

CULTURE AND DEVELOPMENT

Good morning to all. It is a great pleasure to be here with you at this university center dedicated to Brazil and to Latin America.

Not long ago, the presence of a Minister of Culture at a conference on development, such as this one, and most notably a Minister of Culture whose background is from the creation area, would have been looked upon with surprise, perhaps even astonishment, at least in the more orthodox academic circles. Many would certainly be asking themselves: What do culture and development have in common? What possible connection could exist between an anthropological concept and an economic concept?

I refer to a very recent period when it was deemed necessary to add adjectives to the word “development”: one spoke of “economic development”, or one spoke of “social development” according to the occasion and to the public. One could also address the theme of “cultural development”, however only in the restrictive circles of anthropological reflection. This obsession for adjectives revealed partial and excluding conceptions of just what the process of humanity’s development would be.

It is precisely because we are dealing with humanity, and with a movement that has mankind at its core, that today we can have the luxury of forgetting about those times of surprise and of astonishment, those orthodox times, and advance towards a more critical and comprehensive perception of development that fatally implies in the obsolescence of any adjective that could serve to compartmentalize or imprison the theme – not without objective interests, I must say.

Just as man is not only an economic man, nor is he only a social man, or a cultural man, but a man-man, the sum and multiplication of the various dimensions of his existence, and of his encounters, and exchanges and other relationships, the process of humanity’s development, of the planet’s and the nations’ development,

is also necessarily economic, social and cultural, “all-at-the-same-time-now”, as in Arnaldo Antunes’ poetic and refined definition.

Therefore, there is nothing more natural than this incursion by a Minister of Culture, and a minister-artist, through this territory that was once the exclusive ground of economists, executives and managers. Even though the previously used verb tense may not be exactly correct, that is, that incomplete notions may still permeate some interventions, this Minister of Culture feels very comfortable being here to deal with the countless links between culture and development.

I also feel comfortable in underscoring that the human development policies set forth by governments and government blocs and multilateral bodies that do not consider the cultural dimension, and that do not seek to acquire culture do not effectively aim for development or do not aim for the human. And it is because we are human, excessively human, that we must speak of development without any adjectives. And of culture, without adjectives or subdivisions.

It seems undeniable to me that the economic system that regulates the relations among mankind, the institutions and the nations during this period of History has been able to produce cycles of development that despite being unequal (in speed, intensity, geographic distribution, social distribution and results) and arranged (in time and in space), they have truly driven mankind forward, in terms of riches, welfare and knowledge.

Although at times our perception, our feeling, may indicate the contrary, as a result of our nostalgia for a sheltered past founded upon an affective memory, the fact remains that in most of life’s articulated dimensions, things only improve with the passing of time, even when this is not fast enough and when the distribution is unequal. Who will deny that nowadays we live more, enjoy ourselves more, are better educated and go to war less?

Maybe things could improve more... For more people. And maybe they could improve without exhausting the natural resources that permit these improvements. Or without making people neurotic or excluding those for whom the improvements are destined. That is what I intend to speak about today. If it is true that the economic system has been efficient in the production of economic growth, it is also true that it has been inefficient with regard to the range of this growth and the use of our resources.

Not only natural resources, but most especially human resources. The economist, Ignacy Sachs, has said that this is the most serious waste, for it is irrecoverable: human life cannot be stored, it flows and expires. Indeed, Sachs' ideas seem fundamental to me, as do those of other thinkers of the sustained development field, for us to learn how to face the paradox of a type of growth and a type of progress that need to truly be development.

We need to truly reorient the direction of our actions and policies as governments or civil society organizations towards intensifying, optimizing, the process of humanity's development, with regard to what Marxist literature called the "productive forces", as well as with regard to the individual himself, his intelligence, his creativity, his sensitivity, his capacities and his chances in society and the environment.

Sachs points out (in economic studies no less) that the environment and culture do not necessarily constitute cost. Seen from a different angle, they become aggregated values, revealing a vast potential of resources that can be positively taken advantage of both economically and ecologically. It is what the World Bank has called a win-win situation, that is, "doubly winning opportunities": human development at its social and cultural plenitude.

I believe that a Ministry of Culture concerned about the theme of development can offer decisive contributions by working on the economic dimension of culture and

the cultural dimension of the economy. The creative industries (and, therefore, “cultural”) are, among today’s economic activities, those that come closest to the win-win situation. They generate riches and pleasure. They produce social welfare and bring people together; they make use of human knowledge, and they drive it.

