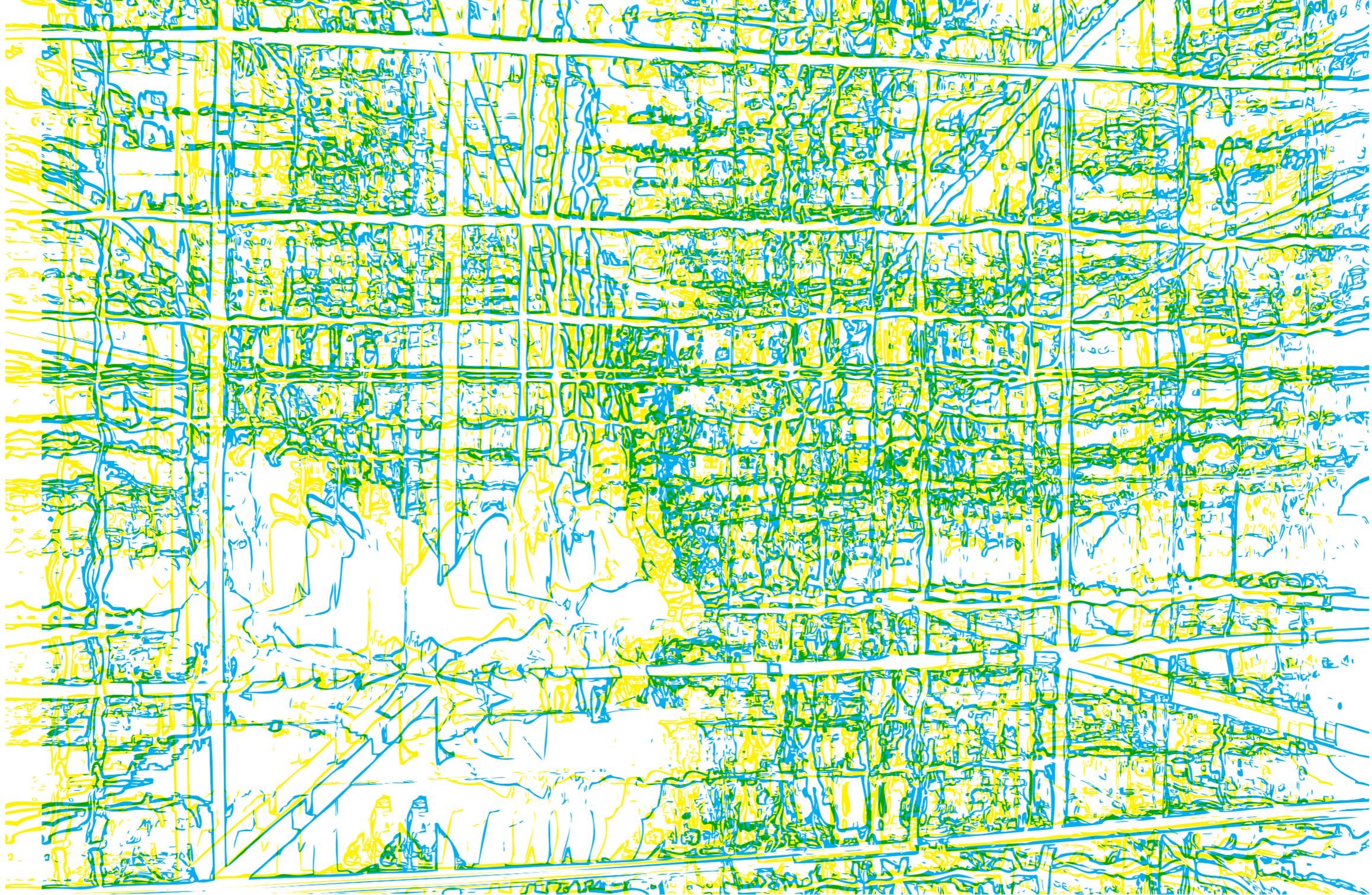


- E Culture

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Prelude: 'On Mapping';

"Maps do not only represent borders of one's country with neighbouring ones, but also invisible borders, geopolitical, cultural and society borders that exist inside the country, between countries or in any given community. Maps in strict sense make symbolic relationships between elements of a space, but have also been tools for localizing and displaying links and hypotheses, and not only those relating to spatial topography. Defining and mapping open spaces would need participation in recreating existing maps, in overlaying different maps over each other in order to show not so obvious relationships. Mapping, the process of making a map or superimposing two different areas, and navigation, exploring a space (a stretch of road) are two complementary «art of action» modes." (Michel de Certeau)¹

1. Kruno Jost; <http://www.uke.hr/BR-HR:http://gentlejunk.net/projects/tiki-index.php?page=CultureRobot>

1. Introduction

Locating any art form within a geographical or national border is a challenging task. In the case of digital culture/new media art it is particularly paradoxical to define or confine artists or arts organisations who may be working in virtual and networked ways by physical location. However, paradoxes are often healthy things and certainly, in the case of Brazil, location and context (as well as recent political history) have played an enormous part in determining the specifics of what we will call digital culture.

How might therefore we characterize this practice within Brazil in order to begin to map it? What are the key characteristics we will find that may help to differentiate this work from other forms of expression both in Brazil or elsewhere?

In ://brasil – L'art des nouveaux media en Bresil, dans un approche historique et actuelle: de 'art concret and néo-concret a internet. Paris: Festival @rt Outsiders 2005, ² Executive Editor anomalie digital_arts series Emanuel Quinz comments on:

"... a common thread, the issue of a "Brazilian specificity", of a constant in the plurality of approaches, of a particular way of appropriating the media and transforming its structures and strategies into artistic material. This specificity could be identified in the "mixture of tropical sensuality and Constructivist rigor" that Eduardo Kac³ talks about or, in the "critical thrust", that Arlindo Machado⁴ talks of, a result of the confrontation between artistic practices and an extremely difficult social context, or even in the "anthropofagic" attitude mentioned by Christine Mello⁵, a kind of cultural recycling strategy".

2. |L'art des nouveaux media en Bresil, dans un approche historique et actuelle: de 'art concret et neo-concret a internet' Exhibition in Paris during the Year of Brazil in France 2005 (catalogue edited by Annick Bureaud and Jean Luc Sortet as part of 'anomalie' series)

3. Eduardo Kac, Waldermar Cordeiro's Oeuvre and Its Context: A Biographical Note, in catalogue
4. Arlindo Machado, Pioneers of Electronic Art in Brazil, in catalogue
5. Christine Mello, New media Art: Practices and Context in Brazil since the 1990s, in catalogue



2. Key Lines

Quinz perceptively observes that 'a poetics of assemblage' connects the work of many artists in Brazil at this time. The publication has essays by leading Brazilian researchers, curators and artists reflecting on how the evolution of art using media technologies in Brazil over the past few decades has shown a consistent desire to exploit the potential for communication over distance by whatever new device became available.

We hear how Andrade's 1928 Manifesto de Antropofago⁶ influentially declared the importance of anonymity in art and asserted a specific Brazilian praxis of cannibalism where the colonised accept and embrace (eat) the colonisers and so appropriate their spirits. This applies to the remix and hacking cultures which we hear so much about today.

We note that in 1939 the Exposicao de Televisao (Television Exhibition) was held in Rio de Janeiro with posters asking: would you like to make a video-telephone call? Leading practitioners in Brazil engaged significantly and often pioneeringly with the potential of electronic and then digital media to connect the country both internationally and nationally to open up new and accessible forms of communication (especially during the period of the military dictatorship) and to create opportunities for involving the public in the process of creating artworks. These practices can be seen as contributing to processes of democratisation and resistance.

Relevant also to the sense of scale and distance as well as plurality of cultural influences within the country, we perceive a distinctive and fascinating desire for wholeness emerging in the pioneering work of Brazilian artists like Eduardo Kac, Wagner Garcia and Fernando Catta-Preta, who were working in highly innovative ways with technologies such as holography (where the part reveals the whole).

6. O. De Andrade, Manifesto Antropofago, in Revista de Antropofagia n.1, 1928, São Paulo, http://www1.uol.com.br/bienal/24bienal/nuh/p_manifesto.htm

A drive towards inclusion and the breaking through walls dividing artworks from public were pioneered by Lygia Clark, Octavia Domasci, and Helio Oiticica - whose participatory and socially engaged processes were developed well in advance of explorations labelled as interactive in the early years of this century.

Considering this lineage now one easily recognises the existence of key lines of development - where people shape the technology they use to make it their own and transform their practices around technologies' possibilities - that have continued to evolve and emerge through into the 21st century.

Quinz points out:

"These lines are subtle but run deep and are interwoven with other lines considered to be significant, such as those linking contemporary technological practices to developments in kinetic art, to experimentation with telecommunication systems or to video. The landscape takes on a genuine complexity through the exploration of these subtle lines, which do not rest on technical or disciplinary criteria but are rather focussed on the transformation of an aesthetic idea or model".

One could add to this the long-term engagement by Brazilian artists with concretism in visual art and poetry and with semantics which continues today in many of the works and artists featured for example in the FILE (Festival of Electronic Languages) which happens annually and is still developing in interesting ways, which see below.

Although we can only mention them briefly here, the role of Abraham Palatnik and Waldermar Cordeiro is very important to note. In *://brasil*, Arlindo Machado⁷, the nation's foremost media historian, traces a line from Palatnik's early experiments in kinetic

7. Arlindo Machado, *Pioneers of Electronic Art in Brazil*, essay in catalogue; see also Machado's *Made in Brazil: Tres Decadas Do Video Brasileiro = Three Decades of Brazilian Video* by Arlindo Machado, publisher Editora Iluminuras Ltda, 2007 ISBN 8573212713, 9788573212716

art in the 1950s through video art in the 70s and the rise of what he calls telecommunication art in the 80s into diverse fields "of computer art, computer music, intersemiotic poetry and the art/science relation, expanding the field of experimentation in a way as to comprise practically the entire range of technological poetics". Machado also mentions the important figure of Vilem Flusser, the Czech born philosopher of media and science who lived in Brazil for 32 years. Eduardo Kac, on Cordeiro, mentions that before his early death in 1973, he "produced some of the most important works of the first phases of computer art' in the mid to late sixties when he 'synthesised his lifelong concerns with radically innovative forms and the social and political dimension of art"⁸. Kac's essay on Cordeiro, initially published in *Leonardo Journal*⁹ and reprinted in the *://brasil* catalogue continues "It seems that the artist, responding to the impact of mass media and the economic and philosophical issues it raised, raised new aesthetic challenges in the creation of public spaces, to be experienced by the masses, rather than in the crafting of objects to be viewed by isolated individuals". This impulse is still very evident in the work of many artists today. As a landscape gardener (producing over 100 works in this area) as well as being a seminal artist, Cordeiro in our view prefigured today's engagement by many Brazilian media artists with issues of ecology and environment.

