



IN GOOD COMPANY FESTIVAL

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ENCONTRO EM BOA COMPANHIA (In Good Company Festival)

A publication of Teatro dos Trabalhadores ((Workers' Theater)

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Electronic publishing: Binder

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GUESTS FROM RIO DE JANEIRO

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Jitman Vibranovski – Militantes em Cena

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Moacir Chaves – BB Companhia de Teatro

Paulo de Moraes – Armazém Companhia de Teatro

Stephane Brodt – Teatro Amok

SPECIAL GUESTS (12/14)

Maria Marighella – Presidenta da Funarte

Leonardo Lessa – Director Ejecutivo de Funarte

INTRODUCTION

In December 2023, Companhia Ensaio Aberto took the initiative to bring together long-standing theater companies with ongoing work to reflect on the lack of public policies in our field.

The document you see below speaks for itself about the result of these three days of gathering. We transcribed this meeting so we would not lose sight of our fundamental points. There was a gap in 2024 because Armazém da Utopia was under renovation, preparing to host not only Ensaio Aberto's activities, but also to promote the In Good Company Festival.

In 2025, we hosted the Coletivo Alfenim for a season, with eight sessions of two different productions. In 2026, Companhia do Latão also presented two productions in 20 sessions. A state-level meeting in São Paulo and an international conference in Rio de Janeiro are planned. We thank everyone who believed and joined us on this journey. We still have much to share and build.

Companhia Ensaio Aberto

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LETTER

*For structuring public policies for Brazilian
group theater*

In view of the evaluation of the national conjuncture and the demands for the reconstruction of the Brazilian State and, in particular, of culture and artistic production, representatives of continuous action theater groups from several states – most of them with more than three decades of experience – gathered in the city of Rio de Janeiro, at the meeting "In Good Company", point out in this letter the immediate need to create a structuring policy for group theater in Brazil.

The difficulties we have faced threaten our permanence. We are gathered to demand recognition of the relevance of our trajectories and the spaces managed by our groups, which over the years have been transformed into territories of democratic resistance, training and social organization.

It is urgent to create a State Program that ensures that groups with decades of continuous work and their respective spaces can enjoy stable and permanent public resources and not compete. There is public education and public health. It is imperative that there is also public art. This principle has already been implemented by the groups and companies that have signed this letter, without the proper support of the State. This must change.

We do not organize ourselves as the market is organized. We do not produce goods. Our way of production is defined in the relationships between groups and communities, in actions to bring art, education and politics closer together, decentralization of the means of

production and access to art, action with territories and citizens. The true counterpart of a consequent group work is daily, in the operation of the symbolic field, in the aesthetic production of meaning, in the construction of critical thinking, in the formation of an audience, in the elaboration of the living memory of the performing arts, in the sharing of pedagogies and languages, in the democratization of access to culture and in the promotion of artistic research, practical and theoretical. Given the complexity of our activities, we do not recognize the policy of public notice as a structuring policy. Public notice is not public policy. Public notices do not respond to all these needs and force us to an independent and precarious self-organization that threatens our survival.

We defend the institution of universal rights for the category of cultural workers and recognize the historical value of the reparation policies that have been implemented in the country. In this process of reconstruction, it is essential to make room for the creation of a new model specific to the complexities of our way of production. It is urgent and necessary to build axis for the creation of a permanent structuring policy for Brazilian group theater, elaborated with the active participation of groups and companies of continuous work.

Sign:

Amok Teatro (Rio de Janeiro / RJ)
Armazém Companhia de Teatro (Rio de Janeiro / RJ)
Centro Cultural Galpão Cine Horto (Belo Horizonte / MG)
Clowns de Shakespeare (Natal / RN)
Coletivo de Teatro Alfenim (João Pessoa / PB)
Coletivo Terra em Cena (Brasília / DF)
Companhia do Latão (São Paulo / SP)
Companhia Ensaio Aberto (Rio de Janeiro / RJ)
Escola de Teatro Popular (Rio de Janeiro / RJ)
Grupo Galpão (Belo Horizonte / MG)
Militantes em Cena (Rio de Janeiro / RJ)
Teatro do Pequeno Gesto (Rio de Janeiro / RJ)
Teatro Popular de Ilhéus (Ilhéus / BA)
Tribo de Atuadores Ói Nós Aqui Traveiz (Porto Alegre / RS)

In partnership:

El Galpón (Uruguai)
Teatro Meridional (Portugal)

Rio de Janeiro, December 13, 2023

DAY 1

Tuesday, December 12, 2023

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's 3:28 p.m. The idea was at first that we would try to brainstorm what these working days should be. Our idea, which can be completely modified, is that on the last day we will have a table at 4 p.m. with Maria Marighella, President of Funarte, with Leonardo Lessa, Executive Director of Funarte, and with the State and Municipal Secretaries of Culture, who have not yet confirmed whether they will come. Maria Marighella and Leonardo Lessa have already confirmed it. Our idea is that on that day we deliver to them either a letter already made, or at least a letter of intent so that we can open a channel of communication with Funarte and the Department of Culture in order to discuss the situation of the groups, companies and spaces, since there is no public policy for the spaces and there is no public policy for the groups and companies. And when they open public notices, focused on groups and companies, they open in the old model, which does not serve us at all, and with old commissions that also do not serve us minimally, creating serious problems. To such an extent that from Ensaio Aberto, we should deliver a document as forceful as possible – although we know that this is not Maria Marighella's position, it is not Leonardo Lessa's position, but as a basic question, which is: "Don't we, companies, exist?" Because of public policy we do not exist. And, you see, we had significant advances in the 13 years of the PT government, of Lula and Dilma, significant advances in the cultural area, but zero progress around groups, companies and in spaces. Maria Marighella is a person who comes from a group, in fact her group was called Teatro

Em Boa Companhia, I didn't know. And Leonardo Lessa was born with Redemoinho, he was born with the brilliant work that Galpão does with the groups from Minas... But the truth is that, for the government, groups and companies do not exist. But we need to deliver this with a certain forcefulness, because otherwise we will spend four years discussing and extraordinarily little will be done. I don't think that the main objective of this meeting, but that will determine whether us, not me, not Ensaio Aberto, should be Funarte, the Department of Culture, as important as that is. The most important thing is to start a movement that we have never done to get to know each other better, in every way. Especially in the aesthetic sense, in the political sense, in the economic sense. We admire each other, we always see each other's shows, but our real space for sharing is extremely low. And this needs to change. And it needs to change in us, in Brazil, but it needs to fundamentally change us, Latin America. Which is zero. Zero. And we, other countries. Including Europe, Portugal, Spain. So, what would be the idea? How do we usually work here and how do we suggest the meeting be? But we are sovereign to change this. What do we do here, how do we work at this table and why did we choose to work at this table? This table for us is an important space for sharing ideas. And we always work in a way that is: we talk without interrupting each other. He speaks, and sometimes we establish a time, and sometimes not, it depends on the subject, three minutes, four minutes, five minutes, six minutes, ten minutes, if we want... A whole round passes, without mediation, and then if there is a need for a second round, if there is a need for a third round, and then we try to build a construction seeing what arises, try to produce consensus. We have little time, but it is not so little. We can produce some consensus. As I have already said too much, the Open Rehearsal Company will be the last group to put itself forward. So, I'm going to open a round for you to say if you think this model works or if someone wants to propose it differently. This idea of having a more open meeting was discussed a lot by us, with the team, because we didn't want to do something plastered so that you would arrive here and find a closed schedule. We can even cancel the meeting on the 14th if you think we should. But, like this, we are sovereign to make the meeting what we want. I give the floor and ask

whoever to speak, to speak into the microphone, just for us to record. You have the floor. As it is always difficult for someone to be the first to speak, we can start with the second. The first proposal then is whether we do it in this model or if we change the model. Hector Asdrubal, from the El Galpón Company (Montevideo, Uruguay), are you going to start?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
I am really amazed, extremely grateful because we have been talking, some comrades, about the need that we groups have – those of us who are organizing ourselves as groups, as teams – for these meetings and for talking. It is a pleasure and especially important to be able to meet those of us who in one way or another work in theater teams. I was also fortunate, in addition to the 50 years of the El Galpón theater, to be in it as Director of Culture in the Municipality of Montevideo. And far from receiving myself, or rather, far from teaching anything to the population, I have learned a lot that always, in all policies, being a citizen is at the center. And when sometimes we see the plans and all that, maybe we are seeing how we are going to use them, but I think what I learned a lot is how it impacts at the community level, at the social level and the confirmation that these are never expenses for a government or for investments in culture, they are always what really produce the great changes, no? So, well, my first reflection is that, to break the ice. I find the idea fascinating. It is no coincidence that in Montevideo we have a very similar structure, that it seems that the English empire passed through our America at the same time, and left us a railway terminal like this, only that there was no government there that had the audacity to transform this into a huge cultural project. So for us he is a true example. Another thing. We had 15 years of progressive government, in the last government of my friend, my colleague Pepe Mujica, just in the last four months we managed to approve the first law to promote or support independent theater. So we are far from being able to tell them how to receive support or how to create an institutional and friendly framework for them to be sustainable. To this day, that law – then came a right-wing government and that law was never applied. And just this weekend we ended up denouncing a tremendous situation that we have, precisely

because the State is absent in the contemplation of public policies. So, well, let it serve as an example that the presence of public policies in investments is essential. Fundamentally, from what I learned, at the center of everything we are not the artists, there is always the citizen. It's something I learned from the neighbors of each neighborhood of Montevideo. Well, and I'll take this example to see if I can do something there at the Montevideo Railway Terminal and, well, I don't know what other colleague, let's see...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto:
Who follows, guys?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I wanted to say first that I am incredibly happy to be here. I would like to thank the effort and this proposal of Ensaio Aberto for bringing us together, because in my perspective we lack this. I keep thinking: "Why would it be good for us to be here?" It is so that we can create the embryo of rearticulation of the Brazilian Group Theater. Even if we don't think about this perspective, I think that's what this meeting is. For me it is what it is. It mobilizes me in this sense of looking at and seeing a lot of people who make theater in the sense of continuing research in theater, starting from an organization of collectives and groups. So, it is a fantastic opportunity to rearticulate ourselves, because at some point we have already been articulated. So, I have conviction, despite our mistakes and, well, those who don't take risks don't make mistakes, right? We took the risk of organizing ourselves at some points in our trajectories, and I think it's time for us to do it again and I think that this proposal for us to change from an aesthetic point of view, I think it only helps in this sense, but that we could also think about how this can be, when you talk about a document, I think it is also a first moment to let many issues that affect us daily and that have to do with construction and the accumulation of a lot of time leak onto paper. When it comes to Maria Marighella or even Leonardo Lessa, Léo worked with Galpão, he produces Galpão, but he also creates a group and has the experience of the group, with Teatro Invertido. I have no doubt that we are at Funarte in front of comrades. And that doesn't mean that I'm not very with the mistake that for me was the result of the Continuing Arts notice. Especially because we follow, as certainly

several of you, the visits of Funarte. And for me, for us, for Ói Nós, this was our public notice. This was the public notice where the fact that we had re-existed over 45 years, for example, in the case of Ói Nós, 30 years ago, 25 years ago, 40 years ago, these different collectives, there was going to be a public notice that would have this as its motto. Sorry, but I just wanted to share this, which is: when I saw the notices, I was quite excited. And it's not because I'm already discouraged. I'm not discouraged, no. But I realized that many of our accumulations of discussion about what we intended from public policy were, in some way, outlined in the form of public notice. The public notice, as we had already said there before the coup against President Dilma, we had already understood that it is not in itself a public policy, a state policy. The public notice comes and goes, and it may not remain, it may not characterize a continued policy for our doing. But, in any case, the motto of the public notices led me to this place, this understanding that they were the result of this accumulation. The plan is particularly good, Luiz, Tuca, I think the plan, the proposal is particularly good. I think it can go that way and what I would like to say is this, that our aesthetic exchanges could also be this possibility of organizing thought to reorganize ourselves collectively, so that this document and so many others and so many actions, even forceful ones, we can do them in the different parts of Brazil where we come from.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Who follows? Romualdo Lisboa, from Teatro Popular de Ilhéus (Ilhéus/BA)!

