write in teatro (theatre) you will get 286 Pontos de Cultura to choose from that deal with theatre. You can narrow down your categories. Let's say you're looking for a Ponto de Cultura that deals with theatre, Indians and people at social risk in the State of Amapá, you can select all of these items and the search engine will narrow down your options.

### **MinC (Ministério da Cultura)**

It is fair to say that there is a creative intensity in the Ministry of Culture – a restlessness to identify, map and ideally fund the most remote cultural manifestations in Brazil. The policies of Gilberto Gil's mandate are long-lasting – his popularity with the art community is unanimous. The Ministry of Culture is in constant dialogue with the population and wants artists to define their art policies. All the work the MinC does is impressive and quite moving, though it's worth adding that a lot more can be done to keep up the interesting discourse and good ideas they have.

## **7. Key Figures**

Most of the people mentioned below work with large projects that go beyond the institutions they work for. They are networkers and multipliers; their areas of expertise cover huge territories which, combined, cover most of the country. We have attempted to give out contacts which will put the Dutch in touch with anyone in the theatre scene within one or two degrees of separation from any theatremaker anywhere in the country.

### **On a National Level**

- » Danilo Santos de Miranda – (SAO PAULO) - Regional Director of SESC São Paulo
- » Luciana Azevedo - (RECIFE) - Director president of Fundarpe - *Fundação de Patrimônio Artístico e Histórico de Pernambuco* – deals with Culturas Populares and theatre.
- » Sebastião Milarê – (SAO PAULO) Curator of the Centro Cultural São Paulo.
- » Luiz Bertipaglia – (LONDRINA) Head of Núcleo de Festivais (Network of Brazilian Festivals)
- » Eglá Monteiro – (SAO PAULO) - Actress and producer, creates projects to fill in voids in theatre scene - worked 13 years for SESC São Paulo developing socio-cultural programs – former coordinator of programming of SESC Pompéia and Ipiranga - created a one-year residency program called *Solos do Brasil*.
- » Sidnei Cruz – (SAO PAULO) - creator of *Palco Giratório*, an event that puts 12 companies a year on a grand tour of Brazil.

1. [www.cultura.gov.br/sys/skins/cultura\\_viva\\_capa/sistematizacao\\_fim.php](http://www.cultura.gov.br/sys/skins/cultura_viva_capa/sistematizacao_fim.php)



- » Ana Lúcia Pardo – (RIO DE JANEIRO) - actress and journalist, Ministério da Cultura representing the States of Rio and Espírito Santo - used to work for Funarte – coordinates a seminar called ATeatralidade do Humano (the theatricality of the Human) which brought together actors, directors, artists in many fields, academics, philosophers at Oi Futuro. She lived in the Amazon for 15 years and created the festival Mostra de Expressão Cênica Amazônida.
  - » Guilherme Marques – (BELO HORIZONTE) producer of ECUM *Encontro Mundial de Artes Cênicas / World Meeting of Performing Arts*
  - » João das Neves – (BELO HORIZONTE) founder of *Teatro Opinião Mineiro* – ties to Acre (see section on North).
  - » Eliane Costa – (RIO DE JANEIRO) - Sponsorship Manager of Petrobras
  - » João Carlos Artigos – (RIO DE JANEIRO) - organizer of *Anjos do Picadeiro* (International Clown Festival). with company *Teatro do Anônimo* based in Rio's *Fundação Progresso*. They do important work with street children.
  - » Redemoinho representatives (National political movement of theatre subsidy policy):
  - » Marcelo Bones of Grupo Teatro Andante (BELO HORIZONTE) who is also the new coordinator of Performing Arts of FUNARTE,
  - » Tânia Farias of Tribo de Atuadores, Ói Nós Aqui Traveiz (PORTO ALEGRE).
  - » José Fernando Azevedo of Teatro de Narradores (SAO PAULO).
  - » Fernando Yamamoto (NATAL) of Clowns de Shakespeare
- To view the updated council go to: [www.redemoinho.org](http://www.redemoinho.org)

### Brazilian Indians & Culturas Populares

- » Uilton Tuxá - APOINME *Articulação dos Povos Indígenas do Nordeste, Minas Gerais e Espírito Santo*. Coordination of Indigenous Peoples of the Northeast, Minas Gerais and Espírito Santo.
- » Kaká Werá – writer, environmentalist, lecturer, founder of Instituto Arapoty.
- » Jecinaldo Mayoruna - COIAB *Conselho das Organizações Indígenas da Amazonia Brasileira*. Counsel of Organizations for Indians of the Brazilian Amazon.
- » Ana Paula Jones – (RIO DE JANEIRO) (Actress, specializes in Culturas Populares, Director of Ponto de Cultura: Kariri-xocó (Northeast Brazilian Indians), lived in Olinda - works with Department of Community Arts of Cleveland Museum of Art, President of Instituto Raízes da Tradição, she sits on the National Commission of Pontos de Cultura and Conselho Nacional de Juventude (National Youth Council).

### In the Northeast

- » Dane di Jade – (FORTALEZA) Works for SESC Fortaleza and created the Mostra Cariri in the southern most tip of the State of Ceará, the Cariri region. A 5-day festival bringing together national and international groups.
- » Fernando Yamamoto (NATAL) - of Clowns de Shakespeare – is mapping theatre companies in the Northeast in association with ÁQIS, a centre for creative process studies of the Universidade do Estado de Santa Catarina.
- » Lindolfo Amaral (STATE OF SERGIPE) of Grupo de Teatro de Rua Imbuassa
- » Marcio Mereilles (SALVADOR) director of the Bando de Teatro Olodum and Secretary of Culture of Salvador.
- » Carla Valença and Paula de Renot – (RECIFE) Independent producers from Recife which organize the Janeiro de Grandes Espetáculos Festival. A showcase of Recife's theatre works. They invite curators from all over Brazil to come to see these works.
- » Luiz Carlos Vasconcellos and Buda – (JOAO PESSOA) Piolim Theatre Company
- » Rejjane Reinaldo (FORTALEZA) - Festival de Teatro de Guaramiranga, Ceará – Rejjane is responsible for *Pontões de Cultura* (the larger Pontos de Cultura).
- » Kil Abreu – curator of Theatre Festival of Recife

### The South

- » Nitis Jacon (LONDRINA) – director and former vice-dean of UEL Universidade Estadual de Londrina – deep understanding of cultural policies - Head of FILO Festival Internacional de Londrina, a massive international Festival.
- » Luciano Alabarse - Porto Alegre em Cena Festival
- » Tânia Farias (PORTO ALEGRE) - of Tribo de Atuadores Ói Nós Aqui Traveiz - politically militant theatre group - sits on the board of Redemoinho.



### Rio de Janeiro / São Paulo (Cities and States)

- » Alexandre Roit, (SAO PAULO) - organizes the Mostra Latino-Americana de Teatro de Grupo, for the Cooperativa Paulista de Teatro.
- » Ney Piacentini (SAO PAULO) – cultural policy - presidente of Cooperativa Paulista de Teatro. Politically active in representing the interests of theatre groups in the new Plano Nacional de Cultura.
- » Nilson Raman (RIO DE JANEIRO) – producer and agent of artists of commercial theatre - Associação de Produtores Culturais. Politically active in representing the interests of theatre producers and commercial theatre in the new Plano Nacional de Cultura.
- » Luiz Carlos Moreira - (SAO PAULO) - Arte Contra a Barbarie (Art Against Barbarity Movement which fought for the São Paulo's theatre subsidy law: the Lei de Fomento.
- » João Braune of Fomenta Produções/Casa da Glória - a colonial mansion in downtown Rio that holds cultural events. He is one of two Brazilian producers who regularly attends the IETM meetings in Europe (International Network for Contemporary Performing Arts).
- » Marcia Dias – (RIO DE JANEIRO) - Theatre Festival RioCenaContemporanea
- » Fabio Ferreira – (RIO DE JANEIRO) - former curator of RioCenaContemporanea
- » Rodolfo Garcia Vasquez - (SAO PAULO) of Satyrus theatre company
- » Karin Acioli – (RIO DE JANEIRO) - Organizer of FIL - Festival Intercâmbio de Linguagens – a Children's theatre festival.
- » Antonio Araújo - through his company Teatro da Vertigem goes beyond the physical space of theatre performing in monumental site specific contexts. Has mentored many artists.
- » Instituto Pombas Urbanas - (SAO PAULO) - A Pontão de Cultura – they work with street theatre in periferias (poor neighborhoods in city outskirts).
- » José Fernando Azevedo (SAO PAULO) - Teatro de Narradores – sits on the Redemoinho national council - Part of movement Arte Contra a Barbarie.
- » Carlos Simione - (CAMPINAS) Lume Theatre and Núcleo Interdisciplinar de Pesquisas Teatrais da Unicamp
- » Guti Fraga – (RIO DE JANEIRO) Nós do Morro Theatre company based in the Favela do Vidigal.

### Minas Gerais

- » Chico Pelúcio and Eduardo Miranda - (BELO HORIZONTE) - of Grupo Galpão.
- » Lúcia Carmargo – (BELO HORIZONTE) Former Secretary of Culture of Paraná – former director of Municipal Theatre of São Paulo and currently director of Palácio das Artes a monumental theatre venue with various halls.

### North (Amazon)

- » Lenine Alencar in - (RIO BRANCO) - FETAC, Federação de Teatros do Acre.
- » Nonato Tavares in - (MANAUS) - actor, director, well networked worked in Acre.
- » Airton Braga – (BELEM) director of SIT Sistema Integrado de Teatros.
- » Raimundo Chacon – (BELEM) Representative of the National Commission of Pontos de Cultural of Amazônia.
- » Marcio Souza - (MANAUS) - of TESC – Teatro Experimental do SESC do Amazonas - former president of Funarte.
- » Karla Martins - (RIO BRANCO) - actress, producer, Fundação de Cultura e Comunicação Elias Mansur.
- » João das Neves- (MINAS GERAIS) - founder of Teatro Opinião Mineiro. In charge of the Núcleo de Artes Cênicas da Usina de Arte João Donato.

### Midwest and Federal District

- » Guilherme Reis – (BRASILIA) - curator of Cena Contemporanea Festival of Brasilia.
- » Francisco Araujo – (CAMPO GRANDE) – SESC Campo Grande.
- » Hugo Rodas – (BRASILIA) – theatre director and professor at the University of Brasilia.

### Critics Writers Academics

- » Jefferson del Rios – (SAO PAULO) - writes for *Estadão*, critic and former editor of Bravo Magazine.
- » Barbara Heliodora (RIO DE JANEIRO) – renowned theatre critic of *O Globo*.
- » Marcos Bulhões, (NATAL) Academic - from São Paulo but based in Natal.
- » Fernando Villar - (BRASILIA) - Academic, director.
- » Heloísa Buarque de Holanda, (RIO DE JANEIRO) – Academic.
- » Valmir Santos (SAO PAULO) - worked for *Folha de São Paulo* - has written books on theatre in Brazil.
- » Mariangela Alves de Lima – critic.

### International Networkers

- » Ricardo Fernandes – (SAO PAULO) - links with Germany, experienced in international collaborations
- » 'Janjão' João Couto Magalhães (SAO PAULO) – works a lot with France, FIAC Festival Internacional de Artes Cênicas - Brings many international works to SESC.



### Some more important people to mention:

#### Two names in the Musical scene:

- » Charles Möeller and Claudio Botelho are the big names in musicals. They have put on translations of *Sweet Charity*, *The Sound of Music*, *Three Penny Opera*, *Gloriosa*, *Sete* and others.

#### Two Important Globais:

- » Marieta Severo and Andrea Beltrão are two famous Rio-based actresses with long established careers in Rede Globo (as well as the film and theatre scene). Together they bought a house in the neighborhood of Botafogo in Rio de Janeiro transforming it into an excellent theatre venue, Teatro Poeira.

#### Three Grand Dames of Theatre

- » Fernanda Montenegro (of Brazil Central Station) is one grand dame. She is, occasionally, politically active regarding theatre subsidy policy. Marilia Pera (Pixote) currently does a lot of musicals (the last two *Carmen Miranda* and *Gloriosa*). Maria Alice Vergueiro, São Paulo actress who became a YouTube sensation with *Tapa na Pantera* doing a skit as a 70 year old pot-head. She has worked with Zé Celso and was responsible for saving the archives of the Teatro Oficina from the dictatorship.

#### Two renowned set designers

- » Helio Eichbauer is Brazil's most important set designer who worked on historic productions in the 60s like Teatro Oficina's *O Rei da Vela*. He is still very active today. Gringo Cardia is another who deserves mention who has worked with many productions.

### For further contacts:

There is a widespread policy at Federal, State and Municipal levels to map all theatre companies in their areas. For further research into these data bases one should Google 'secretaria de cultura de (name of State)', call them up and ask who deals with theatre and then proceed to ask if a mapping has been done. The State of Acre, for example, which is 3.5 times larger than the Netherlands but has only 600,000 inhabitants, recently completed a cultural profile of each of its municipalities.

## 8. Residencies and the Desire to collaborate

There are practically no theatre residencies in Brazil in the European sense of the word. Residencies in Europe usually involve a theatre that brings in an artist, finances them to live, experiment, produce and perform a resulting work – artistic fees included. In Brazil the term residency is thrown around but it usually falls short of being a full residency; Brazilians are usually describing a collaboration or commission. The desire, however, for residencies is immense here and this is one area that the Dutch could emphasize in their exchange with Brazil – taking artists to Holland to experience residencies there and/or partnering up with theatres and setting up residencies here.

One thing that does happen when theatre-makers and groups fill out their Editais is that they will often include a residency-type or collaborative project. For example Piolim from João Pessoa and Companhia Clara from Belo Horizonte have been wanting to collaborate and have been seeking funds for two years. Espanca! of Belo Horizonte and Grupo Dezenove de Teatro through São Paulo's Law of Encouragement have been collaborating. Clowns de Shakespeare from Natal has drafted up a project to be directed by Grupo Galpão's director. This is becoming a growing practice amongst companies with sufficiently sophisticated facilities to offer production space. One success story is Companhia Clara of Belo Horizonte which has a project called Ilhas Livres (Free Islands) which resembles a residency in the European sense of the word. They have their own small theatre of 90 seats, the Caixa Clara. They offer companies (chosen through their own edital) 2,000 reais in expense money, technical support, rehearsal space, press releases, graphics and posters for a premiere, but not artistic fees. So in this sense they fall short of being a full-fledged residency.

The SESC Copacabana is now offering a residency to four dance companies which received up to 100,000 reais to produce new works. But SESC Copacabana facilities aren't adequate for rehearsal or production so companies rehearse in their own houses. In one case the choreographer rents a space with the award money meaning little is left over for artistic fees.

There are two SESCOs, however, that have two renowned theatremakers working and practicing as if they are in residency. This is the case of Marcio Souza at the TESC – Teatro Experimental do SESC do Amazonas in Manaus and Antunes Filho in SESC Consolação in São Paulo. They are permanent fixtures at their respective SESCOs producing theatre works as well as offering workshops.

In the year 2000 a one-year residency program called Solos do Brasil was produced by Egla Monteiro, (by means of Lei Rouanet and Petrobras). Fifteen of 2000 applicants were chosen from all over Brazil to create solo works following Denise Stoklos' directives of her Essential Theatre. Artists received a stipend for one year. Mentors involved were: Antonio Abujamra, Gianni Ratto, Hugo Rodas, Eduardo Coutinho, Luiz Fuganti, Caio Ferraz, Luís Louis and Ricardo Napoleão. After eight months of creating the actors did a three-month theatre run of their works.



## 9. Past and Present International Exchanges

Performance Dialogues Brazil-Spain: Hybrid Languages. This event took place at the Centro Cultural São Paulo in 2008 and showcased four theatre groups from Brazil and four from Spain. It was organized through a partnership between Centro Cultural São Paulo, Instituto Cervantes and the Centro Cultural da Espanha in São Paulo. Aside from performing, the theatremakers engaged in demonstrations in which they shared their creative processes and techniques. It was an event that offered a unique opportunity for academics and professionals in theatre to come in contact with works that went beyond the defined categories in the performing arts. It is not yet known if this event will have a second edition.

Theatre company Lume of Campinas maintains the Núcleo Interdisciplinar de Pesquisas Teatrais da Unicamp a Nucleus of Interdisciplinary Nucleus of Theatrical Research at Unicamp. They are constantly exchanging with an impressive number of institutions such as: EARTH Dance in the USA, Blue Lake in California, World Theatre in Denmark, Teatro Ridotto in Italy and Universities in Evora, Bologna, Nicaragua, among others.

On a smaller scale, in 2007 Brasilia-based director Plínio Mósca produced the play *Nietsfabriek* by Dutch author and playwright Judith Herzberg. It was sponsored by the Dutch Embassy in Brasilia.

The festivals 'Brasil na França' and 'França no Brasil' are probably the most notorious and publicized exchanges.

Copa da Cultura was an event promoted during the World Cup in Germany in 2006. The In Transit Festival, the annual theatre and dance festival at the Haus der Kulturen der Welt, featured Brazil. Amongst the performers were Ismael Ivo, Lia Rodrigues, Cena 11 Nova Dança, René Guimel, Michel Groisman. Even Minister of Culture Gilberto Gil performed. Most of the featured artists were dancers and musicians. In addition were exhibits about the Tropicalia Movement, lecture series with Affonso Roman de Sant'anna Heloisa Buarque de Holanda, site specific interventions, musicians like DJ Dolores, AfroReggae, Sandra de Sá, as well as a film series. The Copa da Cultura took place during the months of May, June and July leading up to the World Cup of 2006. There were 55,000 visitors. Partners involved the Brazilian Embassy, the Ministry of Culture of Brazil, the BMA, and production companies Natasha and New Ideas.

Cultural exchanges also take place with the Goethe Institute, British Council and Onda. The Festival Nordestino de Teatro in Guaramiranga Ceará is the only festival in Latin America which is part of the group of European ethno-music festivals (Rede de Festivais de Cultura Popular) which include Folkermesse (Piemonte-Italy), the Festival de Manresa (Spain) and the Festival Internacional de Gigantes (Palmela - Portugal), among others. Theatre companies are also involved in this festival.

London-based The Young Vic's most recent production is a piece called *Amazonia*, inspired by Brazilian people's hero Chico Mendes in which Brazilian and British theatre artists came together and created a spectacular Amazonian adventure.



### Brazilian Theatremakers with ties to, or living in, Holland

- » Carlos Lagoeiro and Cláudia Maoli – of Munganga.
- » Creso Filho – mime dancer and actor works in many operas and circus.
- » Duda Paiva – puppetry and dance.
- » Eveline Torres - children's theatre.
- » Marcus Azzini - is one of the new directors of the Toneelgroep Oostpool in Arnhem.
- » Marcos Rabello – Grupo de Teatro Odara.
- » Ricky Seabra – theatre maker and designer based in Rio, lived eight years in Holland – mentored at DasArts (Blok 28) - still performs in Holland – residencies in Flanders – collaborates with Dirk Verstockt.
- » Pedro Ascher – light designer - worked in the Teatro Ipanema and is currently with Munganga.
- » Claudia Trajano - dancer based in Holland but has worked in theatre.
- » Marcelo Evelyn - choreographer dancer, has a theatre in Teresina, Brazil.
- » Sergio Ulhõa - VJ with experience in theatre and dance.
- » Kris Niklison - (Argentinean-Dutch) has the Casa das Artes in Brazil, also works with film.

### Two divisions in the theatre scene

#### Amazon and the rest of Brazil

Theatre experts interviewed for this mapping found it difficult to name festivals, companies or artists in the northern (Amazon) region. One must call Regional SESC's and Secretarias de Cultura directly in those states to obtain substantive information. It sometimes seems as if Brazil were two countries – or two networks, rather. In addition, it seems that too many festivals that take place in the Amazon are for Amazonian companies - not out of a provincialism but because of small budgets and the high price of airplane tickets to the Amazon.

#### Commercial and Art Theatre

A conflict has arisen between two camps in Brazilian theatre: the commercial theatre and the *teatros de grupo* (group theatre companies) or art theatre. The Lula government wants to create the Plano Nacional de Cultura, a series of laws and directives that will establish public funding for theatre directly from Brasilia. The problem is that the theatre scene cannot agree on how funds should be allocated to theatre. In one camp you have the producers of Rio and São Paulo like Nilson Raman, the Globo actors and commercial theatre names and producers making their demands and in the other camp you have people like Ney Piacentini defending the interests of group theatre companies making their separate demands. Both have distinct ways of producing and, they argue, require distinct funding mechanisms. In the commercial theatre camp a producer raises funds and hires a team to put on a play. A *teatro de grupo*, on the other hand, works together engaging in experimentation of innovative theatre languages over time and requires long term financing. Both camps deserve to receive subsidies to work and the MinC has to understand that there are disparate ways of making theatre. Communication between the two camps is difficult and breaks down at times. Some want dialogue; others want conflict. Both have their own agenda and want to influence the outcome of the Plano Nacional de Cultura. One opportunity of exchange would be for the Dutch to share how Holland deals with funding of commercial and art theatre. It would also be interesting if the Dutch suggested a mediation using their 'polder model' method of negotiation to help out with this divide.



## 10. Conclusions & Suggestions

Even with high quality venues and cultural centres like Itaú Cultural, Oi Futuro and CCBB Brazil is still a nation of contrasting and excluded populations. Brazil has achieved a quality of theatre production that rivals any first world nation. It has improved greatly as a nation since the years of dictatorship or the days of the Sarney-Collor years of 100% inflation a month. Brazil is stable now. Hyperinflation is not likely to happen again and the current international crisis hasn't hit Brazil as hard as the US and Europe. But the people that have access to this ameliorated Brazil remain few. Keep in mind the following statistics on Cultural Exclusion that were released by the Ministry of Culture: (Programa Mais Cultura, October 2007)

- » Only 13% of Brazilians go to the movies per year.
- » 92% of Brazilians have never gone to a museum.
- » 93.4% of Brazilians have never seen an art exhibit.
- » 78% of Brazilians have never seen a dance performance even though 28.8% go out dancing.
- » More than 90% of municipalities don't have cinemas, theatres, musea or multi-purpose cultural spaces
- » Each Brazilian reads on the average 1.8 books per year (versus 2.4 in Colombia and 7 in France).
- » 73% of Brazil's books are concentrated in the hands of 16% of the population
- » The average book price is R\$25, very high for Brazilians of low income.
- » Of the 600 municipalities that don't have libraries, 405 are in the Northeast, and just two in the Southeast.
- » 82% of Brazilians don't have computers at home, of these, 70% don't have any type of internet access (neither at work, nor at school).

- » 56.7% of the population working in the cultural sector make their money off the record as freelancers (hence not paying in to retirement funds or accruing any benefits).
- » The average Brazilian expenditure per month on culture per family is 4.4% of their total income, above education (3.5%). This doesn't vary between social classes, occupying the 6<sup>th</sup> place in monthly expenditures of the Brazilian household.

### A Series of Suggestions and Opportunities for Exchange:

#### Residencies

- The desire for residencies is immense but Brazilian artists or art centres really don't have the experience of a full-fledged residency – one that covers living expenses, production costs plus artistic fees to produce in a theatre facility. A suggestion can be that not only Brazilian thetremakers go to Holland to experience a residency but artistic directors of theatres as well as a few of the highest ranking personnel within the Ministry of Culture who deal with the Plano Nacional de Cultura. This way Brazilians who deal with theatre policy could learn from the Dutch model.

#### Theatre Technicians Exchange

- Theatres in Brazil can often be precarious and technicians many times have to do their best with the little the theatre has to offer. Technicians are often seen as doing a menial job. Exchange between Holland and Brazil should not only take place amongst artists but should include technicians too. A lot could be learned if Brazilian technicians had the opportunity to do internships in Holland and Dutch technicians gave workshops in Brazil.

### Amazon Burning - Holland Flooding

- One thematic opportunity of exchange is ecology and climate change. The burning and slow demise of Amazon jungle, melting of polar caps, rise of ocean levels and, consequently, the disappearance of Holland under water (as portrayed, for example, in the Dutch performance *Holland Tsunami*) is a possible link for discussion and artistic exchange. Just be aware that there is a Brazilian sensitivity towards their sovereignty over the Amazon. It can sometimes be noticed when foreigners start to voice their opinion about the rainforest.

### The emotional tie with Holland

- The emotional tie that people from Olinda, Recife and even Pernambuco have towards Holland is real. It's all quite romantic considering it is based on a tie that was so long ago and for such a short period. It can be said that there is a what-if-ness that the natives of Recife live with - *What if the Dutch hadn't been kicked out by the Portuguese?* This sentiment is alive today in the form of a 'carinho', a tenderness toward Holland. On the other hand many Dutch don't even know they once occupied Brazil. And few Brazilians know, for example, that Maurits van Nassau was actually known as *The Brazilian* in Holland. One suggestion would be to launch your cultural exchange in Olinda or Recife, then take it to the rest of the country.

### Ariano Suassuna

- Regardless of choosing Recife as a launching point it would be highly recommended to invite Ariano Suassuna to speak at any opening. Playwright and secretary of culture of Pernambuco, born in 1927, he is one of Brazil's most important theatrical figures whose work is based on *cultura popular*. Even though he was born in Paraíba he is an honorary native of Recife since he came to the city as a child. He'll probably have an interesting perspective on the Dutch influence in Pernambuco and his commentary on the Dutch presence will definitely be worth hearing.

### Cultura Popular

- Don't disregard this aspect of Brazil. It's one of Brazil's great treasures! When bringing over Brazilian artists to Holland to share their expertise with the Dutch, you shouldn't just look to the theatermakers of urban centers. Look to the *grios*, the *mestres* and *brincantes* of *cultura popular*. They will be able to share a unique training for actors and directors deeply rooted in traditions unknown outside of Brazil. What is for Brazil tradition could prove to be highly innovative for the Dutch. To find out about *mestres* and *grios* experienced in giving workshops the Instituto Raizes da Tradição is a good place to start.

### The divide in the Brazilian theatre scene

- The Dutch could be somewhat proactive in learning about the divide between commercial and art theatre. When meeting with Brazilian art policy makers the Dutch could simply share their experience with Brazilian policy makers or even suggest study groups between the two camps using the *Polder Model* in a Dutch Consulate or Embassy in Brazil.



### Some cultural tips

- Having lived in Holland for eight years I sometimes find that the Dutch have more in common with the Japanese than they do with the Brazilians. The Brazilian commitment to appointments and punctuality varies from region to region. Booking performances in Brazil doesn't take place a year ahead of time as in Europe. It can happen that performances are booked two months before an event. But beware of the Dutch straightforwardness. It could come across as extremely rude. If, in your dealings with Brazilians, you describe yourself as *pão pão queijo queijo* (brood brood kaas kaas) which means 'straight to the point', the Brazilians will understand where you are coming from.