8. Eduardo Kac: 'Waldermar Cordeiro's Oeuvre and its Context: A Biographical Note' in catalogue

9. A Radical Intervention: The Brazilian Contribution to the International Electronic Art Movement (Leonardo Online Special Project, Guest Edited by Eduardo Kac: <http://www.leonardo.info/isast/spec.projects/brazil.html>; also <http://www.leonardo.info/isast/spec.projects/brazilchron.html>

3. Public and Private Spheres

Similarly, there is a broader context at play in Brazil related to ownership of mass media and communication systems which has had a significant impact on the nature of digital culture practice.

Rede Globo - the dominant media player in Brazil which produces among other things popular soap operas which reach millions of Portuguese speakers around the globe - was set up in 1965 when it was closely associated with the political elite. Its assets include a television channel, the two most significant cable companies in the country, dozens of leading newspapers and hundreds of radio station and it is now a leading market player with respect to digital television. This dominance is an enormously influential factor in having set the agenda for production and consumption of broadcast media across the whole country for many decades. In our consideration of the function of many small-scale, heterogeneous and localised activities - exploring and exploiting video and then digital media resources in creative expression - we note the unleashing of a diversity and heterogeneity that in small but cumulative ways can be seen as an opposing powerhouse of alternative and independent cultural expression. A strong desire to contest dominance by influencing independent audio visual production and distribution was a driving force behind the formation and impact of the Videobrasil festival in 1983 - see below - and has remained a primary driver for many later projects and initiatives where there is an emphasis on production and expression using distributed and free media. A seminal Channel 4 TV programme from 1993 produced in the UK and still not broadcast in Brazil is *Beyond Citizen Kane*¹⁰ which dealt with issues related to TV Globo which the company also tried to stop from being broadcast even in the UK. If one drew a map of the psychological

10. Channel 4 television, UK 1993; directed by Simon Hartog (who died before completion) & edited by John Ellis



space, or line, between mainstream and alternative media interests in Brazil this programme would be a key reference point.

The complex coexistence of large, often privately-financed, politically influential and monopolistic approaches to media with small-scale and highly divergent initiatives that seek to define a public domain is of necessity an important part of digital media culture in this vast and fascinating country. It is interesting also to note that this ongoing tension began in the mid-sixties - a decade which remains influential in many areas of our map.

3.1. From Content to Exchange

Brazil has three times the population of the UK or France with almost 200 million people and is the fifth largest country in the world. The coastline is nearly 5000 miles long. Its heterogeneous cultures combined with linguistic homogeneity contributes to a specific set of challenges for cultural policy-making.

Gilberto Gil, one of the world's most famous singers, was Minister of Culture in President Lula da Silva's Government from 2003 to 2008. Gil first came to prominence in the sixties as a leading member of the Tropicalia movement, which came to symbolise cultural and political resistance to the military dictatorship and which was both very much of its time (the hallucinatory sixties) and yet which also drew on and remixed tradition with the then new media (a quintessentially Brazilian approach). Speeches made by Gil whilst Minister (some written by his old friend, Claudio Prado) often reframe the messages of anthropofagia and tropicalia¹¹ for the social context and technologies of the early 21st century.

Speaking to Google executives at the Zeitgeist event in the UK early in 2008 Gil said "It is possible to have another form of consonance, somehow radical, I would even say, a 'symbiosis' of the State with the

11. <http://eco-rama.net/2008/08/09/gilberto-gil-the-tropicalist-voice-for-an-open-digital-culture/>

civil society". He sought to position Brazil as a 'laboratory of the future', where since 2003 orkut - Google's social networking tool - had gone from a highly elitist club-style project to being used by people at all levels in society to chat to their friends and family across the country. It led to some significant disputes about where responsibility lay for illegal transactions using social media. Gil argued for fresh thinking:

"The 21st century technologies represent a huge challenge to regulations. The revolution generated by the convergence of digital technologies obliges us to reinvent the way we do almost everything. I believe that anybody with public responsibility should look into the digital distribution of Intellectual Property as the most direct and powerful way of democratizing knowledge in the history of mankind. But instead we see almost every formal institution insisting on bluntly calling the digital distribution 'Piracy'."

Somehow being connected and in touch has been found to be more important than content.¹²

The natural tendency of Brazilian culture to absorb and mix/remix process - particularly by means of dialogue and networked communication - meant that this system was taken in directions that Google was initially unable to conceive. Social innovation is a very important line on the emerging map of digital culture in Brazil.

3.2. Open Source and Free Hardware

Gil's radical advocacy was also very much linked to a particular programme of activities called Cultura Digital which his Ministry supported between 2003 and 2007, which is described in more detail below. The initiative acted as a high-profile catalyst drawing international attention to social and cultural movements within the country, not least the alliance of open-source and free software activists and hackers with a Minister and his team who were committed not just

12. <http://www.worldpoliticsreview.com/articlePrint.aspx?ID=1891>

to rhetoric but also the reality of opening up digital media resources to young people of Brazil to develop protagonism, independence and autonomy.

"The transformation starts when the kids in the communities recognize the digital technological devices as cultural performance tools, as a source of diversified references, as a platform for aesthetic creation and re-symbolization of their experiences. In other words, social change starts when they understand cyberspace as a territory of their own, when they understand uploading before they ever heard of downloading when they start publishing. This is the exact moment when empowerment takes place. Sheer magic!"¹³

As is clear from above, this programme drew on conceptual thinking and practices seeded over many years. It was also a rare example globally of an alliance (albeit temporary) between politicians and third sector activists and takes further the P2P (practice to policy) agenda and tactics which were spawned in the late 90s in Finland, the Netherlands, the United Kingdom and elsewhere.¹⁴

These trends in Brazil, focussing on recycling technologies, open and free hardware and software approaches and shared/collective approaches to ownership, grew also in response to social and educational challenges in this highly complex country, with its imbalance of ownership of resources, its regional imbalances, among the highest in the world, its mineral and environmental resources, its social disparities, its often-overlooked history of innovation in industries like aerospace, biotechnologies and space research and its more recently acknowledged potential to become the world's leading natural knowledge economy - see Brazil: The Natural Knowledge Economy' July 2008¹⁵

13. Gil at Zeitgeist, May 2008 <http://joi.ito.com/weblog/2008/05/19/gilberto-gils-t.html>

14. <http://www.virtueplatform.nl/page/545/en>

15. Author Kirsten Bound, downloadable under creative commons license from www.demos.co.uk

4. The Differences Within

This report from influential UK think tank Demos considers the concentration of Brazil's science and technological R&D alongside attempts to decentralise and diffuse growing knowledge capital to centres outside the dominant concentrations in São Paulo State, Curitiba, Florianópolis and also Belo Horizonte. Notably however the report makes no reference to potential for making connections between centres of innovation in science and technology and those in the arts and humanities - which would be a policy recommendation that one would expect in analysis of knowledge based economies elsewhere, for instance, in the UK or Australia.

The report cites Jose Cassiolate, Institute of Economics, Federal University of Rio de Janeiro who, perceptively, says¹⁶:

"You can't talk about Brazil as an innovation system. You need to understand the differences within".

This fits very well with our cultural mapping exercise. The map of development in science and technology R&D shows deep concentration of activities in centres still mainly in the south east despite efforts via significant incentives to distribute and de-centre these points of focus. In this there are parallels with the cultural infrastructure in Brazil, which, with some exceptions, is urban-based.

In an informal survey of opinion about leading artists, organisations and initiatives we found most respondents opted for people, organisations and initiatives based in urban areas. This mirrors our perception of where the critical mass is situated with the exception of some networked developments outlined below which are local and translocal by their nature. Critical mass in areas of culture often emerges through proximity and communities of interest and in

16. Brazil: The Natural Knowledge Economy, July 2008, editor Kirsten Bound



Brazil we see this emerge as it often does elsewhere by a combination of links between academic centres of excellence, networks and venues. Aside from the specific Cultura Digital initiative which capitalised on rather than created a set of social groupings between individuals with programming skills combined with a desire for social change, there seem to have been few if any policy incentives or instrumental measures which have sought to actively develop digital culture in particular areas, unlike much cultural policy in the UK and elsewhere in Europe. Whilst there are interesting parallels between the P2P developments in the late 90s in Europe and the Cultura Digital programme, the differences are important. Most practitioners in Europe sought to influence policy in order to create subsidised centres and infrastructural agencies whilst many of those involved in Brazilian practice/policy initiatives seek decentralised effect.

The intensive working at trans/local level which is a characteristic of many projects in the digital culture area in Brazil has strong relevance to issues of sustainability and the environmental context within which this report needs to be situated.

5. Growth in Access to Communication Media

The Demos report cites World Bank figures from 2005 which show mobile phone and internet penetration in Brazil at 462 per 1000 and 156 per 1000 respectively. Mobile phone usage has since continued to surge which has further fuelled the capacity to socially connect using telecommunication systems. Recent figures show internet use grew by 60% in 2008.

The potential of this growth in access to communication media is being explored in formal cultural activities. Festivals like Mobilefest in São Paulo, and arte mov in Belo Horizonte engage with mobile and locative media. A forthcoming competition run by CTS in Rio with SESC will encourage members of the public to upload their own versions of a famous song hence using contemporary media tools to remix past and present. Regional governments such as in Sergipe in the under-developed north east of the country are developing infrastructural projects - with low-cost computers for educational use and expansion of broadband provision - linked to development of creative industries strategies - see <http://www.thehumanproject.org.br> - which they hope will open opportunities for employment, raise quality of life and much more.

At the same time digital technologies and various processes related to the internet are being used by creative practitioners outside and beyond institutions such as media centres or digital media festivals - with work that may become visible in various ways, with links to graffiti, urban art, hip hop festivals, trance and electronica music festivals and many kinds of popular culture manifestations. Brazil has many events - parties, celebrations, carnival-related projects - which take up and use new media as part of a set of broader strategies of promotion. Similarly trends in downloading music from phones using prepaid credit are extremely high and growing in Brazil. When it comes to considering the impact of cultural policy (or

potential creative industries investment) then one must acknowledge the existence of many parallel infrastructures which are now more powerful than ever as a result of the shifts enabled by digital technologies and new forms of distribution.