Digital technologies intensify this vocation by reducing the physical means for content storage, increasing diversity, multiplying production modes and accelerating the diffusion of said content. A public policy for contemporary culture may be not only compensatory or inclusive, in the traditional sense, but also a generator of jobs, of income and of happiness (and, therefore, of full human development, with mankind as parameter and goal).

The idea of development has been around for a little over half a century. It began at the end of the Second World War, with the reconstruction work in Europe. Over time, the concept of development became more and more complex, as did the context or notion we had of it. At first, the ingenuous notion that it would be sufficient to invest in the productive forces, in the economic agents, thrived with the belief that economic growth would solve everything.

From a one dimensional view of development, we have now reached the multidimensional view, which allows us to think of development (and its indicators) as a process (and the symptoms) of an effective access, by the human being, and by human societies, to the set of three types of human rights: political rights, that is, citizenship, participation and democracy; economic, social and cultural rights, combined; and the diffused rights, such as the right to the city, to a healthy environment, to equal opportunities.

>From a cultural point of view, development would be the negotiated process between the social agents of the growing and effective appropriation, by all of us, of the fundamental human rights. As well as the riches and general values. The greater the quantity, intensity, and quality of the exchanges between people,

greater are the chances for happiness, welfare and inclusion. And greater are the chances for development to generate even more development.

How can this process be induced? I think that through the use of four complementary policies. First, the policy of universalization and qualification of education, culture and health. Second, the compensatory policies that solve or mitigate immediate problems. Third, the policy of primary income distribution through the salary. And, finally, the policy of market regulation and incentive, for it to carry out its potential for inclusion, progress and democracy, making it less onerous on the environment and on life.

And what would be the principle behind these policies? I believe it is fundamental to treat the unequal unequally, conferring an affirmative direction upon the actions, that is, substituting “negative discriminations” for “positive” ones. Indeed, this is not a new idea: it arose in the 1950s, in the works of a Swedish economist and Nobel Prize winner, called Gunnar Myrdal. He believed the creation of dignified conditions in a society goes through the preferential treatment of the weak, to intensify and stir up the existing economic factors (that are asleep or under-used).

This inversion of one’s perspective becomes crucial whenever analyzing a vital aspect for the development of nations, which is international trade. The neo-liberals say that even in an unequal setting, the basis for internal development lies in the equal treatment of all, just as the basis for general development lies in free trade. But, how can one speak about free trade when, according to a study carried out by Oxfam, for each dollar the industrialized nations transfer to the poor and the emerging nations, in the form of aid, two dollars take the opposite direction because of adverse trade conditions?

That is the reason for the strategic importance of the international articulations carried out by Lula’s government, which we also reproduce in the culture field, with the objective of strengthening blocs and alliances among emerging countries. That

is the reason for another side of this policy, which also aims to strengthen multilateral organs. That is the reason for the importance of substituting the traditional concept of economic growth for the concept of development I defend here today.

Much has been said in Brazil and Latin America over the past months about the return of economic growth. However, I have a warning: if this growth is not directed towards clean economies and income distribution; if it means the domination of the economic over the other dimensions of human existence; we will have what Ignacy Sachs calls “bad development”, that is, growth with high environmental, social and cultural costs.

Once again I now take up the thinkers that seek to rescue development from the singular concept of economics. Like them, I also believe that development is not an economic concept, but that economics is a dimension, and an instrument, of development, a process that necessarily has an ethical end, and an environmental and cultural conditionality. The economy exists to serve the idea that humanity is in a permanent process of development, diversification and evolution.

Since the very beginning of my participation in President Lula’s government, I have given priority to search for partnerships and alliances. I have sought the participation of Brazilian society in the design and implementation of cultural policies and programs. I have also sought to expand these alliances beyond my country’s borders, for I am convinced that at this time in world history, no country can impose itself upon all others, no people can find solutions on their own.

Only through multilateralism, through the cultivation of multiculturalism, through reciprocity and dialogue among peoples and civilizations, shall we find the path towards peace and prosperity for all. To do so, I only intend to provide an introduction to the requested topic so that we may get to that which is most important, an exchange of points of view, a debate, the joint construction of

perspectives for a thematic area which is as instigating as it is complex.

It was within this multilateral context that I was entrusted to talk about the role of the cultural (and creative) industries on the development process of humanity, according to the notion I mentioned before. First of all, I would like to propose replacing that expression and using, for the purposes of this lecture, “Creative Economy”, which is more comprehensive, yet does not refer to the macro economy itself, although it is not excluded, but includes all possibilities for the construction of an economy by society at all levels.