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Well, I've been following all this struggle of Companhia Ensaio Aberto for some time, I've been here, I don't remember what year it was, but I think it was around 2008 or 2009, and I saw a lot of this dream that is there, in that project by Serroni [set designer J. C. Serroni] still honed in the heads of Luiz Fernando and Tuca, and seeing this project today and seeing that you are in the process of construction, this is a good relief, it makes us breathe and say: "How cool that it is possible! It's possible." And I am incredibly happy and grateful to be here at this moment with you and that you are doing this. At some point in our

history, we shook hands and tried to do things together there in Ilhéus, because Ilhéus is also a port city, with an old port that left huge, abandoned warehouses. And there the struggle is great because we have extremely big difficulty with the local government. Well, I would like to say that, in fact, we should think of a letter that I present, I think, not only to Funarte, but that we could take to the Secretaries of Culture of the States and municipalities, where we come from, as the voice of the groups and companies that were here during these days. I think it's super important, I think this model, Luiz, works. You can. And then I think that we should move towards the construction of a dialogue with Funarte, from the point of view of those who built this Funarte that is there today. We built Funarte the way it is today. It was from the accumulation of meetings and content that the idea arose that Funarte proposes today and presents today, with Léo or Maria. And then, last year, in the middle of the election campaign year, we met with Maria Marighella, President of Funarte, in Ilhéus, and after the meeting was over, I asked her: "Maria, are we going to pick up where we left off in 2016 or are we going to start all over again? Because I'm going to be 50 years old, I'm still young. But I feel tired, you know? I feel tired of not having answers." I was speaking at a meeting of ours of the underprivileged groups of Funarte, I was saying: "Gee, we called for this public notice of continued actions by groups and collectives and somehow now we need to complain, because it did not respond to our clamor. And that's too bad because we did it together. We built it together." And then you see that the path they took is completely different. So, this is the opportunity for us to talk about these things to our peers, with our peers, because that's what it's all about. It is not a fight against enemies, but they are our partners and we need to have space for dialogue with them and remember that these are the theater makers who faced the coup, then the ultra-right government and a pandemic and we did not stop producing. We didn't stop creating, we kept going, and that, like, we imagine that at the moment when we now need to redistribute resources among theater makers that these groups and companies would be seen, because we didn't stop and suddenly, it's as if we had to start all over again, because we, Ói Nós, 45 years old, the Teatro Popular de Ilhéus, 28, we still have to compete

for public notices with those who are starting now, without detracting from those who are starting now. Public notices are for those who are just starting out, but for long-lived groups and collectives, which have a long trajectory, it is necessary to have a real public policy. And I think this moment here is perfect for us to build this, you know? And this dynamic for me is super cool. I am incredibly happy to meet all of you. I think that until the end it will be very cool.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Thank you, Romualdo.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Luiz, first, thank you for being here with everyone. It's a good bath of hope, yes. And the meeting also has a lot that works and there is a lot that doesn't work. What works sometimes is because it happens at the right time, in the right place, with the right people. There is a time for things to happen, and I suspect that this moment we are living today in Brazil is the moment that calls for a meeting, a dialogue, a conversation between us. I asked even before the pandemic, but in the pandemic, we went each one to one side, each one surviving as they can, each one for himself and God for all. And I just wanted to record that the most beautiful moment of the pandemic, at the beginning of the pandemic, was the articulation of artists, regardless of anything, to try to support society, to people. We tried to make music in the kitchen, theater in the living room, and post the videos that already existed. After a few months we started to think about how we are going to survive? How can we monetize this? How can this become a possibility of survival? But, at first, it was due to the generosity of the artistic class. Incredibly significant. But what I wanted to say is: I agree that we must come out with a letter, a demonstration, anything else that is forceful and urgent. The word urgency is especially important. I agree with everything that was said. There is no public policy. In Belo Horizonte, for six years, we have had friendly people in the municipal government, but no policy for group theaters, spaces, or even professional theater. The vision was that we didn't need it, that there are people who need it more than us, and it's not one thing to the detriment of another. I think both things must survive. What is

happening today, that there is a legitimate reparation policy and that it must happen, but it cannot come to the detriment of us, of what exists. Especially because the development of this beginner, whatever you want to call it, of those repaired by this repair policy, will depend on the functioning of our area of performing arts. So there is no point in sacrificing groups and space as has been sacrificed in Belo Horizonte for many years and now as well. First, it is a strategic mistake. Second, at the end of Gil's government [Gilberto Gil was Brazil's Department of Culture from 2003 to 2008, during the government of Luiz Inácio Lula da Silva.], we were already saying that this policy of public notices was a very important policy at a certain point, but that it had already been exhausted as a public policy, for the promotion of the area. So, we want this discussion of public policies to be returned and not a policy of public notices, which always serves to distribute crumbs. In this notice, which was the resumption, there were four thousand registrations, with 50 or 60 classified, which represents 1.5% of those registered. So, it's an exceptionally low service. And of these 1.5% served, all were to meet repairs. No group passed. Galpão is out, Fernando Yamamoto will get there too, and Clowns de Shakespeare is opening its mouth because it was not approved in anything. So, I think there must be a forceful, noticeably clear, for this dialogue to enter strongly within Funarte and the Department. Now that's truly clear. We agree with everything that Luiz Fernando said, with everything that was said, Tânia Farias, Romualdo Lisboa, everyone. I think it's very easy to write a letter, what I wanted to propose to us, which I've been thinking about for a long time and I even joke that I'm going to do a master's degree to understand, is: "Why did some collectives, organizations and institutions work and others didn't? Some worked, and most failed. Why did it go wrong? What happens? For example: the movement of the Belo Horizonte Group, which has survived for a long time, is still functioning today, but there were periods of years when it was inexpressive. There were periods, a few years when he boiled, produced things. Why can't we get organized? Both from the point of view of artistic and aesthetic exchange, and from the point of view of exchange of knowledge, of functioning, of management, of I don't know what, but as a political representation? In less than two

years, Whirlwind had a seat in all the places where public policy was discussed. In the fleeting time that it survived, lived, and found itself, we got a seat and talked in all public policy movements, and we were unable to organize ourselves. Why? Are we able to create a forum or an association? Anything spontaneous whatsoever, but in which we maintain a regularity of discussion, proposition, and demand, whether in front of public power, private power and before ourselves. How can we create an information network to help each other? It was the great discourse within Whirlwind: How can we, with our own legs, with our own heads, with our own financial resources, create a collective of collectives that work for us, that think about our lives, that work for our existence from an artistic point of view, from an organizational point of view, from a political point of view. So, I would like to propose that we also focus on not only the issue of representation before the Department, Funarte, but also focus on a discussion about how we can organize and expand. It is essential to leave here with a perspective of expanding some ideas and adding more people. We are still very few in the face of the national reality. We are in Rio de Janeiro. We have the whole of Brazil. How can we expand our conversation – how can we think about the possibility of expansion? Better. It is better placed if it is the case or if it is not the case.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I wanted to be very brief, in fact, I would like to perhaps reiterate a little what Chico Pelúcio, from Grupo Galpão (Belo Horizonte/MG), just said, which is: Well, thank you for the opportunity to be here, I think this meeting is super important, I think the moment is also very important, as Tânia said. We have partners there, so I think it's time to seek dialogue, it's not the time to discuss what has already been done, but to discuss what can still be done. And for that this meeting is particularly important. They are representatives from many places in the country. And what I wanted to say is that it will be very cool to take advantage of these three days, or today and tomorrow, for us to try to mature our demands a little. What are the demands of the groups today? So that we can standardize the discourse a little. And I think that this meeting the day after tomorrow can be very cool, not only to listen or to demand something from the representatives of Funarte,

but to start a dialogue that can mark a beginning. And then, taking a little of what Chico Pelúcio said, that it is important to form a collective of collectives, this must be the beginning of a dialogue that will last longer. Probably not with all these people, or even arguing each time, but calling Funarte to be inside, not simply sending it from here to there. I remember that during Antônio Grassi's administration – a time when groups and companies were still trying to form themselves as an association – I, other representatives of groups and companies, often informally, were called to read a draft of the public notice and to talk and mature with them this public notice thing, which was starting at the time. It was something that had already lost its hand and then became an addiction, and we are wanting something more than that now, because it does not serve us at all. But it is necessary that we, then, put ourselves back in the willingness to be invited to talk about these notices. Before they are released. After they are released, they are released. We will suffer the consequences of poorly made public notice. Now, the idea of creating public policies doesn't even cross the mind of the State yet. And so, I teach production and one of the first things I say to my students is: whoever is there doesn't know exactly what the real demands are. Or we define for ourselves what our real demands are and demand, demand, warn, say what they are, list. Or we won't see them being presented. So, to conclude, I think that Chico Pelúcio's idea is very cool, and I think that this meeting that could yes, nowadays, after the pandemic we are already ace and in meeting through Meets, our meetings can be much more agile. We can also leave here as a national commission to discuss what would be public policy for groups and companies and take this forward. To carry this forward from tomorrow's meeting, that is, to try to achieve with Funarte a commitment to permanent dialogue with the groups and companies, to create a public policy for this segment.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ:
Hello, everyone, I want to introduce myself too. I'm Stephane Brodt, I run Amok Teatro here in Rio de Janeiro, with the Brazilian Ana Teixeira. I am French, I have lived here for 30 years, and our group is 25 years old, celebrating 25 years this year. I would like to take what Tânia said and what you also said at the time abroad, when the result of this

public notice was discussed, realizing, obviously, that cultural policies do not understand our needs. As you commented, even when we had favorable governments, Lula, Dilma, many things improved, but nothing was done for the companies. So, the first thing would be to say: What defines a theater company? What differentiates a theater company from the rest of the theater productions? With all due respect to everything that is being done. But, as we said, each one has a universe, however, we have something in common, here, the companies, and that is why we are together, representing all those who are not here and who in the future could join this movement. So, it seems to me that the first thing would be to make them understand who we are, what we represent to society, why we are necessary in culture in general, why we are necessary in our cities, why it is necessary to recognize our permanence and contribute to our maintenance. I realize that, in fact, if there is no answer as you put in the public notices, it is because there is no perception of who we are and what we need. It would be the first thing to think about: How to present ourselves? How to change this view? Not only asking for things, but making them realize, looking at us in an unusual way in the proposals we can make.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Jitman Vibranovski.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: Hi, I'm Jitman. It's the oldest here, but my company is the youngest.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Not true, not true...

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: Yes, sure. The company is six years old and was born out of this mess that Brazil has gotten into since Dilma's coup. On production issues, I vote with the rapporteur. I support everything there, I think it's super cool, I think there's nothing to add. I would like a wish of mine, if it is everyone else, that we could also exchange a little about the other aspects of this meeting. The artistic aspect, let's call it that. I am very curious to know how each company works. I love watching the rehearsal. I love to know what the thought is, what the line is, if you have a line, how you choose

a piece, how you work... Even if this cannot happen on these days, we can form a group, and this idea of meeting by Zoom really makes it much easier. I, for example, would like to visit your company when I go to Ilhéus. I want to leave here with everyone's contact. When I go to Rio Grande do Sul, even if it's a rehearsal, the space, it was so good to get to know this space, I come here for all the productions. I'm a die-hard fan, right? Not only the artistic aspect, but also how he relates to the public. I see that Luiz Fernando, the company here, brings the public for free, that's wonderful. My pieces are all free too. Admission is free. Not the exit, we pass a hat, only the entrance is free. But, in the end, what each one gives is free. So, this other aspect I would also very much like to have discussed – if it were possible in these days, if not in another meeting or later. I'm very curious. I really like to learn all the time from everyone. That's it, thank you.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Rafael.

Rafael Litvin Villas Bôas – Coletivo Terra em Cena da UNB – Brasília/DF: Hello! Good afternoon, I would like to thank the Open Rehearsal Company. I am delighted with the level of physical and organizational achievements, and it is a pleasure to be with so many other groups, some of which I was a spectator. With the MST Theater Brigade, I remember seeing the shed in Rio de Janeiro, for example. Once we came down from rehearsals with Boal in Santa Tereza and came to watch Galpão here. Open Rehearsal I remember seeing in Brasília, the Mass of the Quilombos, once there, at the Nilson Nelson Gymnasium, anyway... So, the highly effective exchanges, Alfenim went to Brasília and I remember seeing it without knowing Márcio Marciano. So, it's really, really cool to see. I coordinate a collective called Terra Em Cena. It is a 13-year-old collective that was born because of the MST's National Theater Brigade, of which I am a part, although I am invited here as a professor, researcher, member of this collective, I will report, of course, to the MST on the issues. I only point this out because it was not something discussed collectively beforehand. It was quick, right Luiz, it was from Thursday to now, but I was very happy to come, so, I think that these opportunities after a fascist cycle, we manage, still in the direct threat

of fascism on us, to meet again is also an opportunity to think about what are the terms of a reconstruction, of a broader movement, that gives us support for achievements in each segment. I think of this reconstruction in terms of Florestan Fernandes, of a great socialist movement, which involves groups, involves movements, involves universities, involves student, proletarian, peasant organizations, as we already had in the 1960s, and it was such an expressive force that it took a coup to destroy that experience, which had the Peasant Leagues, which had the National Union of Students. So, it is possible to do this. And when this movement is great, the achievements of the segments are more viable. At that time, it was the basic reforms, Agrarian Reform, among others. Because each achievement leads to a contradiction. And when are the segments separated? I think that in the last years and decades of neoliberal administrations, despite having had a center-left government, we had things like, for example, holding a festival itself nowadays is not difficult. With the Culture Support Fund in the Federal District, we have a large fund, and it is possible to survive as a group, always activating the Culture Support Fund. But it is an atomization of events. So, you do the festivals, but the festivals don't have any organic balance. So, you can circulate groups there, but that leaves no relationship, no consequence, no aesthetic, political, formative link, within a broader process of formation, organization, struggle. And it caught my attention, Luiz, on the walk, in the story told, the moment of the attack by the Dock Police, Port Police, and the way you were organized. This organization in brigades is evident; it comes from social movements. So, the lessons learned in this process are reciprocal and there is a malaise in the movements, in this policy of supporting the culture of being only public, right? The movements also resent this, of becoming a territory of presentation, of being seen as a territory of counterpart, because, in fact, this process of exchange generates new groups and qualifies for both sides. If one side learns organization and struggle, the other side also learns to do theater. And this process is a multiplier for a country the size of Brazil. We need to multiply. I am part of the School of Political Theater and Popular Video of the Federal District. I brought books that we have done from our experience since 2017. Tomorrow, I'll bring it. It's a lot of people.

