

The Art of Cultural Exchange

Translation and Transformation
between the UK and Brazil

Edited by

Paul Heritage

Queen Mary University of London, UK

Ilana Strozenberg

Federal University of Rio de Janeiro (UFRJ), Brazil

Curating and Interpreting Culture



VERNON PRESS

a project by

in partnership with



Funded by

People's Palace Projects is funded by



Copyright © 2019 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Curating and Interpreting Culture

Library of Congress Control Number: 2018967188

ISBN: 978-1-62273-438-2

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Table of contents

<i>Authors in alphabetical order</i>	<i>vii</i>
<i>Foreword</i> Graham Sheffield	<i>xiii</i>
<i>Preface</i> Martin Dowle	<i>xv</i>
<i>Introduction</i> Paul Heritage	<i>xvii</i>
<i>Part 1. Reflections on Cultural Exchange</i>	<i>1</i>
Culture, territory and cyberspace Eliane Costa	3
Global Interests in the Shakespearean World Jerry Brotton	28
Not to be tamed Madani Younis	42
Every man is an island, every culture is a continent, and the historical process is hyperdialectical Mércio P Gomes	46
'In the Moment': Three Countries in Five Scenes Faith Liddell	62
Silence Dr. Gus Casely-Hayford	73
The Possible Other Heloisia Buarque de Hollanda	85
Things Think of Us. Translation, <i>festa</i> , social movements, violence and art Luiz Eduardo Soares	95

Part 2. The Art of Cultural Exchange: Open Endings	111
The Art of Cultural Exchange: Open Endings Ilana Strozenberg with the collaboration of André Piza and Ana Claudia Souza	113
Part 3. Mapping	125
Mapping Cultural Exchanges between the UK and Brazil (2012-2016) Teresa Guilhon	127
Part 4. How to (Ex)change: Five Lessons in Cultural Translation	133
4.1 Brazilian Shakespeares Paul Heritage and Teresa Guilhon	135
4.1.1 As they like it? Shakespeare in Brazil- an introduction	
4.1.2 Trajectories: making Shakespeare in the <i>favela</i> of Vidigal, Rio de Janeiro	
4.1.3 Shakespeare to the rhythm of the <i>berimbau</i> : rehearsal notes from a Brazilian production of <i>Macbeth</i> directed by RSC Associate Artist, Greg Hicks	
4.1.4 Shakespeare: a Brazilian classic	
4.2 Image and Territory: Photography and the Reinvention of Place Ilana Strozenberg, Ana Claudia Souza and André Piza	159
4.2.1 Introduction	
4.2.2 <i>Imagens do Povo</i> /Images of the People: an introduction to the issues, questions and pleasures of photographing Rio de Janeiro – from the periphery to the centre	
4.2.3 Photography, aesthetics and politics: The creation of the <i>Imagens do Povo</i> School for Community photographers	
4.2.4 Finding the local: a narrative account of a six-week residency by a photographer from a Rio <i>favela</i> on an East London estate	
4.2.5 Looking through other people’s eyes: interviews with photographers Ratão Diniz and AF Rodrigues	

4.3 Music and Methodology: Exchange Experiences in Educational Arts Practices Between São Paulo and Gateshead	189
Ilana Strozenberg, Ana Claudia Souza and André Piza	
4.3.1 Introduction	
4.3.2 Rigour, technique and flexibility: <i>Guri Santa Marcelina</i> meets Sage Gateshead	
4.3.3 Social Pedagogy, flexibility and transparency: Sage Gateshead talk about their experience of working with <i>Guri Santa Marcelina</i>	
4.3.4 Harmony is polyphonic: Interview with Katherine Zeserson	
4.4 The Agency and <i>Agência de Redes para a Juventude</i> : Translating a Creative Entrepreneurship Methodology for Young People Between Rio de Janeiro, London and Manchester	213
Ilana Strozenberg, Ana Claudia Souza and André Piza	
4.4.1 Introduction	
4.4.2 Different cultures, the same potential	
4.4.3 A Brazilian methodology in the UK: translation in practice	
4.5 Village Encounters: from the Amazon to Broadway Paul Heritage	238
4.5.1 Introduction	
4.5.2 Dear Pero Vaz...	
4.5.3 We Only See What We Want to See. Simon McBurney (Complicite) writes of his Meetings With indigenous Peoples in Brazil	
4.5.4 Stage and Screen: The Village Reinvented	
<i>Index</i>	265

Authors in alphabetical order

Ana Claudia Souza is a journalist and has an MA in Communication and Culture from the Federal University of Rio de Janeiro. Over the last 20 years she has worked as an editor, critic, columnist, head of media division and chief editor in radio, newspapers, magazines and websites, such as *Jornal do Brasil*, *O Dia*, *Editora Globo* and *Globo.com*.

She was Director of The Centre of Integrated Programmes at the Brazilian Arts Council FUNARTE and is now Director of Communication at RioFilme.