5.1. Hands on Production

One of the most important achievements of the Cultura Digital initiative and other associated network initiatives is the consideration these give to processes of hands-on production - which enable people to know enough about technological resources to break these and make them into something else, and to make these work as tools of personal and collective expression. This kind of liberation - which can provide the grounds for new career paths and professional development for people living in all kinds of circumstances - is an important objective which formed the root of the Cultura Digital programme and which, in our experience, has not been replicated in quite this way anywhere else in the world.

The lessons learnt from the period of test and experimentation are still being absorbed. Groups such as Des) (centro below are engaged reflexively with issues which emerged, engaging in further action research and preparing publications which can disseminate underlying thinking beyond the activity itself. When it comes to producing a useful map (that can reflect and point the way) through digital culture activities in Brazil there is no doubt that this particular experiment is one that requires and deserves investigation. It would be useful to look over a period of time - perhaps five-to-ten years into the future - at development paths taken by individuals and groups involved in these catalyst initiatives supported by the Ministry of Culture. We think this would enrich understanding of the impact of new media policy interventions within and beyond Brazil.

Midia Tatica Brasil 2003

A fundamental event for the development of the Cultura Digital programme, and other associated activities outlined below, was the Midia Tatica Brasil (MTB) festival which took place in March 2003 and brought together a new class of theorists and practitioners of new media activism. It was held in the heart of Avenida Paulista, in Casa das Rosas, the same venue where Eduardo Kac had implanted in his ankle a nine digit identification microchip (and registered himself with a US databank) as part of an art event 13 years earlier. Paulista is the economic epicentre of São Paulo and therefore Brazil. It is said that over 30% of the financial flow of the Brazilian economy passes through Paulista each day.

This event had dozens of groups, hundreds of participants and some thousands of visitors. Conversations that led up to the festival were interestingly seeded in the 2002 edition of Emoção Art.Ficial, in Itaú Cultural (see venues section below) and brought to Brazil the conceptual framework of *tactical media* with the influence of the *Next5Minutes* festivals in Amsterdam which had been seminal in defining a space within which new media culture could be critiqued.¹⁷

The Waag Society in Amsterdam sent an observer to this festival which was organised in a networked fashion, with the use of a mailing list, wikis and collaborative websites, and involving activist networks such as Submídia, MetaReciclagem, Re:combo, some branches of the Brazilian free software movement (especially those related to the Telecentros project in São Paulo).

One of the highlights of the festival was the presence of Gilberto Gil, who had just then been appointed Minister of Culture, with the strong conceptual support of John Perry Barlow (from the Electronic Frontier Foundation in the US - and of course, The Grateful Dead). Richard Barbrook, from the University

17. <http://www.next5minutes.org/n5m/index.jsp>



of Westminster - <http://www.imaginaryfutures.net/> - presented a counter-Californian ideology. The festival was also located at SESC Paulista and Fundação Japão and led directly to the creation of the Cultural Digital programme in the following three years.

For more information: http://www.sescsp.org.br/sesc/hotsites/midia_tatica

6. Currencies of Exchange – Horizontal Connections

Although many computer art-related projects emerging from Brazil in the previous century were associated with privileged access to quite advanced technological facilities, they were, paradoxically, almost always at the same time focussed on enabling some degree of public access and this is an important factor to recognise in understanding how different parts of the digital culture spectrum within Brazil coincide and correlate.

Noting the involvement of venues like SESC Paulista and Itau Cultural in the formation of the ground through which the Midia Tactica event took place, we recognise also that one of the most interesting aspects of Brazilian digital culture development for many years has been the horizontal linkages between institutions (which may have state or private sector funding) and initiatives which engage with social activism, liberation and access.

We suggest that these kinds of connections - which as will be further described below have been happening for several decades - are a vital part of the mixed ecology which has had to evolve to make any kind of infrastructure for cultural support in Brazil possible and which also, we suggest, represent a currency of exchange i.e. the transfer and open exchange of ideas and processes across and between formal and informal structures (i.e. between differences) which is another aspect of the digital culture arena in this country.

Below, we give examples of trends, projects, initiatives, activities and organisations which have been and are particularly relevant with respect to the socially-engaged practices mentioned above. These are in perhaps micro, meta or substructures which like many networked media initiatives can best be described as rhizomatic, defined by the key people whose energy and time helps make them active and expressive and yet exist beyond the limits of any one individual's time or reputation. As substructures

which can absorb and support changes they are, and have been, extremely important parts of the development of a digital culture framework in Brazil which has become of increasing interest to others working in similar ways around the world.

6.1. Bricolabs

A series of dialogues in 2006 in São Paulo between Rob van Kranenburg (now at the Waag in Amsterdam) and the two authors of this report led to the formation of a network called bricolabs,¹⁸ which has been developing internationally in the past two years. Its name was borrowed from one of the spores/nodes in Brazilian networks and it now has hundreds of members in many countries and across Brazil. With its focus on alternative approaches to generic technologies and its underpinning in MetaReciclagem methodologies it has been a way of diffusing Brazilian network intensities beyond the country itself. It will be one of the case study projects featured in March 2009 at the Institute of Network Cultures in Amsterdam where a meeting of many different networks of different scale from various parts of the world will be held - see <http://networkcultures.org/wpmu/wintercamp/2008/10/27/about-winter-camp/>. One of the organisers, Geert Lovink, was also involved with the Waag/Sarai platform initiative mentioned below. The Institute of Network Cultures has also recently commissioned a report from Van Kranenburg called The Internet of Things¹⁹ which borrows heavily from many of the discussions within the bricolabs mailing list. Over a year ago three key case studies presented at the Virtueel Platform's (Un)Common Ground workshop²⁰ in Amsterdam were from Brazil. The differences and established interactions between the two countries offer a good basis for further collaboration and exchange.

18. <http://bricolabs.net/>

19. <http://networkcultures.org/wpmu/portal/publications/network-notebooks/the-internet-of-things/>

20. <http://www.virtueelplatform.nl/page/5272/en>

7. A Networked Ecology

What can be perceived as a rich density of connections between various projects and people within the spectrum of Brazilian media culture is partly due to the prevalence of network-based connections and online communities which have become characteristic of this field. Among the grassroots initiatives that exist or have existed in the past, vibrant, few years, are network-based initiatives some of which we annotate here as examples of a cultural movement that is distributed, decentred and contingent upon 21st century technologies, yet also resistant and critical of these.

Premised upon free and open knowledge-sharing, these are action-orientated rather than research-based or theoretical projects and contribute to a storehouse of innovation that relates to the social engagement, outlined above. This is also part of what we might call a micro-structure rather than an infrastructure, which seems again to be particularly characteristic of the development of digital culture in Brazil at this time.

Cultura Digital - was a transversal action in the Ministry of Culture led by Claudio Prado. Originally developed as a strategy to be implemented in 50 big cultural centres throughout the country, it evolved into a methodology to bring free technologies to the Pontos de Cultura (cultural hotspots) program: 600+ grassroots cultural projects spread across many different regions as far north as the Amazon.

That digital culture strategy was developed by dozens of activists, gathered in what came to be the Articuladores network, and was compiled in a collective statement called Tecnologia apropriada (appropriated technology). Some of its principles were a commitment to free and open-source software, copyleft (creative commons and other open licenses), online decentralisation via collaborative tools such as wikis and mailings lists, autonomy and cultural diversity. Technology was not seen as a magic healing formula, but tools to promote articulation between people themselves.



Adopting a radical defence of free and open-source software for multimedia production, Cultura Digital had to face a huge demand for support and attention in order to implement its multimedia production kit - computers, cameras, printers, and so on. As there were far from enough resources to give enough attention to the whole network of pontos, it had decided to focus on finding replicators, people who would be able to learn quickly and become local or regional references to the network of pontos. The idea was for those people to be considered active nodes in a network, instead of target population, as other public projects tend to put it.

A threefold strategy was conceived to find and develop those replicators: - 1. *regional workshops* (five days each, in eight regions of the country) would give a sense of what can be done with free/open technologies. The most curious and quick people were identified in these meetings, who helped in the development of - 2. *local workshops* focussed on technical advice, how to do things & - 3. two *collaborative websites* (converse and estudiolivre) offered Brazilian Portuguese tutorials and how-tos, and provided means for the people in the pontos to talk to each other and to publish their own media.

<http://colab.info/wiki/index.php/PaperIncomunicado>

CTS (Centre for Technology and Society)

Is a nucleus in the FGV institute in Rio. The Getulio Vargas Foundation was founded in 1944, and its current mission is 'to advance in the frontiers of knowledge in social sciences areas, producing and transmitting ideas, data and information; conserving and systematizing them in order to contribute to: the socio-economic development of Brazil, the enhancement of national ethic patterns; a responsible and shared governance; and the insertion of the country in the international scenario.' It has been responsible for translating and adapting the creative commons licenses to Brazilian law, as well as organising events discussing the relations of copyright laws and new technologies. It is co-ordinated by Ronaldo Lemo who is involved with several other projects, including Overmundo, OpenBusiness and others. He is the chairman of iCommons foundation and organised the 2006 edition of the iSummit in Rio. He has been researching the tecnobrega movement (portrayed in the video Good Copy, Bad Copy) as a case of open business marketplace. He curated a series of works related to tecnobrega for a recent exhibition at the MIS venue in São Paulo and is planning a major conference in March in Rio in partnership with the Berkman Centre at Harvard. The knowledge and insights which have been built up through the various strands and projects with which Lemos and his colleagues are now involved (from advising the judiciary in Brazil about IP issues to developing new understanding about ways in which the music industry is evolving to form new business models makes the CTS a very important centre globally.

www.diretorio.fgv.br/cts/index.html
<http://icommons.org/>
<http://openbusiness.cc/>
www.goodcopybadcopy.net/
www.direitodeacesso.org.br/
 Weblog [ENG] - www.archive.org/details/cd_berlin_20.09.06

Re: Combo

Was a collective based in Recife now dissolved but which is interesting to reference for this report. Its main purpose was to research authorship, the role of the pop star and the relations with the public in audio-visual installations. It started as a musical group that operated in a distributed fashion, exchanging samples. When they traded the CD for the internet as the medium of exchange, people from other places started to collaborate with the group, in a movement that eventually reached many other cities. HD Mabuse was one of its most prominent members. Alongside their creative work (which over time evolved into more conceptual networked art manifestations), Re:Combo was responsible for creating one of the first Brazilian open licenses - the LUCR license (Licença de Uso Completo Re:Combo). The name of the collective was chosen eventually to name the Creative Commons sampling license. Re:Combo was declared finished during the carnival in 2008.

www.facom.ufba.br/ciberpesquisa/404n0tF0und/404_53.htm
<http://remixtures.com/2008/03/colectivo-brasileiro-recombo-morreu/>

Mídia Independente

Is the Brazilian subsidiary of the international Indymedia network.

www.midiaindependente.org/

MetaReciclagem

Is an open network with members in all regions of Brazil. It carries out in a de-centralized fashion dozens of projects and actions regarding the appropriation of technology (low-tech) and of media production as a participative methodology for education, social engagement and innovation. MetaReciclagem has been responsible for establishing more than a dozen autonomous labs, as well as implementing large-scale government ICT4D projects. MetaReciclagem has earned honorary mentions in Prix Ars Electronica

(Linz, Austria, 2006) and APC Betinho Prize (Montevideo, Uruguay, 2005). MetaReciclagem has also taken part in the Waag/Sarai platform (Netherlands/India), in the form of one research fellowship in 2004 and sending two of its members on residencies in New Delhi in 2005. Its members, such as Felipe Fonseca, Hernani Dimantas, Daniel Pádua, Dalton Martins and others, are involved with many other networks and projects.
<http://rede.metareciclagem.org>

Mídia Tática

Is the name of the emergent group around which the Mídia Tática Brazil festival was organised. It was formed by members of other networks. After the Mídia Tática Festival, it was responsible for the Autolabs project and its closing event, Findetático (see below).

