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São Carlos in the process of cultural-artistic development

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The first practical experiences that I had with cultural and artistic production took place in the city of Londrina, city in which I graduated and had access for two years, to the works of *Festival Internacional de Teatro de Londrina* (FILO) and to the Art Week of Londrina. Besides all other academic activities and the whole experience in a city that breathed art and culture, always with a contemporaneous character, I also had the opportunity to get to know the work of *Madame X Produções*, a producer at the time, which was responsible for the organization of independent musical shows of international and national artists, in partnership with the extinct *Motor Music*, that made possible the two international tours of the band *Man or Astroman?*, among so many other bands of the music scenario of the time.

I went back to my hometown, São Carlos, in the year of 2000, in which I found an ideal scenario to initiate a work in this area. In a time where the internet was still in its beginning and the contacts in the independent musical area showed up in my extinct *ICQ*, from someone who shared it with me. Added to it, the band *Bifidus Ativus* was working hard on since 1993, with records of demos and CDs, besides the real strong influence of my brother, drummer of this band, with all his musical knowledge and at the same time leaving available his long play records archive, culminated in the foundation of the producer and record label *S2 Discos*.

In its third tour in 2001, the band *Man or Astroman?* visited São Carlos - SP, which show was produced by *S2 Discos* on May 24-th 2001, in the *Centro Acadêmico Armando Sales de Oliveira* (CAASO), at USP – São Carlos. On the same day, other bands played this show: *Bifidus Ativus* and *Trans AM*, from Washington, that was accompanying the tour. The public was estimated in approximately 1000 people, the vibration of the show and its sound were incredible, spatial, literally made by aliens. The visual effects, screening videos in the scenario, transparent hoses spread all over, specific lighting and the

wardrobe, everybody in the band wearing yellow overalls, as aliens had landed on the stage. The performance was surreal, even featuring Coco crawling to the dressing room... The feeling, after the show was as if everybody had been abducted by the only presentation from this band in the interior of São Paulo in the 2001 tour.

The production of this show in the region had very significant results. After that, the S2 Discos established itself as a producer, bringing other international bands to the city, such as LUNA, Nebula, Trail of Dead, Flat Cat, Watts, Samiam, Pulley, besides the national one, Pelvs, MQN, Walverdes, Garage Fuzz, Autoramas, Wander Wildner, Cachorro Grande, McQuade, Mente Libre, among others. And as a record label released CDs of the bands Ativus Bifidus, Mente Libre and McQuade, the latter being also released LPs 7. Unfortunately in September 2004 *S2 Discos* closed its activities, leaving a legacy for all who directly or indirectly participated in its productions. The main result of it was the emergence in 2002, of the surf music band, The Dead Rocks, which became one of the great exponents of the genre in Brazil, through the influence left by the Man or Astroman?.

In July 2004, the third edition of Araraquara Rock festival, which second version I had also produced with a character towards the Brazilian indie scene as an art educator of the Municipal Culture Department of the city, brought to the interior of São Paulo a great opportunity for decentralization of public activities – in addition to private ones previously described – of the cultural-artistic production. This edition was important, besides an institutional partnership with SESC-Araraquara, there were important debates on the independent musical production in Brazil, with lectures and round-tables, where guests were: HighlightSounds, Midsummer Madness and Ordinary Records, to discuss the independent labels; Motor Music, Madame X and Coletivo Samacô, commenting on the producers; the Tratore, on distribution; and the sites Centro de Mídia Independente, Screamyell and Rock City Communication and Advisement for the discussion of the media. It is worth to mention that in this festival edition, the band Cachorro Grande, one of the biggest national rock bands these days, had its first performance in the state of São Paulo, which enabled the launch of his work for the rest of Brazil.

In 2005, when I left my job in the City Hall of Araraquara, I created Rock Público, a collaborative network of public learning aiming the construction of public cultural policies for independent artists, being its main way of communication and articulation a network of virtual discussions that counts, today, with 290 signatures in the whole country. Moreover, the main focus of the discussions was the meeting by attendance of the participants for the production of the collective public projects, culminating in the active production of a site, as well as in the production of events for the formation and appreciation that have free public character.