André Piza is a former Project Manager and Research Assistant at People's Palace Projects, an arts research centre based at Queen Mary University of London. As theatre director, André has worked at Ágora Teatro (São Paulo) and Theatre Royal Stratford East (London). He is also a trustee of CASA Festival, London's Latin American Theatre Festival.

Eliane Costa was Head of Sponsorship at Petrobras between 2003 and 2012 and is currently doing her PhD at the Federal University of Rio de Janeiro. Costa currently works as a consultant, teacher and speaker in the fields of cultural management, digital culture and creative economy. She is course convener for the MBA in Cultural Management and Production at the Getúlio Vargas Foundation in Rio de Janeiro.

Faith Liddell OBE is a Scottish creative producer, programmer, cultural entrepreneur and consultant. From 2007 to 2015 she was Director of Festivals Edinburgh, a new organization designed to take the lead on the joint strategic development of all 12 of Edinburgh's major festivals. She is a Visiting Professor at the Centre for Cultural Relations in the University of Edinburgh and member of Edinburgh's Cultural Task Group.

Graham Sheffield CBE was Director of Arts for the British Council from 2011-2018. He was responsible for leading and delivering a global arts strategy and programme across the British Council's 110-country operation.

Gus Casely-Hayford is an art historian who writes, lectures and broadcasts widely on culture. Former Executive Director of Arts Strategy, Arts Council

England, he has been a cultural advisor at the United Nations as well as the Canadian, Dutch and Norwegian Arts Councils and the Tate Gallery. As a curator he has worked with Tate, British Library and National Portrait Gallery, among other institutions. For the BBC he wrote and presented two series of *The Lost Kingdoms of Africa*. The book from the series was published by Bantam Press in 2012. Since 2018, he has been Director of the Smithsonian National Gallery of African Art in Washington D.C (USA).

Heloisa Buarque de Hollanda is Director of the Advanced Programme in Contemporary Culture at the Federal University of Rio de Janeiro, where she coordinates the Laboratory of Social Technology. Her ground-breaking projects, such as the University of Quebradas and the Laboratory of Words have become a reference point for how Brazilian universities can build new relationships with peripheral communities by experimenting with radical ways to articulate technology, language, expressions and practices.

Ilana Strozenberg is a Professor at the Federal University of Rio de Janeiro's School of Communication and Convener of the Advanced Programme in Contemporary Culture (PACC-UFRJ) at the School of Letters. She has a PhD in Communication and Culture, with an emphasis on Social Anthropology. Her recent research interests focus on cultural differences in Brazilian urban contemporary contexts, their relationships with the media and their impacts on traditional socio-political hierarchies. She is Content Director at *O Instituto de Projetos e Pesquisa (O Instituto)*, a social organisation dedicated to research on urban culture.

Jerry Brotton is Professor of Renaissance Studies at Queen Mary University of London. A regular broadcaster and critic, he is the author of the bestselling *A History of the World in Twelve Maps* (Penguin, 2013), which has been translated into twelve languages. In 2017, Brotton published *This Orient Isle: Elizabethan England and the Islamic World* (Allen Lane, 2016) which was serialised on radio by the BBC.

Luiz Eduardo Soares is a writer, dramatist, anthropologist and postdoctoral researcher in political philosophy. He has occupied a range of positions in the field of public security at all levels of government, including Federal Secretary of Public Safety, Subsecretary of Public Safety for the State of Rio de Janeiro and Municipal Secretary in Porto Alegre (Rio Grande do Sul) and Nova Iguaçu (Rio de Janeiro). In addition to holding academic posts at the University of Rio

de Janeiro State and the University of Campinas (São Paulo), Soares has also been a visiting scholar at Harvard, Columbia, Virginia and Pittsburgh universities in the USA and guest researcher at the Vera Institute of Justice, in New York. His extensive list of publications covers a wide range of subjects related to public security and social anthropology, including *Rio de Janeiro: extreme city* which was published by Penguin in 2016.

Madani Younis has been the Creative Director of the Southbank Centre (UK) since January 2019. He has also worked nationally and internationally as a theatre director, writer and practitioner. Madani originally trained in film, and his debut short film *Ellabellapumpanella*, commissioned by the UK Film Council, was screened at the Cannes Film Festival in May 2007. He was the recipient of the Decibel Award at the South Bank Awards show in 2006.

Marcos Barbosa is a writer and dramatist. He has a PhD in Drama from the Federal University of Bahia (2008) and is Professor at the *Centro de Artes e Educação Célia Helena* (São Paulo). Co-author of *Feast*, directed by Rufus Norris at the Young Vic (2013), he has a number of plays published in English, such as *Almost Nothing* and *At the Table* (Nick Hern Books, 2004).

