

# CULTURE AND DEVELOPMENT

THE BRAZILIAN EXPERIENCE  
IN A GLOBALIZED CONTEXT



Fervo, performing arts of the Carnival of Recife



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\* Read the original version in Portuguese, p.106

## Globalization, culture and development

Cultural processes have always been closely interrelated with national economic, social or human development. Territorial occupation has traditionally been associated with new cultural products and practices. The cultivation of Eastern species, coffee and sugarcane, the production of salt and the extraction of copper, silver and gold - typical practices in conquered and colonized communities - became profitable activities and favoured exchange on a global scale, especially that of an economic-commercial nature. It was not limited, however, to these activities. As it grew stronger, the world witnessed, among other things, the development of new musical instruments, rhythms, dances, and food preparations.

The phenomenon of globalization, which began with navigation, was further strengthened during the industrial revolution and expanded with the development of the media and, above all, with the advent and spread of the Internet. With audiovisual production as its letter of introduction, the entertainment industry, established in the early 20th century, became the main channel of dissemination of information that helped set consumption trends and behavioural patterns for millions of peoples, and provided sustenance to a large production chain.

Modern societies are characterized by rapid, constant changes. New identities are shaped from the articulation between "the global" and "the national". In this context, which generates complex, apparently contradictory movements of massification, cultural homogenization, strengthened national identities and fundamentalisms, there is a need to face the challenge of guaranteeing the protection and promotion of social diversity. At the same time, local cultures are transformed, renewed and enriched by cultural hybridization. It should be recalled that globalization is an unequal process with a power dynamics of its own, influencing communities all over the planet and in various manners.

Against this background, many countries formulated policies for the protection of local cultures. Social





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## THE MINISTRY OF CULTURE RECENTLY OPENED A NEW «CEU FOR ARTS AND SPORTS,» AN INITIATIVE SEEKING TO BUILD AND RUN 360 PUBLIC INSTITUTIONS

movements mobilized, while international legal frameworks, agreements and conventions were developed to regulate and minimize the negative impact of the globalization process. This idea, which dates back to the 1970s, was endorsed by the United Nations Educational, Scientific and Cultural Organization (UNESCO). After lively debates, the Organization adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005.

Culture has a collective dimension that provides the basis for identity. It can thus make a decisive contribution to economic growth and human development, and symbolically lead to meaningful societies. The recognition of cultural diversity can also have a positive bearing on dialogue, the preservation of collective memory, mutual understanding, reconciliation and social stability. The cultural dimension is strategically important and indispensable to any development project. In keeping with the Convention on the Diversity of Cultural Expressions, individuals and groups should be provided with the conditions necessary for the creation and dissemination of their cultural expressions and the right to quality education and training, while respecting their cultural identity, the opportunity to participate in cultural life as they wish, and adopt and enjoy their own cultural practices, provided that human rights are fully respected. The right to difference and to individual and collective construction of identities through cultural expressions is a vital element for the promotion of a culture of peace.

### The Brazilian experience is based on the three dimensions of culture

As a result of a new, in-depth reformulation of social policies, Brazil is building a number of legal frameworks that provide a "tool box" for cultural management. These tools were developed from three important overlapping dimensions that make up the core of the cultural policies that are being currently implemented by the Ministry of Culture. The symbolic dimension expands the concept of culture from an anthropological point of view. The citizen dimension recognizes access to culture as a right and as the involvement and co-responsibility of civil society in policy formulation and management. The economic dimension highlights the potential of culture as a vital development agent. The Brazilian public cultural policy introduces this innovative approach through the enhancement of our cultural diversity and the productions deriving therefrom. For this purpose, it favours a contemporary, comprehensive development perspective in all its aspects: economic, social, political, environmental and cultural. The contribution of culture to development is, from this perspective, much more encompassing as it emphasizes that social development goes far beyond the mere satisfaction of vital population needs.

### Symbolic and citizen dimensions

The Brazilian Government has since 2003 given priority to the eradication of poverty as a main social action, not only to deal with the widespread international economic crisis, but also to face serious social, environmental and development challenges. In formulating public policies, the Government believes that Brazil will become a rich country only if it manages to eradicate extreme poverty, which is still

affecting a significant part of the population. In this regard, the Government has invested heavily on the expansion of the social base for its policies, improving population consumption patterns and boosting the domestic market, while creating better conditions for access to educational opportunities and for the exercise of cultural rights.