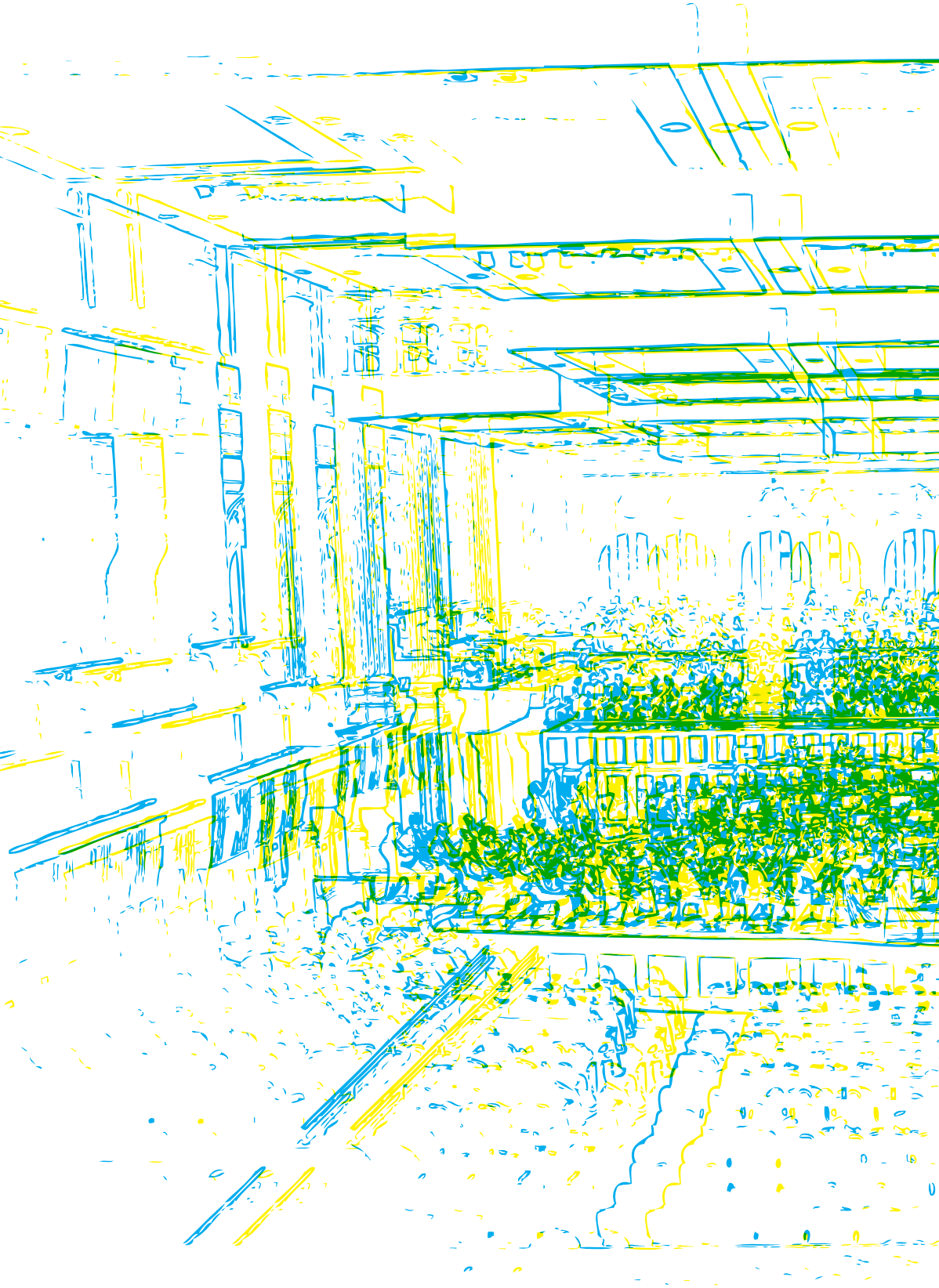
### New places to perform

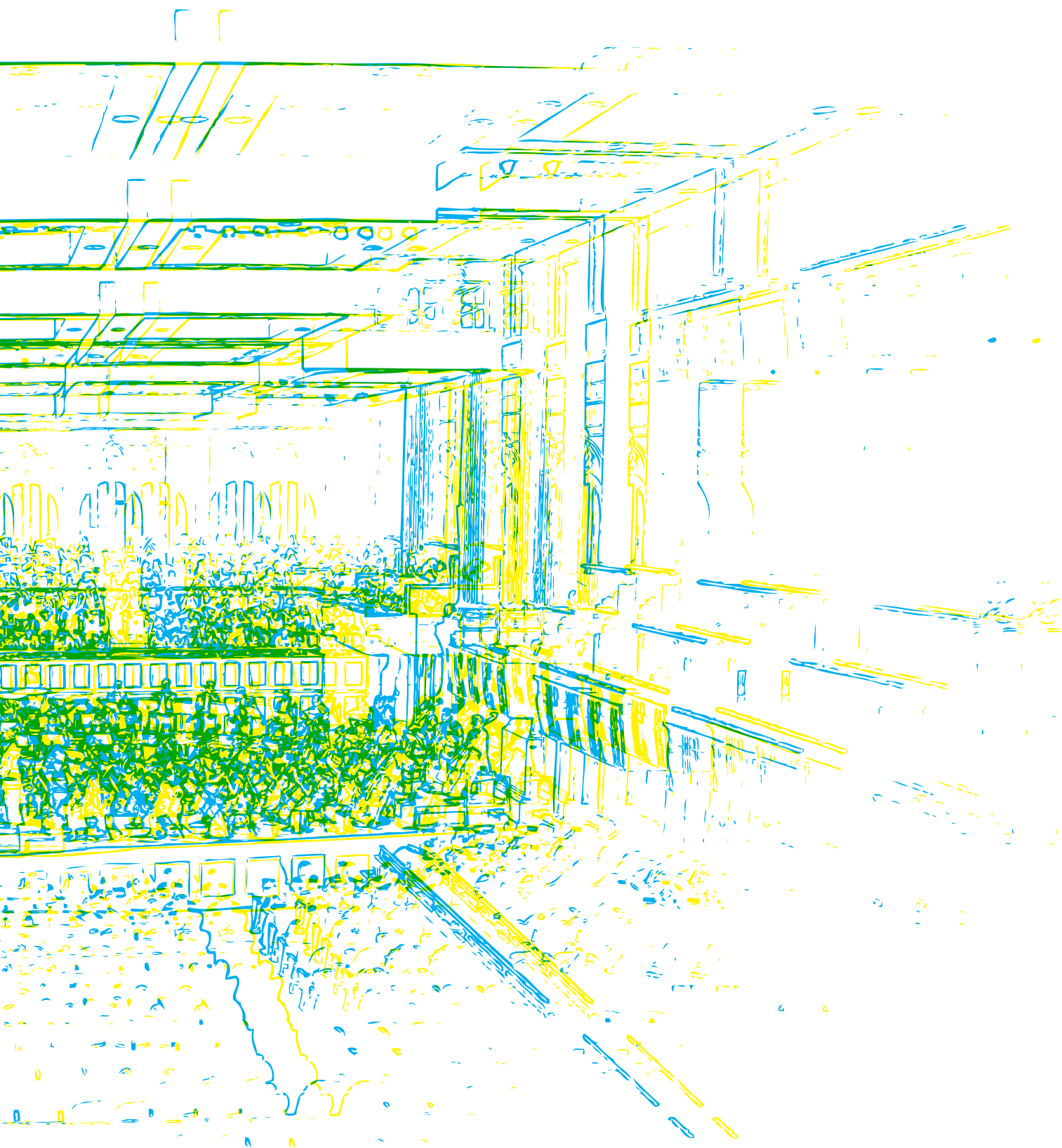
- Brazil is very open to welcome Dutch theatre-makers for performing and collaborating with Brazilians in venues like SESCOs, Oi Futuro, Galpão Cine Horto and Itaú Cultural. These paths are worth taking and the crowds will appreciate Dutch performance. But there are very fresh, new places and audiences that deserve contact as well. As mentioned throughout this document, the public policy here is one of inclusion - to also perform for lower income crowds, in *periferia* neighborhoods or in far off places. A commitment to seek out and share with the excluded in the distant corners of Brazil will be well received.



# — Classical Music

by: Camila Fresca and Claudia Toni









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  - 4.6.2. Present National Performers
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- 4.8. Musicological Meetings
- 4.9. Music Publishers
- 4.10. Media
  - 4.10.1. Specialized Media
  - 4.10.2. Internet
  - 4.10.3. Presence in the Mainstream Media and Tv
- 4.11. Academic Publications
- 4.12. Contests (Selection)
- 4.13. Contemporary Music



## **1. Brief History of Music in Brazil**

### **1.1. The First Centuries**

**There are few records of the music played in the first years of the Portuguese colonization in the territory we now call Brazil. Unlike other countries in Latin America very little of the oral tradition of the indigenous music was preserved, nor was it absorbed (though this varied from region to region). A more fitting term for its almost complete disappearance would be extermination. The black culture, however, profoundly marked Brazilian music from the beginning of the slave trade at the end of the 16<sup>th</sup> century.**

The music that came to Brazil in the 16<sup>th</sup> and 17<sup>th</sup> centuries with the Portuguese was strictly a matter of the Church and catechization. The Jesuits - who settled in the country with the first governor-general, Tomé de Sousa (1549-1553) - used music as a powerful instrument to convert the Indians, translating the church liturgy into Portuguese and the local language, and teaching the indigenous children music played in Europe on various instruments. From Bahia the Jesuits expanded into Pernambuco, Espírito Santo, Rio de Janeiro and São Paulo.

The first region where one can mention the cultivation of erudite music is the Northeast, especially Bahia and Pernambuco, though records concerning this period are scarce. In 1559 Bartolomeu Pires was the first to assume the function of choirmaster of the Church See of the city of Salvador - the first capital of the country and seat of the bishopric. Musical activities began to develop with the hiring of voices for the choir and an organist. The beginning of musical life in Pernambuco dates from the second half of the 16<sup>th</sup> century; by 1564 it already had a choirmaster. Among the first outstanding local Brazilian musicians were the priest Inácio Ribeiro Nóia (1688-1773) and Luís Álvares Pinto (1719-1789).

Aside from its use in Jesuit catechization and the embellishing of church services, music was played at public military or festive celebrations. The holy and profane festivities, much appreciated in the mother country, were constant in the first centuries, from which time one already notes the relevant presence of mulatto and black musicians.

São Paulo is another region where historical data is available. The Church seat was founded in 1611, from when a modest musical life begins to take shape. The music played in churches at the time was an important element of the music cultivated within the population; the life of a locality was directly connected with the establishment of the church. The musical activities in São Paulo culminated in the 18<sup>th</sup> century with the appearance of André da Silva Gomes

(1752-1844). He was born in Lisbon and arrived in Brazil when he was 21 years old, becoming the choirmaster of the Chapel of the Seat of the diocese of São Paulo in 1774. Besides composing an important Mass Silva Gomes revolutionized the organization of local music and standards of musical composition, according to the researcher Régis Duprat. In this period the musical practice was left in the charge of the clergy when the greater part of the population moved to Minas Gerais following the news of the discovery of gold.

### **1.2. Minas Gerais - The Capital of Colonial Music**

Even though the discovery of precious stones in Minas Gerais (Minas) had been officially communicated to the Portuguese crown as early as 1729, the first news of the precious finds dates from the end of the 17<sup>th</sup> century. The spread of the news set off an enormous movement into Minas of people of many origins and every social class, from every other part of the colony, Portugal and even elsewhere in Europe. The opening of the mines stimulated a new cycle of economic prosperity in the colony and a rapid multiplication of hamlets and villages.

If the promise of enrichment drew in people of the most varied backgrounds and regions, the dangers, unforeseen circumstances and the hard reality of mining encouraged a process of grouping together of individuals in need of spiritual consolation and mutual assistance, fostering the forming of the first brotherhoods in the region. Even though the brotherhoods already existed in other parts of the colony, in Minas their role was fundamental, for it is around them that the social organization of the towns, villages and hamlets grew. The brotherhoods were formed by individuals who had a special devotion to the same Catholic saint and belonged roughly to the same socio-economic group. They attended mass and held processions, prepared funerals, promoted the festivities of the patron saints, cared for the ill and sponsored artists and musicians. Catholic Church dates and the celebration of birthdays or marriages



of the Portuguese princes were occasions for public festivities which could last for more than a month. The brotherhoods frequently built their own churches, or had altars consecrated in the principal churches.

With the riches brought by gold mining and with the impulse given by the brotherhoods primitive chapels were converted into opulent churches. Even though in the 17<sup>th</sup> century Baroque art was already in decline in Europe, in Brazil it began to flourish; and not only in architecture. In Minas the government as well as the men of property were not interested in painting, which was concentrated in the churches. Lacking palaces, it was only the churches that represented the Baroque ideals of sculpture, painting and architecture. It is in church architecture and decoration that the principal manifestation of Baroque art in Brazil can be found.

This flourishing of the arts included music. In the 18<sup>th</sup> century Minas was the stage of a gathering of musicians never before seen in all colonial Latin America. Many high quality musicians were present, as attested by the writings of European travellers who were passing through the region in the 18<sup>th</sup> century and were astonished and charmed by the talent of the players and music they heard.

The Captaincy of Minas became the preferred place of adventurers and those who sought to improve their lot, among them musicians. According to the musicologist Francisco Curt Lange, a migration of musicians to the region began with the first rumours of the discovery of gold: "the musicians practically stepping on the heels of the miners."

The main employers of the musicians and artists were the brotherhoods, along with the Senate of the Council. The Crown exercised its control over the community through the Senate, and this included exhibitions of power at celebratory events. The brotherhoods in their turn would commission works of art and bear the cost. At the same time some brotherhoods were formed by musicians themselves. Everybody in society in Minas, including the artists

and musicians were members of guilds. The number of professional musicians in Minas was enormous. Between 1787 and 1790, the period considered the apex of music in Minas, where there were something in the order of one thousand musicians according to the research by Curt Lange.

As in Portugal, the church established norms whose purpose was to exercise a control over music, banning for example the techniques of the emerging Classical style, or singing with musical accompaniment. Similar restrictions existed in the colony though they took on a completely different dimension. In practice colonial reality was flexible, with music capable of combining aspects of the most recent styles with the traditional religious requirements. The composers in Minas ordered from Lisbon the music scores of the contemporary European masters such as Palestrina, Pergolesi, Haydn and Mozart. They were in constant contact with the most recent music produced in Europe and these were the models they followed, even though they were executed in the Baroque environment of the churches; the compositions of these Minas composers contained pre-classical and classical characteristics. The term Baroque music, which designates the music produced during this period, has for some time in Brazil been interchangeable with the term colonial music.

The musical activity involved the music composed in Europe as well as that produced locally. The repertoire was predominantly religious, but secular music was played at some public festivities and in the homes of the richer families, alongside military music.

The musicians involved with playing music in Minas were almost all half-breeds, the greater part were free men who found themselves in a position between blacks and white men. They belonged to a master, but could not equate themselves with the whites. According to Curt Lange, to be a half-breed in a slave society meant occupying yourself with activities not related to the immediate dynamics of the economy. To make music was one of the few opportunities for work

and at the same time a way for an individual to raise his social status.

Black people who played music were for the greater majority slaves belonging to rich masters. According to Lange, "it was normal, de bon ton and a sign of distinction to have blacks listed as choromelleyros (music playing) in the inventory of a rich person's house."

Among the more important composers of the period are José Joaquim Emerico Lobo de Mesquita (1746-1805), author of sacred music such as Te Deums, Masses, creeds and litanies, Marcos Coelho Neto (1746-1806), Francisco Gomes da Rocha (1746-1808), Ignácio Parreiras Neves (1752-1794) and Manoel Dias de Oliveira (1734[?]-1813)

### **1.3. The Portuguese Court in Brazil and the Development of New Perspectives**

The city of Rio de Janeiro was a modest harbour town of 30,000 inhabitants with barely any social life when it was elevated to the Capital of the Vice-royalty of Brazil in 1763. In 1808 on the eve of the arrival of the exiled royal family the situation hadn't much changed, with 60,000 inhabitants, most of them slaves. The urban area occupied approximately three kilometres and the centre of town had no more than 50 streets.

On 7 March after having waited in Salvador for more than a month, the ships that brought Dom João VI, who had hurriedly left Portugal fleeing from Napoleon's troops, arrived in Rio de Janeiro. The next day after having disembarked the prince regent went to celebrate his arrival at the Rosário church, where he heard various sacred music pieces, probably composed by the cathedral's choirmaster and composer, the most important in that period, the mulatto priest José Maurício Nunes Garcia (1767-1830).

Immediately after the arrival of the royal family and its immense entourage, Rio de Janeiro went through important changes. In the field of music it was for a greater part due to the enormous appreciation Dom João felt for music. This musical penchant was

not something isolated, but a tradition; the Portuguese royal family had a historical love of music, having hired one of the Scarlattis to live in their country. Their musical library (destroyed in the Lisbon earthquake) was an enviable collection, and the library they brought to Brazil had fine musical works.

One of Dom João's first measures was to transfer the Church seat from the Rosário to the Carmo church, nearer to his residence. This latter was elevated to the Royal Chapel and all efforts were made to duplicate the Royal Chapel in Lisbon. Year after year more musicians were employed, directed by two choirmasters, the priest José Maurício and the Portuguese composer Marcos Portugal (1762-1830), at that time famous in Europe and newly arrived in Brazil in 1811 and who apparently enjoyed the favour of Dom João.

Besides the activities of the Royal Chapel, which upon independence in 1822 became the Imperial Chapel, Dom João VI promoted the renovation of the Opera Nova theatre (later renamed the Regal Theatre), and built the Royal St. John Theatre, initiating a lyric tradition - including the arrival of various castrati singers from Europe - which was consolidated during the 19<sup>th</sup> century. Singers and very many European instrumentalists settled in the country after the arrival of the royal family, promoting an updating of the repertoire. Chamber music, although played timidly in colonial Minas Gerais, gained a new impulse with the creation of the Royal Chamber Ensemble, which primarily played in the royal residence.

Another musician who came to enrich the musical panorama of the period was the Austrian Sigismund Neukomm (1778-1858), who besides composing various works - many inspired by popular Brazilian pieces - acted as music teacher for the members of the royal family, particularly the prince heir Dom Pedro. The presence of Neukomm, who originally came to Brazil as part of a diplomatic mission to re-establish the relations between Portugal and France but who stayed on in the country from 1816 to 1821, had a decisive effect on the musical life of the period.



Dom João remained in Brazil for thirteen years, between 1808 and 1821. In recent research the musicologist and maestro André Cardoso demonstrated just how the royal initiatives in the field of music left a profound mark. According to the researcher, "even if the objective was only to improve the material conditions to permit him, his family and the Portuguese nobles to enjoy greater comfort during their residence in Rio de Janeiro, their initiatives laid the groundwork for a civilizing process which culminated in political independence in 1822."

Dom Pedro I, who assumed the throne when his father returned to Portugal, had undeniable musical aptitudes and was taught by Neukomm and by Marcos Portugal, and became an amateur musician and composer. Marcos Portugal and the priest José Maurício continued to serve Dom Pedro I after the granting of Brazilian independence, as choirmasters of the Imperial Chapel. Both died in 1830: José Maurício in extreme penury and Marcos Portugal, who had been one of the most played composers of his time, already somewhat ostracized. As time passed the priest José Maurício's compositions were constantly copied and played, whilst those of Marcos Portugal were largely forgotten.

The crowning of Dom Pedro II in 1840 initiated another period of important transformations for Brazil throughout the long reign which ended with the proclamation of the republic in 1889.

#### 1.4. The 19th Century and the Opera

##### the First Music Schools

##### Popular Music as A New Expression

##### Nationalism as a Consequence of Romanticism

During the 19<sup>th</sup> century Brazil went through substantial political and economic changes. Starting in 1850 with the abolition of the slave trade, capital was freed and commercial life intensified. Socially there were great changes; with abolition the number of slaves declined, the increase in salaried work introduced an intermediary social layer between masters and slaves, a nascent urban middle class composed of the clergy, the military, intellectuals, journalists, civil servants, small tradesmen etc. The city of Rio de Janeiro started to shed its semi-colonial town attitudes to take on cosmopolitan airs, experiencing the growth of public services and night-life, theatres, musical cafés, tea-rooms and beer halls.

In the second half of the 19<sup>th</sup> century the aesthetics of the European musical romanticism began to influence public taste and the production of Brazilian composers. Musical life received a new impulse during the Second Reign (1840-1889), when many opera companies, singing and piano teachers came to Brazil, leading to the formation of a new refined clientele - the bourgeois and emerging middle classes - who became interested in taking singing and dancing lessons as well as learning foreign languages.

The first music periodical appeared in Rio de Janeiro in 1843, the romantic *Ramalhete das Damas* (The Lady's Small Bouquet). A few years later, in 1847 the official music education in the city began with the creation of the Music Conservatory of Rio de Janeiro. Up until then music education occurred only in the churches or army regiments, while the rich had the option of employing a private music master. Musical theory was taught with the use of primers, short manuals containing basic notions of the rudiments of music and rhythmic divisions. For several years the priest José Maurício conducted a famous music course in Rio de Janeiro, giving free lessons in his

own house. One of his students, Francisco Manuel da Silva, the man later responsible for the founding of the Conservatory, was of great national significance for his teaching of generations of Brazilian musicians. After various name changes the Conservatory lives on today as the Music School of the Federal University of Rio de Janeiro.

Musical life also burgeoned in São Paulo, where the growth of the middle classes led to the creation of Pro-Music associations and the establishment of teaching institutions and the spread of shops offering musical instruments and sheet-music. In this city we can point out milestones in the musical life, such as the Haydn Club - founded by the young musician Alexandre Levy in 1883 which held chamber music recitals and symphonic concerts, or the musical associations the Paulistano Quartet and the Mendelssohn Choral Club.

In the sphere of popular music Rio de Janeiro was living in the fever of the polka introduced in Brazil in 1845. The polka was one of the most popular dances in Rio in the second half of the 19<sup>th</sup> century. It filtered down from the salons of the elite to the lower classes where it underwent significant alterations. Besides the polka, the tango, waltz and mazurka arrived in Brazil from Europe.

These styles were played by small instrumental combos in the city. One of the most famous was the Choro Carioca, (Carioca = from Rio) which boasted the very important flute player Joaquim Callado, and the pianista (derogatory term used at that time to disqualify popular musicians, placing them against the pianists who only played classical pieces) Chiquinha Gonzaga, the first woman to conduct an orchestra in Brazil. The group included a flute, ukulele, two guitars and a piano played in the manner of the choro tangos, polkas and waltzes. This form of playing would later be configured as a new musical genre, the choro. Other popular genres were the Brazilian tango and the maxixe. The object of the popular performers was not to create specifically Brazilian music - they were only

attempting to delineate their own space in society. But they were typical representatives of the new intermediary class that was affirming itself, and who suffered the discrimination of the dominant elites who had European music as a model and did not accept this new musical manifestation and would point that out as one of the factors of cultural backwardness to which the country had submitted.

But despite not having intentionally created music with a national flavour, in the area of erudite music, intellectual preoccupations in favour of a national music were already present.

In the middle of the 19<sup>th</sup> century composers of erudite music who were preoccupied with the national question sought to incorporate popular idioms - such as the maxixe - into the body of erudite music. The general rule was that to write music with nationalistic connotations one should make use of popular folkloric themes in the compositions. Among the musicians of the period who took up this mission one can name Brazílio Itiberê da Cunha (1846-1913), Alexandre Levy (1864-1892) and Alberto Nepomuceno (1864-1920).

In the field of opera there were attempts in the same direction. Even though since the colonial period there had existed theatres called opera houses, this was only a generic name to cover all kinds of dramatic performances. The lyrical tradition that began to take shape in the country in 1850 was a movement whose purpose included the creation of a national opera, marked by the founding of the Imperial Music Academy and National Opera. Imbued with the European romantic ideals of national auto-affirmation some intellectuals disseminated ideas of an appreciation of the language, the choosing of Brazilian historic subjects and indigenous and anti-slavery tendencies. The musical aspects in themselves, however, were not yet being dealt with.

Even though it was not long-lived nor did it have great results, it was an important initiative which brought about the discovery of a young man of enormous talent for the genre, Antonio Carlos Gomes



(1836-1896) who in 1861, debuted with *A Noite do Castelo* (The Night of the Castle) and two years later *Joana de Flandres* (Joana of Flanders). Carlos Gomes was the first Brazilian whose works commanded attention in Europe, and throughout his long residence in Italy he produced operas such as: *Fosca*, *Salvator Rosa*, *Lo schiavo* and his greatest success, *O Guarani*.

The attempts to create music with a national character, be it opera, symphony or chamber music continued throughout the 19<sup>th</sup> century and intensified after in the proclamation of the republic in 1889.

### **1.5. Modern Nationalism and the Search for a Brazilian Identity**

The preoccupation with the creation and the study of the history of Brazilian music effectively begins in the first decades of the 20<sup>th</sup> century. In 1922 when the Modern Art Week was held in São Paulo the centenary of Independence was celebrated. With the intent of thinking about the country and creating an awareness of a national culture, the theme of nationalism concentrated the attention of the intellectuals. Besides turning to the past and producing histories of music like those made by Renato Almeida and Mário de Andrade, the musical researchers began to study our folklore and to consider the situation of music at that time, always keeping in mind a larger objective, the construction of a music that would reflect the Brazilian nationality.

Among the musicologists of the period, the most active and engaged with a proposal for erudite music with a national character was the writer and poet Mário de Andrade (1893-1945). Even though he wrote about previous periods Mario's fundamental interests were directed to the musicians who were his contemporaries. He endeavoured to convince composers that it was necessary to create a Brazilian music with a national character, and to do this he insisted that there should be a clear nationalist stamp in the compositions. Believing in these ideals and with the objective of placing a music history at the centre of the nationalist

issue Mario criticized the works of composers who based their music on European aesthetical schools.

Among the various books and many articles on this subject which he wrote throughout his life there is one that is fundamental: the Treatise on Brazilian Music (*Ensaio sobre a Música Brasileira*), published for the first time in 1928, in which the author put forth his opinions incisively. This is without a doubt his work that had greatest impact among musicians and musicologists of the time, a manifesto which left deep impressions in the musical thinking and the writing of the history of Brazilian music. Among his ideas the author brought attention to the fact that we were at a delicate stage in our music, the making of a nationality, and that all Brazilian erudite musicians should engage in this national task. The way to bring this about was through popular music, including elements of folkloric music (such as melody and rhythm) in their productions. His theory included various levels of development and was frequently interpreted in a simplified and/or erroneous manner.

The work of Mário de Andrade indelibly influenced the compositions of three Brazilian composers of the first half of the 20<sup>th</sup> century: Francisco Mignone (1897-1986), Villa-Lobos (1887-1959) and Camargo Guarnieri (1907-1993).

Intellectual mentor and great friend of Camargo Guarnieri, it was probably this musician whom Mario most influenced. Throughout his whole life Guarnieri sought to be faithful to the principles which he learned from his master. Across a prolific career that included two operas, seven symphonies, concerts and chamber music Camargo Guarnieri was a composer with an oeuvre of exceptional quality, not yet properly made known, and is among the most important composers of Brazilian music.

Francisco Mignone was Mário de Andrade's classmate at the Dramatic and Musical Conservatory of São Paulo. His production, with various distinct phases presents creations directly anchored in the nationalist disposition, such as *Maracatú do Chico Rei*,



*Festa das igrejas* - (Festivities of the Churches) and *Sinfonia do trabalho* (Symphony of Labour). Besides being a gifted composer Mignone was an equally accomplished pianist, arranger, conductor and teacher.

In his relationship with Villa-Lobos, Mário sought, through letters and articles, to advise the great musician. His efforts in consolidating the national project at least generated a cycle of works motivated by him: the 16 *Cirandas* for piano, based on popular songs. The Villa-Lobos catalogue encompasses over 1000 titles, including works of the most varied pieces and formations, 12 symphonies, and two sets of fundamental works in the Brazilian musical literature: The 14 *Choros* - written between 1920 and 1930 and which are a part of the classical universe and popular urban music of Rio, plus the nine *Bachianas* brasileiras.

### **1.6. The Second Half of the 20th Century: Brazilian Music Reflects International Movements. Serialism - Atonalism and The New Tendencies**

The consequences and effects of nationalism could be felt throughout the 20th century. For the greater part this was due to the strong composition school created by Camargo Guarnieri, which was known as the nationalist school and to which a greater part of the most important musicians of the period were exposed, such as Cláudio Santoro (1919-1989), Guerra-Peixe (1914-1993), Osvaldo Lacerda (1927) and Almeida Prado (1943).