<http://midiatatica.info>

Findetático (2004, São Paulo)

Was an important festival attempting to bridge the gap between independent artist collectives and grassroots community media. It was the closing event of the Autolabs project which for some months worked with youngsters from three different communities in the eastern periphery of São Paulo, providing media literacy workshops in subjects such as radio, video, hardware, graphic design, event production and others. David Garcia, media theorist then based in Amsterdam, now Dean of Chelsea College of Art in London was present and wrote a very interesting report titled Fine young cannibals of Brazilian tactical media

<http://wakka.midiatatica.info/wikka.php?wakka=EncerramentoAutolabs>
http://pub.descentro.org/fine_young_cannibals_of_brazilian_tactical_media



Submídia

Was a group formed by members of Rádio Muda, perhaps the longest-running free radio in Brazil, that proposed an increasing level of dialogue between concepts such as free software, gift economy, open licensing, media education and the idea of free media. Some of its members such as Thiago Novaes became key members of the Articuladores network and worked in the early (and more experimental and creative) stages of the Cultura Digital action.

Articuladores

Was a group catalyzed by Claudio Prado to elaborate and implement the Cultura Digital strategy in the Ministry of Culture's Pontos de Cultura project. Its members were recruited from collectives and groups such as MetaReciclagem, Submídia, Mídia Tática and the Brazilian Free Software movement.

Digitofagia

Was a conference held at the Museum of Image and Sound (MIS - see venues below) in São Paulo in 2004 which was important for several independent collectives from Brazil and other countries and which was directly inspired by the Manifesto Antropofágico.

Des).(centro

Is a significant decentralised and distributed organisation, responsible among other things for the Submidialogia conferences. It was formed in 2002 as the outcome of conversations between members of MetaReciclagem, Articuladores, RadioLivre, Mídia Tática and other groups. Their aim has been to spread concepts of media democratization towards new media, to create a critical mass for the common construction of public policies on new media, internet and digital inclusion'. Members have been responsible for many governmental programmes as well as independent initiatives during the last five years and some are still deeply engaged with development of these policies inside Brazilian government.' Their work had seed support from the Waag/Sarai platform - an initiative that connected leading media culture organisations in the Netherlands and in India, for seven years until 2007. Towards the end of this programme an allocation of funding was made towards visits to Delhi, visit to a workshop in Amsterdam and towards a publication (which was edited by the late Ricardo Rosas) due for publication in late 2008. Des).(centro members live in various parts of Brazil (ten states from south, south-east, north-east and north regions) working on projects combining free media ethics and tactics with ecological concerns. Their Houses of Happiness project will be part of the Transmediale Festival in Berlin in February 2009 (<http://www.transmediale.de>). One of its members, Ricardo Ruiz works for Casa Brasil, a programme of social/digital inclusion linked to the Presidency of the Republic and is doing research on a project about water, environment, technology, media and reforestation with institutions from over 30 towns in rural Bahia. As an artist Ruiz experimented with ideas of mapping with Tatiana Wells which can be viewed at <http://contexto.descentro.org> and <http://turbulence.org/Works/mimoSa/>

Another member Alexandre Freire works with his Fernando Freire, on development of a lab space in Bonete off the coast of São Paulo state with a local economy is based on fishing and tourism. They aim to invite national and international researchers to their space which opens up a number of important questions about the interrelationship between socio-technological development and the natural world. More houses like this, the House of Happiness, also exist in Pipa (RN), Arembepe (BA), Pontal do Sul (PR) and Atins (MA). Last year, Des).(centro published online magazines (Cadernos submidiáticos) and printed books (Net Cultura 1.0, Apropriações Tecnológicas and Futuros Imaginários, Brazilian version of Richard Barbrook's Imaginary Futures). More about their work at:

<http://pub.descentro.org>
<http://pub.descentro.org/backgroundresearch> \t " _blank"
<http://pub.descentro.org/backgroundresearch>
http://pub.descentro.org/donos_do_poder \t " _blank"
http://pub.descentro.org/donos_do_poder
http://pub.descentro.org/tecnologias_de_resistencia_transgressao_e_solidariedade_nos_media_taticos \t " _blank"
http://pub.descentro.org/tecnologias_de_resistencia_transgressao_e_solidariedade_nos_media_taticos

Submidialogia

Is a conference that has had three editions so far: Campinas (2005), Olinda (2006), Lençóis (2008). A fourth is being prepared for January 2009 in Belém, one week before the World Social Forum. The motto of Submidialogia is "the art of re:volving knowledge logos by practices and disorienting the practices by the immersion in sub-knowledge". This has been an influential conference which relates strongly to the locality and context within which it happens and radiates out to participants elsewhere (through documentation and webcasting) and also welcomes international visitors as participants etc. In Campinas visitors came from Delhi's Sarai Project and lively debates took place about issues emerging from the Waag-Sarai Platform, supported by Dutch Ministry sources, and was relevant to Brazilian digital culture. Submidialogia is an important gathering point for people interested (anywhere in the world) in working independently and appropriating technologies for social liberation. In November 2008 a book edited by Dr Karla Schuch Brunet (University of Bahia) called *Apropriações Tecnológicas, Emergências de Textos, Ideias e Imagens do Submidialogia* was published, giving a comprehensive account of the festival held in Lençóis in 2007, written by artists and organisers.

www.livros.karlabrunet.com/sub3.ht

Overmundo

Is a cultural website funded by Petrobras and developed by a group of people led by Hermano Vianna and Ronaldo Lemos. It was inspired by Web 2.0 websites such as Digg and Slashdot, and provides a collaborative environment in which people can inform about events, publish Creative Commons licensed media and blog posts, aggregate RSS feeds from other websites and provide information about culturally relevant places. The entries are moderated and organised by ranking upon an open voting system. Overmundo won the Digital Communities award at Ars Electronica 2007. www.overmundo.com.br



The Free Software Movement

Has had a very active branch in Brazil since the early 2000s, in regional governments, civil society and universities alike. Digital literacy projects such as the Telecentros in São Paulo used GNU/Linux as their operating system of choice. That trend strengthened mightily when Lula became president of the country in 2003, appointing free software activists and supporters such as Sergio Amadeu to key posts in his government. Since then, the use of free and open-source software was deemed a strategic choice for many government projects such as the Pontos de Cultura, GESAC, Casas Brazil and others. There is a strong free- and open-source software community in Brazil, that gathers periodically at events such as Fisli - the free-software international festival, in Porto Alegre; Latinoware, that happens each year in a different place; and Conisli - international congress on free software, in São Paulo. The use of free- and open-source software in Brazilian government is accounted as an important case in the international free-software community. The Brazilian free-software community is usually regarded as a more than merely technical movement, and was one of the first networks to embrace open-licensing for media such as Creative Commons, opening space for a great deal of innovation and supporting big government projects.

www.softwarelivre.org/
www.softwarepublico.gov.br/

Estúdio Livre

Is a network of practitioners and activists whose focus is in free- and open-source software for media production. It started in Curitiba as a proposal for the creation of one Ponto de Cultura, and was soon part of the Cultura Digital methodology itself. One of the greatest outcomes of the close relationship it had with Cultura Digital is an information-rich website with documentation in Brazilian Portuguese about free media, an open-licensed gallery and projects such as a residency of some of its members in Hangar (Barcelona). Some of its members, Fabianne Balvedi, Glerm Soares, Ricardo Palmieri and others, are involved in international exchange. Palmieri and Glerm have been working with Croatia-based Kruno Jost in the last few years, with bilateral exchange and residencies. A forthcoming project called CultureRobot will be held at SESC in São José dos Campos and poetically links to this current mapping exercise. Jost describes it as follows: "As *CultureRobot is an open project everyone is invited to participate if you are interested. You can write me directly about your thoughts on what are borders and what should be mapped, where connections are on the map and where do you detect hidden or invisible connections.*"

<http://estudiolivre.org>
<http://gentlejunk.net/projects/tiki-index.php?page=CultureRobot>

The World Social Forum

Is a large-scale international meeting that aggregates all kinds of progressive thinkers and activists. It has had four editions, in Porto Alegre in the south of Brazil and another one is being organised in Belém, in the north, for January 2009. Under the motto of Another World is Possible, hundreds of thousands of people turn up. In the most recent Porto Alegre edition there were 40,000 people in the camping park, and every hotel in the city was full. WSF has been very influential, especially within the activist groups that eventually collaborated with Brazilian government. WSF has

room for a great deal of both social and technical experimentation - from an internet-powered ring of free radios to all kinds of experiments regarding learning, mobilization and social engagement.