There are many groups, but at least one for each group has it. From this perspective, permanent training processes, as a public policy, are also fundamental, as well as the headquarters of groups, as well as the condition of research, production, and circulation. But the formation not only of the public, but also of new collectives. To structure, to weave networks, to have an organic ballast of this process of meetings and, finally, only in this way, of the incongruities of the government cycle, since we will also raise critical elements. In the first Lula and Dilma governments, one of the great mistakes that runs the risk of being repeated now is the separation between policies for the area of education, policies for culture and policies for communication. They put Hélio Costa, from Rede Globo, in Communication and now they put Juscelino in Communication. Then you have Culture as a more progressive front, but with truly little interface and dialogue with Education. And Education since then, just to talk about the networks of federal institutes and universities, we have a few auditoriums, presentation spaces, and circulation, in several cities that did not have any cultural apparatus, which is gigantic. But, for example, around communication, we can't transform these spaces into a movie theater, into a film club. Ancine has an absurd difficulty in understanding the possibility of equipping and financing these spaces so that each city that does not have a cinema has a public cinema that is not in a shopping mall, but in a university or an institute. So, just to say that these territories can also be thought of by us and within public policy, as territories of circulation and territories in which we act, finding these audiences that are student audiences, are audiences of teachers, technicians and cities where there is a federal institute, where there is a university and this seems very possible to me. That is, we do not repeat the mistake that governments have made of separating Communication and Culture. Let us try to think of the propositions that are integrated. And for the rest, of course, in full agreement with the proposal that Ensaio Aberto made.

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/RJ: Hi guys, Paulo de Moraes. I'm from Armazém Companhia de Teatro. First, thank you for your initiative. Impressive! Second, congratulations too much. Man, I loved getting to know your project,

it's beautiful, it gives a feeling of achievement like that, very cool. I agree with the process, and I am here a lot to learn from you, because there are people who work with management in a very decisive way. I am very keen to learn from you and contribute in some way to the group's experience. But I think that a referral must be based on what is determined. Okay? That's it.

Julian Boal – Escola de Teatro Popular – Rio de Janeiro/RJ: Good afternoon. My name is Julian, I'm part of the Escola de Teatro Popular, which is not really a company. So, I'm by Rafael's side, precisely for that. We are ten nuclei of political theater laboratories in ten places in the city of Rio de Janeiro, but also in Petropolis and in São Gonçalo, in several of these corners. And we always try to be in alliance with different social movements and, for that very reason, not only for that, but I don't know much about public policy, so I'm going to give more of a guess than other things. And one of them is that, as Tânia said, public policy... In short, public notice is not public policy. I think that's already the title we could give to this letter: "Public notice is not public policy". Why isn't it? Because the public notice is an organization of competition between small entrepreneurs, that is what it is about. And competition, as Paulo Arantes says, is always unfair. So, we will always have criteria to think that the distribution of this notice was not fair. And these criteria are validated, thus. And this at all levels. I'm friends with a director from the periphery, who is a theater director who lives in the periphery, who one night slept at home because he was going to a theater award, his play was there and maybe he was going to be awarded. He went there, but he knew he wouldn't be awarded. He was sure that he was not going to be awarded and he said why: "I'm sure that I won't be awarded, because last year a group from the periphery already won. This year there will be a community theater group." So, you see that the replacement for this competition, this competition, is at all levels. It never ends; it is always there. And that is why, when we talk about public notices, we cannot do without them, nor fully agree with them. If we are going to deliver this letter, how will this be seen by the artistic class as a whole? It must be a card that has some representativeness in front of the class, despite having specific needs, according to the groups. There are groups that are incredibly old, that

have a lot of history and that need to continue, of course, but the letter needs to be able to be read by the whole society. So, I think we also must think about how the construction of public policies would cover artists, all cultural workers. To make universal rights for cultural workers. This exists in other countries. Stephane, who is from France, knows this, that it exists in France. This also builds contradictions, of course. However, here in Brazil, we are not yet at that point of having policies that guarantee universal rights for the entire category of cultural workers. That is one last point. I think we must think about this within the current conjuncture as well, which is a return of the extreme right, at least. I don't know if it's fascism, which already started with Miley, which we will have next year with Trump in the United States and which today in Brazil is still immensely powerful. January 8 is not over yet, so we still must think about these categories.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Of the invited companies, Marcio Marciano and Maria Lúvia are missing. Right? And Miguel Seabra, from Teatro Meridional de Lisboa (Lisbon – Portugal). Oh, and the Clowns de Shakespeare.

Marcio Luiz Marciano – Coletivo Alfenim – João Pessoa/PB: Good afternoon. For me it has been an incredible joy to be here. Return here. I got to know its space last year. I received an invitation from Ensaio Aberto to bring a show here and it was an incredible reception. I didn't know it and I was amazed by the ability to... With all the achievements, with the organizational and management capacity of the staff of Ensaio Aberto and, finally, of Armazém da Utopia. And for my group, in Paraíba, it was an especially important moment, because we came from the pandemic, we were completely isolated. This show had premiered a little before the pandemic, and then we were taken by surprise, we did a small season there and we had no longer worked. We did some things during the pandemic, like everyone else, but nothing significant and the show was in the glass there, waiting to be reborn. And thanks to this invitation here we were able to resume the career of the show and this, in fact, meant the resumption of Alfenim's work, which had been limping due to the circumstances. So, in this sense,

it was especially important to have come and come back now and to meet companions on the journey, from other times, it is incredibly significant, precisely because the impression we have there in Paraíba is that we are very isolated and that nothing is being discussed. While we realize that there is a truly clear, amazingly effective and developing right-wing agenda. So, except for the boys, Fernando and Romero, who we talk to a lot, we feel a little isolated there, because it is difficult to do precisely what I think maintains the continuity of the work, which is this effective exchange, which does not only take place in learning how to manage each group, Because I think this is fundamental. Just this tour that we did here today, it is a learning experience at various levels of things that we can do in the future. When it is said that BNDES is interested in the software of Ensaio Aberto, of Armazém da Utopia, in fact, we realize this and we learn only by observing how things are posed. And, in addition to this exchange, which I think is fundamental in terms of management, an aesthetic exchange is also fundamental, which is more complicated, because it implies a truly clear political position. And this is what also ends up hindering our continuity as a movement, because in principle management issues unify us a lot, organizational issues, and the difficulties for us maintaining ourselves, to survive, are similar. But when we start working, thinking aesthetically, this necessarily points to a clear political position. And this political position is not always given, because if we develop this, we will reach a point of contradiction that sometimes puts the movement itself at risk. Right? So, I think it's important to do that. Give with one hand and take with the other. At the same time, thinking about these forms of organization, from the point of view of management and our relationship with the public power and our militancy, for a public policy that is not the policy of public notices, this is fundamental. But what Julian points out is fundamental. Also, this public policy cannot be marked by the form of the commodity. I think that's the big question. This competition is impregnated with the relations between power and society. So, it is important that we think about this discussion of public policies, it is important that we avoid any type of competition that may be established in these policy guidelines. That is one aspect. And another aspect that I think concerns the continuity of work that

is not on this front, in this more immediate mobilization of a dialogue with the public power, is our survival as a territory for the construction of a symbolic discourse that creates autonomy for our audiences. This is fundamental. It is important that we discuss these territories and how we can create circulation strategies, not for the presentation of results, but for the circulation of processes. I think this is very important, that we think about exchange strategies that go beyond the presentation of the final result of a work, but that can allow, perhaps even start from a common point to arrive in two different places based on the experience of each collective, and create these conditions, or at least think and invent possibilities that make these groups meet in the rehearsal room. This is what will, in fact, strengthen our work as a movement to demand in relation to public power.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Who follows? Maria Livia, from Latão.

Maria Livia – Companhia do Latão – São Paulo/SP: Good afternoon, my name is Maria Livia, I am a member of the Brass Company. First, I would like to thank Companhia Ensaio Aberto. It is an immense joy to be here representing the group and meeting so many people that I admire and that I know, who may not know me, but who I know very well. I agree with everything that has been said and with the way of working as well. I just wanted to highlight this, this feeling, it is so good about this meeting. It has to do with a very great feeling of autonomy that I think that in recent times survival has imposed very violently on all of us. And I think that internally to the groups, this was even felt. I think that among the collectives maybe even more, but I think that also maintaining oneself as a group and maybe there is something for us to think about what is specific to a group, because it also has to do with this somewhat countercurrent attempt to keep working in this way, at a time when this is not favored at all, neither by material conditions, nor by the logic of social organization. And then I think that this point that was raised by her and then reinforced by Marcio Marciano, Julian, and Rafael returns. To think about public policy beyond public notice and thinking about how we can face public policy. Although there is an issue that I think always comes into play when we talk about the

theme of culture, because we live in very precarious situations: how do we reconcile a legitimate demand for professionalization and survival with a demand that is a policy that goes beyond the most individual interests, but that has to do with creating a creative field, What also has to do with confronting precisely this rise of the right, which has a very strong current weight in the field of the symbolic and creation? And they are terribly busy with cultural creation, and we are having more difficulty responding. And then, remembering that, as Rafael brought this example from the 60s, which had a connection between many fields, not only culture, but the university social cultural movement, and this point that Marcio Marciano raised about the possible conflict and the contradictions that are explicit when we deal with the artistic dimension of each group. I study this period, and I am precisely looking at the environment of São Paulo, because I am there, but looking a lot, many times, at the points of contact between the groups that were historically placed as antipodes. And these contacts often also go through amateur groups, through other types of creation. So, that's why I think it's interesting for us to think about cultural policy in this broad way. Again, thank you very much, guys.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Thank you.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Good afternoon, people. I'm Fernando, I'm from Clowns de Shakespeare, from Natal, a group that turned 30 years old less than a month ago. I wanted to start, well, apologizing for my delay in arriving, but it's because I came as a gatecrasher, so, I've been hearing about the meeting for a long time and for a series of circumstances, kind of last minute, I ended up trying to mobilize and I start by thanking all of you at Ensaio Aberto because you welcomed me with open arms, facilitating in every possible way for me to be here. And it is a boundless joy to be here with so many comrades, in a moment of resumption, of reunion, an especially important and special moment. I think that both because of this dismantling have been suffering with all the blows that we have taken, and have been taking for a long time, and because of this, we have lost a little hand with how to organize, how to articulate. Everyone

is crazy to survive, for sure. And I think it's the most effective factor for us to be having so much difficulty in articulating, but I think that over time – of course if we are going to do a little deeper analysis, we have been going since the fateful implosion of the Whirlwind, what has it been about 15 years? Chico Pelúcio remembers it well, right Chico, he was in the eye of the hurricane, and I think it was such a sad moment for us, because I think we ended up really imploding, even those who weren't there felt the blow and I think that ended up echoing until now... So, it is important at this other moment that we are, after having been through so much, to be here. I regret missing the opening. If there is a pay-per-view tour later, I thank you, individually, but I wanted to reinforce my gratitude and the importance of us being here. And I would like, in addition to everything that has been said, because I think that the moment is very common to all of us, to bring a reflection that I have also been talking about with some comrades in recent times, which is an issue that I think has been worrying me: we have to think about what public policies these are for the groups of collectives and all this that we are talking about, But I have the impression that maybe we also need to think a little about who we are talking about. I have seen that this idea of collective groups as a project of continuity, as a life project of a group of people and such, is becoming a concept, for common sense, anachronistic. And without trying to make any kind of value judgment, we see the younger generations... The kids participate in five or six groups at the same time, which are collective, they are not effective continuity projects, they are much more individual projects. When I want to work on this kind of thing, I'm here, when I want to work on another kind of thing, I'm there. And the way we understand each other, of organization, has been losing symbolic space about what these groups would be. I think that the very result of the public notice for the continuity of groups and collectives ends up being a bit of a reflection of this. I have the impression that the projects had much more weight in the evaluation than the trajectory and what these groups in fact do, while the continuity project effectively did. So, I think I have felt the need to think about what this place is, even at a time when the world is increasingly individualizing, radicalizing the individualization of relationships. We have, paradoxically, more importance and more

relevance in this type of project. But at the same time, I see us increasingly losing space. How is it that a group like us, which has 45 years of a trajectory that everyone knows, takes forty-one points in Funarte's public notice for the continuity of collectives, out of fifty-two? It is totally inconceivable. The Brass also got a super low grade. It makes no sense for you to think about what the trajectory of these groups is. Not to mention what we went through with the pandemic, pandemonium, etc. And by keeping the flame alive, keeping the flame burning, we get to that point where these trajectories no longer have value. In another even greater paradox: I think that the people who are there at Funarte now are people who built an accumulation together with us, and they were betrayed by themselves. They couldn't manage it. You need to understand a little, it is cool that Maria and Léo will be here with us on Thursday to understand a little what this is. Because, in practice, I think that the structure of this policy that Funarte has proposed is the one we built together. But it is not being conducted in the way we expected, and I have the impression and hope that neither do they. How do we deal with this? It really is a milestone, it is historic that we are here, it is a resumption in proportion that, if I am not mistaken, we have not had, at least since the pandemic, but before. So, I just reinforce my effort to come and your effort to accept me. I think it's a lot because I think it's especially important for us to be here. May we have enormously powerful days of work there.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
Hello, my name is Miguel Seabra, I'm from Lisbon, I'm Portuguese, I speak Portuguese and I'm necessarily excited and very emotional that you called me to be part of this collective, or just this entrance. Hector Asdrubal from Uruguay opened, I'm going to close. And I will tread waters of provocation if I may. To say that Saramago, so far, the only Nobel Prize in Portuguese Language, has a phrase that is fantastic: "You have to leave the island to see the island." And I feel privileged because I'm listening to you talk about internal problems and so I'm able to have something that might be interesting to add. Not today, but during these days. Politics, we are political agents, whether we like it or not, and as artists even more so because our function is to observe life and react. But the issue of the left and right is that the world is

split in half, necessarily, as is visible in the elections, and as was visible in the last Brazilian elections, because Lula did not win handily. It's a matter of competition, and competition leads to war, and war leads to us not seeing things well. And there is no right-wing phrase or concept that I identify with, so I don't feel like a right-wing person. But there is a phrase by Pepe Mujica that defines the left with which I identify: "Being on the left is a philosophical option about life, which privileges solidarity over selfishness." And this is exceptionally beautiful. Even more so because the word solidarity contains many other words within itself, from the Sun, which refers to individuality, the importance of individuality. Sun that is light and energy, Solid that is consistent. Age, which is time. Read... In short, it has many words within itself, which are completely disarming, disarming and very consistent also from a political point of view. The Timorese Resistance, and the Southern Theatre, work a lot with the universes of Lusophony, therefore, the word in Portuguese. The Timorese Resistance had a motto that was fantastic: "Resist and Win". And what you have just shown us here, Luiz, meets this motto "Resist and Win", and it is stunning. Even when we were saying it, this is a project with a global impact. It's not just Brazilian. And the name Armazém da Utopia. Eduardo Galeano, a Uruguayan philosopher, quoting an Argentine film director, Fernando Birri, says that when they went to teach a class in Colombia together, at a university, a student asked him what utopia was for and he replied in this way that I think it is very beautiful, that he said that utopia did not exist, it was on the horizon and I always walk ten meters, She moves ten meters away. If I walk one hundred meters, it moves one hundred meters away. If I walk a kilometer, it will move away a kilometer. Then he thanked me for asking him the question: "What is utopia for?" Precisely for that. To walk, to walk. And your project, from the point of view of artistic and social solidarity, serves for people, not only for you, but for us all to walk. You really like to work with Brecht, and Brecht also has a phrase that is very dear to me: "The minimum human unit is not one, but two." And I end my speech with a phrase also from a Portuguese author, José Luís Peixoto: "We have each other and nothing else." And the importance of this meeting, we all need to leave the island, we all need to bet on solidarity. And the model, the

Funarte part or with Funarte, must be made through the solidarity of the people who are here.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: All the groups and guests spoke, as I proposed. And I'm going to make my speech now. Before, I just wanted to say the following: It's 4:40 p.m. We started this round at 3 p.m...