Halfway through the century nationalism encountered ferocious opposition, and almost all the movements which proposed to renovate the Brazilian music saw this aesthetic current, even if surreptitiously, as one of their principal enemies. There existed a growing interest in updating the musical idiom, which was not being supplied, due to the lack of musicians qualified to teach young composers the most modern techniques. Nationalism came to be seen as something antique, old-hat, though nevertheless still the principal reference of the country.

It is within this context that *Música Viva* (Living Music) appeared, led by H. J. Koellreuter, a German musician living in Brazil from 1938. A musical vanguard movement which was active in Rio de Janeiro and São Paulo between 1939 and 1950, the *Música Viva* movement, had the diffusion of contemporary music as one of its central preoccupations. As part of his intense pedagogical activity Koellreuter gave composition classes in which he, among other styles, taught the dodecaphonic techniques, little or never taught in Brazil before. Next to Camargo Guarnieri, Koellreuter was the most influential composition teacher in Brazil in the 20th century. A number of Guarnieri's students such as Santoro and Guerra-Peixe - also took classes with Koellreuter. With his arrival in Brazil the desire of young music students who wished to be brought up to date with what had already been done for some decades in Europe could finally be met.

Besides the purely aesthetic, *Música Viva* carried a strong ideological component. As one notices in the 1946 Manifesto of the group, what they wanted was a social art, engaged, which would actively integrate with society, helping to change it and at the same time they wanted the public's approval of contemporary music.

A short time later some of those young students were responsible for another important musical movement: the *Música Nova*, launched by a 1963 manifesto and headed by Gilberto Mendes, Willy Corrêa de Oliveira, Damiano Cozzela, Rogério Duprat and Júlio Medaglia. "Total Commitment to the Contemporary World", is what they claimed for the group, which began to produce random, concrete, micro-tonal and musical happenings among other practices. They both produced and helped to spread this repertoire launching the *Não Música Nova* Festival, which is still held annually and was responsible for important debuts of Brazilian, European and American vanguard compositions besides bringing important artists such as John Cage to Brazil.



Outside the Rio-São Paulo axis we can point to the group which became known as the Group of Composers from Bahia (1966), which counted among its most prestigious members Lindembergue Cardoso (1939-1989), who died prematurely at 49. The group, which contrary to the other named groups, was set up inside the university is more a reflection of Koellreuter's work, who for many years taught classes at the Federal University of Bahia.

The fact that the Group of Composers from Bahia was born in an academic environment is not casual. The public university has a fundamental role in the creation of Brazilian music, starting in the 60s. It is there that the composers begin to function - as researchers and teachers - guaranteeing their personal sustenance and being able to continue to compose. The composition work at these institutions is seen as a research activity.

It was at that time in the public university environment that the first examples of electro-acoustic music appeared. One of the pioneers in this field is the Rio composer Jorge Antunes. Even though he started his research autonomously in 1967 he taught the first course on the subject at the UniRio and later he was employed by the University of Brasilia (UnB). Antunes also arranged the First Brazilian Meeting of Electro-Acoustic Music and founded the Brazilian Association of Electro-Acoustic Music in 1994. In the same year a young composer founded one of the principal electro-acoustic music studios in Latin America, the PAN-aroma. Flo Menezes from São Paulo, author of various books on the subject, besides organizing contests and biennial events dedicated to electro-acoustic music, is one of the principals of this style in Brazil.

From the 1980s up to the present the aesthetic inclinations of Brazilian music have been multiplying and the discourse of the majority of the composers points to an idiom free from ideologies, based on personal motivations and accepting the most varied influences. The era of organized collective initiatives seems to have been left behind. The lack of ideas, ideals or defined aesthetics by a determined group is one of the most evident characteristics of contemporary Brazilian music, a tendency which can also be seen on the international scene.

## 2. Portrait of Brazilian Musical Life

### 2.1. The Role of the State and the Financing of Musical Life

The organization of cultural life in Brazil has always been subsidized by the federal, state and municipal levels of government. Under strong European influence culture was consistently understood to be a matter of public policy, to be developed and maintained by the state. Scarce resources, a territory of gigantic dimensions and abundant problems in crucial areas - health, education, transport - always prevented culture from being seen as a priority and its development always occurred beyond the possibilities of the country.

The musical life has two principal variants: education and diffusion. In Brazil both are subsidized solely by public funding. Therefore cultural activities proliferate in the states where there is a higher concentration of wealth and funds, since their development is assured by public funding. The schools, large festivals, orchestras and more expensive and onerous initiatives occur almost exclusively in the wealthier states.

Brazilian musical activity with an erudite character is much more intense in the South and Southeast of the country. Almost all initiatives are concentrated in São Paulo and Rio de Janeiro, the seats of any manifestations of a national or international importance. To get an idea of the size of the disparity, the Culture Department of the State of São Paulo invests about 60% of its budget in music (about US\$ 85 million annually). The maintenance of very large and expensive educational projects, three professional orchestras, the promotion of festivals and courses and subsidies for performances in all the 645 municipalities in the state have placed music at the forefront of its budget. This situation is specifically due to the issue of financing of cultural activity in general and of classical music in particular. The states in the North and Northeast have

much smaller budgets and are much more dependent on federal funding and so end up not allocating very much to cultural activities and have so far failed to consolidate strong programmes and institutions in the field of classical music.

The initiatives to organize and finance musical activities outside the public sphere are very recent, and they are pointedly directed at performances. The outcome is almost always anchored in fiscal incentive laws, an alternative manner of public funding of the cultural activity, in which the government waives tax receipts. Such initiatives are however circumscribed by diffusion activities and the state is left with the mission of training musicians. Private schools are few, entirely deficient and so do not offer the students an alternative.

It should be pointed out that contrary to the experience of countries with strong economies, Brazilian musical activity is not finance able from the income generated by ticket sales. Box-office revenues form no more than 10% of the production budget, and the greater part of the population cannot afford high ticket prices. It is public funding and some private sponsorship which allows institutions to maintain regular programmes. The lack of a structured market with an express number of cities promoting performances has very much restricted classical music activity. At present there are no more than 40 Brazilian cities, out of more than 5,000 towns and cities that have a sufficiently regular cultural activity to hold concerts and musical presentations. There is a distinct need for a set of measures whose purpose is to expand this market which would include structuring small representative companies, organizing concert associations and decentralizing private resources through tax-breaks to improve the situation in the areas of the country most in need.

It's a long road, but classical music has a vast horizon in front of it and an immense population which wants access to this cultural heritage.



### 2.1.1. Music Schools

A law passed in 2008 made the teaching of music in every Brazilian elementary school obligatory. Its implementation should occur within three years. The promulgation of this law took into account that the cultural industry could put Brazilian musical diversity at risk, making it necessary to expose children and youth to other musical experiences.

Brazil however has no network of conservatoriums and schools offering children a thorough study of instruments and musical disciplines. The biggest gap is in the regular and systematic teaching of instruments, given that there are more than 60 university-level music courses. This is why the country has a large deficit in the education of orchestral instrumentalists; it has been unable to instruct those in their childhood who were interested. On the other hand, unlike in Europe, the higher learning institutions offer courses for the training of instrumentalists. So, with the exception of the main public universities, the courses in many schools admit students only when they are nearly adults and consequently hobbled by many musical deficiencies, or at least at a level inferior to that desirable for their age group. They receive a musical education that they should have had earlier, so the course achieves no more than the basic/medium level, the students leave with gaps in their education and are therefore unlikely to be able to be a part of the excellent orchestras one would like to have in the country.

It is up to the states and municipalities to structure the teaching of music according to their own standards. Brazilian music schools that teach music from infancy are rather rare and difficult to enter for most students.

The education of new musicians often takes place in private lessons, often given during festivals attended annually by students from areas of the country where little music teaching is available. Rio de Janeiro, São Paulo, Paraná and Minas Gerais concentrate on education centres for instrumentalists and attract musicians from all over the country.

In São Paulo, the Tatuí Conservatory and the Music School of the State of São Paulo, teach classical and popular music to a total of around 4.000 students. Both schools have a great potential to intensify their regular international activities. Maintained by the government of the State of São Paulo, the Conservatory and the School are the music schools with the biggest budgets in Brazil. In 2008 the implementation of changes started to take place with a view to improving the qualification of the teachers and students.

Since 1969 the city of São Paulo has maintained the Municipal Music School, the most effective music teaching establishment, particularly for instrumentalists. During its 40 years the most outstanding professional musicians active in the state and throughout the country have been among its graduates.

The State of Minas Gerais has 12 state conservatories with programmes that offer music education for the very young; it is the only public Brazilian music school network for the middle level.

The private music schools and conservatories, with some honourable exceptions, have been irrelevant in the training of musicians, and their distribution in the country is also skewed. In the most of Brazil music education is based mainly in the state capitals in schools maintained by the local governments.

The great number of youth orchestras in Brazil, many of which are not tied to music schools, serve as a complementary programme for preparing musicians, but the existence of these ensembles has often been blamed lately for stimulating the premature professionalization and underemployment, since a majority of them offer scholarships for which its members have to compete.



### 2.1.2. Orchestras and Ensembles

Brazilian orchestral activity has over 20 groups, diversely structured, ranging from those who hold five rehearsals and four performances per week to those who play only a few times a month.

The 20th century saw two theatres with orchestras of good quality that played regularly - the Municipal Theatres of Rio de Janeiro and São Paulo. Intense lyrical activity also contributed to the existence of regular symphony concerts. Between 1950 and 1970, however, the Brazilian Symphonic Orchestra was without doubt the great stimulator of musical activities in Brazil. Its decline began at the end of the 1970s and in the last four years attempts have been made to bring it back to its former glory. And since the 70s one can see the firm and growing interest of the government in the musical activity produced by symphonic ensembles with a regular programming.

Some of the Brazilian orchestras do not offer an attractive and diversified activity, as they are only barely able to meet the payroll. It should be noted that almost all public funds are directed to paying the salaries of the musicians and teachers, so very little is left to finance programming, soloists, national and international conductors, the commissioning of works, and paying copyrights, among other expenses. More recently the orchestras have had some success in obtaining private sponsorships which enables them to create some diversity in their performances. This support, however is unbalanced; the South and Southeast predominate since most sponsors would rather have their names associated with endeavours that have greater visibility.

The Symphonic Orchestra of the State of São Paulo - OSESP - deserves a closer look. Since 1997 with the restructuring and the construction of a new concert hall, the Sala São Paulo, Brazilian symphonic activity has gone through great changes, notably a visible improvement in its professionals, regular and well-structured concert seasons, featuring programmes that present a broad and varied repertoire,

including the performance of artists and composers of national and international renown. The São Paulo orchestra introduced a new rhythm into classical music in Brazil, and little by little the stronger ensembles seek to emulate it, offering better services. Unlike what had been happening until the mid-90s celebrated soloists and conductors arrive in Brazil to perform in concerts intended for a greater range of audiences rather than in exclusive concert cycles restricted to the very rich. Today OSESP has 10,000 subscribers who attend its concerts in more than a dozen concert and recital halls throughout São Paulo. The OSESP is the first Brazilian public orchestra to implement an administrative and management model. Since 2005, even though it is maintained by the state, it has been managed by a private foundation, created to make it more nimble and to rid it of the bureaucracy which plagues the other musical ensembles maintained by the government. The OSESP offers a broad range of services and projects and is always held up as an example to the other institutions. It regularly records for the Swedish BIS and Brazilian Biscoito Fino labels, besides editing the work of Brazilian composers, supplying scores and orchestra materials of excellent quality. Its educational projects were implemented in 2000 and have been foremost among Brazilian orchestras, catering to thousands of children every year.

The State of São Paulo houses other professional ensembles who appear regularly. The Municipal Symphony Orchestra of São Paulo has its home in the Municipal Theatre and divides its programming between opera and symphonic concerts. As one of the oldest Brazilian symphonic orchestras it still suffers from the limitations imposed on it by bureaucratic public management, but it has the merit of giving the city a regular opera season.

The orchestras of Ribeirão Preto, Campinas, Santos, Santo André, São Caetano and of the University of São Paulo all present regular programming and the last five years has seen a flourishing of their activities. They develop their activities with public

funds, which limit their programming, since their subsidies are earmarked for the payroll. The concert season, its soloists and conductors are almost always privately sponsored and, simply, cannot be too long. The Orchestra of Ribeirão Preto, founded in 1938, is one of the oldest examples of a symphonic ensemble maintained by a private corporation. It receives very little public funding; its private sponsorship is what guarantees its maintenance and concert seasons in one of the richest cities of the country.

In Rio de Janeiro there are three stable orchestras: The Brazilian Symphonic Orchestra, The Municipal Theatre Orchestra and the Petrobrás Symphonic. In the past ten years the city's ensembles have begun to blossom, redeeming a long tradition of high quality performances of classical music. The Brazilian Symphony Orchestra, maintained by a private foundation has received funds to reorganize and will have its own home in the City of Music, an area conceived especially for a symphonic ensemble. The Municipal Theatre Orchestra, as in São Paulo, broadens its season with ballet and opera, as well as its symphonic season. Petrobrás Symphonic on the other hand, maintained by the Brazilian State Oil Company, offers only concerts, and its musicians, as almost all musicians in Rio, are not exclusively dedicated to the orchestra.

Other symphonic ensembles are beginning to go through substantial changes and one hopes that soon one will be able to see a transformation of the music scene in their states. The Symphony Orchestra of Porto Alegre, The Philharmonic of Minas Gerais, the Orchestra of the Claudio Santoro Theatre of Brasília and the Symphony Orchestra of Bahia are the leaders of this movement. Bahia is a case in point whose orchestra has started a programme to implement youth orchestras in the state, as happens in Venezuela.

One should also mention the Amazonas Philharmonic whose main activity is to play in the annual Opera Festival. Recently it has added symphonic music to its programming.

The life of the smaller ensembles is far more unstable, since chamber music is practically unknown in Brazil. But swept along with the burgeoning of concert offerings, various chamber music groups have begun to offer extensive programming, notably the Portinari Quartet and the Ensemble Percorso in São Paulo. Besides the traditional ensembles, such as the String Quartet of the City of São Paulo, the Villa-Lobos Quintet and the Collegium Musicum, chamber music seems to be taking shape, at least in the Southeast.

Chapter 4 contains an extensive list of orchestras and describes the types of programming they develop. Their budgets, however, are very limited, meaning they cannot manage a playing long season of concerts. The annual budgets of about US\$25 million for the OSESP and some US\$14 million for the Brazilian Symphony Orchestra are absolute exceptions and explain how they manage to build subscription concert series.

It is important to take into account that the classical music season in Brazil happens between March and December, avoiding the stifling summer heat and the school holidays.

### 2.1.3. Festivals and Events

There are a great number of festivals and events in Brazil almost all conforming to the model of mixing teaching with extensive concert programming. They try to remedy a lack of regular music schools by offering classes and intense master classes, while allowing students to mix, maintain contacts and become acquainted with disparate repertoires, listen to top professionals and to play in specially-formed festival ensembles.

A good many of the festivals occur in the school holidays (January, February and July), allowing students to participate.

Some of these festivals have long histories. The International Winter Festival of Campos do Jordão (SP) is in its 40th year, the Colonial Music Festival in Juiz de Fora (MG) has reached its 19th and The Londrina Music Festival (PR) is in its 28th season. New festivals too have demonstrated excellent results; the Santa Catarina Festival (Femusc) has each January for the past three years been bringing more than 400 students to Jaraguá do Sul.

A good deal of the classical music festivals and events occurring in cities that want to stimulate tourist activity have proven to be excellent attractions, offering varied programmes with a popular appeal, benefiting hotels, restaurants and other tourist-related services.

The Amazonas Opera Festival in its 11th season takes place in Manaus and attracts a great number of aficionados who ally their love of music with a visit to the most impressive ecosystem on the planet.

The Rio International Cello Encounter is a tradition among Brazilian professionals and has brought cellists together from all parts of the world.

Among the most significant events is the Virada Cultural (Round the Clock Culture) held in the city of São Paulo now for three years in which across 24 hours more than 500 simultaneous cultural manifestations are put on throughout the city, of which 50 are performances of classical music.

## **2.2. Recent and Still Fragile Private Initiatives**

The music programming in the cities is that which is offered by the orchestras, around which other activities are organized, such as courses, lectures and even chamber music recitals. More recently a spread of public and private not-for-profit institutions have begun organizing a series of concerts and recitals in their theatres, adding this to their exclusive popular programmes. That is how in Rio de Janeiro the series Music in the Churches maintains itself as one of the most successful initiatives for chamber music. SESC - The Retail Social Service, the Cultural Centres maintained by the Banco do Brasil, SESI - The Social Services of the Industry, have promoted extensive programming, the greater part at affordable prices. These programmes rarely include big name international classical music performers, since their fees are beyond the means available to Brazilian budgets.

Small private companies with a profit motive whose vocation is to organize concert series and music programmes in various Brazilian states have begun to appear, for example ArtInvest, which in 2008 organized more than 120 concerts in São Paulo, Minas Gerais, Paraná and Rio de Janeiro. The companies are allowed to use tax incentive laws that attract sponsors and which contribute to the financing of these programmes, making it possible to charge little or nothing. Initiatives such as these may change the music scene in the poorer states of Brazil, offering regular programming, especially chamber music.

The programming of celebrated international ensembles and soloists in Brazil has almost always been in the charge of the not-for-profit private cultural institutions whose activities date from long ago. But these institutions have an antiquated image, they don't evolve; São Paulo has only two of them - The Brazilian Mozarteum and the Sociedade de Cultura Artística - performing regularly but with a rather timid concert season. The programming of these two institutions amounts to about 10 performances a year, maintained by private sponsorships dependent on



generous tax breaks. They programme a conventional repertoire to attract a less-specialized audience and are rarely daring in their choice of artists, always opting for those with great international visibility and avoiding the up-and-coming young artists. Besides, their steep ticket prices preclude any access by large segments of the population.

Older companies have with a certain frequency organized performances of international soloists and ensembles. This is the case of Interarte and Dell'Arte, who hold performances in company theatres or organized as events for the public-at-large, in open-air concerts. They also tend to occupy themselves with activities with a popular appeal, since their objective is to make a profit.

The laws offering tax breaks for the sponsors of projects involving classical music has a certain perversity clinging to it; they subsidize concerts and performances by famous artists and ensembles who charge high fees. Thereby, innumerable small but excellent activities end up without a sponsor as they cannot offer large media exposure.

The scarcity of private promoters and producers is not the only problem in the field of classical music. The lack of agents representing artists has stunted the growth of the market and inhibited the activities of the institutions; besides postponing the greatly-needed professionalization of the sector. Presently there are no more than five companies specialized in agency for artists and programmers end up dealing directly with the artists, who are almost never prepared to organize their own activities. Besides, they don't have time to broaden their offers to cities and institutions where they could possibly work. Equally or even more serious is the issue of international representation. Brazilian musicians have been deprived of becoming known because they don't have representation which could make their performing abroad feasible.

The non-existence of Brazilian agents also brings difficulties for foreign musicians, since most are not accustomed to dealing with this kind of situation and are forced to resort to alternative solutions.

### 2.3. The unequal Development of the Musical Area

The regional differences are pronounced in Brazil and the musical activities take on the distinct contours of the various states. Further, the expressive waves of immigrants who have populated the South and South-east brought with them various musical habits and a cultural life in which music was always central. On the other hand the strong popular tradition of the North and Northeast always marked the culture of those regions and classical music was not considered very important, unlike the rich and exuberant popular music.

The old Federal Capital of Rio de Janeiro, Minas Gerais and São Paulo, all of them industrialized and populous states, lead the diversified musical production and house most of the important activities. A good amount of middle and small-sized cities are propitious for the development of regular activities which subsequently become traditional. Paraná and Rio Grande do Sul have in the past had more expression in the music scene, even though they promote festivals and maintain some musical ensembles.

Funarte - The National Arts Foundation of the Ministry of Culture began a more intensive programme of touring concerts, though this at present only allows the participation of Brazilian musicians.

It should be indicated that these activities - and especially those based in the South and South-east and dedicated to chamber music that is less frequently heard in other regions of Brazil - could tour the country, creating an interest that would encourage foreign ensembles to take the same routes. The network of flights, however, is very complicated and deficient, with few or no options for cargo transportation. As there is little competition among the airline companies, tickets are expensive, which directly discourages the organization of tours and saddles any thought of tour circuits and concert series with high costs. Communities in distant places could otherwise come into contact with the best in classical music.



These limitations also hinder other forms of cooperation, such as education, since Brazil has continental dimensions and to establish any means of contact free of the additional high cost of airfares is simply impossible.

#### **2.4. Social Inclusion through Music: A Successful Brazilian Experience**

In many Brazilian states educational initiatives were created for children and adolescents-at-risk living in areas of great vulnerability. These projects contemplate mainly elementary musical education, but reach thousands of children. In all the known cases the programmes are not tied to formal music schools.

In the State of São Paulo the Guri Project (Guri = kid) created in 1995 has approximately 350 units spread over more than 300 cities. Implemented with the purpose of training string musicians, the project today teaches a variety of instruments, including those with a popular tradition in Brazil. Since 2007 Guri has been restructured to offer further educational options and to attain better pedagogical results. Among the modifications put in practice is the decentralization of its management and broadening its reach in the metropolitan region of São Paulo, where there is even greater youth vulnerability and almost no offerings of cultural activities for children and adolescents. Maintained by the Culture Department of the government of the state it budgets almost US\$28 million per year to almost 45,000 students.

São Paulo offers some private and third-sector initiatives with excellent results. The Bacarelli Institute, in the Heliópolis district that includes one of the largest favelas of the city is a pioneer in this area and maintains symphonic orchestras - made up of only children and adolescents, a choral group and choral activities in the public schools of São Paulo.

The Music Programme of the Pão de Açúcar Institute, maintained by one of Brazil's largest supermarket chains, subsidizes youth orchestras formed in various Brazilian cities. The members of these

ensembles learn to play through the collective method of teaching instruments. The Institute has a presence in the cities of Santos and Osasco (SP), in Fortaleza, in Ceará, in Rio de Janeiro and in Brasília.

In Niterói (RJ), the project *Aprendiz - Música na Escola* (Apprentice - Music in School) intends to broaden the musical universe of the students offering new cultural perspectives for public school children. Created in 2001, it teaches more than 2,000 students of the city's public schools. The activities include singing and instrument lessons. Managed by some of the most experienced musicians in Rio the project has received awards and is gaining increased attention in the city.

There are also examples of activities in the Northeast where one of the outstanding cases is the Symphony Orchestra of the Agreste (an arid region of the Northeast) founded in the small town of São Caetano, 150 km from Recife (PE). The uniqueness and reach of this initiative has inspired the film *Orquestra de Meninos*, (Boy's Orchestra) by the director Paulo Thiago, recently premiered in Brazil. Based in a very poor region of the country, the orchestra represents an alternative in a town where leisure and access to culture are precarious.

Bahia installed the State Youth and Children's Orchestra Units - NEOJIBÁ, inspired by the Fesnojiv project (The Venezuelan Children's and Youth Orchestras System) with the intention of playing in an orchestra as a fundamental activity in the education of children and adolescents. The first unit is in Salvador, but others will be established throughout the state, integrating children from the age of eight with no musical knowledge.

There are yet other examples of educational efforts that ally teaching with socio-cultural integration harnessing the strong tradition of Brazilian popular music.



## 2.5. Brazilian Universities and Music Research and Ethnomusicology

### 2.5.1 Development of Music Research

Musicological research at Brazilian universities is a recent phenomenon. The first Masters programme was introduced only in 1980, at the Federal University of Rio de Janeiro (UFRJ), and was followed by specializations at the Masters level at the following institutions: Brazilian Music Conservatory (1982), Federal University of Rio Grande do Sul (1987), Federal University of Bahia (1990), UniRio and the University of São Paulo (both in 1993).

The first doctorate programme dates from 1995 at the Federal University of Rio Grande do Sul. Later post-graduate programmes in music were created at the federal universities of Goiás, Minas Gerais, Brasília and Paraíba, besides the state universities of São Paulo - Unicamp and Unesp. At the University of São Paulo (USP), the most important institution of its kind in the country, the doctorate in music was only instituted in 2005.

In the last few years there has been quite a growth in the number of graduate music courses, many of them created in private colleges. At present there are more than 60, preferentially dedicated to the areas of singing, instruments, composition and conducting. The number of educational programmes which differ from the traditional is still very restricted, but in the interior of the State of São Paulo we have located a Higher Level Course in Recording and Producing Recordings (Unoeste - in Presidente Prudente) and a Course in Music Therapy (Unaerp in Ribeirão Preto).

Post-graduate courses in this field did not however suffer the same development as that of the graduate courses. At present there are only 12 schools in Brazil that offer a masters programme in music; the Northern region being the only one with none. And only six Brazilian universities offer a doctorate in music. Of these one is in Salvador, another in Porto Alegre, a third in Rio de Janeiro and the others in São Paulo.

It is important to note a Brazilian exception with regard to music courses; contrary to what happens in the USA and especially Europe, it is the graduation courses that are responsible for the training of instrumentalists and singers. This possibly explains the delay in instituting post-graduate studies in this field, since these, contrary to the graduation courses, are tied more to the education of researchers than performers - even though there are masters courses for performers in some places.

### 2.5.2 The Best Centers and Their Work

As happens with all classical music life in Brazil, the best research centers are located in the most important economic regions. Standing out in this panorama is the production of the public universities Unesp, USP, UFMG, UFRJ, Uni-Rio, Ufrgs, UFBA and UnB. Besides standing out in the field of composition, the majority of these schools have rather active programmes in ethno-musicology, which has been growing in Brazil - USP, Unesp and UnB are exceptions.

This growth in the number of researchers trained in musicology courses has brought with it a reversion to a previous pattern - in that musical research is being carried out by researchers from areas such as history and anthropology.

Brazil is still very far from having the same number of musicological research projects as in the USA or Europe, but in the last years however it has been growing in both quantity and quality. This increase has been accompanied by an expressive growth in the number of encounters and congresses in the field - there are less than 10 happening regularly - probably because the country does not have an established scientific tradition or the habit of organizing and releasing research data.

The encounters are generally not organized by the universities that teach the professionals, but rather by the associations around which many of them gather, such as the National Association for Research and Post-Graduate Music Studies (Anppom) the

Brazilian Association for Musical Education (ABEM) and the Brazilian Association for Ethno-musicology (ABET). They regularly hold national encounters in different parts of the country. Some congresses are held only in fixed places, such as the Historic Musicology Encounter in Juiz de Fora (MG), linked with the ancient music festival which occurs in the city, and the Musicology Encounter of Ribeirão Preto, promoted by the Music Department of the University of São Paulo.

If research in Brazil is less voluminous than that which is produced in the USA and Europe, it nevertheless is very much consonant with that which is produced in these foreign research centres, and in some lines of research one can even state that the country is ahead in regard to these centres, such as the recent field of urban ethno-musicology. On the other hand, there are traditional fields of research that are almost never or very seldom carried out such as those directed to the creation process and organology, for example.

## **2.6. The Rule of the Media**

Despite being restricted, the classical music activity in Brazil - especially in the aforementioned centres of Rio and São Paulo - has as a faithful and expressive audience. However, the interest of this segment of the population is unknown to, and badly documented by, the mass media.

On TV, classical music is aired only on the public channels, such as TV Senado (the Senate's channel) or Paraná Educativa. In the State of São Paulo, TV Cultura gives a bit more space to concert music, with a nucleus that produces a variety of programmes dedicated to symphonic music, opera, and chamber music as well as a live-audience programme dedicated to discovering young instrumentalists. Classical music is totally ignored on the private channels. If it is ever mentioned it is only in the news broadcasts when mentioning some picturesque item or the death of international stars. In the same manner classical music is not played on commercial radio stations but there are two exclusively

dedicated public stations: Radio Cultura FM in São Paulo and Radio MEC FM in Rio de Janeiro.