Campus Party

Is a Spanish-organised international event that had its first edition in Brazil in 2008. Its focus is on digital technologies, and its proposal is to gather thousands of geeks, camping in tents and counting with huge broadband access. One of the surprising results in the first Brazilian edition (inside Parque Ibirapuera, in São Paulo) was that the amount of data uploaded was way bigger than the downloaded data. It had 6000 participants. There will be another edition in late January 2009, also in São Paulo (in Centro de Convenções Imigrantes). It is organised in Brazil by Marcelo Branco and Sergio Amadeu, both famed for their involvement with the free software movement (Marcelo is coordinator of FISLI, the free software international forum) and technology access projects (Amadeu was the coordinator of Telecentros project in São Paulo and later responsible for a great part of free software advocacy in the Lula government).

www.campus-party.com.br

Weblab

Is a research and development organisation based in Escola do Futuro (School of the Future), in the University of São Paulo. Weblab is responsible for collaboration between, and implementation of, various projects related to the use and appropriation of collaborative technologies and social networks. It is led by Drica Guzzi and collaborative web pioneer Hernani Dimantas. Currently, Weblab works with members of the MetaReciclagem network and maintains a MetaReciclagem lab in Parque da Juventude.

8. Leading Venues, Festivals and Centres of Activity

We have had, for reasons of time, to look more closely here at venues and centres which in research have emerged as dominant in terms of references and high level of activity on a regular basis. What has become evident in looking at key activities in Brazilian digital culture, even over three decades, is the dominance of a handful of events, festivals, venues and institutions which act as the main channels of presentation and conversation in this field. With a strong focus on presentation and on generating large audiences to view exhibitions combined with programmes of critical debate these initiatives combine educational with entertainment objectives. Festivals like Mobilefest and FILE increasingly generate mainstream media attention.

In mixed art form venues such as Itaú Cultural there exist many links between the digital media aspects of the programme and general programmes of visual arts and audio-visual activities. In trajectories on a map we note increasing cross-fertilisation, engagement and blurring of boundaries between digital culture and a broader set of art forms - music, dance, performance and public events - which signifies a healthy continuum between media-based art and popularist activities. There has not been scope within this report to fully trace the integration of digital media into more traditional art forms (or broader issues such as digitisation of national collections) but we note the trend towards integration of what may have been seen as alternative or experimental with the mainstream.

We note that whilst there are many younger artists emerging from key Brazilian colleges with experimental approaches to working with media and to integrating these features into their range of practices there is still a perception that the leading venues often reproduce patterns of provision with familiar and established artists or approaches to working.



This would appear to be a subject worthy of further debate at some stage, i.e. where are the key outlets for exposing newer and emergent artists and for supporting their development beyond one-off and temporary activities in short-term festivals?

Commenting on distinguishing aspects of existing Brazilian digital art practice, Bernhard Serexhe of ZKM - in his essay *Threshold Country, Media Art for the exhibition of Brazilian work in Karlsruhe in Germany in 2006* observes

"The spectrum ranges from the digital manipulation of structures and textures, through the experimental appropriation of new technical interfaces, sensors and immersive environments, to adapt the use of mobile communication technologies. Their search is equally composed of semantic and aesthetic questions bound up with the iconic turn and extends to the radical criticism of media and society...at the core of this appropriation of media, film and television, video and computer and the global network is by no means merely the virtuoso application of new technologies but also the deeply considered often nervous and driven and never-ceasing search for identity and determination of position which these rapid social changes constantly demand of individuals and groups".

FILE Festival

FILE stands for the International Festival of Electronic Language. It is an important event in the calendar of media art activities in Brazil. Since its establishment in 2000 it has become a platform for many national and international artists and media researchers. It annually includes over 300 Brazilian artists and theorists in its exhibition and symposium programmes plus many from overseas. FILE has taken an inclusive broad-church attitude to types of work as well as an active approach to documentation and publication; it now has a substantial archive reflecting developments in Brazilian electronic culture in the first nine years of this century. FILE's approach to the breadth of

digital culture is summarised in one of its 2008 press releases:

Given the diversity of digital culture, FILE is an event that hosts several festivals which occur simultaneously, and this year include: electronic art festival, games festival, digital movies festival, documentary film festival, electronic music festival, innovations festival, electronic graffiti festival. Moreover, FILE offers an international symposium, an archive of more than 2,000 works and a laboratory, FILE Labo, for the production and development of new works.

The festival is run by its founders Paula Perisimoto and Ricardo Barreto who work with a small group of advisors, volunteers and part-time workers during the main festival period. The events are always free and held in prominent, publicly-accessible spaces which draw in large audiences including many young people and often lead to extensive media coverage. Figures provided by FILE demonstrate an extraordinary growth in audiences and a highly impressive range of partners and support organisations that has been built up over nine years. None of the named international institutions give money directly to FILE (which can be a difficult process in Brazil) but pay instead for flight tickets and sometimes fees for the artists. FILE does not have any core funding and has a highly-intensive funding model raising funds for each event and initiative. Despite this, in 2008 it expanded to three sites in three cities - SP, Rio and Porto Alegre where the POA Festival of Electronic Language was held including the first meeting in Latin America of the Leonardo Journal of Art and Science's Educational Network. Plans for the future include possibly two more sites in the north and south of the country. Further, in 2009 they aim to extend FILE LABO – a lab space in SP which enables collaborations between artists and engineers and scientists. Related to this, positive discussions are underway with the Ministry of Culture for support to develop Games Production in Brazil. This year's festival included leading-edge presentations about the future of cinema with visitors

from the Cinegrid project at San Diego University where one of the FILE collaborators, Cicero da Silva is partially based. This innovative strand will be further explored in future. They are developing a new programme called P.A.I which will show works outdoors in Avenida Paulista in 2009 - FILE 10 - and propose to set up a PRIX LUX which will be an international prize for electronic art in Brazil. A symposium held in 2008 during the UK/Brazil Year of Science and Innovation invited FILE to present their work within the context of creative industries research and innovation which generated a different perspective on their work now bearing fruit at a time when São Paulo state and city governments are investing in new content production as part of emerging creative economic strategies. Connections with the Netherlands – where the Waag is the sole European node of Cinegrid – could also be further explored, for example FILE's team may find it useful to visit the PICNIC festival. Creative industries developments in Amsterdam and Rotterdam might offer useful insights for FILE and other São Paulo and Rio organisations currently seeking to view digital media as a driver of economic innovation. The festival which in itself acts as a mapping exercise of current trends in Brazilian digital culture, is keen to further extend links with academia and to encourage the introduction of a dedicated course or faculty for digital media studies in Brazil.

www.file.org.br/
www.filefestival.org/site_2007/pagina_conteudo_livre.aspa1=468&a2=468&id=2
www.cicerosilva.com

Mobilefest

Is an annual festival on mobile art and creativity which started in 2006 at SESC in São Paulo. It has developed a high profile in a very short period with an ambitious, internationally active programme developed by directors Marcelo Godoy and Paulo Hartmann who bring experience of the commercial media arena. Their aim is to bring together national

and international practitioners/theorists working in private and public sectors engaged with innovation in locative media. Mobilefest claims to be the first international festival of this kind; its website at <http://mobilefest.org/> sets out mission and objectives, which include:

- » to popularise mobile technology so as to contribute to social inclusion through the generalisation of knowledge, its use and possibilities of interaction promoted by these new communication media
- » to promote cultural interchange among national and international researchers and producers of this area.
- » to incentivise creative thought and production about the new technologies aiming to expand the possible hardware and software functions in the mobile technology sector.
- » to stimulate the production of content in the mobile technology sector in Brazil in industrial production as well as by the independent creator, with the aim of balancing relationships
- » to facilitate the participation of those interested in producing and distributing content through the mobile communication networks.

The focus of the most recent festival in November 2008 was the question: *how can mobile technology contribute to democracy, culture, art, ecology, peace, education, health and third sector?*

In 2006 Mobilefest opened with a conference, exhibition and launch of awards for the best mobile works in the following categories: SMS Writing - Micro Stories and Poetry, Photojournalism, Video, Moblogs and Videologs, the I Mobilefest Awards. It hosted 14 overseas artists and researchers and 20 Brazilian artists and specialists. The second edition gathered together artists, researchers and panellists from many countries with five days of seminars, two days of boot camp and 30 days of exhibition. Also in 2007 simultaneous events were staged in England, at University of



Westminster, at the Waag Society in the Netherlands and at New York University–ITP to further the goal of building a network of international festivals about mobile content production.

International activities include engagement with a network of festivals – Mobifest in Canada, Pocket Shorts in the UK, Pocket Films in France, Arte Mov in Brazil, Microfilmes de Lisboa in Portugal and The 4th Screen in the USA. They are working with Waag in Amsterdam on a joint project for 2009-2010 which relates to mobility and public space in São Paulo. Also at the R&D stage is a project with Active Ingredient, a British artist/design company, on a project linking the Amazon Forest and Nottingham Forest in England using broadcast, storytelling and locative media. The last festival was held in the recently reopened Museum of Image and Sound in São Paulo; for more information see: www.mobilefest.com.br

MIS – Museum of Image and Sound

This recently re-launched venue in São Paulo was founded in 1970 with direct funding from the office of the Secretary of State for Culture in São Paulo. Its role has been to present contemporary work related to audio visual culture, with photography, graphics arts, cinema, music and oral history as well as to preserve its historically significant archive and collection which has over 200,000 images and around 2,000 video-tapes. In the past year it has been refurbished and very successfully transformed by a new Director – Vitoria Daniela Bousso - whose goal is to position MIS as the key venue for drawing together historical threads with contemporary work and resources in tune with technological and social changes. Work on transforming the collection space is now also in train. In its own words it is “ready to be the first public museum in the country endowed with institutional conceptualization, staff, infrastructure and cutting-edge equipment for dialogue with the art of the 21st century, without forgetting the rich history accumulated since the 70s”. In research for this report there has

generally been endorsement of the key role that MIS is now positioned to play as a much-needed bridge between areas of activity. The refurbishment has been well received and MIS is seen as an important element of the built infrastructure for Brazilian art and technology practice and research. It has paved the way to deliver this programme by creating well-equipped spaces for exhibitions, installations, projection and performances as well as recording studios plus workshop and educational spaces to attract younger visitors. The LabMIS - devised and programmed by Gisela Domsche, a leading freelance curator and artist - will develop workshops, research projects, networking events, publications, research and development initiatives and an international programme of artistic and research-related residencies that have the potential to provide dynamic interaction between many of the different strands of digital culture activity we have been outlining in this mapping document. One of the leading programmers and producers at SESC, Marcelo Bressanin has now joined the MIS team strengthening hopes that MIS can fill gaps in the Brazilian infrastructure. It must draw in a substantial and mixed audience both generationally and in social mix to a venue sited in an expensive part of São Paulo. It has plans for a series of online developments which could be critical in enabling MIS to reach audiences outside the immediate vicinity. It has had positive discussions with key funders of international programmes including the British Council and the Spanish Cultural Centre in São Paulo, both of which are positive about working closely with MIS on its next stage of development. It is making links with other venues in Latin America. In April 2009 it will host Paralelo - a series of events and meetings, in partnership with the British Council, the Arts and Humanities Research Council in the UK, and the Virtueel Platform, the sectoral institute for digital culture in the Netherlands, with potential support from the Mondriaan Foundation, - to bring together Brazilian, Dutch and UK artists and researchers work-

ing with media art, design and technology related to ecological and environmental concerns.

