CULTURA VIVA OVERVIEW - MANAGEMENT PROCESSES AND SHARED CULTURAL ACTION

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ABSTRACT:

The research sought to identify and analyze agendas of public policy culture and practices resulting in compliance with assumptions that acquaint the global recovery and promotion of cultural diversity. Brazil, through its Ministry of Culture, developed from 2004 government agreement program (***Cultura Viva***) of cultural initiatives at the nonprofit that is encouraging and expanding the role of more than a few "***Pontos de cultura***". Our research has been tracking some shares under different aspects of the program: which are the evaluation of a new logic of the policy agenda and also the consequential new practices. The aim is also to analyze the grouping of public authorities and corporate integration and the implicated civil society movements. The objectives pursued by the research had an appropriate object of analysis from the ***Ponto de Cultura Niterói Oceânico***.
Keywords: shared management - public policy culture – Pontos de Cultura

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The most remarkable cultural policies undertaken by the management of Gilberto Gil at the *Ministry of Culture* in Brazil has been the implementation in 2005 of the *Programa Nacional de Cultura, Educação e Cidadania – Cultura Viva*. Created by the head of the *Department of Cultural Citizenship*, Celio Turino, the program serves as a transfer of resources from the public fund of culture through contests via edict (with public rules), which are addressed as a cultural process existing usually performed by civil society sectors.
While maintaining a strong connection with the programs that transfer income and credit for the working classes undertaken by the Lula government the Program itself maintains a very simple logic, it is onlending of $ 180 000 (approximately $ 90,000,00 today) over three years of partnership and technology of production and dissemination of digital cultural content to the popular classes.
Young people were the main recipients of the *Cultura Viva* who wanted to reverse the logic of democratization of culture now by giving more access to the means of production instead of to the goods produced. In Brazil, productive technology, especially the cultural industries, maintained a concentrating profile, being available mainly to small groups (IANNI, 1991). The proposal was to reverse the logic with the adoption of public policies for culture, based on the fullness of Brazilian cultural diversity, for its material and political realization. They had five joint actions: *Agente Cultura Viva*, a partnership with the *Programa Primeiro Emprego*, from *Ministério do Trabalho*; *Cultura Digital*, to promote the use of free software and digital inclusion initiatives and building of a network where program users can deploy their actions; *Escola Viva*, integrating the arts, heritage, cultural facilities and schools; griots, protection to holders of popular knowledge, living heritage of Brazilian culture, and the *Pontos de Cultura*.
The *Pontos de Cultura* have the function of echoing the various forms of production acting as "amplifiers of cultural expressions of their community". This is an extreme change of concept of cultural policies and perspective of democratization concerning the right to culture – the issue is no longer the priority access to goods produced but the means of access to "education, creation, dissemination and enjoyment cultural "and, ultimately, their own production of culture (technological and financial means). This is a fundamental change of perspective. The *Ponto de Cultura* does not have a single model, or physical facilities, no programming or activity.