In the print media one must make a distinction between daily newspapers and weekly magazines. In all of these, that are dedicated to general news classical music rarely appears and when it does it is as a short item at the back of the publication. One exception is the magazine *Bravo!* which circulates monthly and is dedicated to the cultural world. In it concert music is regularly covered and it can even sometimes headline an edition with a cover story. The large newspapers try to maintain a regular classical music section, though with a rather restricted amount of space, is divided into news - concerts, books and CDs released etc. - and criticism. The largest newspapers in Rio and in São Paulo keep regular editorial staff who writes critiques of concerts in an unsystematic manner. If in the past this activity was performed by professionals possessed of great erudition and who made deep and far-reaching comment and analysis, the critics of today are clearly deficient. The critiques commonly take on the tone of personal taste rather than of reflection which takes into account historical and technical factors, for example.



Besides the general media there are various editorial initiatives which are limited to those who follow the concert programmes of the large centres. Among them are the two publications dedicated exclusively to classical music in Brasil: *Revista Concerto*, (Concerto Magazine) of São Paulo, in its thirteenth year, which mixes editorials with extensive reporting of the musical programmes of São Paulo, Rio de Janeiro and some other Brazilian cities, and the *VivaMúsica!* programme guide distributed free in Rio. The same company also publishes, for ten years now, the *VivaMúsica!* Annual which contains a complete survey of the entities and activities in Brazilian classical music.

In the 1990s there were attempts to publish mainstream magazines dedicated exclusively to classical music, such as *Classic CD*, and *VivaMúsica!*, and most recently a national version of the French publication *Diapason*. All these efforts failed, probably because their cost made them uneconomic in Brazilian conditions.

Other small magazines or newsletters, almost always tied to educational institutions have a more restricted focus and circulation. On the Internet, Brazilian websites and blogs dealing with classical music are not of a significant number. There are also the publications of the musical associations such as Anpom, ABEM and ABET: all of them in fact are the annals of their encounters which may be published in hard copy or on the web.

There are approximately ten publishers of classical music scores, the majority exclusively set up for this purpose and located in the South and Southeast or the city of Brasília. While many of the big Brazilian universities have publishing facilities none of them have departments dedicated to publishing scores. If concert music is heavily sponsored by public funds the expressive side of the music publishers is private – generally small individual endeavours. The activities of all of them are timid and music publishing in Brazil is rather restricted. A manner found by some of them to overcome this difficulty is to edit scores together

with cultural projects included in state promotion of culture.

Two foreign publishers regularly publish Brazilian music: Ponteio Publishing, in New York, founded and managed by the pianist Max Barros specializes in Brazilian music and the series Antonio Eduardo Collection, published by the New Consonant Music in Brussels, edits works written by Brazilian authors and is coordinated by the pianist Antonio Eduardo.

### 3. International Cultural Exchange

The Ministry of Culture does not have a policy drawn up to implement the exposure of Brazilian performers abroad nor does it have a programme to establish exchanges and joint projects with foreign nations and institutions. The Ministry of Foreign Affairs, despite maintaining a cultural department in Brasilia and cultural attaches in embassies and in many consulates, has no plan to stimulate a greater projection of Brazil in the international cultural sphere. Any Brazilian artists recognized abroad have built their careers entirely without official help and normally perform more often abroad than in Brazil. Nelson Freire, Antonio Meneses, Cristina Ortiz, Ricardo Castro, Sérgio and Odair Assad are prominent examples.

Even today, there is no programme of support for young professionals who wish to perfect their techniques in foreign schools, as access to scholarships is restricted to those who are studying for a university degree. Indeed, the Ministry of Culture neither organized showcases and markets to promote Brazilian artists nor engages in the supportive procedure of inviting agents and other professionals in the culture business to become acquainted with what is produced in the various regions of the country.

That the Ministry of Culture distances itself from international markets cripples growth in the classical music sector, nor does it even manage to comprehend the need to change the model.

The musicians who have been able to build an international career are very few and perform mostly abroad, since the Brazilian market is small and does not compensate them as it should. Among the orchestras, only the OSESP has international representation and its tours have been organized with substantial government subsidies.

Chamber music begins to appear as an option for an exportable activity, but it is a recent phenomenon and a greater period of sedimentation will be

needed before these groups can attain the level of quality demanded internationally so that they can start to project themselves in other markets.

The foreign representations (British Council, Culture Centre of Spain, Goethe Institute and consulates) organize activities, concentrated in the South and Southeast where more resources are available. Unlike they used to do at the end of the 80s they now allocate less money to Brazil and Latin America. To carry out their activities they need partners to share the costs of their projects. To illustrate the proportions, in the 70s and 80s cultural life in the cities such as São Paulo and Rio centred around promotions by the Goethe Institute at a time when contemporary culture came to the country through the Germans. Stockhausen and Kagel came to Brazil more than once and the Brazilian composers often went to Darmstadt and the German schools in Cologne, Berlin and Detmold to improve their training. Today the German institution no longer promotes any musical activity in Brazil at all.

International geopolitics has very much changed and the eyes of Europe and the USA have now turned to other countries. The projects and collaborations which in the past even included tours of great dance companies and orchestras are today concentrated on the sponsoring of a few specialists for limited programmes.

Since intellectual property and the creative industries are important actors in the life of many urban centres and even make an economic contribution in various countries, one notes that Great Britain has intensified its influence in Brazil. The British Council uses very interesting venues and presents programmes dedicated to culture which attract many interested people. Even though it has one of the best models for musical education in the world, Britain not developed anything along these lines in Brazil.

The United States, even if it does not contribute any express funds, is very much integrated in the cultural life of the cities and assists programmes in the area of musical training. It has made possible



the sending of teachers and specialists to festivals, courses and workshops, but especially it has created opportunities for Brazilian specialists to visit American centres of excellence resulting in the creation of references and the establishment of ties among professionals and institutions. Therefore and not by chance in the last few years Brazilian students have had quite an intense contact with American professionals and consequently are minded to further their specialization in American schools.

France, which was culturally relevant in Brazil for more than a century has lost its importance. To get an idea of its former position consider that the Brazilian school for piano was built on French precepts and generations of performers and teachers went to study in French schools or with great French instrumentalists. Recently the French have made efforts to regain some of their once great influence.

The ignorance of other systems and the musical life of other countries has made Brazilian professionals and institutions turn to the countries with a greater sense of opportunity, more aggressive and with more efficacious long lasting programmes.

So for the time being only private institutions such as the *Cultura Artística* and the Brazilian Mozarteum have presented foreign soloists and ensembles in the Brazilian concert season and those were always limited to the South and Southeast. There remains an enormous potential to be developed in these regions and the rest of Brazil.

In Brazil, the Netherlands is known for its strong tradition in the research and playing of ancient music. Since the flutist Ricardo Kanki studied at The Hague Conservatory in the 70s Brazil has kept in contact with Dutch professionals and many Brazilian musicians who have been to Dutch schools are today important in Brazilian schools and festivals and in tending the national repertoire. This recognized expertise in ancient music could be multiplied in long-term projects involving education, publishing and access to antique instruments (replicas), the playing

of the vast repertoire of the Brazilian colonial music with the participation of artists and schools and other institutions from both countries.

The excellence of the Dutch orchestras - Royal Concertgebouw Orchestra, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic and Residentie Orkest/The Hague Philharmonic - has little reverberation in the Brazilian musical world, whose members have not participated in festivals and courses where they would be very well received. Other than dance, Dutch musical activity is not seen as relevant to Brazil. Chamber music ensembles and soloists on the other hand are not present in the programmes of Brazilian events though this is a scenario which is easy to change, since more decisive action plus funding could stimulate programmers to include them in the different concert series organized throughout the country.

The Dutch schools and conservatories would be excellent partners for similar institutions in Brazil, but these ties need to be built. The Amsterdam *Muziekschool* and its collective teaching method, new and bold, would for example be an inspiration for many Brazilian schools. On the other hand, the Universities of the two countries could initiate cooperation and research programmes that not only encompassed instrumentalist performance and the qualification of researchers and specialists.

The excellent initiatives to stimulate contemporary composers as well as the strategies for making Dutch ensembles and soloists well known could serve as a basis for similar programmes to be developed in Brazil. Generally the policies to promote music that take place in The Netherlands would be an excellent template for various types of Brazilian institution. This road is wide open.

## 4. Brazilian Organizations Involved in Classical Music

### 4.1. Functioning Orchestras<sup>1</sup>

- » **Symphony Orchestra of Ribeirão Preto**  
(Ribeirão Preto, SP): regular concert season with invited performers (national and international). In 2008: almost 40 presentations. Conductor: Cláudio Cruz;
- » **Municipal Symphony Orchestra of Campinas**  
(Campinas, SP): regular concert season with invited performers (national and international). In 2008: 20 Programmes with 40 presentations. Conductor: Parcival Módolo;
- » **Symphony Orchestra of Santo André**  
(Santo André, SP): regular concert season with invited artists (national). In 2008: almost 10 programmes and 20 presentations. Titular Conductor: no conductor at the moment;
- » **Municipal Symphony Orchestra of Santos**  
(Santos, SP): regular concert season with invited artists, (national). In 2008: almost 10 presentations. Conductor: Luís Gustavo Petri;
- » **Philharmonic Orchestra of São Bernardo do Campo**  
(São Bernardo, SP): regular concert season with invited artists, (national). In 2008: about 10 programmes and 20 presentations. Conductor: Carlos Moreno;
- » **Philharmonic Orchestra of São Caetano do Sul**  
(São Caetano, SP): regular concert season with invited artists, (national). In 2008: about eight programmes and 16 presentations. Conductor: Antonio Carlos Neves Pinto;
- » **USP Chamber Orchestra - OCAM**  
(São Paulo, SP): regular concert season with invited artists, (national). In 2008: approximately seven programmes and 15 presentations. Conductor: Gil Jardim;
- » **Experimental Repertoire Orchestra - OER**  
(São Paulo, SP): regular concert season with invited artists, (national and international). In 2008: approximately eight programmes and 14 presentations. Conductor: Jamil Maluf;
- » **Symphony Band of the State of São Paulo**  
(São Paulo, SP): regular concert season with invited artists, (national and international). In 2008: about 20 presentations (including popular and itinerant concerts). Conductor: Abel Rocha;
- » **Jazz Symphonic Orchestra**  
(São Paulo, SP): regular concert season with invited artists, (national and international). In 2008: about 30 presentations (including popular and itinerant concerts). Conductor: João Mauricio Galindo;
- » **USP Symphonic Orchestra - OSUSP**  
(São Paulo, SP): regular concert season with invited artists, (national and international). In 2008: around 38 presentations. Conductor: no conductor at the moment.

1. The selection of orchestras took the organization of a regular concert season into consideration..



- » **Symphonic Orchestra of the State of São Paulo - OSESP**  
(São Paulo, SP): regular concert season with invited artists, (national and international) In 2008: circa 32 programmes with 110 presentations (excluding popular performances in parks and on tour). Conductor: John Neschling;
- » **Municipal Symphony Orchestra - OSM**  
(São Paulo, SP): regular concert season with invited artists, (national and international). In 2008: about 40 presentations (including symphonic concerts and operas). Conductor: José Maria Florêncio;
- » **National Symphony Orchestra UFF - OSN**  
(Niterói, RJ): regular concert season with invited artists, (national and international) In 2008: about 20 presentations. Conductor: Lígia Amadio;
- » **Petrobras Symphonic Orchestra - OPES**  
(Rio de Janeiro, RJ): regular concert season with invited artists, (national and international). In 2008: approximately 20 presentations. Conductor: Isaac Karabtchevsky;
- » **Brazilian Symphony Orchestra of the City of Rio de Janeiro - OSB**  
(Rio de Janeiro, RJ): regular concert season with invited artists, (national and international). In 2008: 40 programmes and presentations. Conductor: Roberto Minczuk;
- » **Symphonic Orchestra of the Municipal Theatre of Rio de Janeiro**  
(Rio de Janeiro, RJ): regular and irregular concert season with invited artists (national). In 2008: 8 programmes and 38 presentations. Conductor: Roberto Minczuk;
- » **Symphony Orchestra of Minas Gerais - OSMG**  
(Belo Horizonte, MG): regular concert season with invited artists, (national). In 2008: approximately 35 presentations. Conductor: Charles Roussin;
- » **Philharmonic Orchestra of the State of Minas Gerais** (Belo Horizonte, MG): regular concert season with invited artists, (national and international). In 2008: 48 programmes. Conductor: Fábio Mechetti;
- » **Philharmonic Orchestra of Espírito Santo - OFES**  
(Vitória, ES): regular concert season with invited artists, (national and international). In 2008: almost 30 presentations (including popular and itinerant concerts). Conductor: Helder Trefzger;
- » **Camerata Antiqua of Curitiba / Chamber Orchestra of the City of Curitiba**  
(Curitiba, PR): regular concert season with invited artists, (national and international). In 2008: around seven programmes, 14 presentations. Conductor: does not have a conductor, only invited maestros
- » **The Chamber Orchestra of the São Pedro Theatre**  
(Porto Alegre, RS): regular concert season with invited artists, (national). In 2008: 9 presentations. Conductor: Antônio Carlos Borges Cunha;
- » **Symphony Orchestra of Porto Alegre - OSPA**  
(Porto Alegre, RS): regular concert season with invited artists, (national and international). In 2008: around 50 presentations (including popular and itinerant concerts). Conductor: Isaac Karabtchevsky;



- » **Symphonic Orchestra of the National Theatre Cláudio Santoro - Ostncs**  
(Brasília, DF): regular concert season with invited artists, (national and international). In 2008: 34 programmes with 42 presentations. Conductor: Ira Levin;
- » **Orchestra of the State of Mato Grosso**  
(Cuiabá, MT): regular concert season with invited artists, (national). In 2008: 12 programmes, about 120 presentations (including popular and itinerant concerts). Conductor: Leandro Carvalho;
- » **Symphony Orchestra of Sergipe - Orsse**  
(Aracaju, SE): regular concert season with invited artists, (national). In 2008: 12 programmes, around 50 presentations (including popular and itinerant concerts). Conductor: Guilherme Mannis;
- » **Symphony Orchestra of Bahia - OSBA**  
(Salvador, BA): regular concert season with invited artists, (national and international). In 2008: approximately 10 programmes and 30 presentations. Artistic Director: Ricardo Castro;
- » **Amazonas Philharmonic**  
(Manaus, AM): there is no proper concert season, but more or less sporadic presentations. Excepting the period when the Opera Festival is held, when the group is responsible for all the recitals. Conductor: Luiz Fernando Malheiro

## 4.2. Music Schools

### 4.2.1. Higher Level<sup>2</sup>

- » State University of Amazonas - Music Course (Manaus, AM);
- » Federal University of Pará (UFPA) - Music School (Belém, PA);
- » State University of Pará (UEPA) - Music Dept. (Belém, PA);
- » State Institute Carlos Gomes / Carlos Gomes Conservatory (Belém, PA);
- » University of Brasília (UnB) - Music Dept.\* (Brasília, DF);
- » Federal University of Goiás (UFG) - Music and Scenic Arts School\* (Goiânia, GO);
- » Federal University of Mato Grosso do Sul (UFMS) - Music Course (Campo Grande, MS);
- » União Pan-Americana de Ensino - Music Course (Cascavel, PR);
- » Music and Fine Arts School of Paraná (Embap) (Curitiba, PR);

2. List of all the Brazilian education institutions which have higher level courses in music or related to it (mentioned in parenthesis).



- » Arts Faculty of Paraná - Music Teachers College (Curitiba, PR);
- » Federal University of Paraná (UFPR) - Arts Dept.\* (Curitiba, PR);
- » State University of Londrina (UEL) - Music Course (Londrina, PR);
- » State University of Maringá - Music Dept. (Maringá, PR);
- » State University of Santa Catarina (Udesc) - Music Course\* (Florianópolis, SC);
- » University of the "Vale do Itajaí" - Higher Level Music Course (Itajaí, SC);
- » University of the "Planalto Catarinense" - Art Education Course (Lages, SC);
- » Federal University of Pelotas (Ufpel) - Music Conservatory/ Bachelor's Programme in Music (Pelotas, RS);
- » Federal University of Rio Grande do Sul (Ufrwgs) \*\* - IA/Music Dept. (Porto Alegre, RS);
- » Federal University of Santa Maria (UFSM) - Music Course (Santa Maria, RS);
- » State University of Ceará (Uece) - Music Course (Fortaleza, CE);
- » Federal University of Paraíba (UFPB) - Music Dept.\* (João Pessoa, PB);
- » Federal University of Pernambuco (UFPE) - Arts and Communications Centre/Music Dept. (Recife, PE);
- » Federal University of Alagoas (UFAL) - Arts Dept. (Maceió, AL);
- » Integrated Faculties "Olga Mettig" - Institute for Musical Education (Salvador, BA);
- » Catholic University of Salvador - Music Institute (Salvador, BA);
- » Federal University of Bahia (UFBA) \*\* - Music School (Salvador, BA);
- » State University of Rio Grande do Norte - Letters and Arts Faculty / Music Course (Mossoró, RN);
- » Federal University of Rio Grande do Norte (UFRN) - Music School (Natal, RN);
- » Federal University of Piauí (UFPI) - Teachers College for the Arts (Teresina, PI);
- » Music Faculty of the State of Espírito Santo - FAMES (Vitória, ES);
- » Federal University of Espírito Santo (UFES) - Music Teachers College (Vitória, ES);
- » State University of Minas Gerais (UEMG) - Music School (Belo Horizonte, MG);
- » Federal University of Minas Gerais (UFMG) - Music School\* (Belo Horizonte, MG);
- » State University of Montes Claros - Arts Dept. (Montes Claros, MG);
- » Federal University of Ouro Preto (UFOP) - Institute of Philosophy, Arts and Culture / Music Course (Ouro Preto, MG);

- » Federal University of São João del-Rei (UFSJ) - Music Dept. (São João Del Rei, MG);
  - » Federal University of Uberlândia (UFU) - Music and Scenic Arts Dept. (Uberlândia, MG);
  - » University Centre of Barra Mansa - Bachelor in music programme (Barra Mansa, RJ);
  - » Niteroi Music Conservatory (Niterói, RJ);
  - » University Cândido Mendes - Music Teachers College (Nova Friburgo, RJ);
  - » Brazilian Music Conservatory - University Centre (Rio de Janeiro, RJ);
  - » UniRio - Villa-Lobos\*\* Institute (Rio de Janeiro, RJ);
  - » Federal University of Rio de Janeiro (UFRJ) - Music School\* (Rio de Janeiro, RJ);
  - » University of the Sacred Heart (USC) - Music Dept. (Bauru, SP);
  - » State University of Campinas (Unicamp) - IA/Music Dept.\*\* (Campinas, SP);
  - » FAC-Fito - Higher Course in Music (Osasco, SP);
  - » Santa Cecília College (Pindamonhangaba, SP);
  - » University of Western São Paulo (Unoeste) - "Higher Course Technology in the Production of Recordings" (Presidente Prudente, SP);
  - » University of São Paulo (USP) - Communications and Arts School / Music Dept. of Ribeirão Preto (Ribeirão Preto, SP);
  - » University of Ribeirão Preto (Unaerp) - "Music Therapy Course" (Ribeirão Preto, SP);
  - » Federal University of São Carlos - Communications and Arts Dept. / "Qualification for Musical Education" (São Carlos, SP);
  - » College of Cantareira - Music School (São Paulo, SP);
  - » Music College "Carlos Gomes" (São Paulo, SP);
  - » International Music College Souza Lima and Berklee (São Paulo, SP);
  - » Mozarteum College of São Paulo (São Paulo, SP);
  - » Paulista Arts College - Music Course (São Paulo, SP);
  - » Santa Marcelina College - FASM (São Paulo, SP);
  - » UniFMU-FIAM/FAAM - Music Course (São Paulo, SP);
  - » University Anhembi-Morumbi - Teacher's Degree and Bachelor in Music Programme (São Paulo, SP);
  - » University Cruzeiro do Sul (Unicsul) - Bachelor in Music Programme (São Paulo, SP);
  - » University of São Paulo (USP) - ECA/Music Dept.\*\* (São Paulo, SP);
  - » Unesp - Arts Institute/ Music Dept.\*\* (São Paulo, SP)
- \* Institutions with a masters programme  
 \*\* Institutions with a masters and doctorate programme



#### 4.2.2. Other Relevant Schools ('free')

- » Clóvis Salgado/ Artistic Education Centre Foundation (Cefar) (Belo Horizonte, MG);
- » Pró-Música Arts School (Juiz de Fora, MG);
- » Piracicaba Music School "Maestro Ernst Mahle" (Piracicaba, SP);
- » Arts Foundation of São Caetano do Sul (São Caetano, SP);
- » Municipal Music School - EMM (São Paulo, SP);
- » School "Magda Tagliaferro" Foundation (São Paulo, SP);
- » Free Music University - ULM (São Paulo, SP);
- » Drama and Music Conservatory of Tatuí (Tatuí, SP)

#### 4.3. Collective/Social Inclusion Musical Education Projects

- » **Music Project of the Schools of Barra Mansa** (<http://musicanasescolas.com>) (Barra Mansa, RJ);
- » **Apprentice Project - Music in School** ([www.culturanageroi.com.br](http://www.culturanageroi.com.br)) (Niterói, Rio de Janeiro);
- » **AcariOcamerata**: orchestra formed by 10 popular music instrumentalists (guitar, rustic guitar, mandolin and ukulele) from 16 to 38 years (Rio de Janeiro, RJ);
- » **Guri project**: created in 1995 by the Culture Department of the Government of the State of São Paulo. Offers free courses in instruments and has taught almost 40,000 adolescents in more than 300 municipalities in the entire State plus one town outside the State (towns and cities of the State of São Paulo);
- » **Baccarelli Project**: coordinated by the Baccarelli Institute, located in the Heliópolis community in São Paulo. Attends children and adolescents between age seven and 25 in socially vulnerable situations. Projects: Heliópolis Symphony, play orchestral music; The Orchestra of Tomorrow, initiation and improvement of instrument study; Peoples Choir, initiating and improving choral singing with scenic expression techniques and "Encantar na Escola" ("encantar" means to charm and it contains the word singing = "cantar"), initiation in Choral singing in public schools. (São Paulo, SP);
- » **Create and play**: social inclusion project through music coordinated by the Charitable Protestant Association (São Paulo, SP);

- » **Music Programme of the Pão de Açúcar Institute:** includes orchestras formed in various cities in the country (with students being taught through collective teaching methods for instruments) besides activities directed to popular and traditional manifestations. It has already taught ca. 7,700 adolescents (Santos and Osasco - SP; Fortaleza-CE; Rio de Janeiro-RJ; Brasília-Federal District);
- » **Youth and Children's Orchestras of Bahia - Neojibá:** inspired by the "Fesnojiv" (The Venezuelan Orchestra and Choir Teaching System), intends to make orchestral playing a fundamental part of the education of children and youth. The first unit is located in Salvador, and others will be established throughout the State (cities in the State of Bahia).
- » **Winter Festival of Ouro Preto and Mariana:** 5<sup>th</sup> edition in 2008; music (emphasis on the popular) and arts in general; classes, concerts and seminars; national invitees (Ouro Preto and Mariana, MG);
- » **Music Festival of the Mountains:** 9<sup>th</sup> edition in 2008; classical music; classes and concerts; national and international invitees (Poços de Caldas, MG);
- » **International Scalla Summer Course (Cinves):** 18<sup>th</sup> edition in 2008; classical music; classes and concerts; national and international invitees (Juiz de Fora, MG);
- » **Prados Festival:** 31<sup>st</sup> edition in 2008; classical music; classes and concerts; national invitees (Prados, MG);

#### 4.4. Festivals<sup>3</sup>

- » **International Summer Course of the Brasília Music School:** 30<sup>th</sup> edition in 2008; classical music; lessons and concerts; national and international invitees. (Brasília, DF);
- » **Winter Festival of the Federal University of Minas Gerais:** 40<sup>th</sup> edition in 2008; arts in general; classes and concerts; national invitees (Belo Horizonte e Diamantina, MG);
- » **International Brazilian Colonial Music Festival and Ancient Music:** 19<sup>th</sup> edition in 2008; colonial and ancient music; classes, concerts and musicology encounter (biennially; orchestral ensemble awards; national and international players invited (Juiz de Fora, MG);
- » **International Chamber Music Festival - Musical Offerings:** 1<sup>st</sup> edition in 2008; master classes and concertos; international and national invitees (São Paulo, SP);
- » **International Winter Festival of Campos do Jordão:** 39<sup>th</sup> edition in 2008; classical music; classes, concerts and operas; orchestral ensemble awards; national and international invitees (Campos do Jordão, SP);
- » **Music Festival of the Spheres:** 2<sup>nd</sup> edition in 2008; classical music; concerts and workshops; national invitees (Bragança Paulista, SP);
- » **Music Festival of Ourinhos:** 8<sup>th</sup> edition in 2008; classical and popular music; classes and concerts; national invitees (Ourinhos, SP);
- » **Ars Viva:** 2<sup>nd</sup> edition in 2008; classical music; concerts; national invitees (Serra Negra, SP);

3. Selection which includes the most important festivals (national or regional) and have been regularly held



- » **Sacred Music Festival of Campinas:** 6<sup>th</sup> edition in 2008; sacred (liturgical) music; choral concerts; national invitees (Campinas, SP);
  - » **International Music Biennale of Ribeirão Preto:** 3<sup>rd</sup> edition in 2008 (still to take place) classical music; concertos and lectures; national invitees (Ribeirão Preto, SP);
  - » **Festival Vale do Café:** 6<sup>th</sup> edition in 2008; classical and popular music, fine arts and gastronomy; classes and concerts; national and international invitees (cities in the State of Rio de Janeiro);
  - » **Petrópolis Winter Festival:** 8<sup>th</sup> edition in 2008; classical and popular music, drama and dance; concerts; national and international invitees (Petrópolis and Itaipava, RJ);
  - » **Villa-Lobos Festival:** 46<sup>th</sup> edition in 2008; classical and popular music and dance, concerts, national invitees (Rio de Janeiro, RJ);
  - » **Rio International Cello Encounter:** 14<sup>th</sup> edition in 2008; classical music; classes and concerts; national and international invitees (Rio de Janeiro, RJ);
  - » **International Harp Festival:** 3<sup>rd</sup> edition in 2008; classical music; concerts; national and international invitees (Rio de Janeiro, RJ)
  - » **Music Workshop of Curitiba:** 26<sup>th</sup> edition in 2008; classical and popular music; classes, concerts and musicology encounter; national and international invitees (Curitiba, PR)
  - » **Music Festival of Londrina:** 28<sup>th</sup> edition in 2008; classical and popular music; classes and concerts; national and international invitees (Londrina, PR);
  - » **Winter Festival of the UFPR:** 18<sup>th</sup> edition in 2008; classical and popular music and drama; classes; national invitees (Antonina, PR);
  - » **International Winter Festival of the Federal University of Santa Maria (UFSM):** 23<sup>rd</sup> edition in 2008; classical music; classes and concerts; national and international invitees. (Santa Maria, RS);
  - » **Music Festival of Santa Catarina (Femusc):** 3<sup>rd</sup> edition in 2008; classical music; classes and concerts; national and international invitees (Jaraguá do Sul, SC);
  - » **“Eleazar de Carvalho” Festival:** 10<sup>th</sup> edition in 2008; classical music; classes and concerts; national and international invitees (Fortaleza, CE);
  - » **International Music Encounter in Olinda (Mimo):** 5<sup>th</sup> edition in 2008; classical and popular music; workshops and concerts; national and international invitees (Olinda, PE);
  - » **Virtuosi – International Chamber Music Festival of Pernambuco:** 11<sup>th</sup> edition in 2008 (still to be held); classical music; master classes, concerts and discussions; national and international invitees, PE);
- #### 4.4.1. Opera festivals
- » **International Opera Festival of the Amazon (previously the “Paz” Theatre Opera Festival):** 2<sup>nd</sup> edition in 2008; opera productions and concerts; national invitees (Belém, PA);
  - » **Amazon Opera Festival:** 11<sup>th</sup> edition in 2008; opera productions and concerts; national and international invitees (Manaus, AM);
  - » **Opera Festival of the Arts Palace:** 3<sup>rd</sup> edition in 2008 (still to be held); opera productions; national invitees (Belo Horizonte, MG);