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Sorry, I wanted to say one more thing, that I started and deviated. I wanted to thank you very much. But, invoking St. Thomas Aquinas' Treatise on Gratitude, which says that there are three levels of gratitude. The first level is that of simple greetings and has to do with the formality of the Anglo-Saxon languages. The German "Danke schön" or the simple English "Thank you." On the second level of gratitude, it is the level at which there is already some recognition for the other, present in some Latin languages. The Spanish "Gracias," the Italian "Grazie," to give grace, or the French "Merci," give you mercy. But only in Portuguese, only in Portuguese there is a third level of gratitude, that of a commitment to another. When we say thank you and I want to say to you: "Thank you, Tuca. Thank you, Luiz", it means I feel committed to you to repay this beautiful journey that you have provided us. Thank you.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I can use your last words to say: "We are the ones who say thank you to you who are here." And using this third level that you mentioned, what we understand is that the people who are here are committed in some way to that project. It's not just any people or any groups. There could be other groups here, there could be other people here. There are people here who are not from groups, but the people who are here are already part of that project. That is, we have already started sharing with Alfenim. Alfenim has already been here, Alfenim is starting to work in the jungle of the cities, there. I'm going there. The show that opens the space [after the restoration and construction of the new Armazém da Utopia] is The Banquet. Sérgio is coming to give a workshop here about Mário de Andrade. We are

helping Latão at a time when they had a severe problem with the headquarters. We helped the Warehouse when they had a genuine problem with the headquarters. So, the people who are here are already committed. Who is here, as much as Miguel Seabra has said that he does not see himself as left-wing, although he clearly shares with the left and nothing of right-wing philosophy, those who are here are left-wing people who have the courage to be left-wing and who at no time omitted themselves and had no side. We have a side, and that side has been clear for many years. For many years, and in many struggles. I'm going to say something, and this is particularly important to me, in relation to what Rafael said. If it weren't for the organized social movement, we would have lost this warehouse. We couldn't hold that warehouse. How we couldn't hold Sérgio Carvalho's space, how we couldn't hold Paulo de Moraes' warehouse, how we couldn't hold Ói Nós Aqui Traveiz's space, when they lost their space in Porto Alegre. So, we must think about it, and we must think about it as self-criticism. What we have in terms of internal organization, Rafael, I assure you and you know this, I don't need to say this, 95% came from the organized social movement and, more specifically, from the MST. Our entire organization in brigades, our entire organization of political struggle was based on what we learned from the MST, and the MST knows that. And if the MST, and if other civil society organizations had not organized, we would have lost this fight. We would not be here today, because what sustains us is not money, because I am sure you will find the statement strange, we are 30 years old. In 30 years, we have never had a subsidy, neither from the municipality, nor from the state, nor from the federal government, nor from the private sector. Romualdo knows, and this was the title of a seminar he produced in Ilhéus, that I said a phrase after the Whirlwind that I said the following: "We, all of us have invented survival strategies. The Shed survives in one way; the Small Gesture survives in another. The Brass survives on another; the Warehouse survives on another. Now we cannot, for example, when Petrobras withdraws the sponsorship of the Warehouse or when Petrobras withdraws the sponsorship of the Warehouse. They will not die because they are stubborn. Now I would first like to give a message to everyone: Inah Camargo Costa, a person who, in addition to being

a partner, I know is extremely important to most of the people around this table, was very happy to know that we would all be here today and sends a huge kiss to everyone and sends word that she believes a lot in our organization. But I wanted to quote something she writes in the book that most of us have read, called "Feel the Drama", which, she uses an expression that for us, from Ensaio Aberto, was fundamental. She says that groups and companies have a veil of invisibility placed on top. And that this veil of invisibility is such that if we look at what research we have done on the groups of the sixties, the seventies, it is derisory. So, it is in the interest of the system, and it is in the interest of the system of competition, that these groups remain invisible. And since we are good at finding survival strategies, in good Portuguese, fuck it and each one survives the way they can. But we can't allow that. Now I think that, although we cannot allow this, this meeting would be worth it if the only thing we produced was a good document for Funarte and good preparation for the meeting with Maria Marighella and Leonardo Lessa. And if we manage to carry forward the idea of Chico Pelúcio, which I think we will unanimously approve – I will soon start approving, try to approve small consensuses – that it would be for us to have a more permanent organization, and then we think about what terms that would be. But I don't think this meeting should stick to that. I think that, as much as it is important for us to think and formulate something that accounts for the perplexity that Maria, Lessa, Marcos Teixeira and the more serious people who are at Funarte are – because they are perplexed. They still don't understand the mistake they made. They did gigantic shit, but they still didn't understand the gravity of what they did. It is up to us to be able to explain what happens, I think that here we have a cut in groups of companies. Is policies for groups and companies important, or not? And then, they are two important fights that can go together, but they are not the same. One thing is the universalization of rights. I fully agree with Julian that we should and can fight for this. For example, a very important discussion that took place within the Companhia Ensaio Aberto is whether we gave access to young companies here or not, and we, in a difficult but courageous option, took the option of no, because the problems we have are very different from a company that is one year old, from a company that is

two years old, of a company that is three years old.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Just a remark, Luiz... In this discussion I said that if I had known today, in the first year of the company, that I would have the problems I have today, I would not have made it to today.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So, I think we can think, and it is our duty to think, although some groups already do this, maybe Galpão is the one who does it the most, as we help companies that are starting, this is another thing... How we give space, how we give guardhouse, how we help with method, how we help with material, with sharing... N forms. But this meeting needed to be more than that.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I wanted to point out some things from the first round. First, I would also like to say that we are grateful for the prompt service. It was not easy to make the cut and account for the five regions of Brazil. On the other hand, it was easy from what Luiz said. We first tried to call those who somehow, we already had some dialogue or already had some kind of complicity in this trajectory. Then, I wanted to say that some words that were in the first round caught my attention. One was the issue of urgency that Chico Pelúcio poses, and we are in an urgent moment. And the urgency, it is quite contradictory with the training. So, we will have to find a place where we are urgent and get this broad training. How to form this collective? Because what I think happened – and then we see that time passes quickly – is that we with the good intention of expanding, expanding, taking care of the complete set, let the four years of government pass and cannot do anything effective. So, we must answer how we expand, but how can we expand without ceasing to act urgently. And this was also part of our discussion, where we said: "If we manage to take a first step, it will certainly impact other collectives, and this will be expanded in a more organic way than if we try to have a broad meeting." The other issue...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This is a broad meeting.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This is, I'm saying that it takes care of all the issues, all the cuts within the companies, because we are a cut, and within our cutout there are many cuts. The other issue, which is a contradiction for me, is that we, as the collective, what we seek is collective work, it is a work where the minimum unit is two and not one. However, we are extremely lonely. We don't know each other, it's a shame. And then it is exceedingly difficult, Romualdo, that we manage in this little, in this brief time, to understand how we all work. I may not think that this is even the most important thing at this moment. The most important thing is that we exist here. And that this exchange takes place in practice. This was noticeably clear when Alfenim came here. It was a breath for us when Alfenim came here, and we know that it was a breath for Alfenim to have come here. And we gave workshops, yes, but we know that what yielded after they left, here inside and I'm sure that there in Paraíba, it was a lot. So, this learning doesn't happen to us here saying: "Look, the company is organized like this, like this, like that." Because this diversity of organization is also important, it is territorial, it is constitutive. Galpão has a collective that has been together since the beginning. We, by the very principle of Open Rehearsal, have people entering all the time and they are two different forms of organization. So, what is important is how we can together make Galpão continue, and how we can together make Ensaio Aberto continue, and not exactly copy models that are not copyable. Another question, and then, Fernando, you were very welcome when the demand came for you to come. We really had the limitation of the number of people, etc. And on Wednesday, before we meet with Maria, we will do this tour. What happened here before was a tour of the work to present the work. We're going to do this for Maria Marighella, for Leonardo Lessa, so if you want to arrive earlier, you'll update yourself with this. It was also mentioned here in the public notices. We did not enter the public notice for groups and companies, we entered the public notice for spaces, because we understood that at that moment, with this space under construction and with what we intend to do with this space, as explained, it was more coherent for us to enter the public notice for space, since it was very similar, including deliveries. And we

also got a low score, losing points in all criteria, in cultural merit, in cultural relevance, in trajectory and in technical capacity, which made us, yes, very indignant, but with the MST we learned something that we apply in practice: when there is something put on the table, in an idea, put it so that we can overturn this idea, we have to put another idea and how to do it. And I think that's our challenge here. I think that the concept, the motto that Julian brings, that the public notice is not public policy, is already an issue that should be in our document. So, it's up to us, taking what Miguel Seabra said, "we are us and nothing else", it's up to us to be able to point out what the path is. And then I agree with Luiz, which is to point out and demand from ours, because if those who are now cannot implement a structuring policy for the groups and companies, we are screwed, because these are the only ones that we have some dialogue with. Finally, one of the things that I think was not pointed out here in this first round about the public notices is still the big mistake of outsourcing. They outsource the evaluation committee. So, the public manager cowardly hides from saying: "This group has to win." And a commission comes along that didn't visit your space, that didn't talk to you, because when the public manager takes over and we talk to that manager, we go there and talk to Lessa, Marighella, Márcio Marciano and not with a board. And it is this board that defines the result of the notices. So, like, without a doubt, there was a public notice – and all public notices are aimed at historical reparation – but I think that implementing public policy is a historical reparation that Brazil needs to make. The groups were abruptly interrupted with the dictatorship, and to this day we have not been able to implement any kind of public policy for the groups. Finally, I would like to say that one of the issues that was talked about here about the organization of the company, longevity, Luiz has already spoken, we learned a lot from the social movements, but without a doubt one of our characteristics is stubbornness, which I believe we could say is a characteristic of practically everyone who is here, And I think we do have a differentiated work with the public. And today it is a matter of fundraising that is worth having an exchange – I don't know if it will be within this moment, but that we make ourselves available – which are parliamentary amendments, since it is a very boring and

difficult resource, but it is a resource that is useful for those who have a long-term job. He is not punctual. And this is something that we can start exchanging, with Alfenim we are already exchanging, with Ói Nós Here we are already exchanging, with Latão we have already started to exchange. And it is a parliamentary amendment that makes an event like this possible.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I was saying that, although apparently there is a consensus on the table, we should prepare the meeting with Maria Marighella, and that we should present something in writing, I think this meeting needs to be bigger than that. If it is not bigger than that, and it boils down to that, I already think it will be important. But I wish it were bigger than that. Why would I want it to be bigger than that? It was mentioned here at some point, when there was talk of public policy, in a way in Julian's speeches and in a way, in Stephane's speeches... We know that the countries that have public policies for the area of culture that are more developed have taken many years to develop these policies. And, obviously, I don't need to say much about this, because you have read the same books as me, I am not going to teach a priest how to say Mass. We know what the German example was and we know what the French example was. And, in the case of the French example, it is exactly, in my view, what needs to happen in Brazil at this moment. What happened? After the end of World War II, when an attempt was made to extend the welfare state to other areas, and culture is one of them, it was the moment of the split, the end of the 50s, the 50s and 60s, the public policy of France that is there to this day in relation to the theater was established. And clearly the commercial was separated from the non-commercial. Of course, there are mixtures, but that, in my view, is especially important. That's what enlightened me a lot in these years, when preparing the material for the BNDES, winning the BNDES, winning the public notice was easy... The next two years were difficult; we responded to a debauchery. And in this debauchery, they asked us some questions that we didn't know how to answer, and it was a shame that we didn't know how to answer. Basic questions, which if I ask this table, it's as if I said like this: the groups are here, obviously, this doesn't apply to the non-