A "point of culture" is the best representation / explanation of the idea of the then Minister Gilberto Gil with his "do-in anthropological." The stimulus to creative actions of individuals and cultural groups are able to make them flow more intensely.
In the first three years of implementation of the program were about 650 projects of culture points throughout the Brazilian territory. In 2010 it was about 2,500 and a desire to exponential growth. During the government of Luiz Inácio Lula da Silva, Gilberto Gil with ministers and Juca Ferreira, sought to build a broader dimension in relation to the effective role of the Ministry to support financially the largest possible range of cultural expressions that do not develop by market logic of cultural production. The ***Pontos de Cultura*** represents part of that challenge. Even so, the operational difficulties and tensions between public and private initiatives still mark the country's cultural scene as well as the Brazilian state bureaucracy not shown able to incorporate the characteristic of a wide range of cultural agents in their operational logic.
The *Cultura Viva* and the *Pontos de Cultura* represent a turning point for the history of cultural policies produced in the Brazilian state. Given its novelty-quality treatment in the distribution of public funds to finance cultural production, a huge number of researches have been produced, mostly intended for the dimension of effectiveness and efficiency in public policy analysis. Without denying the importance of these initiatives, we intend to propose here an extension to the research policy of the *Cultura Viva* cicle. Based on experience in technical analysis participant (FERNANDES, 2011), our aim is to understand how the everyday practice of educational-cultural changes forms/insertion possibilities of youth beyond the possibilities offered by "formal education" in schools. We seek to understand, too, strategies sociability and relational interaction of young people together from its insertion in the universe of new artistic and cultural practices which they are offered. Thus, interested to see how a public policy such mounts may be a modifier fact of life processes and management of recipients and administrators.
Understanding and managing cultural mediation processes between actors and institutions, involving integrated thematic (culture, urbanism, citizenship among many others), the main reason ceases to be managing itself, but the joint caused by the interaction with/of/cultural practices. It is important to understand what articulates cultural management planning, execution and mediation. Mediation of various agents (governmental, nongovernmental, community etc) as producers, enablers and facilitators, all this second time perspectives ranging from short to long term. Although not strictly to the field of cultural management, working with Pierre Bourdieu, Slavoj Zizek, Peter Demo and Paulo Freire.

These authors or at least some of them allow us to glimpse some possibilities in the direction of more effective along with cultural processes. Our focus was the process from the culture as formative processes, while processes that deal with the subjectivity of individuals and build and rebuild identity strategies. We understand identity as a dynamic process in motion and incomplete, and in this sense the processes guided by ***Cultura Viva*** program through the ***Pontos de Cultura*** tend to strengthen the identity and practices of sociability.
For some teaching aids can point constructivist thinking, supported by Piaget (1976) and Vygotsky (1991, 2007). The support constructivism brings the idea that nothing is ready, finished. Knowledge is something that is under construction by establishing the subjects' interaction with the world and the realities. Thus, constructivism exceeds a pedagogical theory itself, constituting itself as a philosophical-psychological conception of the development of the student.
Another relevant epistemological basis for understanding the formation processes currently under study is the thought of Paulo Freire (1987, 1993,1996) and pedagogy of the oppressed and their understanding of education as a practice for freedom.
Also add a historical-critical pedagogy, also called social critique of the contents, the thinker Dermeval Saviani. Marxist-inspired, this pedagogical proposal is focused on dialectical and historical materialism schematically: the facts of the case do not have a social meaning "closed", the reality is infused with a sense of dialectical yes / no, paradoxes, and reflects of the material conditions of individuals.
Among the objectives of this research, we can highlight the links between Management and Policy weaving knowledge and experiences provided by different areas of knowledge and the a range of social segments enhances the results of management, helps integrate policies hitherto developed so compartmentalized optimizes the use of resources, encourages the exchange of information and networking activities. We understand that this practice action research can contribute to the installation of participatory processes capable of sensitizing the public authorities and communities to present their problems and their demands, expectations, projects and proposals. The intent is to power ongoing activities and make use of information already debugged. Strengthening the idea of a cultural formation that also operates in the formation of an own political subjectivity, whose dimensions are necessarily non-immediate. Around this conception, the program could bet on an operation of a management model that was able to integrate its recipients in the process of conceptual reformulation of the policy cycle. This means a very interesting test to another principle of social justice, the recognition of multiple identities as political subjects and the redistribution of public funds not only compensatory but guide power setting of public policy itself and own pedagogical project.
Sustained by these concepts, and a focused audience comprised primarily of young children, the proposal of the ***Ponto de Cultura Niterói Oceânico*** aimed to develop values and stimulate practices in which freedom could be expressed by the human ability to choices between alternatives formulated to address the needs created by the fullness of life in society.
The project had as its main focus the cultural background, surpassing the realms of education process based uppon on the reproduction of knowledge. The ***Ponto de Cultura Niterói Oceânico*** tried thus to ensure the conditions of training and qualifying human, respecting cultural values and historical contexts of their own youth placed in actions, mainly aiming at expanding demands and values. In this sense, it was supported by three pillars: cognition, skills and inclusion. Understanding actions in art and culture as collective processes supported in doing and enjoying, participation and interaction. The objective was to reach teenagers autonomy processes, strengthen their leadership and strengthen social capital together with other groups living. In addition to workshops and day-to-day interaction (students/teachers/administrators), we highlight complementary actions: Cineclube's activities, as well as a seminar focused on the ***Anseios da juventude***[3] (as it was called) potentiated the possibilities
of expression young and exchange of ideas among themselves.