#### **4.5. Opera Houses with regular Programming**

- » Municipal Theatre of São Paulo (São Paulo, SP);
- » São Pedro Theatre (São Paulo, SP);
- » Municipal Theatre of Rio de Janeiro (Rio de Janeiro, RJ);
- » The Amazonas Theatre (Manaus, AM)

#### **4.6. Regular Concert Series**

##### **4.6.1. Present International Performers**

- » Sociedade de Cultura Artística: presenter/not for profit (São Paulo, SP);
- » Brazilian Mozarteum: presenter/not for profit (São Paulo, SP);
- » ArtInvest: presenter/for profit (São Paulo, SP);
- » Interarte: presenter/for profit (São Paulo, SP);
- » Dell'Arte: presenter/for profit (Rio de Janeiro, RJ);

##### **4.6.2. Present National Performers**

- » ArtInvest: presenter (São Paulo, SP): SESI music / Music Series at the Art Museum of São Paulo (MASP)\*;
- » Interarte: presenter (São Paulo, SP)\*;
- » Municipal Theatre of São Paulo (São Paulo, SP);
- » Symphony Orchestra of the State of São Paulo - 6 different chamber music series (São Paulo, SP);
- » Maria Luisa and Oscar Americano Foundation (São Paulo, SP);
- » SESC Pinheiros (São Paulo, SP);
- » Brazilian Sculpture Museum (São Paulo, SP);
- » Cultural Centre of São Paulo - 3 different series (São Paulo, SP);
- » Sesi/Fiesp - Music on scene (São Paulo, SP);
- » Museum of the Brazilian Home "Casa Brasileira" (São Paulo, SP);
- » Centre of Brazilian Music (São Paulo, SP)\*\*;
- » The Vinhedo Monastery - Music at the Monastery (Vinhedo, SP);
- » Cultural Centre Banco do Brasil (São Paulo, SP/Rio de Janeiro, RJ);
- » Music in the Churches (Rio de Janeiro, RJ);
- » Carpex Empreendimentos e Promoções (promotion company) presenter Music at the Museum (Rio de Janeiro, RJ)\*;



- » Cecília Meireles Hall (Rio de Janeiro, RJ);
- » Ibam - "Music at the Ibam (Rio de Janeiro, RJ);
- » UFRJ Conservatory - Series: Music at the Conservatory (Rio de Janeiro, RJ);
- » UFMG Conservatory - Didactic Concerts of the UFMG / Erudite Wednesdays (Belo Horizonte, MG);
- » Casa de Música - Concerts for Ouro Branco (Ouro Branco, MG);
- » Cultural Foundation of Curitiba - various series (Curitiba, PR);
- » Campus UFPR - Sunday on Campus (Curitiba, PR);

\* for profit companies that do not have a concert hall  
 \*\* do not have a concert hall

#### 4.6.3. Other Concert Venues

- » São Bento Theatre (São Paulo, SP);
- » Jewish Culture Centre (São Paulo, SP);
- » Museum of São Paulo Auditorium (São Paulo, SP);
- » SESI Units in SP (cities in the State of São Paulo SP);

#### 4.7. Chamber Groups (selection)

- » Quartet of Brasília/string quartet (Brasília, DF);
- » Quintet of Paraíba/string quintet - popular and erudite (João Pessoa, PB);
- » Antique Music Ensemble of the UFF (Niterói, RJ);
- » Villa-Lobos Quintet / horns quintet (Rio de Janeiro, RJ);
- » Quadro Cervantes - ancient music (Rio de Janeiro, RJ);
- » Collegium Musicum of São Paulo/vocal ensemble (São Paulo, SP);
- » Ensemble Hamoniemusik / ancient music (São Paulo, SP);
- » PIAP - Unesp percussion group (São Paulo, SP);
- » Camargo Guarnieri Quartet / string quartet (São Paulo, SP);
- » String Quartet of the City of São Paulo\* (São Paulo, SP);
- » OSESP Quartet\* / string quartet (São Paulo, SP);
- » Quaternaglia / guitar quartet (São Paulo, SP);
- » Sujeito a Guincho/ clarinet quintet (São Paulo, SP);

\*Groups which hold regular concert seasons



#### 4.8. Musicological Meetings

- » **Anppom Congress (National Music Research and Post-graduate Studies Association):** 18<sup>th</sup> edition in 2008; annual; electronic publication of its annals;
- » **National Ethno-musicology Encounter (ABET):** 4<sup>th</sup> edition in 2008;
- » **National Abem Encounter (Brazilian Music Education Association):** annual, 17<sup>th</sup> edition in 2008; Conferences, meetings, round table discussion. Hard copy publication of its annals.
- » **Regional Abem Encounter**, in the same year could be held in more than one place. In 2008, there were regional meetings in Santa Maria (RS) and in the 1<sup>st</sup> Paraíba Music Education Forum.
- » **Music Education Symposium of Paraná:** 14<sup>th</sup> edition in 2008. Takes place during the Music Festival of Londrina in Paraná. Workshops and round table discussions followed by debates (Londrina, PR);
- » **International Cognition and Musical Arts Symposium (Simcam):** 4<sup>th</sup> edition in 2008. Promoted by the Linguistics Department of the FFLCH-USP and by the Brazilian Cognition and Musical Arts Association (ABCM), recently created. Multidisciplinary forum dedicated to the scientific discussion of cognitive processes and mechanisms in the perception and production of the musical arts, round table discussions, and oral presentations sessions. Its annals are published online: [http://www.fflch.usp.br/dl/simcam4/anais\\_simcam4.htm](http://www.fflch.usp.br/dl/simcam4/anais_simcam4.htm) (São Paulo, SP);

- » **Musicology Encounter of Ribeirão Preto:** 2<sup>nd</sup> edition in 2005; organized by the Music Dept. of the USP (Ribeirão Preto, SP);
- » **Historic Musicology Encounter** (Juiz de Fora, MG): 8<sup>th</sup> edition in 2008; biennial; publication of the annals on hard copy: coordinator Paulo Castagna;
- » **Historic and Ethno-musicological Encounter:** 1<sup>st</sup> edition in 2005 (Ouro Preto, MG).

#### 4.9. Music Publishers

- » Academia Brasileira de Música (Rio de Janeiro, RJ);
- » In Pauta Edição de Partituras (Rio de Janeiro, RJ);
- » Criadores do Brasil - Osesp (São Paulo, SP);
- » Música do Centro (ULM) (São Paulo, SP);
- » Presto Editoração de Partituras (São Paulo, SP);
- » Irmãos Vitale (São Paulo, SP)
- » Musimed Edições Musicais (Brasília, DF);
- » Sistrum Edições Musicais (Brasília, DF)
- » Assunto Grave Edições Musicais (Brasília, DF);
- » Partituras E. M. Mayer & Cia. (Porto Alegre, RS);
- » Ponteio Publishing Inc.: publishing company created and managed by Max Barros and specialized in Brazilian music (New York, USA);
- » Antonio Eduardo Collection: series published by New Consonant Music dedicated to Brazilian music and coordinated by the pianist Antonio Eduardo (Brussels, Belgium)



## **4.10. Media**

### **4.10.1. Specialized Media**

- » Music Newsletter *Boletim Música* in Brasília (Brasília, DF);
- » Sound Newsletter *Boletim Som* - Magazine of the Artistic Education Foundation (B. Horizonte, MG);
- » Newspaper *Pró-Música* (Juiz de Fora, MG);
- » *Caixa Expressa* - Magazine of the Brazilian Organists Association (São Paulo, SP);
- » *Movimento Vivace* - Magazine of the Ribeirão Preto Symphony (R. Preto, SP);
- » Rehearsal - *Ensaio* - Magazine of the Tatuí Conservatory (Tatuí, SP);
- » Magazine *Concerto* (São Paulo, SP);
- » Magazine *Weril* (Franco da Rocha, SP);
- » Radio *Cultura FM 103,3* (São Paulo, SP);
- » *VivaMúsica!* Annual (Rio de Janeiro, RJ);
- » Radio MEC (Ministry of Education) FM 98,9 (Rio de Janeiro, RJ);
- » *Acoustics & Vibrations* Magazine of the Brazilian Acoustics Society (Florianópolis, SC);
- » Magazine of the Brazilian Musical Education Association (Abem) (Santa Maria, RS);

### **4.10.2. Internet**

- » Site Mvsika ([www.mvzika.com](http://www.mvzika.com));
- » Lyrical Agenda of Porto Alegre ([www.agendaliricapoa.com.br](http://www.agendaliricapoa.com.br));
- » VivaMúsica! Portal ([www.vivamusica.com.br](http://www.vivamusica.com.br));
- » Site: Movimento.com ([www.movimento.com](http://www.movimento.com));
- » Site: Concerto ([www.concerto.com.br](http://www.concerto.com.br))

### **4.10.3. Presence in the Mainstream Media and TV**

- » TV Senado programmes *Who is afraid of classical music* and *Musician Talk*;
- » TV Brasil programme *The great music*;
- » TV Paraná Educativa programme *Classics*;
- » Canal de São Paulo (18 TVA) programme *Opera*;
- » TV Cultura of São Paulo erudite music section: programmes *OSESP Concerts*, *Opera*, *Mozarteum Classics*, *Programme Prelude*;

- » *Jornal do Brasil* Arts Section "B" (Rio de Janeiro, RJ);
  - » *Jornal O Dia* Shows & Leisure Guide (Rio de Janeiro, RJ);
  - » *Jornal O Globo* Arts Section (Rio de Janeiro, RJ);
  - » *Revista Veja* Rio (guide) (Rio de Janeiro, RJ);
  - » *Folha de S. Paulo* Illustrated/Folha Arts Guide (São Paulo, SP);
  - » *Gazeta Mercantil* Weekend Section (São Paulo, SP);
  - » *O Estado de S. Paulo* Arts Section (São Paulo, SP);
  - » *Valor Econômico* (São Paulo, SP);
  - » *Magazine Bravo!* (São Paulo, SP);
  - » *Magazine Época* (São Paulo, SP);
  - » *Magazine Veja* (São Paulo, SP);
  - » *Magazine Veja* São Paulo (São Paulo, SP)
- 4.11. Academic Publications**
- » *Opus* Online magazine of the Anppom ([www.anppom.com.br/opus](http://www.anppom.com.br/opus));
  - » Electronic Magazine of Musicology ([www.rem.ufpr.br](http://www.rem.ufpr.br));
  - » *Hodie* Music Magazine Revista Música Hodie (UFG);
  - » Magazine Cognition and Musical Arts - Revista Cognição&Artes Musicais (UFPR);
  - » *On the Agenda - Revista em Pauta* (UFRGS);
  - » *Ouvir* OUVÉR (UFU)
  - » *Per Music* Magazine of Musical Performance (UFMG);
  - » *Brasiliiana* Magazine of the Brazilian Music Academy (Rio de Janeiro, RJ);
  - » Magazine *Debates* (Uni-Rio);
  - » Magazine Music *Revista Música* (USP);
  - » *Ictus* online magazine (UFBA) ([www.ictus.ufba.br](http://www.ictus.ufba.br));



#### 4.12. Contests (selection)

- » National Piano Contest Piano Paulo Giovanini (Araçatuba, SP);
- » Singing Contest of the Carlos Gomes Festival (Campinas, SP);
- » Young Soloists and Conductors Contest Eleazar de Carvalho Foundation (S. Paulo, SP);
- » Composition Contest Camargo Guarnieri Osusp (São Paulo, SP);
- » Piano Contest Art Livre (São Paulo, SP);
- » National Piano Contest Magda Tagliaferro (São Paulo, SP);
- » Piano Contest Piano Souza Lima (São Paulo, SP);
- » Guitar Contest Souza Lima (São Paulo, SP);
- » International Piano Contest Villa-Lobos (São Paulo, SP);
- » International Orchestral Conducting Contest (São Paulo, SP);
- » International Singing Contest Bidu Sayão (Belo Horizonte, MG);
- » National Strings Contest Paulo Bosísio (Juiz de Fora, MG);
- » National Piano Contest Arnaldo Estrela (Juiz de Fora, MG);
- » National Piano Contest Pro Arte (Rio de Janeiro, RJ);

- » Petrobras Young Symphonic Soloists Contest (Rio de Janeiro, RJ);
- » OSB Young Talents Contest (Rio de Janeiro, RJ);
- » National Encounter and Guitar Contest Fred Schneiter (Rio de Janeiro, RJ);
- » Singing Contest Aldo Baldin (Florianópolis, SC);

#### 4.13. Contemporary Music

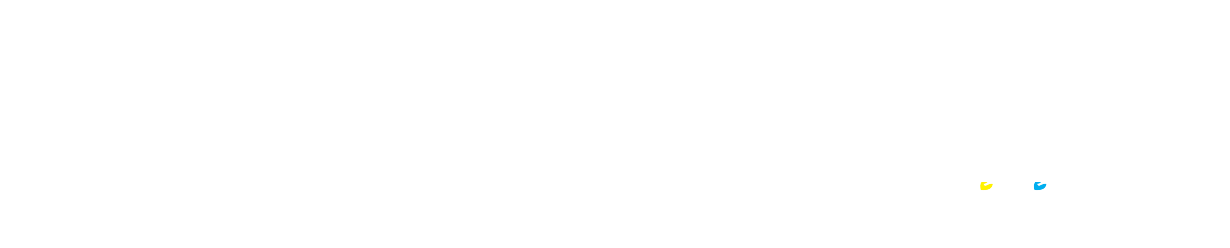
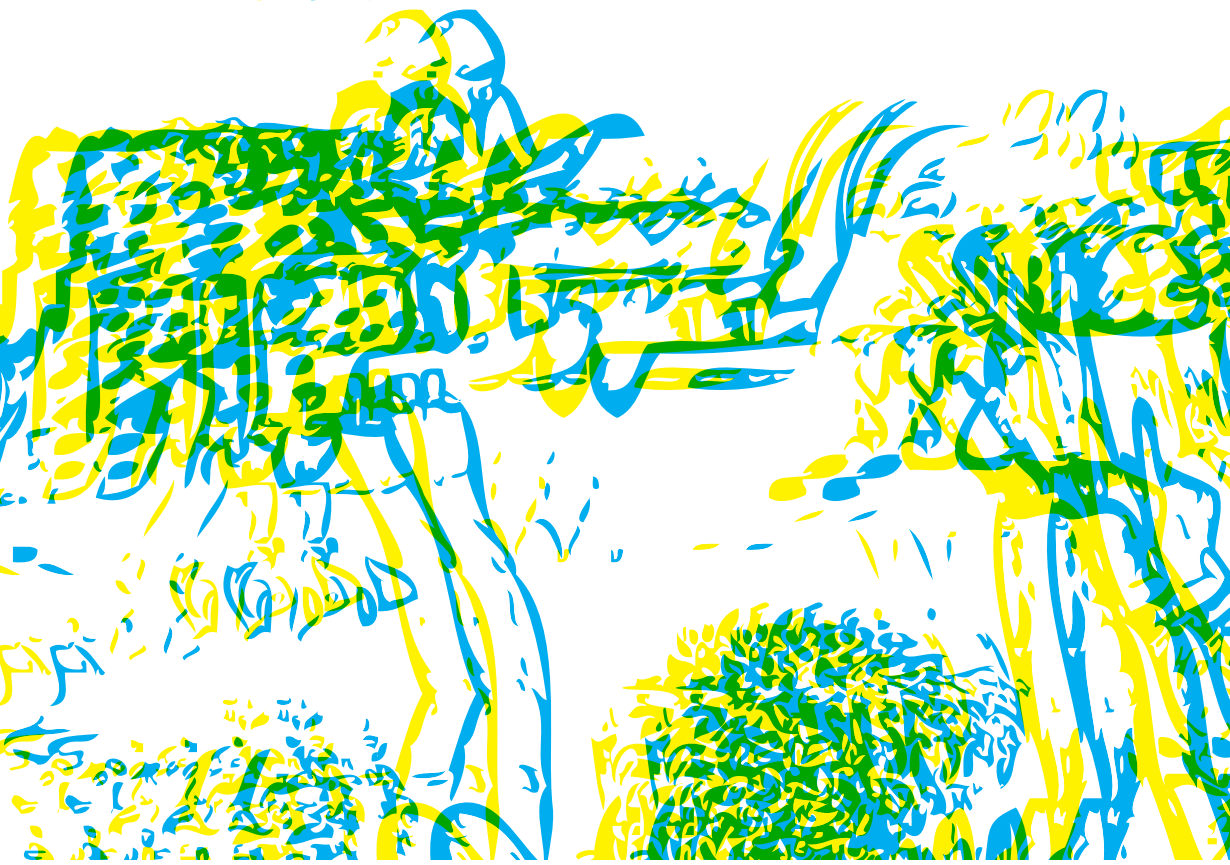
- » **International Biennale of Electro-acoustic Music of São Paulo (Bimesp)**: 7<sup>th</sup> edition in 2008; concerts and workshops; national and international performers; director Flo Menezes (São Paulo, SP);
- » **International Electro-acoustic Music Contest of São Paulo (Cimesp)**: 7<sup>th</sup> edition in 2007; biennial; national and international composers; director Flo Menezes (São Paulo, SP);
- » **PANaroma**: studio dedicated to erudite music, located at the Unesp and directed by Flo Menezes (São Paulo, SP);
- » **International Festival of the Electronic Idiom (FILE)**: annual; arts in general, national and international artists; director Ricardo Barreto (São Paulo, SP);
- » **The Hesperides Unit of the Music of the Americas**: musical ensemble (São Paulo, SP);
- » **Percorso Ensemble**: musical ensemble (São Paulo, SP);
- » **New Music Festival**: 43<sup>rd</sup> edition in 2008; concerts; national and international invitees; director Gilberto Mendes and Lorenzo Mammi (Santos and São Paulo, SP);

- » **Centre for the Documentation of Contemporary Music:** files, electronic circulars; director José Augusto Mannis (Campinas, SP);
- » **Cultural Venue Espaço Cultural CPFL:** weekly contemporary music series; Curator: João Marcos Coelho (Campinas, SP);
- » **International Contemporary Music Biennale of Rio de Janeiro:** 17<sup>th</sup> edition in 2007; concerts and workshops; national and international artists; director: Flávio Silva (Rio de Janeiro, RJ);
- » **Prelúdio 21:** group of composers (Rio de Janeiro, RJ)



# Popular Music

by: Bruuna Bittencourt





## 1. The History of Brazilian Music

- 1.1. Samba
- 1.2. Baião
- 1.3. Rock and Pop
- 1.4. 60's, 70's and Tropicália
- 1.5. The 80s
- 1.6. The 90s
- 1.7. 2000 and after
- 1.8. Rap
- 1.9. Tecnobrega (Techno Kitsch)
- 1.10. Funk
- 1.11. Guitarrada

## 2. Description of the Music Field in Brazil

- 2.1. Organisations
  - 2.1.1. SESC
  - 2.1.2. Itaú Cultural
  - 2.1.3. CCBB – Centro Cultural Banco do Brasil
  - 2.1.4. Funarte
  - 2.1.5. SESI
  - 2.1.6. Tom Jobim Centre – CTJ
  - 2.1.7. Moreira Salles Institute – IMS
  - 2.1.8. Centro Dragão do Mar de Arte e Cultura – Sea Dragon Arts and Culture Centre - CDMAC
  - 2.1.9. Afro-reggae

## 2.2. Opinion Leaders

- 2.2.1. Coquetel Molotov - Molotov Cocktail
- 2.2.2. Facundo Guerra and Thiago Ney
- 2.2.3. Hermano Vianna
- 2.2.4. Lúcio Ribeiro
- 2.2.5. Marcos Boffa
- 2.2.6. Ronaldo Lemos
- 2.2.7. Rodrigo Brandão

## 3. Festivals and Schools

### 3.1. Festivals

- 3.1.1. TIM Festival
- 3.1.2. Skol Beats
- 3.1.3. Nokia Trends
- 3.1.4. Motomix
- 3.1.5. Planeta Terra - (Planet Earth)
- 3.1.6. Planeta Atlantida (Planet Atlantis) and the Salvador Summer Festival
- 3.1.7. Independent Brazilian Festivals
- 3.1.8. Indie Hip Hop
- 3.1.9. No Ar Coquetel Molotov – On the Air Molotov Cocktail

### 3.2. Schools

- 3.2.1. Escola do Auditório – Auditorium School
- 3.2.2. Escola Olodum
- 3.2.3. Universidade Livre de Música – Free Music University
- 3.2.4. Escola Portátil de Música – Portable Music School
- 3.2.5. Pro-Arte
- 3.2.6. Meninos do Morumbi – Boys from Morumbi

### 3.3. Universities



#### **4. Street Art**

- 4.1. Artists
- 4.2. Galleries
- 4.3. Books

#### **5. International Exchanges between Brazil and The Netherlands**

- 5.1. International Partnerships
  - 5.1.1. Swedish Invasion
  - 5.1.2. Kulturfest - Estação Alemã – German Station 2007-2008
  - 5.1.3. Incubator
  - 5.1.4. France
- 5.2. Organizations
  - 5.2.1. SESC
  - 5.2.2. Itaú Cultural
  - 5.2.3. CCBB
  - 5.2.4. FUNARTE
  - 5.2.5. SESI
  - 5.2.6. Tom Jobim Centre and the Universidade Livre de Música
  - 5.2.7. Instituto Moreira Salles
  - 5.2.8. Centro Dragão do Mar
  - 5.2.9. AfroReggae, Olodum, Meninos do Morumbi and Escola do Auditório
  - 5.2.10. Escola Portátil de Música
  - 5.2.11. Festivals
  - 5.2.12. Emerging genres

#### **6. Conclusion**

#### **7. Consulted Sources**



## **1. The History of Brazilian Music**

**Music in Brazil is all over. From north to south, inside or outside, high class or low class, there always seems to be music present at any given time. The musical landscape is hugely diverse and extremely varied with hundreds of different styles.**

It is hard to pinpoint a specific beginning of popular music in Brazil but one important personality for its documentation has been Mario Andrade (1893-1945), a poet, novelist, art critic, lecturer and musicologist. Andrade is known for his meticulous documentation on the historical music of the north and northeast of Brazil when he was the director of the Department of Culture for the city of São Paulo. The missions he undertook with a large crew resulted in a vast collection recorded audio, images and musical notes which mark one of the first large collections of Brazilian folklore music in history. Andrade realised that with the fast growing urbanization of Brazil, the traditional music of the interior could be endangered of being lost.

### **1.1. Samba**

With the many musical styles, it is hard to choose one particular style to start with. Brazilian music is usually associated with the musical style samba. Characterized by the rhythm of the bass drum, percussion, ukulele and tambourine, with lyrics that can deal with just about anything. This musical style is an essential chapter in the history of Brazilian popular music and continues to flourish in its innumerable variations.

With a markedly African influence, samba was born in the centre of Rio de Janeiro in the houses of ladies from Bahia. *Pelo Telefone* (Through the Telephone) by Ernesto dos Santos, is pointed as the record that launched the style.

Outlined by the pioneers who called themselves the Group from Estácio, samba was later endorsed by middle class musicians such as Noel Rosa and Ary Barroso, who wrote *Aquarela do Brasil*.

The explosion of radio samba in the 1930s spread with Orlando Silva, Mários Reis and Carmen Miranda, who made samba famous through her films. Another important individual from those days is Dorival Caymmi from Bahia and Adoniran Barbosa from São Paulo. In a period of real-estate speculation, the people involved with samba, who had been

concentrated in the centre of Rio were able to spread throughout the city, into the hills and into the first favelas of the city. Composers such as Cartola, Carlos Cachaca and Nelson Cavaquinho wrote their sambas in Mangueira, and other districts of the city such as Portela and Império Serrano, which today are known for their important samba schools that perform every year in the Carnival in Rio.

Since the 30s sub-genres appeared such as samba-enredo, a samba that tells a story, the soundtrack for the parade of the samba schools then in training; the partido alto duel between singers, popularized by Martinho da Vila in the 60s; the samba de gafiera which was born in the first popular dance halls; samba de breque with pauses punctuated with speech and samba-canção canção, slower, in a waltz rhythm.

Identified as a variation of samba, the choro actually predates the genre. It appeared at the end of the 19<sup>th</sup> century as a Brazilian way of playing the popular rhythms of those times such as the Scots, Waltz and Polka. It is said to be the first typical popular urban music of Brazil.

Bossa-Nova on the other hand was created at the end of the 50s as a form of singing and playing samba, influenced by jazz, which became one of the best-known Brazilian music genres in the world with the songs written by João Gilberto, Vinicius de Moraes and Tom Jobim.

Another sub-genre of the samba is the pagode – which came from the partido-alto in the 70s and involved Zeca Pagodinho, the group Fundo de Quintal and Bezerra da Silva. Pagode introduced a variation of samba very much influenced by pop – and does not command much prestige musically, but got a lot of airtime on FM radio in the 90s.



### **1.2. Baião**

Baião was one of the first nationwide popular styles to concur a wide popularity. The style had developed in the Northeast of Brazil, in and round Bahia as a unique sound the use of the accordion.

Its main star of the music was Luiz Gonzaga (1912-1989) who formed a unique duo with composer Humberto Teixeira. Their style began to dominate the popular taste and the duo produced successful song after successful song, with their most famous one being "Asa Branca" which was recently covered by David Byrne of the Talking Heads. Popular artists such as Carmen Miranda, João Gilberto, Caetano Veloso and Raul Seixas, among other, are known to be influenced by Baião. In the late '50s and early '60s the style started to fade away and samba started dominating the musical scene more and more. However, famous Brazilian singers such as Gilberto Gil are known to still be inspired by the musical style.

### **1.3. Rock and Pop**

Brazilian Pop and Rock music was always greatly influenced by the American and British music that was often on FM radio. But since the 60s both have been fused with regional rhythms, making them Brazilian reinterpretations of these genres. Despite the strong foreign presence, Brazilian artists sell the most in Brazil. In 2007 the CD *Minha Bênção* (My Blessing), recorded by the priest Marcelo Rossi, was the top-selling recording followed by *Multishow – Live at Maracanã*, by Ivete Sangalo. A common practice in Brazil, even though illegal, is that record companies pay radio stations to air their artists, known as *jabá*.

### **1.4. 60s, 70s and Tropicália**

Stupid Cupid and *Banho de Lua* by Cely Campello and *Broto Legal*, by Sérgio Murilo, all of which were variations on American rock-a-billy, were among the first successes of Brazilian rock at the end of the 50s.

In the middle of the 60s the movement *Jovem Guarda* appeared, a variation of national rock which mixed fashion and behaviour, free of the protests or politics typical of American genres of that period. Roberto and Erasmo Carlos were its biggest stars. *Tropicália* began in 1967, which is considered to be one of the most important and creative styles in Brazilian music of all times. With provoking lyrics and experiments in sounds they managed to reach an audience beyond Brazil. Led by Caetano Veloso, *Os Mutantes* with Rita Lee, and Gilberto Gil – who left his job as Minister of Culture in august 2008 – added the electric guitar to the traditional styles of Brazilian music during the period of political repression. The *Novos Baianos* followed the fusion that started the movement, whilst the group *Secos & Molhados*, with Ney Matogrosso, transformed glam rock into a Brazilian sound.

### 1.5. The 80s

If political involvement set the tone of Brazilian rock in the 70s, humour appeared at the beginning of 80s in songs by bands like Gang 90 and Blitz – the latter was a sales phenomenon.