www.mis-sp.org.br

Videobrasil or Associação Cultural Videobrasil (ACV)

Has been a seminal organisation in video art development in Brazil. The Videobrasil Festival was first held at MIS in 1983 under the leadership of Solange Farkas who says it ‘worked as a spontaneous articulation space for local production’ In the *:/brasil* publication Farkas recalls how the first festival took place as MIS “in a moment of intense criticism of the monopolistic status of the few broadcasting networks’ and how it was focussed on ‘presenting pioneering video experiments...whose authors at that time strongly wished to enter commercial television’. It also ‘sought to establish connections with international art, especially after 1985. However, in the dialectics of this process of internationalization, Videobrasil has always been concerned with the searching for and outlining of our audio-visual identity as Latin Americans and in a wider sense, as producers of the Southern Hemisphere”. This suggestion is still resonant today, as discussed later in this report. Farkas, who is now director of the Museum of Modern Art in Salvador de Bahia, has been an influential and important figure in the politics of media culture in Brazil and how it is profiled internationally. She developed a long-term relationship with the Prince Claus Fund in the Netherlands and AGV, established in 1991, is one of the PKF Network Partners²¹. AGV is now led by Ana Pato and is a thriving public-interest organization dedicated to fostering, disseminating and mapping electronic art from the southern circuit which runs a biennial Electronic Art Festival for single channel works, performances and exhibitions in partnership with SESC São Paulo; they take a synthesis of the festival on tour elsewhere in

21. http://www.princeclausfund.org/en/what_we_do/network_partnerships/index.shtml

Brazil and abroad. Its database of international visual artists and the biggest collection of electronic art in Latin America is used for curatorships, retrospectives of artists’ work, compilations, and temporary exhibitions. They produce Caderno Videobrasil, an annual publication dedicated to contemporary art and the FF>> Dossier, which features prominent electronic artists in monthly on-line editions.

www.sescsp.org.br/sesc/videobrasil/site/sobre/sobre_en.asp

Instituto Sergio Motta / the Sergio Motta Art & Technology Award

This institute is a centre for research into the challenges facing the development of Brazil; it is dedicated to ‘establishing political and other mechanisms’ aimed as social inclusion and the development of civil rights. It was founded in honour of a former Minister of Communications Sergio Motta, in office between 1994 and 1998, in recognition of his role in the transformation of the telecommunications infrastructure in the country. The Institute says that “until the new regulations posed by Minister Sergio Motta came into force, telecommunications in Brazil were governed by a state monopoly with a derelict and obsolete infrastructure’. Due to the important work he did in the sector, we are now able to celebrate ten years of regulation of unrestricted use of the Internet in Brazil, and an extraordinary volume of investments in the sector”. The associated prize, launched in 2000 on the suggestion of the São Paulo State Secretariat, supports contemporary Brazilian artists at the interface between art, science and technology, working with various art forms including visual and performing arts and is aimed at encouraging excellence in artistic and theoretical production, ‘characterized by experimentation with technological media and systems - electronic and digital’. Since 2005 it has been awarded every two years for exhibitions and production or for lectures, debates, publications and workshops. The Institute runs Recombinant Territories ‘an itinerant series of



discussions focussing on works and projects by young artists using electronic and digital media'.

www.premiosergiomotta.org.br/en/?paged=2

Arte Mov

Is an annual international festival of 'moving media art'. It held its third edition - vivo arte mov - in late 2008 at sites in Belo Horizonte and in São Paulo, curated by Lucas Bambozzi, Marcus Bastos, Rodrigo Minelli and coordinated by Aluizer Malab, Lucas Bambozzi, Marcos Boffa and Rodrigo Minelli. Its venue in Belo Horizonte was the Palácio das Artes. In São Paulo it worked with MIS and MUBE. The festival brings together national and international artists; this year's event included a selection from Japan, France and Mexico as well as UK and Brazil. The event at MUBE in association with the Sergio Motta Institute addressed themes including network diffusion strategies, social technologies and urban mobility. Guest speakers included Nick Tandavanitj of the British group Blast Theory, Finnish artist Laura Beloff, German urbanist Mirjam Struppek and Brazilian curator Giselle Beiguelman as well as Lucas Bambozzi. The event was jointly organized by the Sergio Motta Institute with the Government of the State of São Paulo and its Culture Department. The festival in Belo Horizonte held a symposium on Public and Private Space with presentations and discussions on techno determinism, social technologies and networks. The exhibition there featured Descontinua Paisagem (Fernando Velázquez and Julià Carboneras), Memo_ando (Raquel Kogan and Lea Van Steen), Ascese (Rodrigo Castro de Jesus), Série se... (Joacélio Batista), !Alerting infrastructure!, Inquisitive devices, Forward compatible (Jonah Brucker-Cohen), The head (Laura Beloff), Locative Painting (Martha Gabriel), Can you see me now? - live game! and documentation (Blast Theory), Videoman 5.5 (Fernando Llanos). Tags: art, blast theory, espaço público, fernando llanos, festival, Gabe Sawhney, Jonah Brucker-Cohen, Laura Beloff, Lea Van Steen, locative, Mirjam Struppek, mobile media, public space, Raquel

Kogan, Regine Debatty, rua, urban screens, videoarte, We-make-money-not-art

More about this festival at <http://www.artemov.net/> and other related works/projects involving Lucas Bambozzi, one of Brazil's leading media artists and curators, at <http://bambozzi.wordpress.com/about/bibliography/>

SESC

SESC (Social service for commerce workers) as noted elsewhere in these reports is a large non-profit private organisation with subsidiaries across Brazil. It was created in 1946 and is funded by a compulsory contribution by people who work in commerce-related areas, as are other similar institutions (e.g. SESI for industry workers and SEST for transportation workers). SESC is not exactly a cultural organisation, but offers a great deal of related services - education, concerts, exhibitions - together with more prosaic services, like dental assistance. In the last years, especially though not only in the state of São Paulo, SESC has been hosting some very important digital culture events, including Mídia Tática Brasil, LaMiMe, Videobrasil Mobilefest, Game Cultura and many others, as well as presenting new-media installations in their annual exhibitions and dozens of digital culture workshops throughout the year. It runs a festival over two busy weeks in October in various venues in São Paulo and offers opportunities for visiting and Brazilian artists working in new and established ways, including performance, literature, music, theatre and installations as well as public interactive events with digital media. This year's festival, Mostra Sesc de Artes 08, presented several media arts activities outside the venue, engaging with the public and encouraging interaction. Its centre in SESC has a very rich infrastructure in all its units - some 17 in the city of São Paulo alone, and despite being far more focused in offering services, it is very important for the formation of a digitally-aware public, as well as enabling small and innovative experiments to take place in its workshops. SESC is planning to turn its unit in Avenida Paulista into

a centre for digital culture in the coming years. The challenges relating to this, given the unstable history of dedicated media labs in many other countries, are fascinating, with the location in Paulista a critical point of engagement for artists and the general public. Plans for development of this Lab have not yet been made public, though given the public engagement with which SESC has been associated - including the imaginative remix project currently being developed with Ronaldo Lemos and team at CTS at FGV in Rio - there would seem to be a major opportunity here to build a space that is a physical representation of the intentions and aspirations of Gil's laboratory of the future.

www.sesc.org.br

Itaú Cultural Institute

Already has a laboratory of interactive media ItaúLab, a research centre for academic and artistic productions. It was launched in 2002, with the first Brazilian Media Art Biennial (Emoção Art.ficial), in association with and attended by some of the world's leading media centres and research labs including V2 - from Rotterdam, Ars Electronica from Linz, ZKM from Karlsruhe, EMA Australia and IAMAS Japan. Itaúlab's focus is to produce one major exhibition each summer and works with other parts of the Institute on various programming strands throughout the year. It is running a trilogy of intensive events and exhibitions related to systems and cybernetics (2006, 2008, 2010) and in the in-between years it looks at other areas of experimentation. Last year's theme was Memory of the Future, referencing the decade since its first major digital art exhibition and next year it is programming activities and works addressing games culture. Its core goals include the exchange of knowledge with academic institutions and the research of emerging technologies applied to artistic and educational areas. The broader programme of the Institute, which was founded 16 years ago, is to promote Brazilian culture, both within Brazil and abroad, with free and diverse

programming free of charge to the public. This includes festivals, screenings, conferences, exhibitions, installations, publications and workshops related to visual arts, literature, dance, music and audio-visual culture with links to various parts of Brazil through a programme called Rumos which provides a platform for development of professional skills and diffusion of new work in the various art form areas. Its main building on Avenida Paulista (beside SESC Paulista) is a key meeting point for many people from various parts of the world who share interest in areas related to its mission and its media art biennale regularly brings international guests. Itaú Cultural tends to focus support on research and development for productions and exhibitions, as well as conferences and debates, rather than offering open-ended research opportunities (it would be unable at present to offer overseas residency opportunities) though in international engagement it is well networked with a large informal network of advisors and collaborators. Itaú Cultural Institute is a non-profit organisation, viewed as public-interest by the Brazilian Federal Government and is funded by the Itaú bank which recently merged with Unibanco to become the largest private sector bank in Latin America.

www.itaucultural.org.br/index.cfm?cd_pagina=2304
criativopunk.com.br/2008/07/02/emocao-artificial-40-a-emergencia-no-itaucultural/



Paço das Artes -

Is publicly funded and one of the largest multi-disciplinary art galleries in São Paulo. It is based within the university and has a strong multimedia and digital media component to its programme which includes audio-visual arts, video presentations, digital electronic cinema, palaestras, symposia, workshops, musical and literary events. It has a call for proposals annually which ensures the promotion of new work. It combines showing work by emerging and established artists, e.g. a major exhibition by Katia Maciel accompanied by a catalogue with essays by Roy Ascott and others a few years ago. The gallery includes shows by international artists like Jane Prophet from London in 2006, with accompanying catalogue. Its director, Vitoria Daniela Bousso, is also director of the recently refurbished MIS venue allowing scope for cross-marketing and promotion in programming.

www.pacodasartes.org.br

9. Funding Sources

Funarte is Brazil's national foundation of arts, answerable to the Ministry of Culture. It gives grants for projects concerning cultural production and research in various fields. In 2008, for the first time, it has secured grants for the development of digital culture projects.