A country’s economy can be creative, should it be practiced by development sectors, by corporations, by citizenship organizations and by communities. Those sectors many times show us alternatives, simple or complex ones, to creatively build up economies. This proposition is one of our priorities at the Ministry of Culture because it deals with the perspectives that open for those industrial processes associated with culture and the development of our country.

These perspectives result not only from new possibilities to access technologies and citizenship, inferring in changes in commerce models and relationships with markets, but also as a consequence of a transformation in the content of the economy itself. The economy’s content is changing as a result of the creativity of those groups that express themselves culturally, generating new products and adding new kinds of value to products and practices.

Creativity that results from our cultural diversity, and that makes our culture a broad space of social inclusion to which government policies seek to associate the dynamics of economy, generating jobs and income, is now opening new possibilities and generating a new cycle of sustainable development. How can we increase it? That’s the question we are trying to answer right now.

What I want to point out, focusing on the case of Brazil, is that Brazil has been

positioning itself based on an understanding that creativity and culture, in the paradigm of the third millennium, arise as essential components for development, thus establishing deep implications for the commerce and development binomial.

The quantity and quality of “human capital” in our country, encompassing its set of skills and capacities, shall establish the parameters for success for our emerging economy. More recently, in every corner and in specific manners, creativity is being more and more recognized as a key and strategic component that determines the success of integrating our economy in the context of the rapid changes imposed by the current fourth wave of globalization.

Creativity is becoming an ever more indispensable component in the basic production process of all goods and services, and this includes more specialized activities that make intensive use of creativity, and that insert themselves in the context of creative economies. I am referring to an emerging set of differentiated economic activities, the core of which includes the movie industry, the recording industry, the publication of sheet music, books, magazines, newspapers, computer programs, music and theater productions, photography, the commerce of arts, radio, open-channel and cable television broadcasting industry.

Studies have shown that the global value for these aspects of the creative economy shall grow from US\$ 831 billion in the year 2000 to US\$ 1 trillion, 300 billion in 2005, with a 7.2% annual growth. It is known that this growth shall be accompanied by a corresponding increase in job opportunities.

Different from what can be seen in the capital-work relationship, or even in the scope of traditional economies, creativity, as we have already underscored, is deeply inserted in the country’s cultural context, in the country’s cultural diversity. Because it is all inclusive, culture includes the production as well as the consumption of shared values, beliefs, customs, behaviors and artifacts.

When we elaborate our cultural policies in Brazil, we soon see that although there are new opportunities for creative economies, the developing countries do not have automatic access to them, requiring timely and effective action by policy elaborators. The Brazilian Ministry of Culture team realizes that globalization has recently been clamoring for alternative models of cultural policy, non-interventionist models, at the domestic as well as the international level, policies that are able to strengthen a broad range of development objectives.

Without a doubt, the information economy is rapidly becoming the main source from which the development of nations flows. The intense flow of goods and capital makes interaction even a more important element and makes the institutional arrangements to coordinate and manage these flows and interaction even more complex. For us, the importance of the indicators to measure the effects of these economic development processes is based on their impact on lives, on the quality of people's lives. We are interested in the utopian view of globalization associated with the idea of effectively being able to dream and to perform massive social advances, penetrating every corner of the world.

The Brazilian economy is still quite far from this utopia because it is branded by the need to include a large number of families to the normal flow of development. However, internal inequities are linked to tremendous inequities between regions and countries throughout the world. The distribution of accesses and benefits needs to be globalized as well, so that those countries at different levels of development can develop social and economic democracy internally.

We believe that the producers in developing countries face accelerated changes that require greater competitiveness and greater specialization, and these are the main challenges to be faced. And in this competitive context, Brazil and other developing countries have already understood that to become competitive also, and above all, means to look to one's roots and traditions, to the profile of our people's deepest possibilities, talents and skills. That is where we will find

creativity, seen more and more among the key elements that, in practice as well as in potential, can help the work force to adapt more easily and quickly to changes in the world. To nourish and strengthen the talents that arise from creativity become the biggest challenges for those who elaborate public policy.

In reality, a country's natural resources, together with its people, immersed in their cultural diversity, are the great comparative advantages that can be taken as references and that can be nourished and become bases for investment and the development of creative economies.

As public policy makers, we seek to stay away from any simplistic view of a recognizably complex theme. We seek to stimulate the strengthening of skills, of knowledge and of local and regional experience in this sector, without forgetting about the real tensions that tend to dominate this area, especially with regard to the issue of the liberalization of audio-visual services with the WTO.

We reiterate that the richest nations have an important role to perform in the progress the developing nations are striving to obtain. They have real and potentially immense advantages with their support of creative industries in relatively lesser developed nations. This support is very welcome.