3 Wishes of youth.

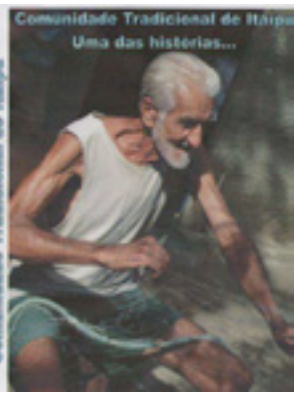
The studies take as their ability to reflect the actual implementation of a project-object search. In it, they sought to provide young participants (and, by extension, to other community groups and families where they belong) different access strategies:
- Physical Access: possibility of direct contact with the cultural facility design and other places of cultural activities production and dissemination;
- Economic access: economic opportunity to produce and enjoy diverse artistic and cultural products;

- Cognitive Access: possibility to seize a product or a work in all its dimensions. Chance of cognitive participation of young people in relation to the artistic and cultural workings. Access to technical means of production, information and knowledge and access to space-making goods and cultural expressions.
Thus, the project tried to incorporate knowledge and participate in actions that were gradually increasing cultural demands and re-shaping social values, but without ceasing to enhance processes, inserts and skills that participants brought their trajectories and life stories. Sought the expansion of cognitive inputs (ie, access to the understanding of various artistic and cultural expressions) providing climb up the enjoyment of our culture as a means of permanent construction of subjectivities, establishing contributions of distinction to the experiences offered by the cultural market hegemonically operates in Brazil.

- THE CASE ITSELF:

The objectives pursued by the research had an appropriate object of analysis from the *Ponto de Cultura Niterói Oceânico*. Headquartered in the peripheral area of the city of Niterói (Rio de Janeiro State, Brazil), with socioeconomic profile of the middle class and focal points of poverty and social vulnerability. The activities circled around artistic workshops (drawing, dancing, reading, video, and capoeira), but sought to focus on several axes: training/creation/production, enjoyment, reflection and evaluation (of actions and politics).
According to the group manager, artistic workshops developed by the *Ponto de Cultura Niterói Oceânico* tried to fulfill several functions: stimulating cognitive and expressive processes, rescue relations of coexistence, in group, foster human dignity and citizenship, and qualify and open new

perspectives for young participants. The following images[4] illustrate some of the workshops and project accomplishments.



Dance group HQ Magazine (comics)