Martin Dowle is Director at British Council Brazil. He was Director of British Council Rio de Janeiro from 1997 to 2001 and BBC News Correspondent in South America from 1993 to 1995. A fluent speaker of Portuguese, he has been passionate about Brazilian culture and society for more than 25 years. Dowle has also been Director of British Council Ukraine and Director of Asia and European Union Programmes at the British Council general office. Former BBC political correspondent in Westminster, he has a Masters degree in History from the University of Edinburgh.

Mércio Pereira Gomes was President of Brazil's Federal Agency for Indigenous People – FUNAI – from 2003 to 2007 and undersecretary of education and culture in the State of Rio de Janeiro (1991-94). He currently teaches anthropology at the Centre of Natural and Mathematical Sciences at the Federal University of Rio de Janeiro. He is the author of several books on indigenous peoples of Brazil including in English *The Indians and Brazil* (University Press of Florida, 2000) as well as works on theoretical anthropology and environmental relations in the Netherlands.

Paul Heritage is Professor of Drama and Performance at Queen Mary University of London and Artistic Director of the arts research centre People's Palace Projects. As a producer he has worked with major UK arts institutions to bring leading Brazilian companies to British audiences, including *Grupo Galpão* at Shakespeare's Globe Theatre, *Grupo Piolin* and *AfroReggae* to the Barbican Centre and *Nós do Morro* to the Royal Shakespeare Company in Stratford-upon-Avon. Heritage was also Executive Producer of *Rio Occupation London*, a major project within the London 2012 Festival and co-curated the Olympic and Paralympic Cultural Forum, in Rio de Janeiro as part of British Council's *Transform* programme. In 2004 he was made a Knight of the Order of Rio Branco by the Brazilian government.

Simon McBurney OBE is an actor and Artistic Director of the theatre company Complicite. Having performed in over 40 countries, the company has been described as the "most influential theatre company working in Britain" (The Times). As a *screen* actor, McBurney has been seen in BBC's *Rev.*, the series *The Borgias* and major film productions such as *The Duchess*, *Harry Potter and the Deathly Hallows: Part 1*, *Mission Impossible – Rogue Nation* and in Woody Allen's *Magic in the Moonlight*.

Teresa Guilhon is Communication Manager at *Trilha Inovação* (Rio de Janeiro) a business training and management company and is responsible for projects in technology, education and culture at *O Instituto*, a social organisation devoted to research on urban culture. She has an MA in Cultural Heritage and Social Projects from the Getúlio Vargas Foundation and has undertaken post-graduate studies in Electronic Graphics at Coventry University in the UK.

The Art of Cultural Exchange is a People's Palace Projects research project in collaboration with the Advanced Programme in Contemporary Culture of the Federal University of Rio de Janeiro. It was funded by the Arts and Humanities Research Council under the *Translating Cultures* theme, in partnership with the British Council (*Transform*) and with the support of Arts Council England.

Principal Investigator: Paul Heritage, Professor of Drama and Performance at Queen Mary University of London

Co-Investigator: Ilana Strozenberg, Professor at the School of Communication and Convener of the Advanced Programme in Contemporary Culture, Federal University of Rio de Janeiro

Project Manager and Research Assistant: André Piza

Research Assistants: Ana Claudia Souza and Teresa Guilhon Barros

Intern: Victor Hugo Rodrigues

Visual Identity: Heleno Bernardi

UK Advisory Group

David Sadler, David Treece, Elyse Dodgson, Hayle Gadelha, Janet Vitmayer, Keith Nichol, Madani Younis, Mark Ball, Michael Amaning, Monica Machado, Nick McDowell, Raj Bhari, Ruth Gould, Samenua Seshar, Sarah MacShane, Sian Bird, Simon T. Dancey, Sue Mayo, Vanessa Gabriel-Robinson, Vivian Reis.

Brazil Advisory Group

Adriana Rattes, Anabela Paiva, Binho Cultura, Damian Platt, Dudu de Morro Agudo, Eliana Sousa Silva, Eliane Costa, Heloisa Buarque de Hollanda, Junior Perim, Liv Sovik, Lucimara Letelier, Marta Porto, Ronaldo Lemos, Silvia Ramos.

People's Palace Projects is an Arts Research Centre based in Queen Mary University of London's Drama Department

Artistic Director: Paul Heritage

Executive Director: Rosie Hunter

General Manager: Samantha Moloney

Communications and Projects Manager: Thiago Jesus

Project Managers: Raquel Dias, André Piza and Renata Pepl

Board of Trustees: Amy Casterton (Chair), Penny Green, Maggie Inchley, Catrin John, Peter McOwan

Foreword

Graham Sheffield

December 2016

Art connects us. For more than eighty years, artistic exchange has been central to the British Council's aim to create a basis of friendly knowledge and understanding between the people of the UK and the wider world.

Cultural exchange supports economic, social and cultural development, and strengthens connections. This is increasingly important in challenging times. By sharing ideas and ways of working, artists in the UK and Brazil can learn a great deal from each other. This ensures that both our arts sectors are enriched with talent and creativity, and become more resilient. The 2012-2016 period has become a paradigmatic example of international exchange as the transition between the London and Rio de Janeiro Olympic Games catalysed dialogues, both between individual artists and on an institutional level or around particular social questions, that might not otherwise have emerged.