After the conclusion of the XI UNCTAD Conference, Brazil accepted the responsibility of actively participating in the mobilization of developing countries, starting with Latin America and the Caribbean, in the sense of jointly developing effective strategies to promote their cultural economies, their creative economies.

From the reflections and evaluations we have made in Brazil, some positions have resulted, and I would like to share them with you:

- 1 – We recognize the need to promote cultural diversity, fomenting and protecting our cultural roots and to provide the legal bases for those acts;

2 – We also recognize that cultural goods and services are significantly different from other products, and that policies geared towards insuring access to the most diverse cultural products are significantly different from other policies;

3 – We work to maintain Brazil's capacity and full sovereignty in guaranteeing all forms of support for the expression of its varied culture, which includes the principle of inclusion of local content, local production and local access to communications systems and cultural contents;

4 – We recognize that there is still room for developing countries to conduct policies and independent initiatives to support their local creative economies.

In conclusion, I would like to speak about a modest program the Ministry of Culture has already begun to carry out, and which deals precisely with the link between culture and development, culture and social inclusion, culture and citizenship. As I said, it is a modest program, within the scarce resources the Brazilian government has to invest today in development policies, yet it is a comprehensive and deep program in the field of cultural citizenship. It is an anthropological do-in initiative, to use an expression I mentioned when I took office two years and two months ago. It is called Live Culture and its most immediate product is the Culture Points.

We already have 260 Culture Points spread around the country, and we shall reach 600 this year. We shall also have 50 thousand youths working at these Points as local cultural agents and that will receive scholarships for their work.

During the very first days of our administration, we decided that the Ministry of Culture's action would be carried out from a concept of three articulated dimensions: culture as a factory of symbols, culture as a right and citizenship, culture as economy. This program includes the first and third dimensions, however it deals most specifically with the second. The Culture Points are sharp

interventions in the depths of Brazil to awaken, stimulate and design that which is most unique and positive in the communities, the suburbs, maroon communities, the villages: the local culture.

I am not speaking about giving the fish, nor about teaching how to fish. I am talking about intensifying that which has been done for a long time, especially in those areas of social risk, in the territories of invisibility, in the grottos and ghettos of the large Brazilian cities where the heartbeat of culture and art beats so strongly, but so strongly, that there is no misery, there is no indigence, there is no neglect or violence capable of silencing them. Quite the contrary, they grow, they consolidate, they expand and interact with other manifestations, directly influencing national and midiatic culture.

Each Culture Point shall be an amplifier of its community's cultural expressions. Where music is made (or one wants to make music) there is a digital recording studio that can record, make a small number of CDs and put what was recorded on the Internet. Where videos, movies or community television are made (or one wants to make them), there is a digital video studio, with a camera, an editing island, microphones and illumination. And more: dance, theater, reading, visual arts, web, in short, whatever the community wants and can, dares and does.

The Ministry of Culture provides the concepts, resources, follow-up, monitor training, institutional articulation and the network, which is a vital aspect of the program. All Culture Points shall be on-line to exchange information, experiences and achievements. The local partners, in turn, shall provide the spaces, the management and a handful of other commitments: responsibility, transparency, loyalty to concepts, community insertion, democracy, exchange, integrity and independence.

There shall be a larger Culture Points in some locations, to be constructed or refurbished, that shall serve as a basis for other interventions in large regions or

capitals, as is the case of Nova Iguaçu, in the heart of the Baixada Fluminense, and Rocinha, the largest lower-income district in Rio. The communities and their creators can choose the activities, the equipment and the training. They shall be users and managers at the same time, through councils, with the assistance of partners, which may be NGOs or local public authorities.

It is a flexible program shaped to reality rather than shaping reality itself. It shall be a program that shall not be what the governing power considers right or adequate, but what the citizen wants and can carry forward. It is definitely nothing grandiose. But its integrated multiplication, with wide-band access and sites, community TV and radio stations, programs on public TV and community newspapers, shall produce a silent revolution in the country, inverting the flow of the historical processes. Now it shall rise from the outskirts to the outskirts, and then to the center.

The objectives are...

- Expand and guarantee access of the Brazilian population to the means of fruition, production and cultural diffusion.
- Promote agreements with local governmental and non-governmental social actors with the objective of valorizing local culture.
- Incorporate symbolic references and artistic languages to the citizen construction process.
- Expand the capacity for creative appropriation of cultural heritage by communities and by the Brazilian society as a whole.
- Intensify social and cultural energies, allowing for the dynamics of the communities themselves to lead to the development of a cooperative, united and transforming culture.
- Develop the basis for a horizontal network with national reach, for the *“transformation, invention, doing and redoing, to generate a web of meanings that involve all”*

- Stimulate the exploitation, the use and the appropriation of the codes of different ludic and artistic languages and media in the educational processes.