groups: "How many shows do you have to do in a year? What is the number of audiences that these groups that are here having to reach in a year?" We don't know. We don't even know about ourselves. Who will say how the Galpão survives, how the Alfenim survives, how the Brass survives. We don't know. Why? One: Most groups don't have these numbers. I believe that some of us here, few, have it. Others, we do what we can. You could do twenty, you can do twenty, you can do sixty, you can do sixty. But this number is extremely low. Maybe except for Galpão, because in the Galpão model, in the model, in a way, of the Warehouse, which they had to organize themselves to travel a lot, they are groups that do many shows a year. Most of us don't do that. This was a turning point that we, Ensaio Aberto, took from 2017 until now, after we won the public notice, because I, provoking Ensaio Aberto, said: "We do very little show." It wasn't true, we didn't truly do little. We have never done extraordinarily little. Fátima and Tulinho are assiduous spectators of the first year and know that we do not do little. We never did. But what are these numbers? If there are no numbers. How can you dispute public resources? There is no quantification. There is no quantification, you fall into the realm of it. Now, if we come and say: "Today we reach one hundred thousand spectators a year with our shows." Then you can come and say like this: "Wait, wait, isn't this relevant to the government?" If we say: "We give permanent employment to 50 people for 12 months of the year. Isn't this relevant to the government?" So, now, what I think is: We, in a way, the groups, are going to have to change our culture a little, because I think we need to start talking about what parameter – you see, I agree with what Tuca said and others said that our groups are very different and should not be the same and do not need to be the same. But what we consider, and this is Stephane's question, is like this: what does it mean to be a company? What does it mean to be a permanent collective? Because there are people who call themselves permanent collectives, there are five actors, each actor makes a show of the other, but the collective exists. And it gains sponsorship, as a collective. But one is on television, the other is doing a show at Shopping da Gávea, the other is doing a show I don't know where, but he signs himself as a collective. But when you say that you are

collective, it is not your social organization, when you say that you are collective, this does not correspond to your real social organization, it is not from Galpão, it is not from Ensaio Aberto. So, we need to start creating concepts among ourselves that we consider important. I wish I could take a few steps in those days. What do I propose from now on? I would first like to propose a consensus, and if it is consensus, we avoid a round of speech. I'm going to propose. If it is consensus, we approve it. If it's not, we discuss, rediscuss... Is it a consensus that we are preparing for the meeting with Maria Marighella on Thursday? Is it consensus? If it is a consensus, it seems to me that we have two ways to do this. Either we start organizing for this today, or we start organizing this for tomorrow. I think writing this letter is easy. I would propose that we start writing this letter tomorrow. Because then we elaborate, each one elaborates. I think that tomorrow we should start the day by socializing our grades, because I think that this needs to be, I repeat, without any violence, without any arrogance, rubbed in their noses, so that they can see the size of the mistake that the commission they chose as public managers made, and say: "How are we going to fix this here?"

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think it's even worth it, if someone can pore over the writings... In addition to checking the many others that we don't know, that were not approved... One night I was looking at the four thousand subscribers, then I saw Teatro Oficina de São Paulo, Clowns de Shakespeare, you know, all the ones from Belo Horizonte, all from Rio de Janeiro...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's it, it's because we don't need this crumb from them. But we need it. Five hundred thousand reais makes a crucial difference in any of our groups. And more than five hundred thousand reais.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: The possible renewal, right? Continuity.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's it. So, "No, no, this isn't for you." So, this

must be clear in the notice. "This is not for you. So, which one is for us?"

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: That's the question. We believed it was going to be public notice for us. It wasn't even with these... Someone mentioned it here... I'm talking about these visits... It was clear that this was public notice for us.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But, going back to what I was talking about, we have, I think, two ways of doing this. Or we start writing this letter today. We can start writing, obviously not in that meson. Or then we start writing this letter tonight, after lunch – some go home, and we take a commission to start doing it. Or we can start doing this tomorrow, based on a job we do, and then we go to other carnivals. Then we stopped discussing today and made a new round about what we should discuss. Putting both sides on the table, do we discuss this today or do we discuss this tomorrow? In Ensaio Aberto, we don't decide anything by voting. We only decide when we can reach a consensus. Sometimes, it takes a long time, but it's a safe way. But we always do partial votes, because those who defend that it is today – we will see that there are ten here who defend that it is today, ten here who defend that it is tomorrow. We put one person to defend that it is today, and one person to defend that it is tomorrow, see if a consensus is produced, so that we don't waste our time... So, if we made a symbolic vote, Open Rehearsal is just one vote, you [Tuca] can vote on behalf of us.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Can I say something? I have something to say. You used that expression, concepts, define concepts. So, before writing the letter, what if you defined four or five key concepts, basic pillars that everyone would agree on?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I agree.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: And then, from there, it is elaborated...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: I agree. There is already a discussion put on the table in an obvious way by Julian, which is whether we are going to discuss this from the point of view of universal rights or if we are going to discuss this from the point of view of the groups. Both possibilities are important, but we must know what our viewpoint is, and what we propose.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: A suggestion for voting. If a committee were to draw up a draft letter to be approved tomorrow. Put it there, and we discuss this proposed letter. Through a concrete letter, we rewrite it collectively. It's more objective than us, we all try to elaborate together.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: I think it's out of the question, right? I think this proposal by Chico Pelúcio is quite good, it is not exclusive with Miguel Seabra's.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Luiz, I think that's it. The commission, I think it can be nice to advance the process and define it, but maybe a round that could list what cannot be missing in this letter.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: In a way, that's what Miguel Seabra proposed.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Yes, what cannot be missed.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Miguel Seabra's proposal is not conflicting with Chico's, in my view.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: We make a round listing what cannot be missing from the menu. And then, of course, raising concepts... Because I see this thing of concepts like this... I'm afraid of us trying to waste a lot of time for no reason, you know? It is defined, to a certain extent, that there is a movement or

a way of conducting this activity of ours, which is extremely specific, which is of groups that do language research, which has continuous action...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: this is clear to all of us, Romualdo.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: The concept we are looking for, that we are talking about creating concepts, they are already there, and we just need to highlight them on the menu, put them on the card and a round could...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I withdraw the direction I had given, because I had given the direction for us to discuss whether it is today or tomorrow. Chico Pelúcio made a proposal he mixes the two things and seems to me a good synthesis. That is, we could take a commission today, make a round, as Miguel Seabra proposed and as you [Romualdo] are proposing. That round could be our next thing before snacking. Because we do a round, take out the commission, then this committee prepares something for tomorrow, and tomorrow we start reading this letter together and complementing it, changing etc., etc., etc. And then, after snack today, we go on to other matters than these. This proposal... Do you want to talk, Julian?

Julian Boal – School of Popular Theater – Rio de Janeiro/RJ: I would like to make a proposal as well. Taking advantage of the fact that there are people who know how culture is funded in other countries, let them talk about this experience. I'm talking about Stephane, who, as far as I understand, had an artistic career in France before, our Portuguese friend, but also, Galpão has 70 years of history of resistance and without any support from the State. So, they are interesting experiences and to take advantage of the richness of these people so that they contribute to the debate. If it is necessary to leave the island to see the island, we have three people who left the island.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Julian, your speech contemplates something

important that I was going to talk about at some point, which is: obviously the experience of Galpão and the experience of Teatro Meridional – and in this case, Stephane, not speaking for Amok itself, but for what he experienced from cultural policy in Europe – , that we needed to open a window to hear this, because it can give us paths. I don't know if we do this after lunch, and then we could pass the word to the older group, which is Galpão, then to Meridional and Stephane to talk a little about politics, as it is in France. Do you think this is crazy? It feeds the commission that will write ... Does this include the proposal, Julian?

Julian Boal – Escola de Teatro Popular – Rio de Janeiro/RJ: Total, total.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: I want, I want to include there, in this, the experience of Bahia. In Bahia, we have a program of continued actions of cultural institutions that has existed for more than 15 years.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: And does it work?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: And it works. And so, that's what you're talking about there... And that is an inspiration for Funarte. That's what you're talking about there, about numbers, about the group, about numbers. A program of continuous actions forces popular theaters to have numbers.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Do you have this data?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: I do.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Only from the Popular Theater of Ilhéus or from other groups?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: No, these data are public.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Yes, but do you have this data?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: You can see it on the internet.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Could you raise this for one of our days here?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Consigo. But the specificity of this program is that it is not a program for theater groups and companies, it is for institutions. So, for example, there is the Folkloric Ballet of Bahia, there is the Carlos Costa Pinto Museum, the Academy of Letters of Bahia, and several institutions with different dynamics and modes of operation. But this thing about the number, the relationship with the public, it is very well documented, because it is a program... There are truly relevant things for us to share here on this program. I think it's very cool, an experience that led Maria Marighella to propose this notice.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Well, so let's go, contemplating what Romualdo said, what do we do now? A round? A round of ours will take about an hour. Do we interrupt and have a snack and do this round right after the snack or do we do the round, and then will the snack be after 6 p.m.?

[Many are talking at the same time]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: The hungry... The production asked for five minutes, so I had ordered the snack at 6 pm and it's 20 for 6 pm, but five minutes is five minutes. And the commission? Do we take it off after the speech?

Tuca Moraes – Production Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: I think we could try to remove the commission earlier.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Or do we want to remove the commission now?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: In these five minutes now, right? Julian Boal – School of Popular Theater – Rio de Janeiro/RJ: A matter of method only. It is wiser for us to remove the commission after the exposure of each one.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: I think so too.

Julian Boal – Escola de Teatro Popular: Since people will put their opinions and then, there are divergent opinions...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Especially because then we are not going to vote for people or groups. We will vote on ideas. I agree with Julian.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF:
I can...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Speak, Rafael.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: I don't disagree with this, but it just seems to me that there are different situations between the invited collectives and the situations. For example, there are two theater schools, popular theater, political theater, and popular video in the Federal District... They did not enter because they are younger and are not in the situation of experience and condition to compete in this notice. There are groups that entered and received a low score, which are, therefore, able to refute together a series of arguments that are there. Just to say it seems especially important to me that the representatives of these groups are on the commission. So, was it clear, Luiz? There is an important movement of resistance, which is learning here from the meeting, from this preparation for the Marighella debate. Now there are these other dimensions that will appear intertwined with this, which are the examples, the experiences not only of this historical

time in other countries, which are also appearing in the middle, but for the commission I think it has to be a group that knows why the mismatch between the experience of groups that have decades of activity and the absurdity of having been rejected with arguments that are contrary to the fact, the factual dimension, that they are groups that have historical value, that have a legacy in the Brazilian cultural experience...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I partially agree. I wanted to contradict you a little. For example, there are groups that are here. Clearly you and Julian are a slightly different case. I don't even know how it was there under Julian's what is written...

Julian Boal – School of Popular Theater – Rio de Janeiro/RJ: Son of Augusto Boal. No, I'm kidding.

[All laugh]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Because yesterday there were people who put CTO [Center for the Theater of the Oppressed], I said: "No, he's not from the CTO." Then another wanted to put the Boal Institute, I said: "No, I think it's better to put it like a Theater School". I don't even know how it turned out.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Continued as a School.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: What I think is that Julian and Rafael are here, in my view, in a particularly important condition for me, for Companhia Ensaio Aberto and for us. Rafael has a group, a group that I think has an important performance, although not as long-lived as most of the groups here. But Rafael has an important bridge with the organized social movement, in addition to being a theorist who studies our tradition. So, I think that, although he is not a representative of such a long-lived group, I don't see any problem with it, on the contrary. This

enriches it, because I think, I don't think, I'm sure, that this letter, this document, will only be good if we don't write a losers' letter. But we make a letter in which public policy is demanded of the taxpayer and not for the groups that are old and some have already expired. I don't think it's... I don't want to get a subsidy because I'm long-lived. I don't want to get a subsidy because I'm 64 years old. I want to win a subsidy because I think the work I do is relevant and I think that from a social, political, public point of view, it makes sense. Although he does not see Bolsa Velho as a problem, he does not. But it's not what I want to win at this moment. I think we must do this from a public point of view. From the public point of view, what is the point that we are going to grow? Why is it that from a public point of view the groups not winning is serious? That's where we must be, otherwise it becomes a loser's card. Hey, loser's letter... Those who complain have already lost.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: A question. If there had not been this notice, what would be the content of this letter? The invitation you made to them to come...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We didn't even know that the public notice would be released now. We thought we had to start – and Maria Marighella agreed, and Leonardo Lessa agreed – that we had to open a network, a dialogue, because what happens is this: Funarte is over. A corpse remained. A corpse remained, with no money for structure to replace paintings, to think about Funarte. So what they're doing is re-editing things from the past. In a little while, Mambembão will be back, he will be back soon... And obviously we know that it is not the way. So, and it was a desire of ours, Open Rehearsal, and it was a desire of Maria Marighella – expressed to us, externalized to Ói Nós Aqui, externalized to Galpão – to have a path of interlocution because what Maria Marighella said when she came here is that she wanted to create a circuit of circulation of groups and companies. And when she said that, I said, "We're already doing this. We are already starting to circulate with Latão, with Alfenim, with Galpão. Galpão has now put on a show at Rival, it did it here, it didn't do it here because of the schedule of the work. But next year he will certainly do it here, I hope that all the groups that are here will present themselves at the future Armazém

Utopia, within a maximum period of two years."

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I just wanted to complement.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: You know it's an old idea to bring Amok here, Ói Nós knows, Alfenim knows, Galpão knows, Pequeno Gesto knows...