As the arts & culture assume greater importance in global conversations and exchange – as we have seen this year during the 400th anniversary of Shakespeare's death – it has become increasingly important to be generous with our sense of ownership. Through *Transform* and *The Art of Cultural Exchange* programme, the British Council, Queen Mary University of London and the Federal University of Rio de Janeiro have explored how mutual, shared, international ownership and experience of culture make us stronger as artists and as nations.

Cultural relations are all about long term engagement: mutual trust and understanding mature over the years. The UK and Brazil have both seen major upheavals over the last four years, especially in 2016. None of this has diverted either of us from our core purpose in *Transform*, which readily transcends all political change. What we can be sure of is that we both need friendship and understanding in the world at large and that cultural relations are indispensable to achieving that: the texture and depth of the cultural relationship between Brazil and the UK have been transformed in the four years between London 2012 and Rio 2016, and long may it continue.

Preface

Martin Dowle

December 2016

Though Brazil and the UK are geographically an ocean apart, culturally they continue, like opposites, to attract each other with a constant dialogue. Immediate mutual comprehension has not always been a hallmark of the exchange, but there has always been a willingness to explore our differences and similarities and to share what we know and what we feel, even if the disparity in contexts is greater than we generally imagine.

In a year that marks the 500th anniversary of the publication of Thomas More's *Utopia*, we can see that Britain's curiosity about Brazil goes back a long way. We know that More was inspired by the letters of Américo Vesputio, which detailed his voyages to Brazil, though the *Utopia* he painted was far from the reality of the 24 wretches cast off to their fate at Cabo Frio on his second voyage. Far from visions of paradise, European perceptions were swiftly transformed into images of hell, fuelled by Hans Staden's steaming cauldrons with explorers being cooked up for dinner by local Indians. Arguably, we have been cursed by simplistic stereotypes ever since – *samba* and bowler hats.

Fortunately, times have changed, though the British for a long time were known in Brazil more for their engineering than their arts. The French provided the neo-classical finery for Rio's municipal theatre, while we provided the iron beams and the Staffordshire porcelain for the lavatories (at least they still stand the test of time after 100 years).

Today, however, we are forging ever more cultural links, and in all art forms. The 2012 to 2016 *Transform* initiative, which acknowledged the need to bolster our cultural relationship, has brought together 200 Brazilian and UK institutions, drawn audiences of 1.6 million, and given training to around 20,000 arts professionals and practitioners.

The Art of Cultural Exchange has been at the heart of our dialogue, evidence that the relationship has been thoughtful and about quality, rather than transactional. We are interested in innovation and creativity, social inclusion and diversity, as well as the exchange of ideas and good practice in a bewildering and changing world. We are interested in the voices and expressions of identity of

the excluded, an ever increasing field of opinion in cities such as Rio, Recife and São Paulo, from which we in Britain have much to learn.

Queen Mary University of London and the Federal University of Rio de Janeiro are to be congratulated on the publication of the essays in *The Art of Cultural Exchange* cycle, which contain much food for thought. The British Council is proud to have been on the journey with them. If London is a village, as imagined by Takumã Kuikuro (*Ete Londres*), at least we are part of a global village, and along with the rest of the UK and Brazil, we need to examine it, warts and all.

Introduction

Paul Heritage

In 1928, Mário de Andrade - icon of Brazilian modernism, poet, novelist, musicologist, public intellectual and the first Cultural Secretary of São Paulo - challenged his readers with the provocation that Brazilian cultural creativity loses its identity in the exchange with Europe¹. Mário would have had much to contribute to our research project *The Art of Cultural Exchange*. He would have tested our understanding of cultural exchange as a mutual act of translation and asked what really happens when artists exchange ideas and practices from one cultural context to another. What gets lost? What gets learned? How are those who make translations themselves transformed? If translation is, as often said, a betrayal then how to understand the importance of the gaps and losses which open up during the process?

Since 2014, a combined research team from Queen Mary University of London and the Federal University of Rio de Janeiro has been investigating the transformations sought through artistic exchanges between the UK and Brazil with a particular but not exclusive focus on Rio de Janeiro. The city has been a global point of exchange since the Portuguese first established it as pivotal to the movement of precious metals and peoples: of silver and of slaves. Transformed at the beginning of the 20th Century into the city through which Brazil translated itself to the world, Rio de Janeiro generated the popular cultural languages that mediated Brazil internationally through to the 1960s: samba, carnival and Bossa Nova. The dissolution and degradation of the utopic image of the *Cidade Maravilhosa*² was only too evident by the 1970s as the city acquired a parallel reputation for its violence and social divisions. The decline seemed to have been arrested by the beginning of the second decade of the 21st century with what promised to be the rising global

¹ Mário de Andrade, *Ensaio sobre a Música Brasileira* (1928).