The publics are...

- Students in the public school network
- Adolescents and young adults in a vulnerable social situation
- Low-income populations, living in areas with a precarious offer of public services, in large urban centers as well as small townships.
- Inhabitants of regions and townships with great relevance for the preservation of historic, cultural and Brazilian environmental heritage.
- Cultural agents, artists and producers, teachers and pedagogical coordinators and social militants who develop measures to combat social and cultural exclusion.

The basic concepts are...

- The Live Culture program was conceived as an organic network for cultural creation, agitation and management that uses the Culture Points as a basis for articulation.
- The Culture Point expresses the intention to build a horizontal network for the articulation and dissemination of initiatives and creative desires; it is a brand, a signal, a reference, and at the same time a platform.
- It shall be the means to link public power actions and community actions; and the means to link the cultural actions of the diverse articulated communities.
- There is no single model, whether of physical installations or of scheduling, equipment or activities; there is only a model of shared management and a model for network integration.
- Management shall be shared; it is a type of PPP (public-private partnership) at a local level.

- The program's cultural policy is in the sense of *"clearing the way, opening paths, stimulating, sheltering; to create a type of anthropological do-in, massaging vital points, that have been momentarily forgotten or are asleep, in the country's cultural glass"*
- These Points exist to participate: for the hip hop youths, the silent volunteers from the outskirts of large cities, storytellers both male and female, rural people who fight for a piece of land and a better life, restless artists, poets, those who thirst and hunger for old and new horizons.
- The Point *"shall be the space for experimenting new paths; the space that opens for popular creativity and for new languages; the space where adventure and daring are available; the space for memories and for invention"*.
- To join the network is voluntary and it shall take place through a public edict or decree; the Point shall be installed in a small house or shed, or a large cultural center or museum; the only thing required is for the culture agents to show up and offer their services.
- The support to be offered by the Ministry of Culture shall include human, material and financial resources, follow-up and instigation, through the means of diffusion and integration.
- There are countless possibilities of matching actions from local possibilities, from observed desires and from activity definition processes, equipment and necessary installations
- At one Point, the integration axis may be capoeira; at another, a recording studio; or even a restoration workshop, a theater or mimic troupe, a workshop that produces texts and screenplays, a circus, a digital video production pole; the people shall choose.
- There can be a multimedia center, however the recording studio does not need to exist on the first day of operations; so the Point can begin as a meeting and rehearsal room, and a community library; and then it can grow, incorporating other local resources, and other Ministry of

Culture or network resources, or even resources from other ministries and secretaries.

- And with installations being solved, the Point can open for activities; or the activities may help define the installations; one day the Point may gather youths who recycle computers and make free programs with the elderly who know the stories of their people and their traditions; and from a tiny Point, culture will gain more Points.
- There shall also be Points in the maroon communities, in the villages, in the rural settlements, in the universities and in the schools.

The goals and characteristics are...

- Goal for 2004: **250 Culture Points**
- Goal for 2005: **600 Culture Points**
- Goal for 2006: **1,000 Culture Points**
- Means of implementation: public decree
- Choice criteria: feasibility and management capacity; capacity to trigger new local initiatives; capacity to incorporate other partners and resources; scope and reach; attending to populations in highly vulnerable social areas; indicators such as IDH, infant mortality, unemployment, violence, literacy, among others; aptness; commitment to the program
- Transfer value by Point in the first decree: **R\$ 25,000.00** (2004)
- Total cost (2004): **R\$ 2,500,000.00**
- Total cost (2005): **R\$ 36,000,000.00**
- Total cost (2006): **R\$ 65,000,000.00**
- Monthly transfer by Point: **R\$ 5,000.00** (R\$ 60,000.00 per year)

In summary, the Live Culture program is, above all, a public policy of mobilization and social wonder. An attempt to culturally induce Brazilian society's development process. More than a set of physical works and equipment, it involves the

intensifying of the Brazilian people's creative energy. It cannot be considered a mere "let them do it" project, because it is derived from instigation, emulation, just as with anthropological do-in. But the paths, the choices, the definitions during the process, are free. And the results are unpredictable. And probably surprising. Success depends on interaction, on an exchange of information and on the ample distribution of knowledge and achievements. What happens when you release a compressed spring? When you free a bird? When you open the gates of a dam? We will soon see...

Thank you very much.

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