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: One of the things that permeated our project is that we didn't want this to be a rental space. And we know that a space of this size is not a space that the company can occupy 365 days a year. So, our path is for this to be a space where we can house other groups and companies, but not other groups and companies, a group that has money to come and pay rent. We never thought that way, but how we will, together with the government, make it possible for this to be a space that can promote the circulation of groups and companies. Curated...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Completing what Tuca is talking about: we have two concepts, discussed with BNDES and that we will talk more about later with you, which is the concept of visiting companies. And we understand visiting companies not as a company that comes here once. Visiting company: Ói Nós Aqui Traveiz should be a visiting company, Alfenim should be a visiting company, Latão... So that's going to mean that they're going to come here regularly. What regularity is this? What are these resources? We will discuss. We have an idea of placing resident companies here. And resident artists. It's a more complicated idea, because if we had a subsidy, we could facilitate it, but we don't. So, you can't just put a resident in here, who somehow doesn't collaborate in equal measure. For example, is it in Amok's interest to be a resident company? Is it in the interest of the Warehouse, even if it has a space, to be a resident company? Is Pequeno Gesto interested in it? How do we build these concepts together? Because then we will change the idea of sharing everything, not only the product, not only the show, but the workshop, publications etc., etc., etc.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I'm saying this because we can't do it... There is this indignation that it is legitimate because it belongs to everyone. As you said, we are not going to ask, we must demand. But calmness, also to write, to direct, it is especially important. So, writing a letter overnight with people who come in a day and a half, we must be careful that our meeting does not become a response, like saying, angry, indignant, and they are the ones who will receive an indignation that goes far beyond them. I think of Jacques Copeau's call in France, "Everything lies in the theater", which was Ariane Mnouchkine, to this day Copeau's heiress. That was in 1925, if I'm not mistaken. It is a letter that was a call to the public, a call to critics, a call to representatives of culture. It was more comprehensive. I say to myself: is it possible to write a letter that is addressed to them, but that we could also address to others? Not only a response to this notice, but a response to a situation that is much bigger than this situation? This public notice testifies to the abyss where we are and, by chance, it happens at this moment, as you said, this is almost good for our meeting, because it totally changes our conversation. But I only think about not writing a letter that is written by the fire of indignation. The indignation at not being funded is the basis of our resistance over the months, the years, but I invite everyone to be calm and intelligent to write this letter. Is that it.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Emotional intelligence not to tell anyone to kiss my ass, I agree.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I wanted to say something, sorry. I kept thinking... You talked a lot and I agree, in demanding and not asking. And I thought: "How to demand? What is our currency?" "Oh, if you don't give it, we don't do shows anymore, if we don't give money we don't vote for the left anymore." Obviously not. And you also said that we went to the streets, we gave our face to the slap, our name, the name of our group. So, without false modesty, we contributed to recovering democracy in this country, around culture. And who is at risk is not just us. She is also at risk. Democracy is at risk. It is necessary to maintain the work of these

groups and defend them, because as Brecht said, "the bitch of fascism is always in heat, and she is giving birth a lot these days".

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: And the right will grow in the next elections in Brazil and in Rio, in particular.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: So, I think that's a good argument, you know? It's not just ours that's on the line. Hers is too. And more than ours. Hers is and Brazil and democracy. It's a tone like that, from where we can win this argument with her.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think someone can already write this down. This is something that can be included in the letter. Someone could make a report of these speeches because they are points that could be included in the letter...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Look, we discussed whether to remove the commission before or not. From Julian's speech, it was clear that it's better after we pass the round. The snack is served. Let's have a snack, pee, wash our hands and then we come back and do a round, then in the round Stephane can talk more about this proposal. If this is a card for everyone, if there are two cards or we put ourselves and see. Could that be it?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Luiz, just to take advantage of Stephane's question, because it is very pertinent.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Which one?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: First, about what is the initial intent of the invitation here. Because I think that the results of the public notices did not cross your original intent. They enhance and catalyze. Because if we're going to discuss a little about Funarte's paths to the theater, where they're thinking, we had this first sample, we say: "Okay." In view of this, I think we have even more concrete arguments to talk about: "What happened is very

good for us to think about." Just so we don't assume it as: "This came, there's a message..."

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: There is an interesting discussion here, because when we asked for resources from the Paulo Gustavo Law and the Aldir Blanc Law into Ensaio Aberto, I sang about the problem that was going to happen. Because we asked for the money, there will be a lot of money and there will be a lot of money misused as hell. Because the criterion was not discussed at any time. Public policy was not discussed at any time. And I think that's a mistake. Just to close. Once I read an article by Marilena Chauí in the Livraria da Cultura de São Paulo that I never found again and I don't forgive myself for not having bought that book, because I never found that article again. And in that article Marilena commented that she had been a terrible Secretary of Culture, which was not true. When Marilena Chauí was Culture Manager in São Paulo, she made the São Paulo Cultural Center, Zé Mota Peçanha was the director, he did a lot of important things. But what she said in the article was particularly important, and Julian, Rafael, and all of you will understand well what I am talking about. What she said was the following: "The best things I did in the Secretariat nobody liked. And the worst things I did, everyone loved." And what happened in the secretariat – I was secretary of other things, and I always had the social movement at my door – is that in the Secretariat of Culture there was no social movement. What appeared in the Secretariat was either a businessman or the group asking for money. They only went there to ask for money. And then it is obvious that there is no Secretariat of Culture that can develop in this way because there is no time and there is no demand. The social demand does not reach the Secretary of Culture, and this is especially important for us to think about, because, in fact, the cultural policy that was made in Brazil does not reach 1% of the population. So, it is profoundly anti-democratic. And then, in this sense, Jitman, we can demand. We will demand... We won't pout, say: "If you don't give it to me, I won't do it." I'm not going to stomp my feet. If I don't make it, I'll keep talking until one day I can. Until we will succeed, because we have the conditions with the base that we have and with so many years of struggle, with so many years of study, with

so many years of practice. We know what a cultural policy could and should be. For example, you praised the work we do with the public. The work that we have done with the public for many years has not been subsidized. We paid the actors' fees ourselves. Today we have resources for this, via parliamentary amendment.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Luiz, completing what you said and Stephane and Fernando too, I think we must be careful so that this letter is not a protest about the result of the public notices.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, I agree.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: The public notice is simply a small example of a much bigger idea. So, we must be incredibly careful not to seem: "Oh, we weren't selected, we're now complaining." I don't think that can happen. And reinforcing just one thing that Luiz has said before, I think that with 40 years of work, there have been many friends and many enemies in the Government, in the Executive Branch, but we lose the dimension of the political game. Sometimes when we're friends, we do... We don't dispute this space; we don't make ourselves represented. And it is often extremely comfortable. I have already been in public power in 2005 and 2006, and I realize that if there is no public demand, a public policy, a political dialogue with these institutions, we do not take anything, we do not advance in the discussion, and we are simply left aside. Us and our demands. That's why I think the letter must be forceful, urgent, demand and say: "Look, we do want it. This is a public discussion." We want to build public policy, publicly. I don't want a conversation with Maria Marighella or Leonardo Lessa. They are very friendly, they are friends, but currently they are representatives of Funarte. And we want a dialogue, a democratic collective construction, with the public institution of which they are currently representatives. I don't want to say, "Oh, Maria, we need to build this." I want: "Funarte, we want to build, yes. We want to publicize, we want, finally, to have a transparent, collective, democratic and open discussion in this construction."

Otherwise, they will put their hand on our head, and the thing will stay as it is, as it has always been.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I have something to say. I believe or want to believe that, in fact, we organize ourselves is something that interests this Funarte that is placed today. Otherwise, we could not call them comrades, and we call them and I make a point of saying: for me today we have comrades in that place. If it is not with them that we are going to dialogue with whom? So I think that more than making a document that I think would be a big shot in the foot specifically regarding the result of the public notice, we need to point out our organization, because what I most expect from the meeting is that it is, as I said in my first speech, the beginning of a rearticulation of the Brazilian group theater movement. I think that if we see ourselves as a social movement, about group theater, which is the poor cousin of theater, which is the one that is more capillary, which is the one that gets involved with the community. Who has an independent space, linked to our language, which is theater in the communities, is us. We are the ones who do this work of theater as the seed of social transformation. I say this because I work at Ói Nós and our perspective of theater has always been public art and theater as an instrument of transformation. If not, indeed Ói Nós would no longer exist today. And I only see this perspective in group theater. That's why I joke: group theater is my party and my religion. But what I want to say is that if we put ourselves in the perspective of movement, we are rearticulating ourselves. And we understand that it is essential that all this policy that has not been created so far, because we do not have a national policy for the arts... And within the National Arts Policy, a policy that specifically deals with this continued doing, which is the continued performance and research in our area. So, I think this letter would have an effect for me if it went in that direction. "Look, we who understand ourselves to be doers of this way of doing things we need, it is urgent that we have public policy for this." And this is not a discussion that has just begun, and the Funarte that is there today is bald to know why they were together on this side here in this construction. For me, this is the card that matters.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Sorry, Tânia, I can bet that they are also cheering: "People take this collective demand because we gain strength inside." You know, it's important that we get there, knocking on the door, the movement, because then they gain strength, including trying to fight for it. Another thing, Hector Asdrubal didn't say it like that, but I understood what he said like that: "Don't you have a national representation?" I said: "No." He didn't speak in that tone, no, but I understood: "But what do you mean, you don't have a national representation?!"

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: No, in brief... Our reality is totally different. We are 75 years old. Absolutely, from the day we found ourselves with Atahualpa standing, we know with capitalism there is no democracy. In this system, we cannot demand socialism, we cannot demand equality. We cannot pretend that culture is a democratic access for all citizens. We are in capitalism. So, we must create an ecosystem within capitalism that we can combat. We make alliances. We fight it. In 75 years, since we have had an institution, we have created our way of life in an independent way. We can tell them: "We don't need your money, nor your banks, nor do we have to apply for a fund to exist." Because we have never accepted that among the groups that make up the Uruguayan Federation of Independent Theaters, they put money on the table and say: "Let's see who wins it" and "I lost it" and "I won it." No, no, no. There is money that is not disputed. It is a public right; it is an obligation of the State. When we arrive at a State that understands that culture is a human right. Pray, we are facing an advance where all over the world the right is discussing Gramsci, and the first thing it says: "If you do not fight culture, you cannot obtain power." Milei said it in his speech, our president said it when he took office: "If I don't destroy the Warehouse, if I don't eliminate the word of Galeano in Latin America, Mario Benedetti, carnival and Uruguayan culture, I won't get power." And I invoke again in an analysis of Gramsci that culture is a primordial enemy for them, primordial. So, our position has been: "We have to create the circumstance of survival, regardless of the rule that capitalism sets for us." And within that, why have we survived? Well, there is an indisputable alliance, which I just have here a letter that a

union sent us now. A union held an assembly because the Warehouse announced that we were closing. We don't argue anymore, we close in December. It's like, there is no more negotiation, that is, there is no negotiation possible. They have waged a ferocious war on us because they consider us an enemy within that Gramscian combat policy. And yes, obviously what we must do is: the Shed closes, but the Shed takes 100,000 children per year at our expense. 100,000 children per year. He travels all over Uruguay. It has three theaters, one with eight hundred seats, the other with two hundred. A cultural complex of its own. Without a peso from anyone. So that institution hurts them if it closes and when it is going to be issued work and you say: "Here there are 35, 35 workers." We are one hundred members in the Warehouse and the Warehouse closes. It is a huge political blow. They can't admit it. Today tomorrow they met to see what they were doing, because the blow that it implies at the media level, when the information was discovered that it was a business, the truth became worthless, well, then, but to report that El Galpón is closing is a... It is the oldest, most emblematic Latin America Theater. It is an extraordinarily strong political blow. Then there can be negotiations after a ferocious attack. But where was the answer? There was a great people's congress of the entire Workers' Central. It is done in the Shed. And how is the Congress inaugurated? This theater does not touch anyone. Who said it? The working class. What do the assemblies of the comrades do when the assemblies begin? It is the union that is the first to vote. Companions, we are going to vote if all of us who were here are members, we pay for membership of the Shed. They are two reals. I do not know. Unanimously, all the unions. What are we looking for? Our management is supported by civil society and workers. And in the political sphere, we are fighting the battle. But there are things that we negotiate in the political sphere, things that are not negotiated. So that's why I say that reality – please, I'm not judging, because on the contrary, I think it's wonderful that they have a bottom, that they can fight it – but there is something that is very tempting, that they force us as if we were a commodity to compete. There is nothing to compete for. Here there is a right won that the State must recognize. No one competes with anyone. I'm not going to compete for a prize. Well, sometimes if they

compete sometimes for film backgrounds, for example, we don't compete. The Warehouse does not apply for funds, because we understand that there is no need for competition. We fulfill a social role that no public institution fulfills, which has a value that if the State were to do it, it would be one million times more. So, what is it that is convenient for the State, for the public? There is an agreement with everything that is mobilizing and creating culture and together we make a system. What happened to me when – I said that I spent those five years in Culture – somewhere else? Well, the first thing I said: "I always sit here when they give me a budget. And they were companions. The comrade mayor was a comrade of the Communist Party. Ana Olivera. Well, the Culture Fund, if there is no money and budget, to occupy a position or not. Well, it is discussed and the budget appears, but this also happened. The entire Federation of Independent Theaters came. I tell you this as an anecdote because it can be useful to you. That's why I say that I learned, I didn't do anything else. Well, everyone was used to going to the Department of Culture, to the Prefecture of Montevideo, to ask for a kind of alms. "Can you lend it to me? Can you give me money to pay for energy? Buy some for..." "Yes, a thousand pesos? Two thousand?" "No, nothing." And I asked: – and there was the whole federation, more than thirty groups – "There is a problem. We don't know what the problem is. What exactly is the diagnosis that each group has? And then that diagnosis can be quantified? How much does it cost to solve your group's problem? What do you want?" All diverse. Each one, a diagnosis. And I told them: "Pretend" – I don't know if you know Aladdin who rub a lamp and a magician appears, well – "you have to pretend that he rubs Aladdin's lamp, appears and has to make a wish. What would they ask of him?" Total silence. Because utopia was hidden. So, it took a month for each group, with its accountant and its analysts, to bring us a report quantifying what the problem was. And the problem with that Montevideo Group was called two and a half million dollars. Ah, well, now I'm going to the financial resources part and I'm fighting for two and a half million dollars. Well, we got one, but we know what the diagnosis was. So what did we do next? The funds are not administered by the public. The first thing we did was to make an agreement. These funds are transferred to the

