

RESEARCH PROJECT

A Brazilian Approach of the French Model of Cultural Policy: institutional dynamics, government budget and the regulation on economy of culture.

Abstract

The following research intends to observe the influence of the paradigms of cultural policies in France over the formulation and implementation of cultural policy in Brazil with emphasis on the institutional, economical and regulatory dimensions that follows those paradigms. Considering the French Model as the main foreign source that influences the principles and the objectives of the Brazilian cultural policy, this research will be organized in three axes: i) comparative analysis of the sectoral institutional policy between Brazil and France; ii) analysis of the funding and the government budget applied to the cultural policy; iii) digitization and regulatory analysis facing the new configurations of the market that rise with digitization.

1. Context and presentation

The cultural sector and the cultural policy in Brazil have been highly influenced by the French patterns over the history until today. Recently, Brazil and France have built diplomatic initiatives such as the “Year of Brazil in France” in 2005, the largest cultural diplomacy action in Brazilian history, and the “Year of the France in Brazil” in 2009 (Barros, 2006). In addition, as part of the multilateral organizations, Brazil and France worked together to include the cultural exception clause in the terms of the World Trade Organization agreement (Soares, 2010).

Among the models of cultural policy, in general, Benhamou (2007) discusses two main social models: the Anglo-Saxon and the French. Initially, it is possible to define the first model as the one ruled by the logic of the market, and the second as the one characterized by the presence of the State that ensures certain cultural values. In relation to these models, in the Brazilian understanding, the French cultural policy concentrates on the direct state funding; in contrast, the Anglo-Saxon policy is based on the limited role of the state, which implies the protagonism of the private sponsorship.

Considering the French model of cultural policy, there are two paradigms that have been influencing the Brazilian cultural policy in the last decades (Romainville, 2014). The first paradigm is focused on the democratization of culture and dates back to the creation of the Ministry of Cultural Matters in 1959, when André Malraux, nominated by Charles de Gaulle, conducted a strategy that stimulated the poor social segments to access the so-called occidental culture. The paradigm of the democratization of culture is characterized by the position of the high culture on the top of the cultural hierarchy, prioritizing the high cultural manifestations, the federal level and the dimension of the fruition.

The main critics to the cultural democratization paradigm point out the difficulties of expansion of the cultural consumption for the less privileged. This approach does not concentrate itself on the obstacles resulted from the low cultural capital stock and from the socioeconomic origins. With the strengthening of the democracy, the Fordism crisis and the digitization, conditions for the emergence of the cultural democracy paradigm are established. This emergence seeks to allow the expression of innumerable subcultures and seeks to provide the symbolic development environments for the excluded from the cultural tradition.

This model of cultural policy begins with the minister of culture Jackie Lang, during the administration of François Mitterrand (Girar, 1996; Olivier, 2012). In this context, there has been an expansion of the concept of culture and, therefore, a changing in the political goals. This changing generates other transformations like the decentralization of the cultural actions (with the implementation of the policy by the cities), the participation of the civil society in the formulation of the state actions, the emphasis in the cultural production and expression and the promotion of the cultural diversity. In that same time, there has been more opened to the policies influenced by the Anglo-Saxon model such as the encouragement of the private sponsorship, without compromising the strategic orientation of the French model.

Besides the importance in the French context, the paradigm of the cultural democracy is in the center of the approach of The United Nations Educational, Scientific and Cultural Organization (UNESCO). Based on this paradigm, the multilateral organization formulated concepts of cultural cycle and Cultural and

Creative Industry (CCI) that focus on the valorization of the cultural diversity as a strategy for conflict resolution and as a factor of social development.

When it comes to the historical relations between Brazil and France, we can consider that the French influence was the main source of inspiration to the Brazilian Cultural Policy since its institutionalization in the 30's, inside the Ministry of Health and Education (Barbalho, 2013). Over the development period, between the 30's and the 80's, the paradigm of democratization of culture inspired the strategic goals and the following actions.

Over the Getulio Vargas' administration (1930-1945) and over the short democratic period (1945-1964), the industrialization policy, the bureaucracy modernization and the national identity construction were persecuted. In this context, the Historical and Artistic Heritage National Service, the Educative Cinema National Institute, the Book National Institute, the broadcasting laws and the Culture National Council were created. The main goal was the promotion of the national culture, as well as the creation of internationalized artistic institutions to connect national events to the international circuit of art.