Capoeira Workshop (*Roda de capoeira*) Workshop Video - DVD

4 The rights of the photos included were released for this work.

ACTIVITY IN THE CINECLUBE PRESENTATION OF DANCING IN THE STREET

Focusing on youth, the project tried to be guided in constructionist methodology (PIAGET, 1976) and participatory (FREIRE, 1987, 1991, 1993, 1996; SAVIANI, 1990, 2005), in which values, attitudes and knowledge will be absorbed by the everyday practice, and being encouraged that the young people assume their role as historical praxis for a social life that encourages the sharing of conduct and accountability processes.
The project planned actions that sought to integrate the experience, the making and the enjoying. The purpose was to make the cultural equipment, space of experimentation and development of artistic activities that would enable the strengthening of cultural and educational dimension of social factors, in consonance with the public cultural policies at the municipal, regional and federal levels. Supported by the parameters designed by the *Ponto de Cultura*, o *Ponto de Cultura Niterói Oceânico* tried to work for youth participants get to know knew the sources of public policy enabler of the project, and recognize themselves as agents mobilized by the program and possible participants in managing their own activities. The evaluations point to difficulty of fully completing complex processes like these, but it was possible to see that the young people involved gained some leadership and empowerment, making believe that the experience has enhanced processes of autonomy and emancipation.
According to reports from managers and educators linked to *Ponto de Cultura Niterói Oceânico*, we tried to build integration between agents its activities. The first product design was built from the full integration of activities: the pedagogical coordination defined the *body* as its main subject. The *Academy of Reading* (name of the project of text reading and production) worked with excerpts from the book *Corpo* of Carlos Drummond de Andrade (a well known Brazilian poet) to fill the contemporary dance performances, and workshops for students of artistic design made the scenario. Following the integration of the project was always being sought. Students attended the artistic design of reading workshop in building plots and texts of comics. Students of *Film and Video Digital* attended the *Academy of Reading* to improve the construction of their screenplays. Students of artistic design have had an active participation in the making of costumes and scenic elements for performances of dance workshops. It was up to the students of the digital video workshops in different audiovisual records: filming and editing the event "baptized" as *Roda de Capoeira*; the recording of the 2008 and 2009 shows of the group dance - *Quem não Dança... Dança* and *Tempo*, added to the authorial documentary produced about the reality of the local fishermen Itaipu.

In 2012, through a special edict, *Ponto de Cultura Niterói Oceânico* developed an extension of its activities in neighboring municipalities to the city of Niterói, developing new workshops of comics and producing another dance show: *Eco-matrix*.

Spectacle ***CORPO*** (2007) - presented in their own space Project

Scenes of Acts I and II of the show ***QUEM NÃO DANÇA... DANÇA*** (2008) – *Teatro Popular de Niterói*

Spectacle ***TEMPO*** (2009) - Theatre of the *Universidade Federal Fluminense*

Spectacle ECO ***MATRIZ*** (2012) - *Teatro Municipal de Niterói*

The research has been using different methods to approach and understanding of reality. As synthesis effort, the movement of research goes on general consideration of the *Cultura Viva* and in particular the *Ponto de Cultura Niterói Oceânico*, through literature review, participant observation in the field, interviews with makers and participants in the program. The aim is thus an immersion into the universe of initial construction of the policy cycle and its transposition to the final expression while tutoring.
Here are some evaluations made by young people about the process they experienced with the project. Lines like "I was lost and found myself", "I'm now on my axis," were recurrent. The contact with art was a way of discovery, through a long and continuous process. As the construction of the idea of group/community, the construction of a collective identity as a member of a point of culture and/or dance group.
On the possibility of this contact become an activity during the adulthood, many of the students; despite the activities do not have this primary goal, regard the opportunity to participate in the project as a way to build a career. Many began to see shapes or doings which until then were too distant or were presented in a very different way.

It was noticed the presence of two types of motivation that led students to attend the *Ponto de Cultura*: 1) the immediate satisfaction - the lack of an activity to be done outside of school was one of the main motivations, many commented that were at home without have what to do; 2) vision of a future - a large portion also mentioned that the reason was something to do in life. So most young people who were part of the dance group mentioned the desire to pursue a career and become a dancer. Here are some statements of these young people whose names were concealed, and whose ages range from 13 to 17 years.
"You said that the dance takes you out of your axis [referring to one of the speeches], for me it's the opposite: the dance put me on mine."

"Here, I am the script!" [Was the speech of a student of the Digital Video workshop]

[For activities such as the dance group, the feeling of protaginism is even greater. The experience of the stage for these boys and girls brought a confidence and a future perspective totally different than they have had with the contact only with the school:] "On stage nobody is better than anybody"
- the potentiality of art making, the perception of a reason for life.