Rio de Janeiro focussed the Brazilian rock scene with bands such as Kid Abelha e Suas Abóbaras Selvagens who were very much influenced by pop ; Barão Vermelho, who launched Cazuza, and the success of Paralamas do Sucesso, influenced by ska and The Police, forced recording companies and the press to pay a lot more attention to the genre. All the bands named played in the first Rock in Rio festival in 1985, one of the first big Brazilian festivals to present such international stars as Queen, Rod Stewart and AC/DC. This concert took place in Rio for ten days in front of a total audience of one and a half million.

At the same time the punk scene was getting organized in São Paulo, influencing bands such as Titãs and Ira!

Brasília started to gain attention in the middle of the 80s with the poetic rock of Legião Urbana, who led the way for other bands in the Federal Capital such as Capital Inicial, and Porto Alegre (RS) had its own rock production with the bands Engenheiros do Havai and Replicantes. During this period Sepultura was becoming a power in heavy metal, with albums like Beneath the Remains (1989) and Arise (1991). Minas Gerais had the band Skank which flirted with pop and reggae and was a great commercial success.

The largest-selling record for the decade was Rádio Pirata Live (1986), which sold 2.2 million copies. Beginning in 1988 the Brazilian rock scene ebbed – the bands were not selling as before – worsened by the economic recession of the 90s

### 1.6. The 90s

The decade was an important moment for the appreciation of a national sound. In Recife, Chico Science & Nação Zumbi were responsible for the mangue (mangrove) beat, which merged regional styles such as maracatu and ciranda with rock and hip-hop. In Brasília, Raimundos mixed (baião) northeast genres with its punk rock. In Rio, rappa fused rock, reggae, funk and samba, followed by Los Hermanos who had a certain samba influence in their rock. In the 90s axé music – the fusion of African, Caribbean with a lick of varnish from the pop of Bahia – was one of the phenomenal commercial successes. Performers such as Daniela Mercury, Banda Eva and Timbalada became famous throughout the country. Ivete Sangalo, ex-singer of the Banda Eva, is one of the commercially most successful Brazilian artists. Even today the genre is one of the most popular in the country, sustained by a circuit of public parties called micaretas – a kind of out-of-season Carnival.

### 1.7. 2000 and After

In this decade independent records released by small label companies offered an alternative for consolidated artists seeking creative freedom, often restricted by the large record companies worried about commercial feasibility of their recordings, and the unknown performers, in whom the large companies weren't interested.



### 1.8. Rap

Brazilian rap was first introduced in the 80s in São Paulo by the teams who organized soul dance parties and were driven by records of this genre sold at Galeria 24 de Maio in São Paulo. The break dancers were driven from the place by shop owners, so they started meeting at one of the tube stations in the city. Considered the foundation stone of Brazilian rap, the multi-artist record "Hip Hop Cultura de Rua" (Street Culture), launched in 1988, included names such as Thaíde and DJ Hum. In the same year another collective effort, Consciência Black, included two tracks from the Racionais MCs. In 1998 the fifth album of the group, *Sobrevivendo no Inferno* (Surviving in Hell) (1998), sold over a million copies, despite being released independently, while the group attracted more than 10,000 people each concert. The social narrative allied with a politically engaged discourse has always been a characteristic of the group, a rare example of public and critical success despite not much exposure – the group rarely gives interviews. In the early 90s Gabriel o Pensador, (The Thinker) was successful on the FM stations, criticizing the behaviour of the Rio middle class, with a pop varnish.

Gabriel participated in one of the first collections of Rio rap, *Tiro Inicial* (First Shot), of which MV Bill is also a part – this rapper is the author of *Cabeça de Porco* (Pig's Head), a book about adolescents and kids involved with crime. In the middle of the 90s rap went through its first fusions with rock, with Planet Hemp. The vocalist of the group Marcelo D2, opened a solo career by mixing rap and samba into his signature and became one of the most successful Brazilian performers of the genre. Today American rap is frequently heard on the FM stations and in nightclubs.

There are also genres tied to the regions such as Tecnobrega ('Techno Kitsch') and Guitarrada (from Pará) and funk (Rio de Janeiro).

### 1.9. Tecnobrega (Techno Kitsch)

First appearing in 2002, techno kitsch is a fusion of the traditional kitsch music that became popular in the state of Pará during the 70s and 80s, with electronic music. It is more than a genre. It created a new business model for music production and distribution by adopting the new technologies that determined its birth.

The tracks are normally recorded and produced in home studios and distributed in mass retail outlets (supermarkets) and street vendors. These CDs are sold for prices compatible to the local reality. CDs are recorded at their concerts and sold there, starting a new cycle – with some variations, funk developed in a similar vein. A survey carried out by Datafolha (a survey Company belonging to the newspaper *Folha de São Paulo*) and the advertising agency Fnazca, declared Calypso – a group who built their career on this model – as the band commanding the most air-time in Brazil in 2007. It is important to remember that this music style developed far from the large record companies, the mass media and the southern part of the country.

### 1.10. Funk

Funk from Rio, simply called funk in Brazil, was born in the favelas of Rio de Janeiro. Unlike American funk, Rio funk is a type of electronic music, originating from the Miami Bass, a type of hip-hop popular in the USA during the 80s and 90s. Today the genre is a popular movement in Rio de Janeiro, born in the dance of the 70s. Until 1989 100% of the music was imported. The first funk hit sung in Portuguese was "Melo da Mulher Feia" (Song of the Ugly Woman) of the DJ Marlboro, one of the movement's pioneers. The first productions were mere copies of the Miami Bass with lyrics in Portuguese voiced over identical basis to those which came to the parties through groups such as 2 Live Crew or Gucci Crew. Little by little melodies from other styles started to appear in the songs, until the tamborzão (big drum) appeared as the characteristic beat of the Rio funk.

Sex, permeated with a certain amount of humour, violence and the day-to-day life in the favela have always been themes of the lyrics – songs which praised criminal factions, called proibidão (forbidden songs), were not played on the radio, but were great hits at concerts and parties.

Episodes of violence at the dances – used as scenery for conflicts between gangs – and supposed associations with the drug traffic and apologetics for drugs, promiscuity and erotic excesses contributed to its criminalization by the Rio police. But in the 90s funk came down from the favelas to parties set up for the middle-class districts of Rio. Only in the last decade did funk performers began to appear in the media. In 2003 the DJ Marlboro was one of the attractions of the TIM Festival (read more in chapter 3 on festivals).

The period coincides with the explosion of funk in Europe. In 2004 the first collection album of the kind was launched outside Brazil, Rio Baile Funk - Favela Booty Beats, which launched the genre abroad, called baile funk, also driven by productions from Diplo and M.I.A. – the singer used a sampler of the

funk Injeção in Bucky Done Gun on her debut record Arular (2005), besides the success of the Brazilian band Bonde do Rolê.

Performers such as Tati Quebra-Barraco and MC Serginho, Mr. Catra and Duda do Borel, the sound team of Furacão 2000 is some of the most popular artists of the genre.

There are two important studies concerning Brazilian Funk: *O Mundo Funk Carioca* (1988) (The World of Rio Funk), by the anthropologist Hermano Vianna, and *A História do Batidão* (The History of the Strong Beat) (2005), by the journalist Silvio Essinger.

### 1.11. Guitarrada

Also called instrumental lambada, the guitarrada originated in Pará and became popular in the North and Northeast of the country in the 80s, and was played very much on the radio in the region. The genre has its roots in the rhythms of the North, such as carimbó, cumbia, and merengue – the latter two are Caribbean rhythms. Geographic proximity made it possible to hear the Caribbean regional radio stations in Pará. Aldo Sena, Curica and Vieira, the Mestres da Guitarrada, as their creators are known, have perfected the technique, groups such as Calypso, Cravo and Crabona (Carbona) and La Pupuna have been influenced by the group.



## 2. Description of the Music Field in Brazil

### 2.1. Organisations

#### 2.1.1. SESC

SESC has units in all 26 States of the country. Created in 1946, SESC (Serviço Social do Comércio – Social Services of Commerce) are part of what is known as the S System, which comprises professional entity categories in Brazil. The institution is maintained by service and retail companies. It offers its members, primarily the workers and families of those who work in retail, (who number 5 million) a wide range of services including hostels, holiday resorts, theatres, cinemas, schools. Their cultural activities, however, are directed to the population in general.

Shows, plays and other performances promoted by the SESC units are considered by the population to be more accessible, with ticket prices from as low as R\$4 to R\$30 (1,50 to 11 Euros). SESCOs can be found in all the state capitals and many other cities, and its guidelines are defined by a National Board. Each state has its own autonomous regional management, and that autonomy is extended to the units. As regards music, each unit has a manager who runs the local show or supervises invited managers.

The largest project with a national scope (under the coordination of the National SESC Department, and not the units) is Sonora Brasil, which presents a historic panorama of Brazilian music. Every year

the National Department invites the units to join, and those that accept receive one or more shows of a series, (São Paulo and Rio, with strong programmes, usually abstain). The project highlights traditional music styles which gets little media attention, from classic to folkloric, but with musicians of renown in their specialities taking part, such as Turíbio Santos. Performers from other countries, discovered in mappings of folklore music, can be invited to participate, for example the Dutch group Aurora Borealis, with Medieval Iberian music.

Strong in musical programming the Rio and São Paulo SESCOs promote locally-known series and festivals, such as Prata da Casa at the SESC Pompéia in São Paulo, which gives preference to local performers. The units in these two cities are also those that receive the most international shows, such as the American rock instrumental band Tortoise (SESC Santana) and the American Jazz trio Medeski, Martin & Wood (SESC Vila Mariana). There are SESCOs with strong regional programming in other States, such as Casa Amarela, in Recife, and in Maringá, in Paraná, whose Femucic (Music Festival of the Singing City), is one of the most traditional festivals with the SESC brand, 30 years old.

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### 2.1.2. Itaú Cultural

Itaú Cultural was created by the Itaú Bank in 1987, nowadays the largest financial institution in Brazil, to strengthen the Itaú brand. The non-profit entity, was set up to spread Brazilian culture through free programming at its own venue and the mapping and development and realization of artistic manifestations. Its activity with the greatest repercussion is the Rumos (Directions) programme, which contemplates categories such as dance, visual arts and music. Focusing on less well-known performers, it has already promoted the work of more than 800 artists and researchers.

Rumos began in 1997 as a series of shows at the Itaú Cultural main venue and has expanded so much that they now select artists by public tender, with the proposal of mapping the genres without restrictions (electronic and indigenous music, as long as its production is national) to age-group or region. Those selected record their music for the collective CDs of the Rumos series and TV programmes (undertitled in English, French and Spanish, to be aired on channels in partnership with Itaú Cultural or those that are interested) and put on shows.

Rumos Music 2007/2009 had 2,222 registrations and presented 58 performers. The 2009 edition, according to Edson Natale, music manager of Itaú Cultural, will include performances from Argentina, Paraguay, Uruguay and Chile, which "cannot be revealed yet". The idea is to "expand the traffic" of Brazilian music.

Another project is Toca Brasil, (Play Brazil). Free shows are given at the Itaú Cultural venue which has performances from out-of-State artists such as Dona Edith do Prato (Bahia), Siba (Pernambuco), Nei Lopes (Rio de Janeiro) and Kátia B (Rio). Some of these performances have become DVDs, distributed to open and educational TV stations, opinion leaders, universities, cultural and educational institutions and NGOs. The production and distribution of products with cultural, artistic and educational content (books, CDs, DVDs etc.) are a part of Itaú Cultural's cultural activities.

Activities with other countries are still rare. Natale points out the work done together with Radio France International (RFI), in which Kátia B from Rio went to represent the Rumos programme in the Brazil year in France.

In 2006 Itaú Bank invested R\$29 millions (10.8 million Euros) in Itaú Cultural, and almost R\$22 million (8 million Euros) through the Rouanet Law, a federal law that allows tax incentives to stimulate culture in Brazil. Itaú Cultural articulates partnerships with state and municipal Culture and Education Secretaries, museums, cultural centres, educational and communitarian TV stations, subscription television, communal radio stations, universities and NGOs.

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### 2.1.3. CCBB – Centro Cultural Banco do Brasil

The Culture Centre of the Banco do Brasil (CCBB) was created in 1989 in Rio de Janeiro by the oldest bank in the country, Banco do Brasil, nowadays, the second largest bank in Brasil. In 2000 the first unit was opened in Brasília and 2001 it opened one in São Paulo. CCBB also includes the Cultural Circuit, an itinerant project which takes performers, groups and entities with a local character to other places in the country.

CCBB's proposal is to form new audiences and contribute to the spreading and stimulation of culture. The programming privileges performers, groups and established institutions with a broad acceptance, besides vanguard artists well-thought of by the critics. They give priority to free events, such as exhibitions and lectures, musical events, theatre and cinema for affordable prices of R\$2 to R\$15 (between 0.74 to 5.60 Euros).

At present 70% of the programming of different areas, including music, is done by public tender, where projects from other states and countries can register. They take into account criteria such as conceptual and thematic relevance, innovation, technical feasibility, and whether they physically fit into their venues. Any person, be they natural or legal entities of any nationality may enrol. Projects which have already been approved according to the Rouanet Law with a valid term for raising funds and realization have better chances. The remaining 30% of the programming are choices made by the Banco do Brasil's board of management. This 30% includes thematic series which usually have invited foreign performers. Some examples were the series Music from Cuba (three shows with performers from that country) and The African Connexion (four shows with Brazilian and African musicians). The series also serves to reveal Brazilian artists, such as Supernova, who presented the rock bands Vanguard and Montage, well-known today in the national indie circuit.

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### 2.1.4. Funarte

Created in 1975 and tied to the Ministry of Culture, Funarte (National Arts Foundation) is the organ that officially represents Brazilian culture in the country and abroad. Its objective is to stimulate the practice, development and spreading of cultural activities in the scenic, visual and musical arts. Its focus for music, its is to bring the public to artists who are not mainstream, by making performances feasible, recovering traditional genres, offering opportunities to new performers and recovering and making available to the public its music collection in the form of recordings, sheet music and testimonials, by publishing books and records of the Edições Funarte.

With offices in Rio de Janeiro, São Paulo, Brasília and Belo Horizonte, it develops projects individually or in partnership with state and municipal governments, federal public institutions and companies in the private sector. Funarte maintains two venues dedicated to popular music in Rio, one in Brasília and one in São Paulo; available for shows tendered publicly (the venues are offered with all the required infra-structure). By the sponsorship of Petrobras (through the Rouanet Law), the tickets prices have been fixed as low as R\$2 and R\$5 (0.74 to 1.86 Euros). The performers receive 80% of the box-office receipts, and a further R\$1,000 per presentation.

Funarte has classical music support programmes (groups and orchestras), but its best-known activity is the Project Pixinguinha, a partnership with the Culture Secretaries in the whole country, created in 1977 and sponsored by Petrobras since 1983. It proposes to form audiences for Brazilian music through

the national circulation of presentations – each year by public notices dozens of performers are selected, who travel the country with their collective shows. These performances, at popular prices or altogether free of charge are visited by more than 2 million persons and have launched artists who are important in the national music scene such as João Bosco, Adriana Calcanhotto, Djavan and Marina Lima. The shows are taped and a part of them are released on records, and another part is being made available in the site of the musical programme: [www.funarte.gov.br/canalfunarte](http://www.funarte.gov.br/canalfunarte).

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### 2.1.5. SESI

SESI belongs to the S System (as does the SESC). The SESI (Social Services of Industry) is a private non-profit institution maintained by industrial companies. It was created in 1946 to promote the well-being and cultural development of the industrial workers and their families.

It is present in all states of Brazil and the Federal District; it renders services in the areas of healthcare, education and leisure as well as culture, with projects in literature, music, cinema, scenic arts, popular culture and contemporary art. It has 184 theatres, cinemas and halls in the country, and acts with industries, helping them in the realization of cultural events.

Its actions in the field of music are not as strong as those of the SESC, but it does have projects with a national coverage such as the Programme Valores da Música (in which music is used as a tool for stimulating creativity in the SESI schools; the programme is broadcast on the Futura TV channel) and the SESI Music Festival, whose first edition in November 2008, was dedicated to discovering workers who compose or perform songs.

Actions in the states of Rio and São Paulo can be highlighted. In Rio, the project SESI Musical brings Brazilian performers to the stage who have made a name abroad, such as Paulo Moura and Altamiro Carrilho. The project is sponsored by Companhia Vale do Rio Doce (CVRD) and will tour in the interior of the country during 2009. In São Paulo SESI Popular Music brings music performances, classical and popular, free of charge to the whole State. These are artists with contemporary or traditional styles such as the trio Choro Plugado, which uses electric instruments to modernize the choro and the singer and violinist Ceumar, known on the alternative circuit.

The cultural venues of the SESI throughout the country host international performers such as George Benson and Joe Satriani. In São Paulo, besides the series Jazz & Blues, which puts on foreign artists, the Popular SESI Theatre usually has shows with young Brazilian rock bands such as MopTop and Cachorro Grande. SESI also houses the FILE event in the city (International Festival of Electronic Language) whose musical variant, the Hypersonica, which includes jazz, dub, techno and other styles, with attractions such as the DJs Spooky and Sickboy.

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### 2.1.6. Tom Jobim Centre – CTJ

The Tom Jobim Centre was created by the government of the State of São Paulo in 1989, initially as the Free Music University (Universidade Livre de Música - ULM, read more in 3.2. Schools), its task is to concentrate all musical activities developed by the Culture Secretary of São Paulo. Today it is a centre for educational, production and cultural diffusion of the classic and popular repertoire of the country. It encompasses besides ULM, the Symphonic Band of the State, the Jazz Symphonic, the International Winter Music Festival of Campos de Jordão (the most important classical music festival in the country, which attracts musicians and orchestras from around the world), the Young versions of the Symphonic Orchestra and Symphonic Band of the State, a radio programme, Supertônica, presented by Arrigo Barnabé, well-known in music in São Paulo, a recording company (Música do Centro), a theatre (Caetano de Campos) and other projects.

In 2005 all the activities of the Tom Jobim Centre were put under the management of the Association of Friends of the Tom Jobim Centre a social culture organization which maintains a management contract with the Culture Secretary of the State of the Government of São Paulo.

Amongst its activities are teaching-concerts designed for public school students, to bring them closer to orchestras and choral groups, in classical as well as popular music. The events are under the supervision of the pedagogic body of the ULM and the participation of the youth groups and professionals of the CTJ.

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### 2.1.7. Moreira Salles Institute – IMS

Created in 1990 by Walther Moreira Salles (1912-2001), then the president of Unibanco, the bank merged in 2008 with Itaú Banco, becoming the largest in Brazil, the Moreira Salles Institute is a civil non-profit entity which develops cultural projects in five areas: Brazilian music, photography, literature, cinema and fine arts.

IMS avoids sponsorships and the support of fiscal incentive laws in the conception and execution of its own initiatives to differentiate itself from other private cultural institutions in Brazil even though it has the support of Petrobras at its venues. The institute gives priority to medium and long-term projects, with regular programmes for the training and education of audiences – in the music field, the project to restore the historic collections of popular Brazilian music. With units in São Paulo (the institute's headquarters), in Rio and the cities of Belo Horizonte and Poços de Caldas (both in the State of Minas Gerais), since 2002 the IMS has maintained in Rio its Technical Musical Reserve, dedicated to the preservation and propagation of the national heritage of Popular Brazilian Music. This venue houses the Petrobrás Reference Centre for Brazilian Music, whose collection forms the largest historic music legacy in the country, made up of recordings and sheet music of composers such as Chiquinha Gonzaga, Ernesto Nazareth and Pixinguinha, some of the outstanding musicians at the basis of Brazilian music, the choro. The material can be researched in the Rio unit of the IMS, and part of it is available for listening online on Radio IMS, a partnership with Radio UOL (Internet Service Provider).

With a greater focus on film (Unibanco owns a chain of film-theatres in the country), the institution has only a small musical programming at its units, such as performance - lectures and workshops free of charge for the elderly. The new music coordinator the IMS intends to make this programming, which today is "almost non-existent", more dynamic, and, eventually to open a dialogue with institutions in other countries.

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 R. Teresópolis, 90, Poços de Caldas, MG  
[www.ims.com.br](http://www.ims.com.br)

### 2.1.8. Centro Dragão do Mar de Arte e Cultura – Sea Dragon Arts and Culture Centre - CDMAC

The Cultural Centre Dragão do Mar, the largest of its kind in the vast Northeast of the country, it offers theatre, dance, music, exhibitions and shows films. It was inaugurated by the government of the State of Ceará in 1999 and is managed by a social non-profit organization the Arts and Culture Institution of Ceará (IACC). Its objective, besides granting more democratic access to culture, is to generate jobs for the local communities and stimulate tourism in Ceará.

On its premises is the MAC (Museum of Contemporary Art of Ceará), MCC (Museum of Culture from Ceará), and the Rubens de Azevedo planetarium. Performances are held in the theatre, the amphitheatre and also the Green Square in the open air.

The CDMCA music projects seek to embrace Brazil's cultural diversity, and that of Ceará, and includes folguedos (a regional game which joins music and dance), maracatus and accordion gatherings. There are shows with famous performers such as Hermeto Paschoal, Tom Zé and Luiz Melodia, but priority is given to musicians from Ceará, be it to open larger attractions or events to specifically launch them.

Some of its projects are the Domingo Musical (Musical Sundays), with popular and classical music concerts such as Pra Ver a Banda (To See the Brass Bands), in which brass bands of the capital and the interior of the state celebrate the brass bandstands of the past; Por do Sol em Canto, (Sunset with Singing) with a focus on voices; and Planet Hip-Hop, which emphasises this genre and is more popular in São Paulo.

The IACC, responsible for the management of the CDMAC, also coordinates events for the government of the State of Ceará, such as the Ibiapaba Music Festival, in the town of Viçosa. Held since 2004, the festival presents an artistic/pedagogic programme and organizes vocal and instrumental workshops as well as performances with the great names of Brazilian popular music such as Miúcha and Johnny Alf.

These actions often attract sponsorship for the good reason that companies like to associate their name with schools and NGOs that have created such a beneficial social approach.

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### 2.1.9. Afro-reggae

The Cultural NGO Group Afro-reggae (Grupo Cultural AfroReggae – GCAR) has been offering socio-cultural activities for children and adolescents since 1983 in four poor communities in Rio, Vigário Geral, Parada de Lucas, Complexo do Alemão and Cantagalo-Pavão-Pavãozinho, with a view to keeping them away from drug dealing and under-employment.

Besides their four cultural centres, GCAR has 13 artistic groups (called sub-groups), more than 70 political-socio-cultural projects in Brazil and abroad, four NGOs established in Brazil (Fábrica de Criatividade, (Creativity Factory in Capão Redondo, São Paulo, SP; NUC, in Belo Horizonte, MG; Majê Mole, in Recife, PE) and one in Colombia (Son Bathá, in Medellín). The music (reggae, soul, hip hop) is the organization's greatest focus. The activities in this area are centred in the Vigário Geral community. There the students who stand out are directed to the sub-groups, of which nine are involved with music (Banda AfroReggae, AfroSamba, AfroLata, AfroMangue, Bloco AfroReggae,



Tribo Negra, Akoni, Párvati, Kitôto). These sub-groups generate income for the artists and the organization, and are managed by AfroReggae Produções Artísticas. 30% of the income of each show is used to fund the institution and is reinvested in the improvement of the artists.

The Band AfroReggae, the oldest of the sub-groups, has gained international recognition. In 2006 they opened the Rolling Stones' show before a million people on the Copacabana Beach in Rio. Afterwards it made a tour of Brazil and to Colombia, India, China, England and the USA.

The GCAR promotes concerts with other artists such as Marisa Monte, Caetano Veloso and Gilberto Gil, within the scope of the Urban Connexions project, whose circuit passes through the poor communities of Rio de Janeiro. It has radio programmes on three FM stations and one TV programme which started in October 2008 on the Multishow subscription cable channel.

The NGO has become a conflict mediator – in October 2008 together with Itaú Cultural it promoted the International Seminar for Cultural Actions in Conflict Zones – Antidote, with lectures and shows. It brings its experience gained in the Rio favelas to poor communities around the world, in Colombia, India, China, England and Germany.

With sponsorships totalling more than R\$6.6 million per annum, and the support of Banco Real, Petrobras and Vale do Rio Doce and the company Natura, the GCAR confirms having already benefited more than 7,000 young people directly or indirectly.

#### Contacts:

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## 2.2. Opinion Leaders

This chapter lists influential journalists and cultural producers who know thoroughly the circuit of popular Brazilian music performances.

### 2.2.1. Coquetel Molotov - Molotov Cocktail

The collective began in Recife in 2001 and is formed by journalists Ana Garcia, Jarmeson de Lima and Tathiana Nunes to act in the alternative and independent musical sector through projects that include a radio programme. Among the group's new projects are the festival On the Air Coquetel Molotov (read more in the chapter 3.1. on festivals), the website ([www.coquetelmolotov.com.br](http://www.coquetelmolotov.com.br)), a magazine that is one of the few to actually deal with independent music in Brazil, a recording label for new bands, press management and show productions.

Ana Garcia is a partner in the Incubator project of the British Council (read more about Incubator in 5.1.3).

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### 2.2.2. Facundo Guerra and Thiago Ney

A reporter for the Folha de S. Paulo, where he writes a pop music column for the cultural supplement, Thiago Ney is the principal journalist writing about electronic music in Brazil. Facundo Guerra is the owner of Vegas, one of the most important electronic music club in São Paulo as D-Edge. The city has various venues dedicated to this style and frequently hosts foreign DJs. (In 2008,

São Paulo Facundo brought to Vegas such performers as the DJ Mehdi (France), of the Ed Banger label; Andrew Butler (USA), producer of the Hercules project and The Love Affair (USA), and James Murphy, of the LCD Soundsystem (USA). In 2008, São Paulo received such performers as the DJ Mehdi (France), of the Ed Banger label; Andrew Butler (USA), producer of the Hercules project and The Love Affair (USA), and James Murphy, of the LCD Soundsystem (USA) and Ricardo Villalobos (Chile).

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### 2.2.3. Hermano Vianna

Doctor in social anthropology at the National Museum/Federal University of Rio de Janeiro (UFRJ), Hermano Vianna was a pioneer when he researched the Rio funk scene and one of the first to write about the subject as well as tecnobrega in the mainstream press. Vianna is the author of *O Mundo Funk Carioca* (The World of Rio Funk, Jorge Zahar, 1998), which helped spread funk beyond the borders of the Rio suburbs, and the *O Mistério do Samba* (O Mystery of Samba, Jorge Zahar, 1995), the result of his doctor's thesis, which attempts to explain how samba, a music style born in the Rio hills, taken up by the population but repressed by the police, transformed itself into the symbol of the Brazilian national identity.

He worked for film and television in the programmes such as Programa Legal and Brasil Legal, (in this sense the word Legal means Cool) both on the Globo Network, the largest Brazilian Network. He concluded musical research for innumerable other projects, including the film *Eu, tu, eles*, by Andrucha Wadginton.

He is the brother of Herbert Vianna, singer and composer of the band Paralamas do Sucesso (read more about the band in the chapter dealing with the history of popular Brazilian music) and is one of the curators of the TIM Festival (read more in festivals). He lived for a long time in Brasília but moved to Rio de Janeiro in 1978.

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### 2.2.4. Lúcio Ribeiro

Lúcio Ribeiro is one of the country's most important pop culture journalists. He has worked for eight years on the culture supplement *Ilustrada*, of the *Folha de São Paulo* as a reporter, assistant and adjunct editor.

Since leaving *Folha*, he writes a pop culture blog on the Ig portal (<http://colunistas.ig.com.br/lucioribeiro/>), which achieves between 50,000 and 80,000 visits per month and has sometimes reached 100,000, which are considerable numbers for a culture blog.