In this vein, it is important to note the progress that has been recently made upon the adoption by the National Congress of a law establishing a Culture Coupon, the first public policy focusing on cultural consumption and seeking to redress the logic in current cultural promotion programmes, with State support mainly intended for the expansion of cultural production. The idea behind the coupon is to issue a magnetic card for 50 reais (around 25 dollars) a month, to be used to buy movie, theatre and museum tickets, books, CDs, DCVs and other cultural products. This is a socio-cultural inclusion and economic development policy that provides workers with symbolic capital and strengthens production chains in the sector. If adopted, the programme will bring direct benefits up to 17 million Brazilian citizens and will probably mean a seven-billion-reais injection into the national economy every year, thereby generating additional income and jobs.

Seeking to promote cultural production, the Brazilian Government has since 1992 implemented the National Cultural Support Programme (PRONAC) under Law No. 8.313/1991 (Rouanet Law). Its aim is to channel adequate resources for the dissemination of cultural goods, the preservation of the tangible and intangible heritage, the protection of national cultural pluralism, and the provision of easy access to culture by Brazilian citizens.

In the last 20 years, PRONAC has supported over 35,000 projects for 13 billion reais raised from the contribution of taxpayers interested in investing on culture. The decision-making process for the adoption of projects is based on consultation with society through the National Cultural Incentive Commission, which meets every year in all regions of the country. This commission, made up of the same number of members representing society and the Government, is responsible for recommending the incentive actions that the Ministry of Culture should adopt. PRONAC is today the most important cultural support mechanism in Brazil.

With the aim of further expanding access and capacity-building, the Federal Government proposed the idea of amending the Rouanet Law. This reform is currently being discussed. In general terms, the most recent developments include the re-establishment of the National Cultural Fund, which has been strengthened and divided into nine sectoral funds; the diversification of funding mechanisms; the establishment of objective, transparent criteria for the evaluation of resource-mobilization initiatives; the expansion of cooperation between the State and civil-society organizations to maximize the use of public resources; and the stimulation of federal cooperation by allocating funds to states and municipalities.

The National Culture System is being established so that public policy actions can reach the dissemination level hoped for as well as all cities and municipalities in the country. This system is based on a similar experience implemented by the Government in the area of health care. It seeks to arrive at a federal agreement among the



Students of the public school in Frevo, Recife

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## MANY CHALLENGES NEED TO BE MET BEFORE THE CREATIVE ECONOMY IS INCORPORATED INTO THE DEVELOPMENT POLICY

Federal Government, the states and municipalities through the formulation and implementation of cultural plans, the creation of specific funds, and the promotion of social participation in councils and conferences.

This institutional structure is governed by the National Culture Plan, which is a planning instrument developed for a decade and which makes it possible to formulate a public policy that will be implemented despite specific junctures and government changes that usually take place in Brazil every four years. A long-term plan strategy is being adopted for the first time in the country. It consists of 53 goals that summarize the demands contained in 275 actions under the first plan, which will come to an end in 2020. These goals reflect the expectations of thousands of Brazilian men and women who have attended various conferences and forums that have been held throughout the country since 2005.

The National Culture Plan reflects a wide range of aspirations, reveals the rich diversity and extraordinary creativity of the country, and seeks to boost the development potential of the Brazilian society through creative processes. Its aims include registering the diversity of cultural expressions, establishing cultural facilities, securing the movement of cultural goods, increasing the number of books that are actually read, facilitating access by disabled people, providing art education teachers with life-long training, and allocating further resources to culture through different mechanisms, including the social fund called Pre Sal, built on the proceeds from offshore oil deposit operation.

It should be recalled that the knowledge society is posing new challenges. The digital culture, which promotes the use of free software and the implementation of inclusive actions under the banners of infinite expansion of creation and information flows, will provide for rapid changes and

help further close relations with society, promote public transparency, and share responsibilities.

The digitization of information on cultural goods and the democratization of access will pave the way for new web-based pedagogies. The Collaborative Management Platform to be developed will cover citizen participation in the formulation of cultural policies and the use of public data available to citizens under the National Culture Information and Indicators System. This platform will operate as a social network, which will help the Brazilian society in general and public managers and scholars in particular gain access to data on expressions of cultural diversity as well as geo-referenced information on producers, equipment, activities and cultural heritage.