² *Cidade maravilhosa* (composed by André Filho; arrangement by Silva Sobreira) – the Marvellous City – was the title of a 1935 carnival song which made reference to what had already become a popular nickname for Rio de Janeiro. First recorded by Aurora Miranda, the song was made most famous in the voice of her sister Carmen and by the 1960s had established itself as the city's anthem, echoing through the streets of Rio de Janeiro at every subsequent carnival.

strength of the Brazilian economy, symbolised by its successful bid to host the Olympic and Paralympic Games in Rio de Janeiro in 2016. Unfortunately, as we close this chapter of our research in March 2017, the promise seems to have been illusionary which makes the need to continue the transformations imagined in these cultural translations ever more urgent.

An important part of the way in which Rio began to re-build its self-esteem has been the new dialogue that has been possible with communities that, despite often being located in the topographic centre, have forever been confined to a social and civic periphery. It is these territories – *favelas* and other peripheral communities - that have seen the renaissance of a new utopian vision of transformation through the activities of cultural organisations that offer a re-translation of the city and of its relationship to its own citizens and to the world. *The Art of Cultural Exchange* has mapped the way in which cultural exchange etches the immense contours of Brazil - drawing on case-studies from the Amazon to São Paulo - but our understanding of the transformative curve of international cultural exchange has been very much shaped by the internal translations that have been attempted in Rio de Janeiro over the last thirty years.

Funded by the Arts and Humanities Research Council (UK) and the British Council, *The Art of Cultural Exchange* has spent two years investigating cultural exchange between the UK and Brazil as a means of understanding how artists interpret, transmit and circulate ideas, ideologies and forms of knowledge with specific reference to the production of new ‘translations’ produced from and, where possible, between peripheral territories. The research has sought to increase understanding about present practices of cultural exchange within the historical legacy of the ways in which Brazil and Britain have engaged in translations of themselves and each other across the last 500 years in order to enable new strategies for the future. Recognising that as arts organisations emerge from peripheral territories in both Britain and Brazil, they make possible new translations for all of us.

The Art of Cultural Exchange set out to examine five key research questions:

- How can we define cultural exchange and understand the possibilities and limits of such initiatives as an act of translation?
- What are the transformations sought in translating cultures?
- How far is it possible to achieve reciprocity in the act of translation during cultural exchange?

- How sustainable is the process of transformation?
- How is it possible to stimulate innovation through the choice of those who engage in the act of translation that is undertaken through cultural exchange?

The research has been conducted across three simultaneous lines of enquiry:

- Mapping of cultural exchange projects between UK and Brazil 2012-16
- Five case-studies
- Debates and discussions (including two public seminars based around eight specially commissioned Position Papers)

Source material in the form of interviews, testimonies, photographs, audio recordings, fieldwork commentaries and creative texts was gathered across the five case studies to provide a series of reflections related to Brazilian/British cultural exchange over four years. Further information about this material can be found on www.inter-cultural.com. We have edited this publication (also available in Portuguese at www.peoplespalaceprojects.org.uk/en/publications) in a way that seeks to maintain the multiplicity of voices engaged in these mutual acts of translation and transformation. This book is a multivocal text which means that the reader will find deliberate shifts in tone, accent and style. It does not need to be read in any particular order, nor is there a particular priority of knowledge. A Brazilian anthropologist will write about hyper-dialectic historical processes in a very different way from a theatre director marking out a manifesto for change. Actors talk differently from art historians just as policy makers use a rhetoric distinct from academics or activists. We want the reader of this book to hear all these voices as they reflect on the art of cultural exchange.

Almost a hundred years ago, Mário de Andrade challenged Brazil to (re)discover Brazil. As Heloisa Buarque de Hollanda alerted in her presentation at the final seminar for *The Art of Cultural Exchange* in October 2016, this quest is as urgent as it is impossible. Citing the British sociologist Stuart Hall, Buarque de Hollanda reminded us that there are no roots, only routes. We hope that across these pages the reader can follow some of the voyages of discovery undertaken during cultural exchanges between Brazil and the UK. We encourage you to find and to follow your own pathway through the publication, allowing yourself to be surprised by the direction you take just like the artists who have revealed themselves for the moment of

exchange. Open the unknown and ask what to do with it, as Simon McBurney does in the play that arose from his encounter with indigenous Brazil³. Perhaps that is the best of what we can hope from cultural exchange. As I reviewed the material we have gathered for this publication, I found myself drawn again to the journey I have been making in a cultural exchange with Brazil that began in 1991. Brazil has offered me a route towards affirming art's capacity for collective, cohesive action rooted in territory, identity, memory and transformation. I hope Mário de Andrade would have approved, as our research draws together the exchanges that reveal a shared search for active art practices that are social, territorial and engaged in the construction of communities, cities and perhaps even countries. Perhaps he would have seen how in these exchanges between the UK and Brazil, artists continue to go beyond the borders created by the accidents of migration to redefine what we can be in the world.