Over the military dictatorship (1964-1985), the paradigm of culture democratization was intensified, in a context of relevance of the culture towards the national integration, which led to the creation of institutions and plans, such as the Culture Federal Council, the Cinema National Institute, the Brazilian Folklore Defense Campaign, the Art National Foundation, the Films Brazilian Enterprise (Embrafilme) and the Culture National Policy. In addition, the culture democratization presented an authoritarian bias whenever it tried to overcome the regional diversity on behalf of a uniform national culture, by consolidating the Brazilian cultural industries and a mass market around it.

The consolidation of the cultural field allowed the creation of the Ministry of Culture with the return of democracy in 1985; however, the external debt crisis and the economic slowdown prevented the implementation of policies aimed at the democratization of culture. In this sense, even Celso Furtado - whose developmental training and experience of exile in France made him more inclined to a greater degree of intervention - had to invest in the formulation of policies to encourage private

patronage. This path based on private funding was deepened with the emergence of neoliberalism during the presidency of Fernando Collor de Mello (1990-1992), which extinguished several cultural foundations centered on the democratization of culture and reformulated the tax credits to private patronage by the so-called Rouanet Law (1991).

The Rouanet Law (or Cultural Incentive Law) established the National Program of Cultural Support (PRONAC), based on two main instruments: the National Culture Fund (FNC) and the tax incentive to private sponsorship (Calabre, 2013). The first concerns direct government funding for cultural expressions based on criteria close to the paradigm of cultural democracy, such as regional diversity, promotion of co-productions between different states, among others. The second, close to the Anglo-Saxon tradition, seeks to foster the development of private cultural patronage in Brazil through the granting of tax credits (Neves, Chaves and Gilioli, 2015).

During the presidency of Fernando Henrique Cardoso (1995-2002), there were advances in the institutionalization of cultural policy, preserving state foundations. Despite the consolidation of the FNC as a tool to promote cultural diversity, budgetary difficulties imposed a financing model based essentially on the tax incentive to private patronage. This cultural policy preserved the foundations associated with the paradigm of the democratization of culture, and consolidated an important tool for the promotion of cultural diversity (the focus of the paradigm of cultural democracy). However, the national and international economic context imposed a model of cultural policy based on private patronage and tax incentives.

In the presidency of Luiz Inácio Lula da Silva (2003-2010), on the other hand, the French cultural policy model, now based on the paradigm of cultural democracy, returns to the center of the formulation of government actions during the Gilberto Gil period (2003- 2007) and Juca Ferreira (2007-2010) as ministers (Botelho, 2009). While maintaining the institutional model of fiscal incentives for private sponsorship, the main objective was to promote cultural diversity and the expression of cultural values formulated in symbolic circuits of peripheral spaces. In this way, a series of initiatives were implemented: the creation of the Secretariat of Identity and Cultural Diversity, the federalization of cultural policies (creation of the National System of Culture), the formulation of the National Plan of Culture, the expansion of the institutional concept of

culture, the creation of Culture Points, the action of support to the adoption of the UNESCO Convention on Cultural Diversity, among other measures. After the end of Lula's term, the presidency of Dilma Rousseff (2011-2016) was characterized by instability in the conduct of cultural policy, so that the succession of different ministers was associated with the influence of different paradigms, such as the British, the cultural democracy, among others.

Considering the historical trajectory presented, this research has as main objective the evaluation of the influence of the French model and its different paradigms in the formulation and execution of the Brazilian cultural policy, since the presidency of Fernando Henrique Cardoso. This main objective is divided in three related axes: (i) a comparative study centered on the understanding of the policy makers on the French model, as well as on the organization of the cultural policy; (ii) the evaluation of government spending on culture in face of the principles of the French model; and (iii) the discussion of the sectoral challenges associated with the digitization as well as the regulatory architecture from France and Brazil.