Brazil is trying to meet the challenges raised by UNESCO in connection with the protection and promotion of cultural diversity and the incorporation of the cultural dimension into sustainable development by implementing programmes like Living Culture and More Culture. The former was developed in 2004 to encourage the establishment and strengthening of a network of cultural creation and management based on the so-called Cultural Points whose main activities include the direct promotion of social mobilization, coordination and shared management by groups, collectives and communities. This programme facilitates access to means of production, creation, circulation and enjoyment of cultural goods, services and activities, and enhances a new community base for the implementation of the national cultural policy. For this purpose, it recognizes the value of knowledge, practices, ways of being and doing, and cultural manifestations - both traditional and contemporary - and highlights the leading cultural role played by population groups who are often excluded from cultural policies. Living Culture has been so successful that countries like Argentina and Paraguay are now developing

similar programmes. The challenge ahead is to ensure that traditional knowledge and practices are seen as technologies and are mainstreamed into development policies, especially those related to sustainable biodiversity management and food security.

En 2007, the Federal Government gave priority to the inclusion of culture on the social agenda, considering it a strategic State policy to help eradicate poverty and social inequalities. The second programme, More Culture, promoted a standard agreement between the Federal Government and state/municipal authorities that led to the expansion of the network of Cultural Points, reaching 3,703 in 2012.

Considered one the most successful actions by the Federal Government in the area, the Cultural Points, which are actual production and dissemination centres, encouraged civil-society initiatives thanks to agreements signed upon public calls. In this regard, it is worth mentioning the establishment of the so-called Bridges of Culture, which were built to coordinate the work among Cultural Points, disseminate their actions, and promote the smooth operation and integration of their network. These bridges are operated and managed under regulations similar to those of the Cultural Points, involving partnerships with private and public companies and local governments.

The Ministry of Culture recently opened a new "CEU for Arts and Sports," an initiative seeking to build and run 360 public institutions for the training of artists and the development of talents, featuring libraries, local TV stations and meeting rooms for courses in 325 municipalities. The pilot project was undertaken in the city of Toledo, Paraná state, with a budget of around two million reais supplied by the Growth Acceleration Programme (PAC). On the other hand, the idea is to organize similar cultural promotion actions abroad. These initiatives come at a time when the eyes of the world

set on Brazil, a country that will host major sports events in the next few years, including the FIFA Confederations Cup, FIFA World Cup, and Rio 2016 Olympic Games.

### Economic dimension

The Brazilian Government has for years recognized the economic potential of culture for the country's development. Celso Furtado, former Minister of Culture (1986-1988 period), devoted all his life to the promotion of decentralized development based on regional cultural diversity. A couple of years before he was appointed minister, he had reflected along these lines. In his 1984 book, *Cultura e desenvolvimento em época de crise*, he wrote: the major institutional problem that the Brazilian society is faced with has to do with the emergence and consolidation of the forces that nurture the creative capacity of society in all fields (page 51). He added that the development policy should be put at the service of the cultural enrichment process (page 32).

In this connection, Minister Gilberto Gil indicated that the creativity that provides sustenance for the vast realm of Brazilian culture is born of the people and is enriched with the mixing of races and cultures, sensitivity, and the will to overcome adversities. This diverse culture plays a central role in the social life of the country and is part and parcel, along with biodiversity, of the grand Brazilian heritage, our main wealth, and of an extensive semiodiversity of inestimable economic and social value. Cultural vitality and diversity become decisive development factors in the globalization and knowledge era, when learning, symbols and innovation turn out to be fundamental assets for any country, organization or community.

The first United Nations Creative Economy Report came to light in 2008, when the world economy was going through an expansion period. The report concluded that creative industries were ranking among the most



dynamic sectors of the world economy and that they were providing developing countries with additional growth opportunities.

It has taken long for Brazilians to recognize that culture is a true agent for development. International research shows that, despite its cultural diversity and creative potential, Brazil is not listed among the leading 10 developing countries producing and exporting creative goods and services. Following the establishment of the Creative Economy Secretariat (SEC), the Ministry of Culture has taken up the difficult task of rethinking, renewing and conducting discussions over the formulation of cultural and development policies in the country. Its mission has been to turn creativity into innovation and innovation into wealth: cultural, economic and social.