Federation and the Federation, according to the percentage that each group presented of what their project implies, all added together form 100%. You put in the money and you're going to do 44%, you 22% and you self-manage the funds, because the funds, I'm not the one to judge it from the public sphere. I grant the funds for them to be done and that's where the self-management of our Federation of Independent Theaters appears, that we don't depend on a bureaucrat who tells me you earned it, you got 5.4. No, not that, that is not autonomy, which is not independence, so that you are finally still in the hands of political power. They decide what is done and what is not. But we want to be independent and decide for ourselves. So that is also why the management model goes hand in hand in a letter, which perhaps – no, I'm not saying that is an autonomous issue of yours – what we are fighting for, in our Latin America, is not a Brazilian issue. We fight for a culture of an entire continent that is destroying us. So, I think that what Brazil does and for us, is what the continent must do. And when they talk so much about integration, because there are permanent meetings, I always, as I said: "Yes, I talk a lot with Pepe, I was a good friend of Tabaré, I was always in the Broad Front, all the Mercosur meetings and exchanges today come alongside the presidents, the businessmen, for the importers... There is no cultural integration, there is no project in the delegations that we conduct in Latin America that is culturally integrated. You can't tell me that the language is going to separate us, no, if not... Yes, let's see if the cows unite us, I suppose the letters can unite us and the theater can't unite, right?" Well, then I think we must fight for Latin American integration. Because they know that cultural integration is irreversible. We have lost military battles. Military battles are reversible. The cultural battle is irreversible, just as cultural triumphs are irreversible for them, that is why they fight us so hard. Well, that was a bit of a contribution, and I can give you some examples of something that we have found within the capitalist world, one of which is the great arrival that we have gained, which is for the management of the civilian sphere. But excuse me, as I was saying to you, my vehemence is not anger. That we are all in this fight, there is no turning back. Thank you.

[Applause]

[BREAK]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Look here, we agreed before the stop that we were going to start with a round so that we can talk about what each one thinks the card should contain. And then, if I understand what we said well, we will see people defending and from these defenses, at the end of this defense, we will establish a commission. Is this understanding, correct?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I was thinking like this, that then it would be good for someone to make a report...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: It would be, it would be.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: As soon as this person comes back, it starts...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It is already starting to have some movement. Who's good at that? Can it be Mari? The ideal was Mari, for the Company and someone from outside. What one lets go, the other doesn't eat flies. Who else? Can you stay, Raphael? Great. It may be, it may be. Now, before we start this round, I just wanted to approve something that I think will be unanimous – in fact, I'm sure it will be unanimous. When we left, I went to talk to Héctor Asdrubal and he said that for them, Galpão, it was particularly important that we issue a note of solidarity. So, who agrees that we make a note of solidarity?

[Everyone raises their hands]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: I propose a step beyond the solidarity note, which is the following: if we are quick on this note, we will be able to put this in a social column tomorrow or the day after. It's here, I know it's Brazil, but it has repercussions. How do we make this note? Did we take two or three people to write? What do you think, what do you suggest? Two people, Who can write that note?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: When someone says: "Can you give me a letter of recommendation?", I say: "Write the letter that I sign below." Then he will know what he needs in the letter.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay. Can it be?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: The official scribe.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, he thinks it's you!

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: No, it is extremely sensitive, I am incredibly grateful in the situation we are in, quite touched by solidarity. This is fantastic (unheard) "The whole group is in solidarity with the situation of the Shed..." (inaudible)

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But what Chico Pelúcio is saying is that it would be good if you wrote the note that.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Yes, yes, I understood.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Write, because then we approve the grade...

Hector Asdrubal – El Galpón Company – Montevideo – Uruguay: (inaudible)

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, write the note and... And we... Good, good, good, good, good. Well... It's 7:10 p.m. We have no time to end. Our agreement was to end at 9 pm. Today, there is a dinner there. This dinner is not... We don't have the money to invite everyone, so it will be wherever we want to go, those who want to go to dinner. On the last day, there was a dinner here. But today it's on us, so we decide in the end where most people want to go. Could that be it? This round

now, like the first, leave free time or limit time? Limit? Five minutes? Five minutes? Okay? Okay, okay. My phone is charging, does anyone have that phone? Let me tag here too, because otherwise you'll have to keep telling me there... With a minute to go, I warn you that there is a minute left, okay? And obviously, if the person is finishing an idea, they complete the idea. Well, it is better than us starting to rotate, to start who wants to start talking and we go, as we did in the first round. Could that be it? Who starts? Who is second? [laughs]

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I would like to suggest. I want to do it first because it won't invade there and then we can take it out. We need to finish this letter the day after tomorrow, that is, we could even invite people from Funarte to collaborate with us. It would be my proposal, not to rush to write something in one day, but to start writing here as almost a manifesto, something, how to say, more thought-out, with a little more time, perhaps included – I don't know, I know that online nobody likes it, but there are possibilities of extending your meeting, perhaps with one more meeting – of starting to write, to take two days to write, to put everything we want to put and if we don't finish in two days we would leave the time to end so that it can be well finished. And invite, once again, the people of Funarte to collaborate with us. Do not present a letter ready for them the day after tomorrow. It would be a proposition.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Does anyone want to oppose it?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: there is a noticeably clear difference between the State and civil society. As much as Funarte has representatives who are our peers – and we recognize this – they represent the public power and we are part of organized civil society, which wants to somehow build a dialogue with them. But this dialogue involves demanding public policies for our sector. I don't see the possibility of Maria Marighella and Leonardo Lessa building this together with us. That is my opinion. Even – we have talked a lot about this – there is a huge accumulation in this area...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Speak into the microphone, because of the recording. There's one on the side; there's one on the side.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: There has been a huge accumulation since 2003 of conferences, meetings, which have led us to this moment that we are living now. A Funarte with these people and with the thought that is close to us. So, like, I think now is the time for us to say, oh: "Cool, you have a very nice intention, we understand, but the result doesn't match what we've thought together since 2000 and something." So, they have a role now, which is a role that is well defined. Our role is different.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: My position is like Romualdo's. I think two things: first, not even in the best dreams did I think we would get everyone who is gathered here, people. We got an adhesion from you that was exceedingly high. All the groups invited came and we still had more people asking to come, who came by their own effort, as was his case. This is already new, in terms of Brazil. I think two things: one, I think it can be a consensus that we will not deliver a letter if it is not unanimously considered a good letter. But I would go into the effort of the concept of making a good letter, and this letter has no obligation to be the only one. I think it can be clearly placed as a starting point in an early dialogue. It is not the manifesto of this group. It is the first document in this group, a document in work. So, I think that we, in addition, think that even virtually, even virtually, it is not easy for us to bring all these people together. I think we will gather commissions, etc. But bringing together everyone who is here is a lot of experience and a lot of different experiences. I would bet on that.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I thought of a conciliation, because I agree with Stephane, I think that this time to produce something that has a real expression, this idea, for example, of thinking clearly about what the social function of theater groups is. I think this will be the point on which we will have to really rely to justify a request for public policy. On the other hand, he

is right. I think that sitting down with the institution that will produce public policy to discuss internally sounds strange. It doesn't really look like a real dialogue. It is a combined dialogue. On the other hand, I think that the meeting the day after tomorrow can be very cool to mature an idea both on our part, and on their part, trying to hear what it is that they are thinking at that moment. So, I thought of postponing the delivery of the document, and not exactly a manifesto as Stephane suggested could be prepared for the day of the meeting with Funarte, something a little less in-depth, but which already spoke of the desire, the need that led us to be here today. And a little more time for us to mature, from the dialogue with Funarte, a document of ours, and not in dialogue with Funarte, after the dialogue, a document of ours that could effectively define what our demands are. And when I also talked about this story of internet meetings, I thought that they would really be meetings between small committees.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think it's impossible. So, decision?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: What I was saying is that I return to my initial proposal, which is to think about the founding axes of this movement to be able to talk on Thursday with those who have the right to do so and safeguard a commitment. The final idea must have more time to mature, I also agree with you, but I think you should take advantage of this circumstance, and you will take advantage of Thursday for the ladies who have ears to hear.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG]: I see that we are in a process and even make ourselves available to Funarte to build – instead of inviting them to build a letter, we present a letter, recognizing that it is the first of many others and that we make ourselves available to Funarte to build a...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: For the creation of a working group.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG]: A working

group on public policy. We invert this position, putting ourselves forward and asking, as our right as well, to participate in the construction of public policy, but I think we should present something, even recognizing that it is incomplete. You know, then, that it is only one part of a process that we are starting now. And I also think that if the letter is not in good tone, we will not approve it. But if it is in a reasonable tone, professionally written and that in a way defends this idea of concept, etc., I think that we should at this moment present something to them as a process of continuity, a process of elaboration of something deeper.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Rafael.

Rafael Villas Boas Coletivo Terra em Cena da UNB – Brasília/DF: I agree with Romualdo, with Chico Pelúcio, that it is important for those inside the government to receive pressure from outside and these two dimensions do not mix... Those insides are facing a correlation of forces that is often adverse and need to have the pull from the outside to be able to hit the hammer there and get funds or change the line of the notices or whatever. At least in the negotiations there that involve the agrarian question, this is always the question: "You want to approve the thing, put the people on the street, march, do..." Otherwise, it cannot in the correlation of forces with agribusiness, which is always predominant in Congress and has a very strong bench. Now, for example, with the case of Parauapebas, which had this tragedy of the Land and Freedom encampment... It is at these times that, unfortunately, things are approved because you have a national stir. So, you must create a fact. The fact is the meeting of groups here. The fact is the expression of a collective voice and the voice of the choir, right? And the voice of the choir, the voice of collectives that are not in government. This moment is a moment of impact on the agenda of this new construction of Brazilian culture, this new edition of the Department of Culture.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: So, let's start a first round with a fixed time as it

went... Already to be the first? Still to defend this? OK.

Tânia Farias – Ói Nós Aqui Traveiz (Porto Alegre/RS): I understand what Stephane brings when he puts... And I think we will certainly speak and present the letter in this way, we know that we are dealing with people who are companions. I don't think that's a problem. I think that having this care, for me, does not make me feel less militant than... I don't think so. I think we must act politely, courteously, but not stop saying anything we think we should say. That's it. But I think that's what Chico Pelúcio says that we can be sincere: "Look, it's our first card, our movement is just starting, and we thought it was essential to put this in." Because I think we can't underestimate the power of pressure that can make them have, as we say, support to say: "I have to deal with the groups! They are organized; they are putting pressure." And this social pressure exists and this can make them respond to society in an unusual way, because there is pressure of another kind. And I think that if we are organized, if we manage to build a strong document, which says things and points things out as they should be, we will give them what they need to act in this direction. And I remembered that – was it for you, Romualdo? Was it for you, Fernando? – that Léo arrived and said: "Guys, the Theater is not organizing, everyone is organizing!" This week, a parliamentary front was installed in defense of dance workers, which is wonderful. It is an instance of struggle; a parliamentary front is an instance of struggle. And it was like, "And where is the theater that hasn't been articulated yet?" Because pressure is fundamental for things to happen, and I think that's what we're going to give them: "Do it, then. We're going to start pressing and, from now on, we're not going to take our foot off because we can't take it anymore, but we're going to do whatever it takes." That's not why they're going to say they didn't do it.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can we go ahead, then? Tânia, you have the microphone, you start talking yourself, go.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Sorry, Fernando, I have to say something that is very important in these

discussions for me, which is: we each have our own project and we defend it as a family and we have to be very intelligent, you, especially, who are here in Brazil, to filter very well, because unanimity is very difficult and we always win and lose and filter very well the tendency to want individually to be 100% satisfied. That doesn't exist, and that common sense in this organization must prevail. Our ideas will not always prevail, but without ceasing to say no, which is especially important.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Does anyone want to be the first? Otherwise, it could be me. So, I'm going to get started. I'm marking time. Well, I ratify something I said, I think we must write a letter and demand public policies for two specific areas: for the area of groups and companies of continuous work and for the spaces managed by some groups and companies of continuous work. It's not the same thing, it can be in the same card, but they are two different things. So, for me, that's the first idea. I propose as a second idea, I ratify Julian's phrase, that I think we should use that phrase. What was it like? It was so good that I forgot. "Public notice is not public policy." I think this phrase should be incorporated into public notice. The third thing: I think that we should offer ourselves as a possibility of members on a provisional or continuous basis, to create a working group with Funarte, to think about public policies for our area, groups and companies, and universal public policies. And I think we should, as a fourth line, which I think was particularly important what Julian said – Rafael, not Julian – about the issue of insisting on universal public policies... I also ratify what Julian also said is important for us to say why public notice is not public policy, that the public notice, that the public notice only intensify competition. And there is still a third thing linked to the issue of public notices – and for that, I need to give a little explanation, that I don't know if everyone has this memory. As I'm older, I have this memory. The composition of the committees for the analysis of public notices, at a certain moment, was a victory for us. It was a victory for the political class. I don't know who remembers that. I don't know who a militant at the time of the dictatorship was already. At the time of the dictatorship, everyone here knows, the president of the former