"I make movies and dance. In the movies, I'm behind the camera, making the script. In the dance, on stage, I am the script. "

In a first analysis, it is observed that the feeling created by students in relation to the location of the point of culture is strengthened in order to perceive it as a place to create interpersonal relationships and sense of belonging to a group.
For many, the self-perception has been changed, opening the perspective of discovering new doings, new actors and new possibilities for these young people. Some, with family problems, said they were happier there than at home. The dance group in particular is defined as "a family" that has problems like any other, but still is a family. While for some it's just a way to pass the time after school, have what to do and not get all the time watching television, it is impossible not to notice and not try to *unravel* the effects that actions do in the lives of boys and girls, in their way of thinking, of perceiving the world, build their relationship with each other etc. The following speech of a 17 year old boy is quite significant in this regard: "I was an empty person, had no goal ... did not dream, I did not pay. Now I am the other. "
It became very clear the dichotomy school/student when facing the reality of the experience of *Ponto de Cultura Niter*ói *Oceânico*. The young people expressed their disengagement with the school as opposed to his involvement with the institutional space and the cultural activities of the project. Here are some statements from some of the young: "Here is another place." [The type of experience provided is distinct from that observed with the family or school.] "Place of meeting - with others and with yourself."
Besides the research methodology itself, it is worth highlighting some procedures that permeate the object of study. The art workshops developed by the project sought to fulfill several functions which are stimulating cognitive and expressive processes; rescue group relations of coexistence, human dignity and foster citizenship, and qualify and open new perspectives for young participants.
Thus, they sought to incorporate knowledge and encourage participation in activities that widen gradually increase cultural demands and social values, while valuing processes, inserts and capabilities already brought up by trajectories and life stories. With the increase of cognitive inputs, i.e., with access to the understanding of various artistic and cultural expressions, they attempted to go up the enjoyment of cultural practices as goods to be used, not merely momentarily and consumed as either contemporary society.
But can that assessment be made after three years of project implementation of the *Ponto de Cultura Niter*ói *Oceânico*? In a first analysis, it is observed that the reaction of the students in relation to the point of culture took place in order to perceive it as a place where established an interpersonal relationship and the feeling of belonging to a group. The relationship built with the place was intense, and the relationship of the group itself. The activities enabled the awakening of feelings and the construction of knowledge that young people were not even aware of the existence.
In this country there was never seen before a public policy culture that echoed so strongly next to the recipients of this policy. Or rather, never seen in Brazil so compelling examples of public policy in which the subjects were not mere recipients, but sharers. Here's wishing the *Cultura Viva* and, it seems, much of their culture points, agents entered the notion of shared management.

- RE-TAKING GENERAL QUESTIONS:

Shared management faces serious obstacles in a society that in its political process and practical presents a strong tendency to disorganization of popular representation.
Weaving knowledge and experiences provided by different areas of knowledge and the various social segments enhances the results of management, helps integrate policies developed so compartmentalized, optimizes the use of resources, and encourages the exchange of information and networking activities.
These logics have been guiding and sharing responsibility all the points of culture in Brazil. You can retrieve

the main axes of this reflective essay from the examples briefly worked. Unfortunately, the Brazilian educational system does not incorporate good theoretical and practical proposals, distancing itself (sometimes drastically) the reality and sociocultural background of their students. All lose with this: the students and the school institutions. It became very clear the dichotomy school/reality of the student with the experience of *Ponto de Cultura Niterói*s *Oceânico.* The young people expressed their disengagement with the school as opposed to their involvement with the institutional space and the cultural activities of the project, ie, the school institutions still have young people as instances without continuity and without dialogue with a pedagogical process humanist and emancipatory, tending to strengthen the individual to the world cultural integration through the market that imposes itself today in Brazil.