Paul Heritage

Rio de Janeiro and London, March 2017

Bibliography

- Andrade, M. *Ensaio sobre a Música Brasileira*. Rio de Janeiro, 1928.
Popescu, P. *Amazon Beaming*. London: Abacus, 1993.

³ see *Village Encounters*: from the Amazon to Broadway. The reference is to a quote that McBurney used when creating his play, *The Encounter* "There was always the same question when opening the unknown: What to do with it?" Petru Popescu, *Amazon Beaming* (London: Abacus, 1993).

PAGES MISSING
FROM THIS FREE SAMPLE

Index

A

A Midsummer Night's Dream, 138, 141, 153
Abdias do Nascimento, 153
acculturation, 51
activism, 88, 90, 93, 154
Aderbal Freire Filho, 155
Adrian Lester, 135
aesthetic processes, 238, 239
African drummers, 73
Afroreggae, 6, 12, 25, 212
Amazon Beaming, xx, 238, 260, 261
American Civil War, 81
Américo Vespucio, xv
Amir Haddad, 154
André Lemos, 21
Aristotle, 56, 57, 58, 59
Arjun Appadurai, 116
artistic methodologies, 214
artistic methodology, 215, 217
artistic process, 231
Augusto Boal, 207
Axel Honneth, 90

B

Bacchae, 146
baile funk, 10
Battle of Alcazar, 36
Berger and Luckmann, 102
Black culture, 76
Black music, 81
Boaventura de Sousa Santos, 90
Brazilian Amazon, 257
Brazilian modernism, xvii

Brazilian music, 82
British Council, vii, ix, x, xiii, xvi, xviii, 62, 63, 64, 65, 66, 67, 68, 69, 70, 136, 139, 163, 183, 190, 206, 207, 208, 212
Bush Theatre, 42
Byzantine, 29

C

Cacilda Becker, 153
Calvino, 150, 152, 156, 158
Candomblé, 80, 82, 83
capoeira, 82, 137, 143, 144, 145, 146, 147, 148
Cartier Bresson, 168
Castells, 23, 24, 25
Castro Alves, 151
Central Única das Favelas, 6, 12, 25
Charles Siqueira, 93
Cheek by Jowl, 135
Chico Mendes, 15
Chimamanda Ngozi Adichie, 165
Christianity, 29, 32, 35, 37
Christians, 29, 37
Cicely Berry, 137, 138, 139, 140, 141, 142
civil rights, 8, 86, 87
Claude Lévi-Strauss, 114
Claudia Toni, 194, 205, 208
Clay Shirky, 21
Clifford Geertz, 114, 115, 118
co-creation, 121
collaborative learning, 177, 199
Collective Intelligence, 89
collective unconscious, 50, 148, 150

colonialism, 75, 80
 colonization, 49
 community theatre, 141
 Compartmentalised Knowledge,
 89
 Coriolanus, 148
 Cornelia Parker, 106, 107
 creative economy, vii, 85
 creative industry, 221
 creative methods, 230
 creative process, 184, 220, 230,
 232, 261
 creativity, xiii, xv, xvii, 4, 21, 27, 74,
 79, 82, 174, 208, 211, 216, 217,
 223, 236
 CUFA, 6, 8, 12, 14
 cultural activism, 89
 cultural citizenship, 14
 cultural development, xiii
 cultural heritage, 83, 115, 263
 cultural relations, xiii, 47, 51, 62
 cultural relativism, 48, 114, 116
 cultural resistance, 86
 cultural translation, 90, 91, 115

D

Day, 36
 Declan Donnellan, 135
 Dekker, 36
 Deleuze, 59
 democratic music education, 207
 Derek Walcott, 75, 81, 83
 Derrida, 59
 Descartes, 56, 59
 devising process, 223
 digital exclusion, 24
 digital media, 5, 18, 23, 93
 digital networks, 3, 4, 18, 121
 discourse of absence, 162
 disembodiment, 22
Divine Comedy, 150

Ducis, 149
 Durkheim, 60, 114

E

ecology of knowledge, 90
 Eduardo Coutinho, 156
 Einstein, 60, 78
 empowering people, 236
 engagement, xiii, 44, 45, 67, 70, 74,
 92, 117, 172, 173, 174, 175, 201,
 235
 enlightenment, 76, 78
 Ernest Hemingway, 73
 Ernesto Laclau, 88
 estrangement, 122
 ethnocentrism, 51, 55, 114, 116
 ethnoexocentrism, 51, 53
 Euripides, 146
 European theatre, 152
 evaluation tools, 229