Lei Rouanet (Rouanet Law)

Introduced in 1990, is a legal disposition that allows Brazilian companies to invest part of their income tax in cultural projects. In 2007, more than BRL900 million were raised via the Rouanet Law. The law faces great criticism in that it hands the decision of just who will receive taxpayers' money to companies.

Oi Futuro

This large cultural centre in Rio de Janeiro was formerly known as Telemar and has been behind numerous key exhibitions related to digital culture, art and technological development. It is part of the Oi telecommunications group's investment in cultural activities as outlined in the general mapping report elsewhere. Oi Futuro also supported this year's FILE Festival as part of its programme of exhibitions and events related to what Oi Futuro director Maria Arlete Gonçalves describes as *"everything at the same time now, with net-art, web-art, e-videos, software art, artificial life, hypertext, virtual reality, e-books, interactive works, robotic art and all the multiple experiments in digital art. A space where the master of science fiction Arthur C. Clarke could verify that 'the only way to discover the limits of the possible is to surpass them a little bit, entering the impossible'".* The festival was also supported by Santander Cultural - as was FILE in Porto Alegre - in an illustration of how the digital culture scene in Brazil is in some ways dependent on relationships with commercial companies, and especially banks and banking systems and although this can seem to be an intriguing synergy notwithstanding the divergences and asymmetries implicit

in such connections There are questions which might be raised in future about how sustainable these investments will be given the downturn in the world economy, with banks losing billions.

www.oifuturo.org.br

Petrobras

The state-owned oil company has been the single biggest funder of cultural projects in Brazil since the 1990s. In 2006 it amounted to BRL288 million, most of which was applied through Rouanet. Petrobras has been the sponsor of many digital-culture-related projects, including Overmundo. Its 2009 call has a dedicated line of funding for projects in the digital culture realm with an allocation of BRL2 million for websites and events which could make a substantial impact on practice. In its portal, it declares: *"using the Internet to democratize information and create communities is an irreversible phenomenon. Aware of this, Petrobras has a sponsorship area dedicated solely to propagating multiple Brazilian contemporaneous culture lines through the Web. Support for art dissemination over the Internet also aims at tackling a serious problem facing the current Brazilian cultural scene: only a very small portion of the country's abundant artistic production is revealed appropriately"*. More about the company and its arts activities:

<http://www2.petrobras.com.br/portal/frame.asp?pagina=/cultura/ingles/petrobrascultura/petrobraspatrocinadora/index.asp&lang=en&area=cultura>

10. International Connections and Links

With its high level of cultural diversity, Brazil already has strong connections to many countries in Europe, Japan, Africa and elsewhere with flow of ideas and people through family and personal relations. It is now also developing new economic links with many other regions of the world, including India and China. One senses that the possibilities for cultural expression using networked exchange are only in their infancy.

Festivals like FILE, Mobilefest, arte mov and Videobrasil actively invite many leading practitioners from all over the world and extend their own work abroad, through participating in international workshops, seminars, short tours etc. In doing this research we were told by several people that the application timescales for making applications for support for overseas agency (including some in the Netherlands) were difficult for these organisations (which often lack core staff) as the festival programming model means decisions are made very close to the event itself and it can be impossible to give a full list three months in advance. Work on aligning expectations may be a very useful thing.

The investment by international cultural agencies in programmes and initiatives to increase the circulation of ideas and flow of people between Brazil and elsewhere is exceedingly important as a time when this country is as Bernhard Serexhe suggests, a threshold country experiencing accelerated social and economic changes and moving very rapidly into the 21st century.

A trend that has become clear during the period of writing this report is of an increasing set of references to the position of Brazil and Brazilian artists within the broader orbit of Latin America. Leading producers and artists such as VJ Spetto have been invited in the past six months to countries like Bolivia to help to pass on skills and inspire a new generation of artists there; similarly in Rio de Janeiro a biennale is



being planned to encompass visual arts (and no doubt digital culture) works from the broader continent. In art and science connections a Latin America-wide project redcatsur (network science art technology south)²² has recently been formed at the prompting of the globally active Leonardo Art and Science Journal. The Leonardo Education Forum held its first meeting in Latin America during the POA Festival of Electronic Language in Porto Alegre in 2008 and a second meeting (linking with universities in Canada) will be held at the Imagen Festival (21-25 April 2009) in Manizales, Colombia, organised by Felipe Cesar Londoño López. More information at: <http://www.festivaldelaimagen.com/> It is important that Brazilian artists are connected to such transnational and transdisciplinary initiatives. The Spanish Cultural agencies are being particularly active in this respect. No doubt this trend for pan-American connections will continue and will have an impact on how other European agencies present in Brazil prioritise their support.

Brazil was featured in the 2008 edition of Arco (Arte Contemporáneo, in Madrid). Among the initiatives present at the festival was an immersive experiment led by Salvador-based Gia group, as well as AV_BR, a series of conferences and experimental music presentations in Medialab Prado.

www.cultura.gov.br/Brazil_arte_contemporanea/
http://medialab-prado.es/article/av_br__audio-visual_experimentation_and_free_culture_in_brazil_
www.cultura.gov.br/brasil_arte_contemporanea/

Other related programmes include the Artists Links²³ scheme coordinated by the British Council's São Paulo office which presents a model tested previously in an Artists Links China residency programme set up by Arts Council England and the British Council. In developing this programme artists working in various areas in both countries can spend some months

22. www.ceiarte.com.ar/?q=node/160; <http://www.media.uoa.gr/yasmin/viewtopic.php?t=4512>

23. www.britishcouncil.org/arts-artist-links-brazil

working either in the UK or in Brazil aiming for a two-way exchange. As part of a separate Arts Council England initiative in 2005-2007 two artists from England, Pedro Zaz of showskills²⁴ and Phil Mayer of Gaianova²⁵, spent six months based in São Paulo based within the Cultura Digital programme. The benefits of this period of research and development to their career paths has been substantial, leading to solid links with venues and promoters including VJ Spetto²⁶ who is keen to involve Zaz in his new project with Bolivia in 2009.

Alongside the Goethe Institute, which maintains buildings in parts of the country – the Salvador venue has offered space for events such as dorkbots in the past few years – German agencies active in Brazil include FES – Friedrich Ebert Institut, which has been working for some years funding projects related to community media.

The Sergio Motta Institute was actively involved in an important exhibition in Germany of Brazilian media art held in 2006 at ZKM in Karlsruhe in Germany.

The exhibition: Interconnect@ between attention and immersion, Medienkunst aus Brasilien (A transatlantic alliance of modernism) showed 12 works by 14 Brazilian artists who had either received or had been nominated for the Prize. Artists included some who have high international recognition including Rejane Cantoni and Daniela Kutschat. Cantoni is showing some of her interactive works in spring 2009 in Amsterdam. The exhibition at ZKM successfully sought to raise the international profile of Brazilian art and was funded through a cultural exchange programme, Copa da Cultura, which supports cooperation between Brazil and Germany. In the catalogue Peter Weibel, Director of ZKM, commented “...the experience of the exile of modernism formed the basis for future

24. www.showskills.com/brazcast/; <http://www.interact.mmu.ac.uk/placements/profile.php?artist=13>

25. www.gaianova.co.uk/

26. www.visualradio.com.br/

visions of South America and for common visions of modernity. Brazil was, so to say, “condemned to modernity”, as the great Brazilian art critic Mario Pedrosa formulated it”.

The initiative was an interesting example of cooperation between the Brazilian Ministry of Culture, the Goethe Institute, Haus der Kulturen der Welt and the Brazilian Embassy in Berlin and curated by Vitoria Daniela Bousso who is now Director of MIS and Paco das Artes and one of the key people whose work over decades has been fundamental in the development of digital cultural support and development in Brazil. Weibel interestingly commented: “what foreign policy has not achieved, namely a dialogue between Europe and South America....culture can begin”.

The House of World Cultures in Berlin which was involved in the partnerships for the event will host a Brazilian event in February 2009 as part of a Brico-Brunch event which will end the Transmediale Festival²⁷. The Festival's theme this year is Deep North - the cultural consequences of climate change - and this offers an opportunity to consider some of the shifting conditions in the world from a Brazilian perspective. The festival has also a Vilem Flusser-related strand which goes back to São Paulo where the philosopher - whose work in areas of media, communication and ecology is increasingly becoming recognised - lived for 32 years including during the period in the sixties which we have identified as a crucial period prefiguring many of the issues and ideas we are now exploring in this report. A recent conference at University of São Paulo focussed on Flusser's life and work in Brazil - <http://www.goethe.de/ins/br/sap/acv/pok/2008/pt3870929v.htm> - and is likely to lead to future collaborations between Flusser scholars and researchers living in different countries (including links between the Flusser Archive in Berlin and researchers in the Communications and Semiotics Department at

27. http://pub.descentro.org/wiki/casas_da_alegria_apresenta%C3%A7%C3%A3o

USP, a course which has had enormous significance for to the education of a generation of media activists, scholars, artists and researchers in Brazil today.

Further links between academic centres of expertise in media/computer art/technologies in Brazil and elsewhere are worth noting. Prominent in building international networks have been the transdisciplinary research group Artecno, in Caixus do Sul, in southern Brazil, led by Diana Domingues who has a focus on artistic and aesthetic dimensions of technologies. Domingues - one of the key figures who brought Brazilian digital culture to international attention in the 90s - was involved in organising the LEA workshop at POA, FILE in Porto Alegre in 2008. There are deeply rooted connections linking Roy Ascott and his famous CAIAA Star research centre in the UK with leading media practitioners and academics in Brazil where he has taken part in and devised numerous events; among his closest collaborators in Brazil are Andre Parente and Katia Maciel, who were also part of the show at ZKM in 2006, and run the N-Imagem research group - <http://www.eco.ufrj.br/n-imagem/> - in the Faculty of Communications in the Federal University of Rio de Janeiro and whose work in areas of crossover between research, practice, publishing and exhibition illustrate their position as among the leading critical practitioners working in the arts/technology area in Brazil today. Parente's work in the area of panorama vision is worth noting here as it is an area that is likely to be further explored in this era of advancing 3D television etc.