In four years of operation, five meetings by attendance were held in São Carlos, São Paulo, Rio Claro and Araraquara, which had an articulation character of the area, explanation about the project goals and knowledge of the reality of the actions of some of the initiatives of São Paulo's state. As well as

strengthening of the network, the exchange of knowledge and the unification of the productive chain. The project also supported the editions of the festivals *Rock na Estação* (2007 and 2008), *Be Bop a Lula* (2007) and *Contato* (2007). From 2009 on, there was a reformulation in the project, it becoming the *Programa Rock Público* on *TVE São Carlos*, which was linked to the project of the festival *Rock na Estação* (which has become an event held by the Municipality and SESC-São Carlos), airing the shows of the bands selected and invited to the event, besides reports that aim to promote the different styles of rock and roll in the city and surroundings. As a way of finalizing a significant stage, I produced an institutional video clip.

These actions were permeated through my endorsement to various networks of virtual communication, which often became reality from the very present performance in the production of projects and articulations among them. One of the main communication networks is the CORO Coletivo which I have been involved since 2006. Ever since it grew the artistic need to establish a collective effort in the city of São Carlos, resulting in the creation of the Coletivo Chilela Amarela (2007/2009), founded with XTrobo and Roberta Mazieiro, in the opening of the Artist's House, embryo of the, at the time Instituto Cultural Janela Aberta. The work of the collective opening was awarded with the Honorable Mention in the V Território da Arte de Araraquara (2007), being the proposal of the group to work with urban interventions, proposing an approach among the most various artistic areas, such as visual arts, performing arts, music and audio visual, making use of a contemporaneous language in their creations. The Collective also participated with urban artistic interventions in the elections of the City Council of Culture, in the editions of the project Tenda Móvel de Teatro and in the Cultural an Artistic Movement of CAASO - MACACO, in the organization of the Exhibit of Vídeos Bastardos and in the Reverberações Festival, also having performed in the Fair of Culture and Solidarity Economy of the Grito Rock São Carlos.

Another important action was my participation as a representative of civil society in the area of Visual Arts in the City Council of Culture in the first term 2005/2007, as well as a representative of the City and president in the term 2007/2009. This experience made that in March of 2010, I was elected during the Pré-Conferências Setoriais de Artes Visuais da II Conferência Nacional de Cultura, main representative of the Southeast region in the Colegiado Setorial de Artes Visuais do Conselho Nacional de Políticas Culturais do Ministério da Cultura, participating in term 2010/2012 and being a founding member of the Fórum Nacional de Artes Visuais.

I might as well say, that in 2007 and 2008, I worked as a regular teacher in the Department of Arts Education and Culture of São Carlos, working with the advice of artistic and cultural projects in municipal schools, as well as planning and executing projects in teacher training. From 2009 I was designated advisor for planning and management of the Coordinator of Arts and Culture and in July 2010 as Head of the Division of Visual Arts from the same institution.

I am narrating all this to make possible to visualize, through a journey of life, the importance and representativeness that São Carlos has today, regionally and nationally, so that we can relate it to the status of the management and public policy in which we are inserted as municipality.

São Carlos today is in the National System of Culture, as it has a City Council since 2005, moving to its IV Conference and III election for civil society. Having since 2007 a Culture Municipal Fund, and is currently under construction by popular participation in its Municipal Cultural Plan, the main theme of the IV Conference. Listed as number 9 in the ranking of cities that most invest in cultural actions in the country, according to research conducted by the *Instituto de Pesquisa Econômica Aplicada* (IPEA). This research was commissioned by the Ministry of Culture for the creation of the Management Index of Municipal Culture (IGMC), it was developed by data compiled methodologically in the Municipal Basic Information Research 2006 (MUNIC), which covers 5,562 municipalities. Furthermore, the city is also placed as the 5th of the country with the largest number of libraries per capita, according to the 1st National Census of Municipal Public Libraries (BPM) based on 2009 data, with 1.81 per hundred thousand inhabitants.

The municipality will also have 8 Pontos de Cultura - Cultural Spots, with an investment of \$ 1.4 million within three years, embracing eight projects of civil society entities, which operate in the artistic-cultural production, contributing to social inclusion and building citizenship, by generating job and income, either through actions aiming the strengthening of cultural identities. This is one more policy of decentralization of the Ministry of Culture, which since 2003 has created programs and projects that establish Culture and the Arts as propeller shaft of the country's development.

Therefore, with all this development of management of public policies in the area, São Carlos, since 2001 with a participatory and democratic government, has been making possible, that cultural-artistic expressions and the civil society become protagonists of their processes. The creations develop in the sense of collaboration, collectivity, criticism, organization, decentralization, participation and nationalization, causing an explosion in the cultural-artistic production with several initiatives, that bubbles in the "four corners" of the city, as well as over the interior of the state, throughout Brazil and abroad. There are many examples of this situation and only through a mapping of the deep experiences that took and have been taking place here, one can visualize these important transformations in the society.