2. Objectives and Methodology

i. The **first strand** (Comparative Institutional Analysis) will compare the cultural policy of Brazil and France, considering the French Model of Cultural Policy. Starting from Cole's definition (2013), such an effort of comparative institutional analysis will define the French Model of Cultural Policy as an institution to, then, compare Brazilian and French policies in the light of criteria such as emergence of ideological beliefs and commitments, institutional capacity development and cultural expression and desired welfare gains. In this sense, it is assumed that institutional structures affect the goals, capacities and alliances of political groups - and consequently affect policies (North, 1990). This research intends to understand how the French Model influenced policy makers, how this influence has affected the organization of the Ministry of Culture and its secretariat and which outcomes (decisions, plans and programs) can be associated with the French Model. The pursuit of these objectives will emphasize the following aspects: the influence of the French Model in the creation of the Brazilian Ministry of

Culture; the institutional position of each approach to the role of the State in cultural politics; and the relevance of cultural diversity as a fundamental concept in the formulation and implementation of public policies. From a methodological point of view, this axis will use the following instruments: content analysis¹ and structured interviews through specialized software²; evaluation of the organizational structure of the Brazilian and French Ministry of Culture; comparison of outcomes through qualitative and quantitative criteria.

ii. The **second strand** (Analysis of Funding and Government Budget) will make a comparative analysis at two levels. Initially, the composition of public financing for cultural industries in Brazil will be evaluated through three instruments: direct government budget, National Fund for Culture and private sponsorship. NECCULT/CEGOV currently maintains a monthly database on these three instruments, which organize the expenditure or the funding around cultural sectors, federative units, invested amount, as well as information specific to each instrument, such as the period of raising in the case of patronage. This comprehensive basis derives from the statistics of the cultural financing system in Brazil (provided by the Ministry of Culture). After that, it is important to compare the results with the French model of cultural financing. The pursuit of these objectives will focus on aspects such as: the institutional definition on the role of the state in the financing of culture in Brazil and in France; the position of cultural diversity as a criterion for assessing and implementing cultural financing policy; the influence of the French model principles on the conception of financing instruments and their recent institutional changes. From the methodological point of view, indicators will be constructed to assess whether the beliefs and objectives detected in the first axis reflect quantitatively in Brazilian and French cultural policies. Given the concept of cultural democracy and its commitment to cultural diversity, the focus will be on indicators of concentration and participation in the following dimensions:

¹ Caragnato and Mutti (2006) distinguish discourse analysis (discipline of interpretation) and content analysis (technique). In this sense, the present research will employ the second alternative with the objective of evaluating the emergence of ideological beliefs and commitments in view of the French Model of Cultural Policy. For this, the following two methods will be combined: frequency deduction; analysis via thematic categories.

² Among the software that can be employed, NVivo and IRAMUTEQ stand out.

distribution among cultural sectors, distribution among federative units, distribution among projects of different sizes, relevance of digital media, such as crowdfunding. Also, the research will compare the regulatory framework of Brazil and France, focusing on institutional responses to the challenges associated with digitization. This research intends to understand how the principles of the French Model have influenced sector regulation in Brazil and France, how these principles have changed after the emergence of the digitization and how close were the institutional responses to this technological innovation in Brazil and France.

In the present research, digitization is seen as a radical technological innovation that engendered a change in the technological paradigm from the crisis of Fordism (Freeman and Perez, 1988). As for the creative industries, the phenomenon of digital convergence - a joint movement of technologies that provide media services, entertainment, communication and commercial activity (Throsby, 2002) - stands out. The pursuit of these objectives will focus on aspects such as: the place of the agenda resulting from the digitization within the organizational structure of the government; the degree of influence of the Ministry of Culture on the institutional changes brought about by the digitization; the new geopolitics of copyright; and the effect of digitization in promoting cultural diversity in Brazilian and French cultural policies. In methodological terms, this research will use the following instruments: a comparative institutional analysis focused on the sector regulatory framework before and after the emergence of digitization in Brazil and France.

3. Results

The present research proposal aims to achieve the following results: (i) the formulation of three articles (one for each axis) through the partnership between LabEx and NECCULT researchers; (ii) the publication of two books; (iii) the organization of two international seminars; and (iv) the strengthening of the academic exchange between LabEx and NECCULT through visiting professors, post-graduate students and research meetings. Below follow the provisional calendar:

Project Duration: November 2017 - December 2019.

Place of Execution: Paris, Brasília and Porto Alegre

5. Research Team

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