At PUC in Rio, Rejane Spitz, who started using computers in her artwork back in 1982 is Head of the Art and Design Faculty and an Associate Professor running a research group focussing on mobility, interaction design and communication with international partners including Nokia. Spitz is closely linked to SIGGRAPH and prominent in the constellation of scientists, artists, media theorists and designers orbiting around the Leonardo organisation led by Roger Malina. Her students are involved with The Open Observatory



project led by Malina which is being designed with the Banff Centre in Banff, Canada, the Exploratorium in San Francisco, California and the Srishti Art, Design and Technology School in Bangalore, India and others.

Other university-based centres of key activity include the Federal University of Bahia where Andre Lemos²⁸ - who has many international connections - and Karla Schuch Brunet²⁹ are based alongside choreographer and researcher Ivani Santana³⁰ who first started working with dance and technological media in 1994 and who remains a key figure in dance/science studies globally. Brunet, who edited the *Submidilogia* publication above, is a key figure who bridges many different digital culture activities. She is about to become Professor leading an area called Arts and Digital World in a new, potentially exciting, interdisciplinary Institute for Humanities, Arts and Science - Instituto de Humanidades, Artes e Ciências <http://www.ihac.ufba.br/> at the Federal University. There is strong potential for such an institute to build the kinds of links mentioned above with the scientific and technological innovation centres in Brazil that could be the basis for new international connections and collaborative research.

At the ISEA Festival in Singapore in August 2008 most of the nine Brazilian artists/researchers were present were female. Other leading practitioners whose work is internationally recognised include Suzete Venturelli³¹ in Brasil, who works with virtual worlds and game environments, Gisele Beiguelman³² in São Paulo, who has received numerous international awards for her visionary work, Patricia Canetti in Rio, who has spearheaded the tactical use of media

28. www.andreleamos.info

29. mokk.bme.hu/centre/conferences/reactivism/bio/ksb

30. www.poeticatecnologica.ufba.br/

31. <http://cibercultura.org.br/tikiwiki/tiki-index.php?page=Suzette+Venturelli>

32. www.medienkunstnetz.de/artist/beiguelman/biography/
<http://www.desvirtual.com/giselle/>

through her project, Canal Contemporaneo³³, Raquel Kogan³⁴, Rejane Cantoni³⁵, Lalik Ajato, who received an Artists Links award from the British Council to spend time in the UK in 2008 and emerging artists like Vivian Caccuri³⁶ - whose work was featured in this year's summer show at Itaulab and in the Electra Festival in Montreal - and they are just a few of the very talented Brazilian female artists prominent in this field.

Regina Silveira is internationally renowned as a pioneering and highly influential figure. Her influences, from pop art, conceptualism to *la poesia concreta* come through in highly original works. She worked with mail art in the 60s and in video/mixed media in the 70s; in 1982 she organised a show of artworks at MIS using microfiche. Her latest exhibition in São Paulo, addressing pests and plagues, and implicitly the future of the planet, has received rave reviews. <http://www.britocimino.com.br/en-exposicoes-presente.html>.

In music, Brazil has some leading figures among whom Flo Menezes, one of the most important electro-acoustic composers in Brazil, a recipient of Prix Ars Electronica and a student of Stockhausen. Flo Menezes is responsible for training an entire generation of new composers interested in technology in Brazil. His website can be found here: <http://www.flomenezes.mus.br>. Claudio Manuel in Salvador is, a pioneer of electronic music in the north and north east and an important international figure; <http://www.overmundo.com.br/perfis/claudiomanuel>. Whilst we have not been able to go very deeply into computer music areas here we should point to an important conference held in 2007 which represented the depth of thinking and development in Brazil in this area. <http://gsd.ime.usp.br/sbcm/2007/english/index.html>. Similarly many Brazilian DJs and VJs are in demand internationally.

33. www.canalcontemporaneo.art.br/_v3/site/index.php

34. www.raquelkogan.com/

35. www.rejanecantoni.com/

36. www.vcaccuri.net/index1.htm

In discussing some of the developmental issues with Spetto for this report, a number of very interesting ideas emerged particularly concerning training and development for younger artists, particularly in production and promotion. We link this to the recommendation below about skills and business/organisational support which would seem to be an important area of potential exchange between Brazil, the Netherlands and elsewhere.

The Year of Brazil in France was held in 2005; in 2009 French culture will be in turn be profiled in Brazil and it may be timely to suggest the reissuing of the publication from 2005 in an online version to reach a broader audience. This could extend to translation and promotion of other key publications in this field.

In Rotterdam in June 2009 a Festival of Brazil will be held and - given the location of V2 - Lab in the city - we suggest that it would be timely to discuss some of the issues and address some of the possible linkages suggested in this report through an event held there, perhaps facilitated by SICA or the Virtueel Platform. There are hopes of launching the *Submidilogia* publication in Europe and Rotterdam may prove to be an appropriate platform.

11. Conclusions & Recommendations

Earlier in the report, in describing leading events, festivals, organisations and networks, we have indicated the high level of internationalism which has been built up as part of development strategies over many years. We have noted the extraordinary investment by leading Brazilian venues and curators in providing spaces and opportunities for artists from overseas to contribute to the vibrant processes of debate and interaction which often prove to be immeasurably valuable for the visitors who always want to come back. The ZKM show offers a potentially large audience abroad for interactive works from Brazil which can combine an attention to the senses with a technological capacity that is in demand in the media culture domain.

Relationships and ties between media arts activists and practitioners in Brazil and the Netherlands has been particularly important in defining the differences between the two countries. Having an enhanced political endorsement of this by means of this overall mapping exercise, which considers existing as well as potential trajectories, is a step towards further connections.

Gilberto Gil may be right to see Brazil as a laboratory of the future. If this laboratory is of interest to students, academics, researchers, commercial interests as well as artists, cultural practitioners and policy makers then we suggest it is vital to observe, analyse, read about these, participate and to actively support experimental processes. Recommendations:



- Programmes of exchange are not enough. More investment could usefully be found for a programme of co-commissions and co-productions between leading agencies and venues in Brazil and the Netherlands. Emerging artists should not be ignored.
- There is still considerable value to be gained from exchanges of knowledge and skills between Brazil and old-economy countries like the UK or the Netherlands, with their intensive infrastructure and media-centred approaches to media culture development. Processes to enable further reflection and potential research collaborations - as well as exchange of skills for curators and organisers - should be actively encouraged and areas which are developing - e.g. interdisciplinary and trans-disciplinary productions, software art, creative industries, games should be highlighted.
- As with shifting policies for interdisciplinary and cross-sectoral work, so there are foreign and cultural policy challenges in supporting work beyond the bilateral - e.g. networking meetings that enable digital media artists and researchers in Latin America to come together to explore mutual lines, borders and territories. Cultural agencies working in Brazil may wish to collaborate to help build these projects. Lessons gleaned from decades of European support for networking initiatives may prove to be useful to share and agencies could take the lead in resourcing such movements.
- Given the strength of network culture in Brazil, there is great potential for development of joint productions, interactive projects and collaborative research online. The potential for raising funds for collaborative and practice-based research should be further explored. The British Research Councils will sign a Memorandum of Understanding with Brazilian Research Support Agencies early in 2009

and this could point the way to a broader spread of partnerships demonstrating the level of interest in building understanding between Brazilian researchers/academics/practitioners and colleagues from elsewhere in the world. High-speed academic networks offer a possibility of achieving some of the distance connection possibilities which were explored by those pioneers of art, science and technology like Eduardo Kac who were attempting early telematic experiments four decades ago. The Ministry of Culture in Brazil has recently become part of the national high-speed academic network which may be a stepping-stone to including independent organisations. As the report from Demos outlines so well, there are many developments in scientific research, development and innovation happening within several hotspots around the country. A programme of research residencies going beyond the current artists residencies model which do not tend to be interdisciplinary in Brazil could offer a strong basis for experimental research across distances which could revisit some of the excitement of the 1960s at a time when earlier concepts can be turned into reality. The laboratory that Gil signalled is in our view very much a network and the network is also a laboratory. There seems to be a real opportunity now for involving artist/practitioners in explorations of the potential of virtual and online tools - through effective practitioner/academic connections - across distances, drawing on the deep wellspring of Brazilian micro network cultures. When it comes to considerations of how artists will engage with the potential and challenges of online networks in future then learning from how media networks work and have evolved in small ways in Brazil is an excellent starting point which events such as the wintercamp in Amsterdam in March and the Paralelo event in MIS can do much to achieve. Links to Cinegrid as mentioned above could also be explored. Brazil can be a laboratory for learning

about network experiments, successes and failures.

- The advent of high speed connectivity also opens up possibilities for digitising and carrying out research into online collections and archives (such as the FILE, MIS and Videobrasil collections) which could be made available to new users, academics, other artists spread widely apart.
- We endorse above the growing need and demand for further enhanced relationships and partnership support between Brazilian artists and organisations and those in other Latin American countries. Added to this we would strongly recommend encouraging enhanced links with other projects in Africa, China, Russia and India - i.e. funding for a new South-South programme for which there is currently much demand but little supply in funding initiatives.
- We suggest a programme of investment in skills exchange linked potentially to understanding how best to enhance business and organisational models with public and private support and for sustained rather than short-term investment to allow these deep developmental relationships to happen. We think it would be beneficial to have skills exchange across organisations between different countries to discuss questions like working with commercial partners, building social entrepreneurial models etc. A programme of placements for organisers/curators from both Brazil and the Netherlands would be a useful step.

- During the period of this research several publications have emerged in Brazil which chart recent developments and ideas in digital culture and related fields. On one night at PUC in São Paulo in November 2008, seven new publications related to the sector were launched, including the Submidilogia publication. We would like to see dissemination of ideas beyond Brazil through funds for translation of key texts into English and other relevant languages, and further we would like to see emergence of a site for online publishing of texts with key historical and current critical significance such as [://brasilbook.com](http://brasilbook.com) which has been an invaluable resource in producing this report.
- Finally, we'd suggest the creation of a new prize to link media arts, design and ecology which can help raise awareness of practice in these areas. We hope this document will help persuade Brazilian, Dutch and other cultural funding agencies of the value and timeliness of such a new initiative which should, in our view, be piloted in Brazil, given this country's ecological importance to the world. The Paralelo event in early 2009 can help develop this idea.

Our thanks to everyone who have contributed thoughts and imagination to helping with the writing of this report; all mistakes and gaps are our responsibility alone and we'd welcome any corrections or additions to ensure the ongoing accuracy of this text.