F

favelas, xviii, 5, 6, 8, 9, 10, 11, 12,
 14, 17, 18, 19, 20, 23, 82, 88, 91,
 156, 159, 160, 161, 162, 163, 164,
 165, 167, 168, 179, 216, 220
 Fela Kuti, 82
 Félix Guattari, 90
 flashmob, 103, 104
 folk music, 83, 196, 199
 formal evaluation, 204
 Foucault, 59
 Frantz Fanon, 87
 Freud, 59, 78, 82
Funarte, 144
 funk, 11, 17, 21, 25, 26, 141
Funk Carioca, 82

G

Gabriel Villela, 157
 George Yudice, 14
gestalt, 79
 Gilberto Gil, 3, 4, 7, 82
 global, vii, xiii, xvi, xvii, 8, 15, 16,
 22, 24, 25, 42, 43, 67, 142, 144,
 190
 globalisation, 22, 116
 Gödel, 60
 graffiti, 163, 169, 183, 184, 185, 186
 Gramsci, 56, 102
 Grande Otelo, 156
 Greene, 36
 Greville, 36
 Gringo Cardia, 14, 255
 Grupo Galpão, x, 157
 Guajá, 46

H

Haesbaert, 23, 26
Hamlet, 139, 141, 148, 149, 151,
 153, 155, 156
 Hans Sloane, 78, 81
 Hans Staden, xv, 48
 Harari, 113, 123, 257
 Hassan Zaoual, 22
 health and wellbeing, 136
 Hegel, 60, 75, 76, 79, 84
 Heidegger, 55, 59
 Heloisa Buarque de Hollanda, viii,
 xi, xix, 14, 85
 Henry Ford, 78
Henry V, 35, 157
Henry VI, 156
 Heraclitus, 57, 58
 Hermano Vianna, 6, 11, 16
 Heywood, 36, 76, 83
 holistic education, 199
 Honneth, 90, 94

human diversity, 113
 human rights, 9, 15, 136, 165, 167
 humanism, 157
 Hume, 74
 hyperdialectical, 46, 52, 54, 55, 56,
 57, 59, 61, 115

I

indigenous peoples, ix, 42
 indigenous territories, 54
 innovation, xv, xix, 21, 80, 85, 89,
 117, 214, 216, 229, 231, 232
 inside rhythm, 73
 inter-cultural, xix, 47, 51, 52, 54,
 136
 internationalism, 62, 72
 Itália Fausta, 153
 Italo Calvino, 148, 150, 152, 156,
 157

J

James Surowiecki, 89
 Jean Lyotard, 85
 Jean-François Ducis, 149
 Jô Soares, 155
 João Caetano, 148, 149, 150, 152,
 155, 156, 158
 João Goulart, 88
 João Roberto Ripper, 161, 164, 171
 John Donne, 46, 47, 55
 John Gielgud, 153
 John Perry Barlow, 15
 José Celso Martinez Corrêa, 154
 Juca Ferreira, 7
 Judaism, 29
Julius Caesar, 148

K

Kant, 59, 74, 75, 84

Kenneth Branagh, 157
 Kierkegaard, 59
 King Dom Manuel I, 238
King Lear, 149, 154, 155, 156
 Kuikuro, xvi, 238, 251, 256, 261,
 262, 263
 Kyd, 35

L

Lacan, 59
 Lapasco, 60
 Leszek Kolakowski, 51
 local identities, 22
 Loren McIntyre, 260
 Luiz Sérgio Coelho de Sampaio,
 52, 56
 Lyotard, 85, 94

M

Macbeth, 137, 143, 144, 145, 146,
 147, 148, 149, 152, 153, 155, 156,
 157
 Machado de Assis, 138, 139, 151
 Maculelê, 82
 Major Claudinho dos Lagos, 151
 Marc Riboud, 168
 Marcus du Sautoy, 262
 Marcus Faustini, 92, 215
 Mário de Andrade, xvii, xix, 151
 Marlowe, 35
 Marx, 56, 60
 material culture, 74
 Mayoruna, 238, 257, 259, 262
Measure for Measure, 155
 Mércio Pereira Gomes, ix, 244
 Michael Judd, 142
 Michel de Montaigne, 47, 50
 Michel Maffesoli, 16
 Michelangelo Antonioni, 107
 Milton Santos, 22, 23, 226

modernism, 92
 Montaigne, 47, 48
 multicultural, 88, 113, 116, 137
 multiculturalism, 28, 37, 53, 88
 multimedia, 9, 20, 113
 Mungo Park, 76
 music education, 189, 192, 194,
 197, 199, 200, 205, 207, 208, 211
 music teaching, 195, 198, 204, 211
 Muslims, 29, 39, 40
 MV Bill, 14

N

National Theatre, 143, 144
 National Theatre of Wales, 143
 Nelson Rodrigues, 152
 neoliberal, 30
 New World, 47, 49, 76, 81
 Newton, 60
 Nick Ormerod, 135
 Nietzsche, 55, 59
 Norman Lee Johnson, 89