The SEC strategic planning process revealed that the creative economy would only be developed in a consistent manner and in tune with local realities if its conceptualization recognizes the importance of cultural diversity, the perception of sustainability as a regional and local development factor, the role of innovation as a development agent for culture and avant-garde expressions and, finally, productive inclusion as the basis for a cooperative, supportive economy. This is an economy constituted and strengthened under four guiding principles: cultural diversity, social inclusion, innovation, and sustainability. Brazilian creativity is therefore a process and a result of such diversity.

Many challenges need to be met before the creative economy is incorporated into the development policy. Out of these challenges, five play a key role in formulating and implementing effective, specific public policies, namely: (i) inventorying data and information on the creative economy; (ii) encouraging and establishing creative undertakings; (iii) promoting education for the development of creative skills; (iv) building the infrastructure necessary for the design, production, distribution/circulation and consumption/enjoyment of creative goods and services; and (v) developing/adapting legal frameworks for creative sectors.

The Ministry of Culture has carried out a number of actions seeking to implement public policies that aim to overcome obstacles in the creative sectors mentioned above. Among them are the establishment of the Brazilian Observatory on the Creative Economy, the opening of a satellite account for culture, the statistical standardization of the culture economy in MERCOSUR Member States, the setting-up of Creative Bureaus (support centres for creative business people and professionals involved in advancing business models), and the promotion of Creative Cities with distinctive values such as cultural heritage, local commitment, population interest, economic vitality, engagement and involvement, attraction and uniqueness,







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remarkable cultural expressions, and cross-cutting nature of public policies in the field of culture.

#### Copyright and access to culture

The digital revolution, which began in the 1990s with the rapid expansion of the Internet in a new context, boosted the cultural economy, turning the movement of copyrighted goods into a critical factor. Copyright issues have ever since played a vital role, as they are closely linked with cultural relations and affect authors, civil society and investors. They play an outstanding part in education, creativity, and knowledge generation and enjoyment, and seek to ensure the right of all citizens to fulfilling social life. In this new juncture, it is important to better define copyright so that it can be easily understood by holders and users alike. The Ministry of Culture has for this purpose provided a space for the Brazilian society (artists, authors, scholars, economic and cultural agents, civil-society representatives, and the cultural sector) to promote a discussion on and reform the copyright entity in the country, which is governed by Copyright Law No. 9.610/98, and to assign a new role to the State in this area.

The Law review process was mainly undertaken to strike a balance in relations among authors, investors and consumers or end users of intellectual works, making emphasis on the

protection of authors so that they can be fairly remunerated. The idea is also to balance this right with community access to cultural goods and legal security for investors.

#### Culture: the fourth pillar for sustainable development

Taking into account the cross-cutting nature and strategic role of culture in meeting the challenges posed by sustainability and human development with equity and social inclusion, as well as the recognition of the diversity of cultural expressions as a pre-requisite for sustainable development for the benefit of present and future generations, the Ministry of Culture organized led a number of debates over these issues at the international, regional and national levels, in the context of the United Nations Conference on Sustainable Development (Rio+20).

These initiatives included a Meeting of South American High Authorities on Culture and Sustainability, held in Sao Paulo in April 2012. They signed the Sao Paulo Declaration on Culture and Sustainability, which was later endorsed by a Meeting of Ministers of Culture of MERCOSUR and the Presidents of States Parties and Associate States.

The Ministers and high authorities at the Meeting highlighted the need to consider culture as the fourth



Sport and Culture Square in Toledo, Paraná

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pillar for sustainable development, and recognized the coordinating and balancing function of the three pillars that had in the past been identified: economic, social and environmental.

In this regard, they agreed to continue working in a coordinated fashion at multilateral and regional forums to guarantee that culture is recognized as a distinctive component that can help face sustainable development challenges. It is indispensable to involve national authorities, cultural managers, civil-society organizations and artists in building the United Nations development agenda beyond 2015, which includes the formulation of Sustainable Development Goals (SDGs).

The full development of peoples depends on the consolidation of cultural rights as an integral part of human rights, access to culture, guarantee of cultural diversity, and recognition of the traditional knowledge of native and traditional peoples. The promotion of cultural diversity and interculturality is indispensable to the strengthening of global peace and security, as it favours democratic, just co-existence, and mutual respect among peoples.<sup>C&D</sup>