His blog is a thermometer for what is new and trendy in the world of pop culture, besides curating what is relevant from amongst the flood of pop information. In 2008 Ribeiro was the Brazilian journalist chosen to get acquainted with Swedish music scene, an action of the Swedish Invasion Project (read more in 5.1.1). In 2008 Nokia invited Ribeiro to go to London as a cultural journalist, along with others in economics and technology to present the new music mobile phone services offered by the brand.

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### 2.2.5. Marcos Boffa

Boffa is one of the principal cultural producers in the country. He was one of the partners of the now-defunct Motor Music, producers that brought to Brazil such groups as Atari Teenage Riot, Ellen Allien, Señor Coconut from Germany and Mudhoney, Tortoise and Yo la Tengo from the USA, among others.

He was responsible for managing the Brazilian edition of the Spanish Festival *Sónar Sound* (2004), *Nokia Trends* (2005) and *Motomix* (2006) and for managing two editions of the *Planeta Terra* (Planet Earth) (read more in 3.1. on festivals), besides being one of the partners of the Incubator project of the British Council.

He is also one of the persons responsible for the *Eletronika Festival* (read more in 3.1.). In 2008 he articulated a mini-tour of the LCD Soundsystem and Battles from the USA in Brazil and played at the *Eletronika*.

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### 2.2.6. Ronaldo Lemos

The lawyer Ronaldo Lemos is the director of the Technology and Society Centre (Centro de Tecnologia e Sociedade - CTS), of the Law School of the Getúlio Vargas Foundation (FGV) in Rio de Janeiro, where he is professor and coordinator for the subject of intellectual property. He is a director of the Creative Commons, a non-profit project which makes available licences for intellectual works.

CTS together with FGV have formed a partnership with the Overmundo Institute, to coordinate the Open Business Models – Latin America, which made a large survey of techno-kitsch in Brazil from which was born Techno-Kitsch – Reinventing the Music Business Tecnobrega – O Pará Reinventando o Negócio da Música (Techno-Kitsch – Reinventing the Music Business), written in partnership with Oona Castro. The book is the first document of the kind in Brazil, of which previously only papers existed in the academic world.

Ronaldo has great knowledge of popular music in Brazil – its workings, limitations and possibilities. In his book he argues that the appropriation of low-cost musical production technologies associated with a flexible copyright structure makes it possible to form markets as efficient or feasible as the usual business models for cultural goods, as is the case for techno-kitsch and rio funk.

Ronaldo is founder of the Overmundo website, a collaborative site whose objective is to serve as an expression channel for cultural production in Brazil, from the community of users who generate content for the site.

He is one of the managers of the TIM Festival and was a visiting professor at Oxford University.

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### 2.2.7. Rodrigo Brandão

Rodrigo is responsible for the most important alternative Brazilian rap festival, the Indie Hip Hop (read more in 3.1. Festivals), which has brought to Brazil such performers as De La Soul (USA) and Jurassic 5 (USA).

He organized one of the best rap music festivals ever held in Brazil, the Dulco, which in 1999 gathered in São Paulo the American performers Afrika Bambaataa, De La Soul, Jungle Brothers and Grand Master Flash.

He was responsible for the Hip-Hop Film Showing which used to gather documentaries and features films about the genre, with free tickets at the CineSesc (film theatre owned by the SESC/SP).

With good relations with SESC SP, Brandão is not solely involved with rap singer concerts: in 2000 he organized a reggae and dub festival with the Mad Professor, from Guyana.

In 2008 he has arranged a performance of High Priest and the Antipop Consortium trio, the rapper Mike Ladd and Money Mark. Besides their individual performances they played together with Brazilian musicians to start a musical dialogue.

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## 3. Festivals and Schools

### 3.1. Festivals

The big Brazilian festivals are sponsored by large corporations.

The majority of them are concentrated in the city of São Paulo, and held in the second semester of the year, between October and November. It is only after the American and European summer that groups have dates available to make an appearance. The greater part of the Brazilian producers cannot compete with the amounts offered for the foreign festivals during that time of the year and a performer often needs to set other dates in Latin America to come to Brazil. Even if these festivals depend on Brazilian bands in their attractions, the producers often seek the same foreign artists thereby inflating their fees, provoking a sort of auction. It is important to remember that currency fluctuations, as occurred in October, hurts these negotiations.

Unlike foreign festivals sponsored by important brands such as T in the Park (Scotland) and the V Festival (England), the advertising for these festivals in Brazil is paid by the sponsoring brands and is promotionally aggressive on the event's premises. Today the mobile phone operators are responsible for three big festivals that count with prestigious international artists: TIM Festival, the largest that used to be sponsored by the mobile phone operator TIM; Motomix, sponsored by Motorola, and Nokia Trends, sponsored by the cell phone manufacturers who have naming rights for these festivals. Claro, another mobile phone operator, has realized a few editions of a rock-festival, the Claro que É Rock (Claro Of Course it's Rock).

Skol Beats, on the other hand, the biggest electronic music festival is sponsored by the well-known beer brand.

The TIM Festival is the most consolidated among them, next to Skol Beats, which has a specific programme; while Nokia Trends and Motomix have varied their format every year.

#### 3.1.1. TIM Festival

The TIM Festival is the principal Brazilian festival to bring prestigious international pop and rock attractions, and on a lesser scale hip-hop and electronic music, besides a good mix from the foreign jazz scene. But in 2009 TIM has announced that might stop to sponsor the festival.

The festival has brought to Brazil famous names such as: Björk (Iceland), Kraftwerk (Germany), Brian Wilson (USA), PJ Harvey (UK), Patti Smith (USA), Primal Scream (UK), Beastie Boys (USA), Herbie Hancock (USA), McCoy Tyner (USA), and newcomers such as Yeah, Yeah Yeahs (USA), 2 Many DJs (Belgium), Strokes (USA), Arcade Fire (Canada), Kings of Leon (USA). TIM also dedicates its programming to national newcomers such as the singer Céu, tue band Instituto and the project of the drummer Mauricio Takara, known as M. Takara. The festival usually occurs, across three consecutive days in October in São Paulo, Rio de Janeiro and a third Capital – Vitória or Curitiba that receive a smaller number of attractions. The performers are distributed over up to four stages, according to their profile – the largest has a capacity for four thousand persons – in simultaneous shows. The tickets are not cheap by Brazilian standards, costing up to R\$250.00 (83 Euros).



Coordinated by the producer Dueto, TIM inherited the format of the extinct Free Jazz Festival, held annually from 1985 to 2001 simultaneously in Rio de Janeiro and São Paulo. The Festival was sponsored by the BAT tobacco company – Free being one of their brands. In 2002 the 17<sup>th</sup> edition of the festival was cancelled, according to the organizers the reason was that the rising dollar increased costs to a point where the festival was no longer feasible. At the beginning of 2003 the law prohibiting tobacco companies sponsoring cultural events came into effect. In the same year TIM took over the sponsorship of the festival in São Paulo, where the Free Jazz festival had been held at the venue called Galpão Fábrica and its best edition was held in the premises of the Jockey Club in the city. In 2005 it moved to the exhibition complex Anhembi where it took a lot of criticism for making poor use of the available space.

Its sixth edition in 2008 occurred between 21 and 27 October in São Paulo – Rio de Janeiro and Vitória. Among the highlights of the programme were the saxophonist Sonny Rollins (USA), Klaxons (UK), MGMT (USA), Kanye West (USA), Marcelo Camelo (Brazil), ex-vocalist of Los Hermanos (an important but now disbanded national group). Tickets ranged from R\$40 to R\$250 (14.8 to 92.5 Euros), which is expensive by Brazilian standards.

This was the most criticised edition of the TIM Festival; its attractions in the past had been more prestigious and more numerous, plus last-minute cancellations announced by The Gossip and Paul Weller and who were not substituted.

Ronaldo Lemos, Monique Gardenberg, Hermano Vianna and Zuza Homem de Mello are responsible for the festival's line up.

[www.timfestival2008.com.br](http://www.timfestival2008.com.br)

### 3.1.2. Skol Beats

Skol Beats was the first big electronic music festival in Brazil and today is the main event of its kind in Latin America. It has brought famous electronic music DJs to the country such as Jeff Mills (USA), Laurent Garnier (France), Richard Hawtin (England), Afrika Bambaataa (USA) plus LCD Soundsystem (USA), Prodigy (UK), Basement Jaxx (UK), Mylo (UK), Simian Mobile Disco (UK) and a number of Brazilian DJs. The first edition was held in 2000, at the Interlagos Race Track in São Paulo, with attractions spread over various tents, in a format similar to a Rave. In 2003 the festival moved to the Anhembi exhibition complex (SP). The festival which at one time was able to draw 60 thousand persons on one night has been getting smaller over the years. In 2007, for the first time, over two days, they managed only 40,000 for both nights. This year they made available just 15,000 tickets for one night. It used to be the only big corporate sponsored event to be held in the first semester of the year. Its 25 attractions led by Digitalism (Germany), Justice (France) and Armin van Buuren (The Netherlands) were selected through a public vote, from a list of names selected by the event. Tickets cost between R\$40 and R\$120 (15 and 45 Euros). The event has a less elitist profile than the other festivals already named, and the public is attracted by the event itself – an electronic marathon – rather than by the attractions themselves.

### 3.1.3. Nokia Trends

This annual event claims to give preference to the vanguard of world music, but does not have the same prestige as the TIM Festival nor are its attractions as fought-over as those of the Skol Beats.

In 2007 the seventh edition of the Nokia Trends brought together four thousand people at the venue Memorial da América Latina in São Paulo and presented Phoenix (France), She Wants Revenge (USA), Underground Resistance (USA), Van She (Australia) and Brazilian attractions M. Takara, Kassin and Twelves.

The previous year the festival presented 14 attractions at the Anhembi Arena (São Paulo), among them were Soulwax/Nite Versions/2 Many DJs from Belgium, Hot Hot Heat (Canada) who played to a crowd of 12,000.

The year before that the Festival was held simultaneously in São Paulo, (Anhembi) and in Rio de Janeiro (RJ), at the Harbour Docks, with attractions transmitted by satellite from one city to the other. In São Paulo Human League (UK), Chk Chk Chk (USA), Ellen Allien (Germany), among others played to an audience of 12 thousand. In Rio, Money Mark (USA), Audio Bullies and Asian Dub Foundation from England played to an audience of 8,500. In 2008 it held small editions in nightclubs in São Paulo, Rio and Belo Horizonte and it has not announced yet how the Festival is to be held.

Besides the musical attractions the festival always sought to link technology and digital art to make a reference to the Nokia mobile phones, as artistic installations which somehow used mobile phones as a tool or support for interaction, and sounding exaggeratedly commercial.

#### **3.1.4. Motomix**

An exception among the festivals sponsored by the big brands, Motomix in 2008 held theirs in the open-air and free of charge, in the events area of the Ibirapuera Park in São Paulo. On 28 June the festival gathered 6.000 people at the end of the afternoon to listen to Fujiya & Miyagi and Go! Team from England, Metric (USA/Canada) and the Brazilian bands Nancy, Stop Play Moon and Venus Volts.

In 2007 the festival had a very different format, held across eight days in various places around the city of São Paulo. The German producer Sascha Ring, with Apparat, opened the festival in a free performance in the Ibirapuera park with presentations of the Hip-Hop DJ Vadim from Russia, the rock band Eagles of Death Metal (USA), the producer Mark Ronson (UK) doing a DJ set, The Black Devil Disco Club project (France), and the DJ Boys Noize. In 2006 the two-day event took place in the Espaço das Américas (São Paulo) and presented Annie (Norway), Art Brut (UK), Franz Ferdinand (UK) and Radio 4 (USA). A band formed by musicians previously selected by the festival did not meet with the full approval of the public.

Like Nokia Trends, the festival seeks to select rock and electronic music attractions.

#### **3.1.5. Planeta Terra - (Planet Earth)**

The profile of the attractions of the Planeta Terra festival, sponsored by the Internet Portal Terra ([www.terra.com.br](http://www.terra.com.br)), rivals that of TIM Festival. In its first edition, held in 2007, the festival gathered such names as Lily Allen (UK), The Rapture (USA), Devo (USA), Cansei de Ser Sexy (Tired of Being Sexy) (Brazil), Kasabian (UK), Datarock (Norway), who were divided between two stages, playing simultaneously for an audience of 15,000 in the venue Villa dos Galpões (SP). It was the most complimented festival of 2007 for its attractions, production and punctuality, and for ticket prices of R\$80. In contrast the TIM Festival in São Paulo, with ticket prices which varied from R\$200 to R\$400 with long delays, was markedly poorly organized.

In 2008, the Festival received Mallu Magalhães (Brazil), The Jesus and Mary Chain (UK), Kaiser Chiefs (UK), Curumin (Brazil), Animal Collective (USA), Foals (England), Bloc Party (UK), DJ Mylo (UK), The Breeders (USA); among others. Coy Freitas and Marcos Boffa are responsible for the festival's line up.



### 3.1.6. Planeta Atlantida (Planet Atlantis) and the Salvador Summer Festival

Planeta Atlântida is the biggest musical festival in the southern part of the country. It is promoted and held by the radio station of the same name, and its focus is pop and commercial music – with attractions such as Pitty, Skank and Rappa. It happens in February and has already held 13 editions, lasting two days in Xangrilá (Rio Grande do Sul). Its biggest draws gathers an audience of 30,000.

With a similar profile The Salvador Summer Festival takes place in the Capital of Bahia. For four days in January it gathers an audience of more than 200,000. Its best moments are later broadcast on Rede Globo (Brazil's biggest TV network).

### 3.1.7. Independent Brazilian Festivals

The Brazilian Association of Independent Festivals (ABRAFIN, [www.abrafin.org](http://www.abrafin.org)) was founded in 2005. Thirty-two festivals take part and it is presided over by Fabrício Nobre of the Goiânia Noise Festival (GO-Goiás). Its management is made up of the principal Brazilian independent festivals.

The entity was created for the purpose of establishing, organizing and strengthening the Brazilian independent music festivals circuit. The idea is to cover the entire country, presenting new Brazilian music, aesthetically experimental as well as in its traditional manifestations.

Among the criteria for its associates are:

Some of the festivals are financed by their box-office receipts, other by fiscal incentive laws and even sponsoring. The association however has already been criticized for allowing some of its festivals to be linked with fiscal incentive regulations, or exchanges in kind and even sponsoring, which according to its critics lessens its preoccupation with box-office income and therefore would disqualify them as an independent festival since they depend on public funds. Here is a list of the festivals organized by the association members, its cities and dates:

- » Humaitá Pra Peixe (January, Rio de Janeiro)  
Humaitá for Fish
- » Porto Musical (February, Recife) Musical Harbour
- » Recbeat (February, Recife)
- » April Pro Rock (April, Recife)
- » Eletronika (May, Belo Horizonte)
- » Bananada (May, Goiânia)
- » Porão do Rock (August, Brasília) – Rock Basement
- » Mada (August, Natal/RN)

In this listing are those festivals most tied to rock (Goiânia Noise and April Pro Rock), to electronic music (Eletronika) and Brazilian (Recbeat and Humaitá Pra Peixe), as well as their respective markets.

In this circuit one finds an exchange between attractions from the independent scene in the different states. To bring international performers to Brazil, some of these festivals make deals with producers from São Paulo, sharing the attractions with presentations thus dividing the travel expenses to Brazil. Hardly anyone comes to Brazil without passing through São Paulo.

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### 3.1.8. Indie Hip Hop

The main alternative rap festival in the country, this festival seeks to present what is new in the genre in Brazil, among the performers respected internationally. The Indie Hip Hop has brought to Brazil Talib Kweli (USA) in 2008, Pharoahe Monch (USA) in 2007, De La Soul in 2006, Jurassic 5 in 2005, Hieroglyphics (USA) in 2004 and Blackalicious (USA) in 2003. The annual event takes place on a weekend in December at the SESC Santo André (Greater São Paulo) for popular prices.

### 3.1.9. No Ar Coquetel Molotov – On the Air Molotov Cocktail

First held in 2004, this festival in Recife makes an interesting fusion between national performers known mostly locally, such as Mombojó (PE) and Móveis Coloniais de Acaju (DF) and international attractions such as The Kills (USA), Coco Rosie (France) and Tortoise. It is one of the festivals that works best with not very well known international names, who extend their visit to Brazil by going to São Paulo for more performances, as happened in 2007 with Prefuse 73 and Nouvelle Vague. In 2008 the main attractions of the festival were the Swedish band Peter, Bjorn and John (read more in 5.1.1.) and Marcelo Camelo, ex-vocalist of Los Hermanos, in his first appearance of his solo career – TIM was his second.

Debating the music scene completes the event, which takes place in the Convention Centre of the Federal University of Pernambuco.

All the independent festivals named above have ticket prices this year that are lower than the cooperative festivals R\$30 (No Ar Coquetel Molotov) and R\$24 (Humaitá Pra Peixe).

## 3.2. Schools

### 3.2.1 Escola do Auditório – Auditorium School

Conceived half a century ago by the architect Oscar Niemeyer, the Ibirapuera Auditorium was only built in 2003 and inaugurated in 2005, housing the Auditorium School in its basement. The school's purpose is to teach music to students of public schools, training them for the market with lessons in sound and lighting techniques and show production. The first group began with 120 students, aged between 9 and 18, chosen among 5,000 public school students in the city during the activities of the TIM music project. The courses, with practical and theory lessons, are given free of charge in rooms with acoustic treatment, and take three to five years to complete, with emphasis on the instruments for the training of the Brazilian Auditorium School Orchestra (OBEA). With the OBEA the school educates students focussing primarily on Brazilian music orchestrations, matching the technical capacities of the students with the requirements of these arrangements. There are lessons in choral arrangements, reed instruments, horns, vocal techniques, piano, strings, classical and popular percussion, and musical theory. The group of lecturers includes musicians with international experience. The school has made no forecast of new placements and does not reveal what the selection process of the next group will be. Like the Ibirapuera Auditorium the school is managed by a civil public association founded in 2004. Its board is made up of personalities from the art and culture world, particularly music. The chairman is Mario Cohen.

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[www.auditorioibirapuera.com.br/escola\\_escola.aspx](http://www.auditorioibirapuera.com.br/escola_escola.aspx)



### 3.2.2. Escola Olodum

The Escola Olodum was created by the NGO Bloco Afro Olodum, which develops actions fighting racial discrimination and defends the rights of people marginalized in Brazil. The education project of the NGO, created in 1979, began in 1984 with the programme Beating the Drums, with free percussion lessons of an afro group.

The idea was initially to attract the local community by helping them to form a percussion band made up of poor children and adolescents in the district. Over the 24 years of its existence it has become an expression reference of the black community, and has progressed to other exponents in the groups AfroReggae (RU), Pracatum (BA) and Instituto Ara Ketu (BA) among others. The support given by other performers such as the singer Michael Jackson (who taped the clip "They Don't Care About Us" at the Pelourinho with Olodum) and the Brazilian TV presenter Xuxa brought fame to the group and the activities of the school. One of the results was the formation of the Banda Mirim Olodum, formed by children between 7 and 15, which has participated in cultural events in France, Germany, The Netherlands and Japan. Former students have gone on to become part of music bands from Bahia, which play in the country's radio stations, such as Lucas de Fiori (Banda Olodum), Reinaldo (Terra Samba) and Rafael (Rapazola). The group promotes the Femadumzinho (Music and Arts of the Olodum Mirim Kids), which selects songs composed by adolescents of the Olodum School for the group of Olodum Mirim during the Bahia Carnival.

#### Contact:

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R. das Laranjeiras, 30, Pelourinho - Salvador/BA  
[www.olodum.com.br](http://www.olodum.com.br)

### 3.2.3. Universidade Livre de Música – Free Music University

The school for professional music training of the Tom Jobim Centre educates students in popular and classical music and introduces beginners to master classes. The co-operation with the other projects of the Tom Jobim Centre, such as the Young Symphonic Orchestra of the state, makes it easier for the students to enter the profession. Tom Jobim, the most famous name in Brazilian Bossa Nova, was the first rector of the ULM, which employs popular music performers as teachers, such as the instrumentalist Arrigo Barnabé, an outstanding figure from the São Paulo music scene. Among the popular instruments which receive emphasis at the ULM are the ukulele, mandolin, and rustic guitar. There are guitar and popular piano lessons among others. Students do not pay tuition. The selection procedure takes place once a year, with registrations at the beginning of January through the website [www.ulm.org.br](http://www.ulm.org.br). The candidate registers for only one course and goes through a selection process of auditions held by an examination board of teachers and is selected according to the playing level and instrument chosen. A registration fee is charged and in case of approval, a matriculation fee. The number of places is defined by the school management taking into consideration the number of approvals of the previous year.

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Igo. General Osório, 147, São Paulo/SP  
Av. Padre Antônio José dos Santos, 1.019, São Paulo/SP  
São José dos Campos/SP; partnership with the Cultural Foundation Cassiano Ricardo  
[www.ulm.org.br](http://www.ulm.org.br)

### 3.2.4. Escola Portátil de Música – Portable Music School

Created in 2000 by five musicians, including performers of a certain stature in the country and abroad, such as the composer Herminio Bello de Carvalho, the Portable School has become a reference for the teaching of choro and its variations. The proposal is form, with theory and practice, for students capable of working with any musical style, since choro is one of the foundation stones of Brazilian music.

The EPM has more than 20 teachers and 600 students aged from 12 to 80, coming from different social strata. As it is sponsored by Petrobras, which demands a social quid pro quo, a third of the students have partial or full scholarships, the remainder pay a fee of R\$160 (59 Euros) every semester. The selection procedure includes an interview, in which the performance and degree of musicality of the candidate on his chosen instrument is evaluated. The lessons take place only on Saturdays, in rooms rented from the Federal University of Rio de Janeiro. The school is looking for its own housing so that it can also offer lessons during the weekdays, since during the week the rooms are occupied by university courses. Every Saturday, after the instrument, theory and group lessons, all the students and teachers gather around, always from 12 to 13h30 for the so called Big Band, an enormous choro open to the public. The encouragement the students receive to play together has helped form musical groups in the EPM, such as Furiosa Portátil, a band with emphasis on horns, and the Matutos de Cordeiro, who have made a record. EPM has a radio programme on the Rádio Nacional AM, Portable School on the Air, every Friday from 17h00 to 18h30.

Four years ago the school launched the National Choro Festival, with an educational slant, held every year with performances, workshops and lectures, lasting a full week in towns in the interior of the country. The proposal is to allow for the exchange

of experiences and has attracted foreign musicians – including a Dutch choro group, according to Pedro Aragão, the school coordinator. In 2008 in the town of São Pedro in São Paulo State, the Festival was sponsored by the state government.

The EPM is a daughter-entity of the Jacob do Bandolim Institute ([www.jacobdobandolim.com.br/apresentacao](http://www.jacobdobandolim.com.br/apresentacao)), created in 2002 and principally directed to preserving and revealing the entire collection of Jacob do Bandolim, one of the greatest names in choro.

#### Contact:

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[www.escolaportatil.com.br](http://www.escolaportatil.com.br)

### 3.2.5. Pro-Arte

The music seminars held at Pro-Arte of Rio de Janeiro were begun in 1957, with the idea of challenging the then-held standards of teaching classical music and the university music course at the Brazilian Music Conservatory and at the federal universities. Even today Pro-Arte only has free courses, classical and popular, with its main focus on choro and Brazilian popular music. The students can enter at any time of the year and do not have to go through a selection process for the individual classes. There are tests and interviews only to integrate with the groups associated with Pro-Arte, such as the Orquestra dos Sopros (Horns) and the Coro de Câmara (Choral Group), now more than 30 years old, give regular presentations. (exclude) and some The Orquestra de Sopros and the Flautists of Pro-Arte are sponsored. The flautist group is made up of children and is supported by Petrobras. Since they have sponsorship they have students from the lower classes – an average of 25 to 30 out of a total of 250



registered today. Taking students from the age of five, it is a non-profit organization, that promotes seminars, workshops, exchange programmes with universities in other countries – teachers from Houston University in Texas have given seminars at Pro-Arte the flautists of Pro-Arte have participated in seminars for children in Salzburg in Austria.

They promote concerts and recitals, given by the teachers of the school as well as the musicians who have cultural projects to be approved for the Rouanet Law. It releases recordings of its groups such as Coro de Câmara and the Orquestra de Sopros.

**Contact:**

Prof. Carlos Alberto Rodrigues (member of the Brazilian Symphony Orchestra and coordinator of the course), [proartescola@yahoo.com.br](mailto:proartescola@yahoo.com.br), tel. (55 21) 2558-0684  
R. Alice, 462, Rio de Janeiro/RJ  
([www.proarte.org.br](http://www.proarte.org.br))

**3.2.6. Meninos do Morumbi – Boys from Morumbi**

More than 4,000 children and adolescents of São Paulo – the majority from poor communities in the southern part of the city – are participants in the Meninos do Morumbi Association, created in 1996. The association aims to create alternatives to drugs and delinquency in the practice of music. The students are assisted by psychologists and pedagogues as well as teachers of computers, dance, theatre and sports.

With singing, dance and percussion lessons the students learn to play more than 20 Brazilian and Afro-Brazilian orchestrations such as jongo, maracatu, samba and maxixe. These folkloric rhythms are joined with those closer to their reality, such as funk, and they also generate the creation of their own repertoire. The music deals with themes such as hunger, social exclusion and abandonment.

This work has led to the formation of the Percussion Group Meninos do Morumbi, which has given more than 700 performances throughout the country and in the United Kingdom and France. The group is

formed by students who learn to play the traditional Brazilian instruments such as the surdo and timbal, and African such as the conga and agogô.

The boys have performed and recorded with the famous singers Ivete Sanggalo and Lulu Santos. The Association understands that this work together with the educational activities helps to repair the self-esteem of these youths, who have been affected by the violent environment in which they grew up. The Association is sponsored by various companies such as British Airways, Kingston Technology, Cultura Inglesa and Sadia, besides the municipal government of the City. It develops social programmes in partnership with entities such as the Credicard Institute. The Meninos do Morumbi participate in musical workshops teaching other children and adolescents from 7 to 17 to play percussion instruments.

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**3.3. Universities**

The above listings have given priority to schools that have free courses and are focussed on popular music. Among the universities which give courses in classical music, but whose popular music sections are important, are the Federal University of Rio de Janeiro (UFRJ, [www.musica.ufrj.br](http://www.musica.ufrj.br)); the University Centre of the Brazilian Music Conservatory (CBM, [www.cbm-musica.org.br](http://www.cbm-musica.org.br)); the Arts Institute of the University of Brasília (IDA/UnB, [www.ida.unb.br](http://www.ida.unb.br)); the Music Department of the University of São Paulo (USP, [www.cmu.eca.usp.br/docentes/prof-fabio.html](http://www.cmu.eca.usp.br/docentes/prof-fabio.html)); and the Music School of the Federal University of Bahia (UFBA, [www.escolademusica.ufba.br](http://www.escolademusica.ufba.br)).



## 4. Street Art

Nowadays, the new developed musical styles are very much connected with new forms of street art, trends and contemporary fashion. To understand this scene better, this chapter will dwell on some of these forms. São Paulo is known worldwide for its street graffiti and its profusion of graffiti art, despite both being illegal. The city is one of the bigger centres of graffiti art, next to New York and Barcelona. As in other countries spray painting public buildings appeared as a form of protest, when the country was under the military dictatorship. In the 80s its focus became more individualist, and their objective was to sign their names or of the group they belonged to – the graffiti practiced in São Paulo is known for its elastic and straight lines. The discussion continues whether graffiti is an artistic movement or a crime against property. Unlike actual graffiti art the simple name signing, or scribbling, or tagging, isn't worried about aesthetics. While the simple taggers remain clandestine, graffiti art has a certain prestige in the country, especially in São Paulo, driven by the success of its artists abroad.