O

object-category, 101, 105, 107
Of Cannibals, 48
 Olavo Bilac, 151
 Oliviero Toscani, 168
 Olympic and Paralympic Games,
 xviii, 131
 open discourse, 122
 Oscarito, 156
Othello, 37, 39, 40, 148, 149, 151,
 153, 157
 otherness, 23, 25, 86, 88, 159
 Ottoman, 29, 30, 31, 35, 40

P

Parmenides, 56, 57, 58

Pascal, 59
 Paschoal Carlos Magno, 152, 153
Passinho, 8, 17, 25
 Paulo Freire, 192, 201, 207, 211
 Paulo Vieira de Melo, 151
 Pedro Álvares Cabral, 49
 Peele, 36
 periphery, xviii, 5, 6, 11, 13, 14, 17,
 22, 25, 91, 92, 99, 160, 171, 179,
 182, 186, 187, 188, 197, 201, 216,
 227
 Pero Vaz de Caminha, 238, 239
 Persian, 30
 Peter Brook, 153
 Petru Popescu, xx, 260
 phallocentrism, 108
 phenomenal ritual category, 101
 Picasso, 78, 79, 82
 Pierre Lévy, 8, 9, 20, 23, 89
 Plato, 57, 58, 59
 Points of Culture, 206, 224
Pontos de Cultura, 4, 5, 7, 15, 183
 Popper, 60
 postcolonial, 30, 116
 poststructuralism, 86
 President Lula, 3, 7, 21
 production of knowledge, 13, 90,
 160
 psychological impact, 201
 public security, viii, 136, 215

Q

quilombo, 169
quilombos, 5, 54

R

R.E. Dennett, 76
 racism, 50, 55, 103, 105
 Raul Cortez, 155
 Renaissance, viii, 28, 29, 35

Richard III, 136, 148, 155, 156, 157
 risk of offending, 45
 Robert Capa, 168
 Rogério Haesbaert, 22, 23
Romeo and Juliet, 148, 149, 152,
 153, 156, 157
 Royal Court Theatre, 136
 Royal Shakespeare Company, x,
 137, 138, 139, 143, 144, 155
 RSC, 37, 137, 139, 140, 141, 142,
 143, 144

S

samba, 82, 83
 Sampaio, 56, 57, 58, 59, 61
 Sartre, 87
 Scott Joplin, 79
 Sebastião Salgado, 159
 Sérgio Cardoso, 154
 Simon McBurney, x, xx, 238, 249,
 256, 260, 261, 263
 social appropriation of space, 22
 social documentary, 163, 179
 social engagement, 235
 social enterprise, 235
 social identity, 51, 100
 social impact, 215, 229
 social inequality, 48, 54, 82, 207
 social justice, 136
 social networks, 7, 8, 15, 16, 18,
 104
 social pedagogies, 208, 211
 social pedagogy, 189, 194, 197,
 200, 201, 202
 social programme, 225
 social role, 222, 235, 236
 social symbols, 162
 social technologies, 18, 90
 social transformation, 14, 21, 141,
 160, 189, 214, 224
 social-identity, 101

Spanish Tragedy, The, 36
 Stefan Zweig, 54
 strategies of communication, 214
 strings pedagogy, 199
 Stuart Hall, xix
 supradiscursive cultural category,
 101
 Symbiotic Intelligence, 89

T

Takumã Kuikuro, 239
Tamburlaine, 35
Teatro Oficina, 154, 155
Tecnobrega, 16
 territorial expansion, 113
 territorialisation, 22, 23, 83
The Jew of Malta, 35
The Merchant of Venice, 36, 41,
 148, 154, 157
The Taming of the Shrew, 138, 142,
 151, 156
The Tempest, 142, 154, 157
 the Upper Xingu, 239
The Wedding Dress, 152, 153
 Thomas More, xv, 47, 48, 50
Titus Andronicus, 36, 37, 40
 Tupi-Guarani, 46
 Tupinambá, 47, 48, 49, 50
Twelfth Night, 154
Two Gentlemen of Verona, 137, 142
 Txipatxiá, 46

U

Umberto Eco, 122
 UNESCO, 4, 14
 urban art, 163, 183
 Urubu-Kaapor, 46

Utopia, xv, 48

V

Vaz de Caminha, 238
 Vestido de Noiva, 152
 Vilém Flusser, 54

W

Wagner Moura, 155
 Walter “Brasinha” Durand, 151
 wars of independence, 87
 Webster, 36
 western world, 28
 Willy Keller, 153
Wisdom of Crowds, The, 89, 94

X

xenophobia, 55, 85
 Xingu, 238, 239, 261, 263
 Xingu Indigenous Territories, 238

Y

Yawalapiti, 238
Yawalapiti Village, 261
 Yoruba, 82, 136
 young offenders, 44
 youth entrepreneurship, 213
 Yuval Noah Harari, 123

Z

Zbigniew Ziembinski, 152
 Zé Celso, 154
 Zuenir Ventura, 9, 11, 14