What approaches, in our view, the methodology of the *Culture Niterói Oceanic* with elements brought by some of the philosophical and pedagogical theories mentioned is that the actions of the project tried to incorporate the conditions of individual students helping them to achieve the transformation of their conditions starting materials through its own consciousness and perception of themselves and the world. And always valuing and encouraging them to maintain and incorporate their own socio- cultural baggage. And for this, stamp art projects showed to be very opportune. The actions proposed tried to articulate training, production, reflection and enjoyment. This tended to make youngsters feel producers and give meaning to the knowledge that were built and worked. It helped, too, in creating the sense of a group, collectively. It was also important that students have contact with other artistic materializations they provoke positive comparisons, and other new possibilities of expression, within the same language arts and other different ones. For instance, the team involved understood as necessary that the students of the dance group could enjoy other dance shows, whether contemporary or not. And this has happened also with the other workshops: artistic design, digital video, reading text and production, capoeira. It is important, however, that the products made have never been treated as target activity, but as an activity-way, and that the making and learning doesn't overlap the understanding and knowning. And that individual characteristics and playfulness (some workshops involving very young children) always guided the purposes of the whole team. Students have always been understood as participants in the project, they were never mere beneficiaries of an external action nurtured to them. This attitude, we believe, help those involved see them as in fact co-responsible. The integration was sought, including, between workshops (and by extension, among many children and young involved for different projects). The same attitude is also important to strengthen the sense of group and the notion that the responsibilities are shared. Points this commitment to the collective: the dance group, during the preparation of the shows, no matter who was featured on the scene. It did not matter if one would "appear" more than the other. What mattered was the result of choreography. The preparation of the show is that it was the center and all were the "stars". Appear more or less did not mean any restriction of empowerment or protagonism. In this sense, we believe that walked the perspective proposed by the government program: the conquest of autonomy on the part of the participants.

If there was (and indeed there was) an educational and training function in the goals set for the *Ponto de Cultura Niterói Oceânico*, they occur primarily in the dimension of stimulating the incorporation of critical content and practices (the knowledge and doings) worked without generalizing universalisms. And allowing the young participants of such actions to achieve, build and share knowledge and experiences that are cause and consequence of their own cognitive structures, every moment magnified and fed back by its own terms of participants.

Thus, there remain some considerations about the *Programa Cultura Viva* itself. If, initially, the program was able to apply the technology of social policies, based on redistribution of income and power, the current situation showed to be extremely worrying for the continuity of the actions of the *Cultura Viva*. The creation of the program was sustained by a supportive policy framework for the treatment of social agents hitherto neglected by all public policies in Brazil.

By incorporating these actors known to have awaken a new format for the implementation and dissemination of cultural production, the *Cultura Viva* has created an environment in which the experience in access to productive technologies was not only important in its record in the field of the right to culture, but as a condition for participation in the formulation of public policies and affirmative plural and a new relationship of these groups with the Brazilian state.

But cultural policies produced by the state have suffered a high degree of discontinuity, particularly by the absence of regulatory frameworks and laws that distribute the responsibilities and competences of shares between the three levels of government. Placed under an ideal plan, the organization's culture must present two concurrent and complementary processes: the unrestricted expansion and progressive dialogue mechanisms with the sectors involved in the cultural field, which determine the rules and formulation of programs and policies,

whether of long or short term, and a consequent ability to equitable distribution of financial inputs - essential to the production of cultural goods - for the dynamics of supply chains, where the public sense is preserved. However, the current policy framework is shown widely adverse, based on a principle of patronage coalition between the Executive and Legislative branches who now finds an ample space in the reconfiguration of the management of the Ministry of Culture of Brazil. Although the management and Gilberto Gil Juca Ferreira has been thoroughly evaluated by social movements and other recipients of the program, the current configuration of the Ministry seems more concerned with formulating a political agenda that privileges the resumption of the concept of economic development based on a fairly restricted supply chains of culture, whose repertoire is associated with the notion of creative economy.

The *Programa Cultura Viva*, marks inflection for cultural policies in Brazil, is now facing a challenge. The break with the physiological framework of cultural management at the federal level would be the condition for the *Cultura Viva* could find a more suitable ground for its continuation and expansion, contributing to the construction of an overall agenda to develop both cultural rights - understood in access to resources and inputs for crop production, and the wide opening of state agencies to the participation of individuals in their own way in politics - such as increased levels of income and employment associated with cultural goods and services.

Given the impossibility of predicting radical changes in the relation of distributive powers that affect the federal executive, the current inertia that is imposed on the extension of *Cultura Viva* seems to us worrying. So that experience as well assessed and admittedly worried about the dialogue culture/ education will become, over the years, in some kind of administration of the precariousness of cultural policies in Brazil.

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