### 4.1. Artists

In 2008 the Street Art exhibition held by the Tate Modern in London showed artworks on the building's façade measuring up to 20 metres in height, with the intention of offering a panorama of this art movement. Two of the six artists participating in Street Art were Brazilian, Nunca (Never) the pseudonym of Francisco Rodrigues, and the duo Os Gemeos (the twins), formed by the brothers Gustavo and Otávio Pandolfo. One of the best known Brazilian street artists, the duo was raised in São Paulo, and painted the streets of the Cambuci district. Personages with yellow faces and separated eyes are their trademarks, which is significantly influenced by Brazilian folklore. At the end of the 90s the duo began to dedicate themselves exclusively to graffiti art, after having worked as messengers at bank offices. Since then they have been exhibited by various important American and European art-galleries, also in The Netherlands. In the United States they are represented by Deitch Projects and in Brazil by Fortes Vilaça, who works with important names of the Brazilian contemporary art scene such as Vik Muniz, Nuno Ramos and Adriana Varejão. They held their first large exhibition in Brazil in 2006, *O Peixe que Comia Estrelas Cadentes* (The Fish that Ate Falling Stars), in which they transferred graffiti to canvas, sold for US\$19,000. The duo is also known for having painted large areas in a number of countries. In 2008 they painted a castle in Scotland, together with Nunca, the artistic name of Francisco Rodrigues, who started painting when he was 12. During the years he has let himself be influenced by indigenous art, with geometric lines and the frequent use of red. Zezão, Boleta, Nina Pandolfo, Titi Frek and Vitché are other Brazilian graffiti artists who stand out. Most of these artists did not study art and held other jobs, as messengers or metal workers before they managed to make a living from art.



#### 4.2. Galleries

Inaugurated in 2004 Choque Cultural (Cultural Shock) is the only gallery in São Paulo dedicated exclusively to street art. "A contemporary art gallery which is carrying out a dialogue with the underground and which appreciates the language used by youth", according to one of its owners, Baixo Ribeiro. The gallery is one of the most knowledgeable about Brazilian street art and is a great enthusiast of the style, with good relations with other galleries, publications and foreign artists. The gallery has put on shows of Brazilian artists such as Titi Freak and Zezão and foreigners such as Gerald Lang (one of the precursors of British pop art) besides representing individuals involved in street art. In March 2006 Choque made an exchange with Fortes Vilaça; they both put on a show in the other's gallery and received a show in return. In February 2007 the exhibition Streets of São Paulo - A Survey of Brazilian Street Art from São Paulo brought together eight artists from Choque in the Jonathan LeVyne Gallery, in New York, which launched a partnership with that gallery.

In the same year Choque took the art-works of 10 Brazilian artists to Brighton (UK), whose art-works were exhibited under the banner Street Colours, at the Ocontemporary gallery, specializing in contemporary art.

These are interesting examples which could be replicated between Brazilians and the Dutch.

#### 4.3. Books

Ironically, one of the first books to deal with Brazilian street art, was launched in England in 2005: Graffiti Brasil (Thames and Hudson), by Caleb Neelon, Tristan Manco and Lost Art – the latter is the artistic name of the photographer couple Ignacio Aronovich and Louise Chin, who created a website of the same name ([www.lostart.br](http://www.lostart.br)) and are particularly knowledgeable about São Paulo street art.

Another important record is, Tsss (Editora do Bispo) which is dedicated to the São Paulo taggers. Organized by Boleta, it is mainly composed of a note-book belonging to a scribbler which the graffiti artist found on the street in 1989, and which Boleta used to keep the signatures of his colleagues, which he did until 1998. Besides reproducing the note-book, the book has several photos treating street scribbling done by the photographer João Wainer who is preparing a documentary on the subject.

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## 5. International Exchanges between Brazil and The Netherlands

Brazil is particularly receptive to music in the English language. Recordings of artists from America and England are aired constantly, and most of the Brazilian festivals have as their principal attractions performers from those countries – a reflection of the cultural influence which both exert in Brazil. The country is quite open to the pop scene from foreign countries sung in English but to a lesser extent to the French, even though the French language does have a certain audience in Brazil. When making a search on Google for information about the Dutch musical scene among the Brazilian pages one can see that it is scarce, evidence enough of a restricted dialogue between the two countries in this area.

Even with the research for this report, the only exchanges identified between Dutch and Brazilian music were the performances of a Dutch choro group at the Escola Portátil de Música in Rio de Janeiro, two Dutch DJs (Armin van Buuren appearing at the Skol Beats (São Paulo) in 2008, and Tiesto, who made a mini-tour in Brazil in 2008 after having played in Brazil in 2007 and the Dutch hardcore band Bambix, who had toured in Brazil.

### 5.1. International Partnerships

Sweden, England and France have been active in Brazil to promote their music in the country. Below more info on their projects.

#### 5.1.1. Swedish Invasion

The project is a collaboration between the Festival Coquetel Molotov collective, mentioned earlier in the chapter on opinion leaders, and the Swedish Institute ([www.swedcham.com.br](http://www.swedcham.com.br)), with the objective of introducing the Brazilian public to the new Swedish music scene of pop and rock bands. Its first edition happened in 2006 with a tour of the Swedish Hell on Wheels, Jens Lekman and El Pero del Mar, who shared the same concert in Curitiba and Rio de Janeiro. In São Paulo the first two performed together whilst El Pero del Mar put on a solo show. In June 2007 the Swedish folk singer José Gonzáles performed in São Paulo and Curitiba. In September of that same year Hello Saferide, Love is All and Suburban Kids With Biblical Names played in Recife, at the Festival Coquetel Molotov, and in Curitiba. Hello Saferide also played in Porto Alegre and in São Paulo, city where Love is All, Suburban Kids With Biblical Names and Maia Hirasawa performed.

In 2008 Peter, Bjorn and John of the hit “Young Folks”, Shout Out Louds and Club 8 started their Brazilian mini-tour at the festival No Ar Coquetel Molotov. Club 8 and Shout Out Louds performed in Curitiba. The band and the Peter Bjorn and John trio held two sold-out performances in São Paulo. Club 8 closed the tour with a performance at the SESC venue in the city.

With the exception of the presentations at the No Ar Coquetel Molotov festival the project takes its performers to small clubs, such as Era Só o que Faltava in Curitiba and the Studio SP, in São Paulo, besides the SESC, at accessible prices – this year tickets cost between R\$5 and R\$50. The project has had good press coverage and his website ([www.invasaosueca.com.br](http://www.invasaosueca.com.br)) collects interviews, news, downloads plus a page on myspace (<http://www.myspace.com/invasaosueca>).



### 5.1.2. Kulturfest - Estação Alemã – German Station 2007-2008

Promoted by the German Ministry of Foreign Affairs and the Goethe Institute, the Kulturfest - Estação Alemã (German Station) 2007-2008 brought a programme of music, fine arts, cinema and dance with German artists to the Brazilian capital cities of Belo Horizonte, Brasília, Goiânia, Rio de Janeiro, Salvador and São Paulo.

Among the music activities of 2008 was the group Slope which presented a multimedia performance and the musicians Carsten Nicolai and Olaf Bender, who showed the public a mixture of visual spectacle and music at the SESC Pompéia (São Paulo).

In the same year, Kulturfest brought the electronic music producer Sascha Ring of the Apparat project of the Goethe Institute in Salvador. The institute is a partner of the Music, Market and Technology Forum which happened in Salvador in the same year and whose object is to reflect on themes such as intellectual property, exporting music, new distribution models, independent fairs and festivals in the Northeast, among others. The calendar of the project can be found at the site: <http://www.kulturfest.com.br/port/salaimprensa/default.asp>

### 5.1.3. Incubator

The object of this project of the British Council Brazil is to encourage collaborations for a better understanding of Latin American music in Great Britain and a greater appreciation of British music in Latin America. Between 2008 and 2010 the project will bring to Latin America emerging British performers. Producers in seven Latin American countries are putting the project together in Brazil. Ana Garcia and Marcos Boffa are the Incubator partners.

In 2008 Incubator brought to Brazil the rock band Young Knives and the folk musician Johnny Flynn, both of the Transgressive Records label, whose owners have spoken with Brazilian professionals at the British Council with the aim of promoting an exchange of experiences. For 2009 the project ([www.incubatormix.com.br](http://www.incubatormix.com.br)) is programming a series of tours by independent labels in Latin America.

### 5.1.4. France

The Office of French Music in Brazil at the French Consulate General has developed actions to promote French music in Brazil. One of its principal objectives is the distribution of the music catalogues of French record labels in the traditional circuit as a support for selling them on the internet and mobile phones, facilitating the commercial and artistic relationships between the recording companies and other Brazilian and French professionals in the music industry. It supports eventual performances by French artists in Brazil.

The office is responsible for the Brazilian Music Market Guide ([www.guiadamusica.org](http://www.guiadamusica.org)), a vast databank divided into chapters on cultural relations, phonographic market, artists and shows, media and international connexions.

2005 was Brazil Year in France, intended to introduce the culture of each country to the other. 2009 will be France Year in Brazil, between 21 April and 15 November. Its official launch was in December of 2008 during the visit of Nicolas Sarkozy to Brazil. The goal is to hold 500 events – 100 more than Brazil did in

France – and promote partnerships that have continuity, besides the French participation in the Cultural Programme in the country such as the Winter Music Festival in Campos do Jordão and the Virada Cultural, a weekend of cultural performances, free of charge, and held all over the city of São Paulo. In music the idea is to create a centre of black music in Salvador which has a strong influence on the French. France and Brazil will each finance 25% of the event. The remaining 50% will be financed by private initiative and the cultural incentives laws of both countries. The organization of the event in Brazil is in the hands of Danilo Santos de Miranda, director of the SESC of São Paulo, and is led in France by Yves Saint-Geours, president of the Grand Palais in Paris.

Among the projects promoted by foreign countries in Brazil mentioned above, the most fruitful was the Swedish Invasion. Without needing a large investment, which would require a big festival, the project presented its attractions in one of the most relevant Brazilian independent festivals, No Ar Coquetel Molotov in Recife and then took it to various Brazilian cities. The continuity of the project, which in 2008 held its third season, makes it possible that at least once a year for Brazilian audiences has direct contact with the Swedish scene along with the indirect publicity of press coverage. Taking into consideration the differences in format, the Incubator and Kulturfest presented artists separately and not in the context of a scene, and it had almost no effect. A tour with the format similar to the Swedish Invasion, which does not depend on a large budget and makes it possible to happen every year seems to me the most fruitful format for the Dutch pop and rock scene to take on.

## 5.2. Organizations

The popular music organizations in Brazil generally have almost no cultural exchange activities. With a couple of exceptions they receive few foreigners and send few activities abroad, though all those contacted for this report demonstrated interest in this type of activity. The schools have a more intense exchange network than the organizations, be it receiving or lending out its teachers, or for participations in international seminars.

There are, however, organizations and schools that carry on an intense dialogues with other countries, generally the NGOs who use music as social work, highlighting AfroReggae, Olodum and the Meninos do Morumbi. These are apparently the Brazilian initiatives that most interest American and European audiences, which could possibly be explained by the uniqueness of their acts for some of the receiving countries.

The following are some of the institutions on which we could focus:

### 5.2.1. SESC

This organization is a useful gateway for foreign artists, especially in Rio and in São Paulo – a reflex, according to the coordinator of Sonora Brasil, of the intention of foreign artists only to play the big cities. Since their units have a great deal of autonomy, it is a negotiation which necessarily varies from case to case, and is by invitation only since SESC does not work with public offerings. The series Sonora Brasil could be an entrance door for Dutch performers and groups who give priority to traditional, folklore music etc.



### 5.2.2. Itaú Cultural

The Rumos programme is a good showcase from which to select Brazilian performances for shows in The Netherlands. Some examples would be the singer from Rio, Kátia B, who represented Rumos in the Brazil Year in France, taking her work to Radio France International (RFI), and Ana Fridman, teacher at the Escola do Auditório, who was selected by Rumos in 2007 and was invited by the Guildhall School (London) to give a workshop in Brazilian rhythms. Despite Rumos not accepting foreign artists in its public offerings there is a margin for discussion for presentations at the Itaú Cultural venue.

### 5.2.3. CCBB

One of the more interesting alternatives for foreign artists, as it is a rare case in which non-Brazilians can compete in the public bidding; it is valid to present a proposal of three or four performances by Dutch artists. As CCBB informed, the institution sponsors only series of thematic shows with distinct presentations of varying repertoires and artists rather than single artists.

### 5.2.4. FUNARTE

Just like Rumos, this is a good showcase to get to know Brazilian artists. The Project Pixinguinha has already revealed names such as Djavan and Zélia Duncan – now famous names in Brazilian popular music.

### 5.2.5. SESI

Less prominent in the cultural infrastructure, this is a stage for young foreign artists, like SESC.

### 5.2.6. Tom Jobim Centre and the Universidade Livre de Música

Even though they have a strong tie with classical music the CTJ and ULM have good contacts with institutions in other countries, especially with regard to its orchestra and bands, which tour abroad and participate in foreign seminars. Foreigners are invited to give lectures in Brazil.

### 5.2.7. Instituto Moreira Salles

Since the institution is centred on music collections of the past – the IMS has one of the largest files of popular music online – it could well be a good representative of Brazilian music abroad, for example in music exhibitions.

### 5.2.8. Centro Dragão do Mar

The largest cultural venue in the Northeast, with facilities to house large international performances outside the Rio-SP circuit.

### 5.2.9. AfroReggae, Olodum, Meninos do Morumbi and Escola do Auditório

The activities developed by these organizations to keep the children and adolescents in poor communities away from crime has attracted European attention. The first three organizations have put on various performances abroad and have received foreign artists for seminars, recording and performances. Together they form an interesting research panel for foreigners.

### 5.2.10. Escola Portátil de Música

An interesting school model which started in an improvised form with just five teachers without a fixed place to operate and today, due to its growth, is looking for its own house. Next to the Escola Brasileira de Choro Raphael Rabello, it is the only school dedicated solely to choro, which usually interests the scholars and artists from other countries, as in the case of The Netherlands.

### 5.2.11. Festivals

For most of the corporate festivals there is no obstacle for acts not yet well-known to the Brazilians from coming to Brazil. Nokia Trends and Motomix, for example, give priority to vanguard artists, indicating an opening for Dutch performers with this profile. It is important to work on an introduction to a festival and its organizational managers, as well as journalists, to contact them and to inform them about the Dutch music scene. And it would be even more fruitful if the Dutch could see Brazilian acts from close-up by inviting some of them to visit the Netherlands.

The 2004 edition of the Spanish Festival Sónar had three Brazilian performers on the same stage: DJ Marlboro, Instituto and Nego Moçambique. The selection was a showcase of the Eletronika Presents Brazil Underground under the management of the Brazilian Festival Eletronika and one of its organizers Marcos Boffa. In the following year Boffa took Kassin, Hurtmold and Maurico Takara to Sónar, a good example of an interaction between a foreign festival and Brazilian music that could well apply to the positioning of Dutch music and musicians in Brazil. The Brazilian electronic music scene centred in São Paulo receives a great variety of foreign DJs practically every week, another prime opportunity for Dutch artists.

### 5.2.12. Emerging genres

More than just musical genres, the funk from Rio and techno-kitsch from Pará are new models for the music business, as already explained. Both were recently the subjects of detailed studies in Brazil which could definitely interest a specialized Dutch public, particularly techno-kitsch which is almost unknown outside Brazil.

## 6. Conclusion

- Popular Brazilian music is rich and diverse. It involves innumerable styles, from rock to regional manifestations such as techno-kitsch, going through a series of offshoots of samba.
- There are organizations with a wide divergence of profiles in Brazil, many of which may favour exchanges between Brazil and The Netherlands.
- NGOs that use music as social work, such as AfroReggae, Olodum and Meninos do Morumbi are stand-outs among the schools of Brazilian music.
- The Brazilian corporate festivals, concentrated in the second semester of the year, give great emphasis to the international attractions, many of whom are vanguard artists. The independent festivals associated with Abrafin emphasize Brazilian music.
- Brazilian Street Art is a movement much in evidence today, driven by the success of the duo Os Gemeos
- While there is a scarcity of information in Brazil about the Dutch music scene, there is a considerable spread of opportunities for introducing Dutch music to Brazilian audiences.
- The projects created by foreign countries to create an interchange between Brazilian and foreign music have not yet reached a large audience in Brazil. The most successful up to now has been the Swedish Invasion.



## 7. Consulted Sources

Clique Music ([www.cliquemusic.com.br](http://www.cliquemusic.com.br)),  
Dictionary of Popular Brazilian Music – Cravo Albin  
(Dicionário da Música Popular Brasileira)  
([www.dicionariompb.com.br](http://www.dicionariompb.com.br))  
Tecnobrega – O Pará Reinventando o Negócio da  
Música  
Techno-Kitsch – Pará Reinventing the Music  
Business - (Ronaldo Lemos and Onna Castro)





## Biographies



### **Jorn Konijn - editor / overall co-ordination**

Jorn Konijn is a senior policy maker at SICA, the Dutch Centre for International Cultural Activities. He studied art history and cinema studies at the University of Amsterdam and has frequently visited Brazil. He is also co-founder of Culturalia, a voluntary organisation that deals with small-scale heritage projects in the Lusophone countries.

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### **Adélia Borges - design**

Adélia Borges is an independent journalist, writer and curator on design. She is also a teacher of design history. From 2003 to 2007 Adélia was the director of Museu da Casa Brasileira specialized in design and architecture, which belongs to the São Paulo State government. Adélia is the author of six books on design or designers. Her articles, catalogue texts, books and chapters from books have been published in Portuguese, Korean, German, Spanish, French, English, Italian and Japanese. Adélia has curated more than ten exhibitions in Brazil and abroad, such as Brazilian Chairs, New Alchemists, A History of Seating, Kumuro - Indigenous Benches from Amazon, Brazilian Contemporary Design and Brazilian Design Today: Frontiers. Adélia is member of institutions as Design and Culture, Humanities Division, State University of New York, USA (Editorial Advisory Board); Raíz Diseño, Santiago, Chile (Directors Board); Morocco All Anonymous Art Marrakech, Morocco (Directors Board); and Indigo-Native Design, Melbourne, Australia (Directors Board). She lectures frequently in Brazil and abroad.



### **Paula Acioli - fashion**

Paula Acioli has a master in fashion, culture and arts, studying at the Centro Universitário Senac SP. She graduated in design and visual communication at the Universidade Federal do Rio de Janeiro and specialised in Fashion with a diploma from the London College of Fashion. She heads the company P/A Professional Pesquisa e Consultoria de Moda (Fashion Research and Consultancy) and GEM - Fashion Studies Group, both in Rio de Janeiro. She takes part in special projects, lectures and courses to educational and cultural institutions such as SENAC, British Council (UK/BR) SICA (The Netherlands) as well as companies such as L'Oréal, Rede Globo, Rio Design Center, Fashion Mall, Livraria da Travessa and Casa do Saber. She also participated in the creation of the First Fashion Trends Directory, in partnership with the British Council of Rio de Janeiro. She is also co-ordinator at FGV / Fundação Getúlio Vargas - Fashion Business Course and fashion co-ordinator for the Design Course of the UniverCidade (both institutions in Rio de Janeiro). She is also professor at the school's extension courses for Fashion Forecasting and MBA in Fashion Management. Apart from that, she is also author of the book 30 Fashion Designers of Rio (Senac/Rio editions) and guest author in the book 46 Fashion Books that you must read (Memória Visual editions), besides writing fashion articles for Brazilian newspapers and magazines. At present she is preparing the launch of her third book on fashion.

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### **Helio Herbst - architecture**

Helio Herbst is an architect who graduated from FAUUSP, (1990). He received his PHD in architecture history in 2007 and is a fellow of Museu e Patrimônio multidisciplinary research group, co-ordinated by Maria Cecilia França Lourenço in the same institution. He researches history of architecture and collaborates on local magazines. He is the author of the chapter Instituto do Professor Primário, included in the book O Restauro de um Mural Moderno na USP: o afresco de Carlos Magano, published by Edusp. He is also a prize-winner at the Docomomo Conference (Rio de Janeiro, 2008) and recently selected to teach at Universidade Federal Rural do Rio de Janeiro (2009).



#### **Paula dos Santos - heritage**

Paula dos Santos is a museum expert, studying museology at the University of Rio de Janeiro and at the Reinwardt Academy in Amsterdam. After finishing the studies at the Reinwardt, she was asked to teach at the school and one year later became the executive director of the master studies at the same school. She is presently working on her PHD on social museology. She is also co-founder of Culturalia, a voluntary organisation that deals with small-scale heritage projects in the Lusophone countries.



#### **Pieter Tjabbes - contemporary art**

Pieter Tjabbes is an art expert who moved to Brazil in the early eighties. He has worked for the Brazilian Ministry of Culture, was the international director of the Biennial de Sao Paulo, is a professor at the University of Sao Paulo and now has his own company called Art Unlimited. With his company he has produced numerous large scale and small scale exhibition on the works of Oscar Niemeyer, Henry Moore and Brazilian contemporary art. He lives and works in Sao Paulo.



#### **Bronac Ferran - e-culture**

Bronac Ferran is a writer, researcher and occasional curator. She runs boundaryobject.org, an independent agency which works between the arts and other disciplines, including ecology, science, law and technology. She is a former Director of Interdisciplinary Arts at Arts Council England and is a part-time Senior Tutor for the Innovation Design Engineering Department at the RCA in London where she pursues her own research into media art and design and its relationship with other disciplines. Among her projects is the curatorship of Paralelo a conference and workshop in Sao Paulo in March 2009 about media arts, design and the environment. She is an expert on media ecology in relation to contemporary artists in Brazil. She lives in Bahia approx. six months of the year.



### **Felipe Fonseca - e-culture**

Felipe Fonseca is a Brazilian media activist and researcher working in the fields of technological appropriation, low tech experimentation, free and open source multimedia software, open licensing and online collaboration. He has been a lead articulator of projects such as MetaReciclagem, an emergent Brazilian movement that gathers people and a project related to the deconstruction of information technologies, and was also involved with the elaboration of the digital strategy for Brazilian Ministry of Culture's Pontos de Cultura project. Since early 2008, Felipe works with Weblab, building collaborative online networks and developing projects such as Lixo Eletrônico, a weblog about e-waste; and Mutirão da Gambiarra, a series of publications about the MetaReciclagem network.

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### **Flávio Moura - literature**

Flávio Moura is programme director of the biggest literary festival of Brazil, located in Paraty called FLIP.

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### **Nayse Lopez - dance**

Nayse Lopez is a dance critic and journalist from Rio de Janeiro. She is also the creator and editor of [idanca.net](http://idanca.net), the most important and detailed website on dance in Brazil. Apart from that, she is also the artistic director of Panorama Festival in Rio de Janeiro.

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### **Ricky Seabra - theatre**

Ricky Seabra is a Brazilian-American performer, artist and designer. He has a bachelor in Fine Art in Communication Design, Parsons School of Design, New York City 1987 and a masters degree in design research at the Design Academy Eindhoven, The Netherlands, 2002. He now focuses on theatre and performances, all over the world.

**Claudia Toni - classical music**

Claudia Toni is the music advisor to the Secretariat of Culture of the São Paulo State Government and works as a consultant for institutions planning activities in Arts Administration. She is an advisor at the Secretary of Culture on policies, programs, and productions in relation to musical education and programming. The mission of the Secretariat of Culture of São Paulo State is to formulate and enforce public policies towards the conservation of cultural patrimony, stimulation of artistic production and insurance of access to various cultural goods for São Paulo. Before working in public policy, Claudia was the Executive Director of the Orquestra Sinfônica do Estado de São Paulo. She has previously worked at São Paulo Municipal Theatre; Mozarteum Brasileiro; and the Museum of Contemporary Art / University of São Paulo.

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**Camila Frésca - classical music**

Camila Frésca, a young Brazilian journalist specialised in classical music. She studied musicology at university of Sao Paulo.

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**Bruna Bittencourt - pop music**

Bruna Bittencourt is a young journalist who writes, amongst other for the daily newspaper Folha de Sao Paulo. She is an expert on young, independent pop music but also on trends and lifestyles.



### **Janaina Medeiros - assistant for fashion and general mapping**

Janaina Medeiros is a journalist and graduate in Social Communication from UFRJ Universidade Federal do Rio de Janeiro. She has a post-graduate degree in Fashion and Clothing Studies from the Universidade Estácio de Sá (Unesa) and has worked for some of the largest Brazilian print and media companies. She did an internship at United Press International (UPI) and at the end of the 90s became a writer for the International and City desks of the *Jornal do Brasil*. She is specialised in covering youth subjects, writing for magazines such as *Capricho* (Editora Abril) and *Atrevida* (Símbolo Editora). Since 2001 she has worked for women's monthly magazines such as *Marie Claire*, *Cláudia*, *Nova*, *Elle*, *Corpo-a-Corpo*, *Uma*, *Vida Executiva*, and *Boa Forma*. In 2006 she began to co-ordinate the journalistic content of culture, education and public causes' projects in partnership with international organisations. During that same year, she was invited to write two books for the Collection Special Reporter of the Publisher Terceiro Nome: *Carioca Funk: Crime or Culture?* (2006) and *Plastic Surgery: From Useful to Futile* (2008). At present she is editor-in-chief of *Fashion Life* magazine (monthly) aimed at luxury consuming segment of the population.

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### **Marta Porto - general introduction**

Marta Porto is a journalist, essayist and consultant and has a post-graduate degree in Strategic Planning and Information Systems, with Masters in Information Science. Expert in political communication, culture and social investment is private international lecturer and author of articles and essays published in newspapers, in a collection of books and journals. Serves as consultant to agencies and multilateral organizations such as OEI - Organization of Ibero-American States for Education, Science and Culture, UNICEF, Convenio Andres Bello. She is a member of the Advisory Board of Living Culture (MinC / CENPEC), the Board of the Scientific Council of CENPEC and UFBA, among others. She has had distinguished positions, public, private and international organizations and in the last 10 years has been devoted to advising and investment policies in public and private causes of public interest.

This mapping was commissioned and financed by:  
Ministry of Education, Culture and Science



Coordinated, co-financed and produced by:  
SICA

Co-financed by:  
Netherlands Fund for Performing Arts+ (NFPK+) and Mondriaan Foundation

With the financial support of:  
Netherlands Theatre Institute (TIN)  
Premsele - Dutch Platform for Design and Fashion  
Netherlands Institute for Heritage

In cooperation with:  
Foundation for the Production and Translation of Dutch Literature (NLPVF) Music Center Netherlands (MCN)  
Netherlands Architecture Institute (NAi) Virtueel Platform

Editor & Supervision: Jorn Konijn, SICA

Written by:  
Paula Acioli, Bruna Bittencourt, Adélia Borges, Bronac Ferran, Felipe Fonseca, Camila Frésca,  
Michiel van Groesen, Helio Herbst, Jorn Konijn, Nayse Lopez, Janaina Medeiros, Flávio Moura, Martha Porto,  
Paula dos Santos, Ricky Seabra, Pieter Tjabbes and Claudia Toni

Translated by: Arjan de Jonge

Graphic Design by: Tijs van Santen and Karen Barahona  
[thisonedesign.com](http://thisonedesign.com)

Edited by: Rowan Hewison, Louisa Spenceley and Yvette Gieles

Obrigado: Ellen Adriaanssen, Carlos Asfora, Silvane Bosch, Paul van Doorn, Marlies Gallenkamp, Beate Gerlings,  
Oscar Hefting, Henk Heikamp, Carlos Lagoeiro, Marielle van Miltenburg, Irene Noordkamp, Louis Piët,  
Paul van Doorn, Odecio Roland, Laurens Runderkamp, Anneloes Schueler, Judith Veraart and Mareille Zuber

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