National Theater Service, which later became the National Theater Institute, was Orlando Miranda. Orlando Miranda, as everyone knows, a right-wing politician, but a right-wing politician with strong ties to the left and who caught our comrade Carlos Miranda from a very early age – a militant, a militant from the Northeast, a grassroots militant, a militant of the Communist Party, who surrounded himself with militants of the Communist Party, such as Fernando Peixoto, such as Reinaldo Maia, like so many other companions, to Domar Conrado... And having the commissions was a way of taking decisions away from the government, so that decisions were not made by the right. So, for a good part – so much so that the decisions of the former National Theater Service, then the National Theater Institute, only then Funarte, in the beginning, were very progressive for the time, such as the Dramaturgy Award, like several things. With the passage of time, what was avant-garde quickly became it has been in the rearguard and, for many years, even before the democratic resumption in the 1980s, 1981s, what happened is that these commissions were completely sclerotic and the representatives of the unions, representatives of the casualties, they simply did not read: "Oh, I vote with you, oh I vote with you." After that it got worse and I believe that at that moment they were victims of a basic thing: the number of groups that entered the whole of Brazil is a remarkably high number. It must have been exceedingly difficult to set up the commission, because one of the basic things about making the commission is that you are not connected to any of the people who are entering public notice. Everyone entered the public notice. What commission is this? So, they set a trap. I think that in our letter we need to have the courage, already said by Julian, that public notice is not public policy, but that these commissions are not an acceptable criterion for public managers. Public managers need to vote and monitor the development of the projects, which is to know what they voted for as public managers, what was the consequence it gave to the taxpayer, what was the consequence it gave to the State. So, we need to have the courage to bomb these commissions. I could say more, but for me not to extend, 5 minutes and 30 seconds. Who goes more? Come on, people. You go, Chico Pelúcio.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think all this

you said, and I think it would be important to have at some point a repudiation of the way the public notices were evaluated. We don't recognize the result of the public notice as legitimate, from the grades that were seen, that I think Funarte could give an explanation about it or at least perceive this mismatch, this madness, this error in the grades and failures... I think that, if there is space in the letter, I would like them to include a request to Funarte – an action in the sense of bringing art and education closer together. Today I consider that the groups, the cultural spaces that do not attempt some action to bring art and education, between theater and education, commit or fail to do something for future generations. So, I have, whenever possible, hit this key to the importance of bringing education closer to art-culture. What else? I think it's defending a little what Tânia said. I remember Gil's speech when he took over the Department, he says that these spaces, the points of culture, functioned as points of transformation of energy, of circulation of good energies. And adding to what Tânia said for an hour about what we, groups, give back to society beyond the show. We return to society far beyond the spectacle itself. We give courses, we give workshops, we travel, we have dozens of projects aimed at society... Maintaining the groups is maintaining health, let's say, in the decentralization of access to art-culture, both in the municipalities and thinking as a State and Nation. So, as a concept, what is the difference between theater groups and the cultural spaces linked to this? It is exactly this action with the territories of a city, with the communities, with the citizens who is always excluded from access to these possibilities. And, of course, we are tough. I just wanted to enjoy it here... I don't know, do you have a minute left?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Yes, you have two more minutes.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Just so you understand. Grupo Galpão has Galpão Cine Horto. Grupo Galpão is 42 years old. Galpão Cine Horto is 25 years old. Grupo Galpão travels an average of six months, seven months a year, which does not stay in Belo Horizonte, which travels a lot. And at that time, 25 years ago, we thought it was important to create a cultural center where we could

develop activities focused on the city, on the territory where we are. We are on the outskirts of the city; it is not central. And Cine Horto is this arm of Grupo Galpão, which develops training, sharing, promotion, space, memory, we have the Theater Memory Center, publications, a series of activities that, because Galpão has been absent for a long time, Cine Horto fulfills this role, which was not limited to Belo Horizonte. Today, Cine Horto has an influence in the state, and in Brazil, a bit like that in this sharing. Galpão never entered a public notice, the group, we do not enter a public notice, by the same logic as what Luiz said. So Galpão is subsidized by incentive laws and sponsors; Cine Horto, on the other hand, participates in public notices. These notices, all these, we entered, and Galpão did not. Galpão has its own sponsorships, via the Rouanet Law and State Law, and the cinema also Rouanet Law and State Law, but also some public notices, which is this arm of Galpão. We are threatened with eviction, as you know. The space is not ours; it is a cinema. We are about to be evicted. We were given a few months to see if we buy or leave there, and the family will sell Cine Horto. So, we are also in action with the state and the municipality trying to reverse this situation and we can stay there in this space. So that's it, sorry.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Allow me to say just one sentence about this last subject? Have you tried the immaterial listing, municipality, and state?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Listing does not guarantee (inaudible). It makes it difficult to sell, but it does not guarantee our permanence...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Because here we were immaterially listed by the state and the municipality and this...

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Here, now only socio-cultural activities can take place.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto

– Rio de Janeiro/RJ: Then everything changes.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: What happens: no one wants to be doing activities; they want to make money. So, no one else wants it.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: And the change was this, before I was fallen, now I am fallen. [laughs] Who's next? Rafael speaks.

Rafael Villas Boas – Terra em Cena Collective of UNB – Brasília/DF: Also, in this key of systematizing issues that have already appeared in the debate, first, yes, I think that the writing must be careful so that it does not seem like an argument of authority. But there is an aspect that Fernando highlighted, the form of group theater, the mode of production and the working relations between the group and the territory, with the communities. First, dealing with Brazilian history, group theater was one of those responsible for a historical resistance in defense of democracy. In several cities, in several states, this happened, not only in the 60s, 70s, in re-democratization, but also now, from 2013 until the rise of Bolsonaro and the fight against him. So, the work of group theater is a source of value, it has a civilizing legacy for the very values that are defended and in the form of organization. I think that in this aspect there is, what Inah always says, a direct confrontation with commodification. And group theaters are organized, produced, and circulated. It does not have the traditional mediations of mercantile theater, more traditional, more commercial. In addition, this issue of the capillary relationship is a relationship with the territories, which is a formative relationship, it is a relationship in general organizational with communities and territories. I think that the financial setback, like the low tide that we are experiencing, means that the groups do not circulate around the country. One thing is a group that has decades of experience, very well known in its state and those who go to that state can see the group, but I am there who am in the capital, almost no group can go there to... It is expensive to go to Brasília, if nowadays, paradoxically, there is no financial system or the Caixa Cultural Center or the CCBB financing the trip, it is rarely

possible to go with travel and circulation notices. The entire process is expensive. So, the large Brazilian public does not have access to what Brazilian group theater produces, beyond the host state or the region, eventually. I think that the promotion of the circulation of production linked to training processes is fundamental. And I think that today what you showed here, the cast and direction of *Ensaio Aberto* in relation to the collection, the way the objects are cataloged, costumes are cataloged and this speech by Chico Pelúcio – I mean, it's not just the piece that has a value as a very symbolic one, right? Because this thing about the commercial valuation of the public notices is as if the value of the work had in the play in season, in the play presented. But cultural heritage is the history of the group, and history is the need to systematize the entire process, which implies the dramaturgy of the group. So, the group must be able to publish its plays, and there are few groups in Brazil that have the plays published and made available to anyone who wants to have access, to research, to reassemble, with the group's authorization, whatever, let alone that... I was... I had never seen it at that level. I kept thinking: "Where are our pots, our wooden spoons from the last show we put on, I don't even know where it went, it ended up in a settlement, camp. Imagine cataloging everything like this... The level of concern is exemplary." The level of concern is exemplary. This is measurement of value in public policy. It is an asset; it is a cultural heritage. The group is a cultural heritage, and everything that comprises its work must be understood in this dimension, including the headquarters.

Luiz Fernando Lobo – Diretor Artístico da Companhia Ensaio Aberto – Rio de Janeiro/RJ: Obrigado, Rafael. Quatro minutos. Quem segue? Romualdo.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: I see that we missed a huge chance during Lula's first governments to position ourselves as a movement. At that moment, we didn't achieve that. We didn't succeed, and I think it's critically that this is evident in the letter. And then one thing that I think is clear from what we have raised here, is that the letter does not refer to the specific result of the public notices. So that's it. We are not going to mess with that.

Our relationship with the public notices we will appeal, we will create other mechanisms, but that's not it. And there is something that we – I say we, but like this, encouraged by the public managers of culture since the beginning... Remember, for example, the state conferences, national conferences of culture? Who was there at the conferences? Who was at the conferences? We did not make or at least we did not build public policy for the people. We build public policies to meet the demands of artists. And this is the crucial point of building the future. It's about us evaluating how busy we were in solving our almost individual issues – even though we are from groups and so on – but it was very much like that, it was each one looking for alternatives to stay alive. And public policies, in some way, they reflected this and we can't – we ended eight years of Lula, and we didn't get the Development Law to be voted on. Dilma's six more years ended, and we couldn't get it voted on. Because, even so, it is not the Brazilian population that is there screaming for the National Congress, that needs culture or that needs Brazilian theater circulating and happening. It is not the population that is doing this. So, like, I think that's about understanding this dynamic. And it is fundamental, Luiz, that we can raise as many numbers as possible. The maximum of what we have achieved during all these years, indicators, even without a public policy to support us, you know? This is fundamental to reach this group and say: "We are talking here about a sector of Brazilian theater that has enormous power, from the point of view of its reach. So, to think about public policy for this sector and to think about who is this worker, worker, Brazilian who somehow dialogues with what we do? Are we necessary for this audience? And I'm talking about necessity, not utility. I'm talking about necessity from a human point of view. How can we be at the table of the Brazilian working people and how necessary is this?" So we should start the construction of the letter by even making a little bit of this history of what we have built so far and that was clear...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: One minute, Romualdo, to finish.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: And that it was clear at this moment here that we did not build public policies for this very important sector that is group theater, which held Brazilian

theater on its back during terrible moments in our recent history and since the dictatorship, since the process of re-democratization of the country. So this is the great motto for us to give them, at this time when we know that Funarte is disputing the budget. We need to guarantee the budget for next year's group theater in a hurry. And if we give them tools to better compete for this resource, it is possible that things will start to improve next year.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Thank you. Who follows? Let's go.

Maria Livia – Companhia do Latão – São Paulo/SP: I'll try to be brief, and my idea is to piggyback a little bit with what Romualdo and Rafael said too, because I thought the expression that Tuca used was exceptionally good, so to recover it, from the idea of historical reparation. Because I think that recognizing this history of group theater and its impact on the defense of democracy, on capillarity, is a form of historical reparation and this is an interesting synthesis for us to think about. And another thing that I also want to recover from the previous debates was the example that Hector Asdrubal brought from his experience in Montevideo, which could lead us to create some proposal in this letter, even if it was not fully mature – because I think that this would depend on a working group, of studies, which perhaps could even be counted, a little more, with the experience of Hector Asdrubal, of him sharing with us – But the idea of eventually creating a national fund for the theater, an idea of a policy that it tries, at least, not to depend on a government, which is this: we are in the best circumstances, but we have already lived through terrible circumstances. So, the idea of creating a binding policy, which provides for a budget and a budget that can, like what Hector Asdrubal brought us, be managed by an autonomous, independent collective. And that it will meet, even if we do not reach our final goal of values, but that it will meet proportionally to that. And another thing that I think is incredibly significant in what he said: from the moment that the value is not the full amount, it is proportional, you must deliver a part of what was planned. Because I think that we also live a lot in public notices and in other structures, you promise worlds and funds to be able to

reach the public notice, which makes the work much more painful and, eventually, the amount that is actually assigned is lower than expected and you have to deliver the entire project carried out, even with the budget cuts. So, I think that having autonomous management also allows us to understand the specificity of the work. So, I think that having an initial proposal, even if it is, of a way to create resources and concentrate resources that seeks to exceed the goodwill of public managers, is something interesting.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I think we're fluctuating between two camps, and I think that's not a problem, but I think maybe it's nice for us to understand exactly that: obviously, I think it's not about us making any kind of complaint, about the losers' letter, as Luiz said, in relation to the public notices, especially of continued actions that have just come out. But I think that the public notices, the result of the public notices of continued actions, they give us concreteness as an example of things that are happening for us to point out – but I think that there is slippery, we need to be careful not to create a letter of complaint about this. I think that's over, and in that you showed that: this, this, and this. Forward, how do we look? And in this sense, I think that the motto of "Public Notice is not public policy", I think it must be the axis of what we are talking about. I think that the continued actions, only explicit, is something that – we have always said this, that a public notice policy was not enough and such, we have always said this, but I think that what has happened now is a little explicit. It's there. The amount of distortions that this system has is more than proven and, as it puts us in dispute, the blanket is always short and makes room for other distortions. But I wanted to point out some things related to the public notices for us to think about. One is precisely this, and these are things that don't necessarily need to be in the letter, this is another thing that we're talking about, that there are things to go to the letter and there are things for us to equip ourselves with, for the debate with Funarte. I think both. There is an industry of reviewers, and increasingly, due to the lack of programs and projects of public notices, even more is done by people who are not in theater because everyone is competing, as Luiz said... Specifically in this public notice of continuation, I think something happened, which is that they

made multilingual public notice. I have no doubt that, if it's not in bad faith – I don't want to believe it's in bad faith – an Ói Nóis got a low grade and, anyway, all the others we talked about, it's because he's a person from the visual arts of Acre, who has never even heard that there is a group called Ói Nóis Aqui Travez. It was probably 3 am, I was tired, lazy and evaluated it anyway, because a theater person is going to take a project from any of these groups that has a relevant trajectory, they will know what it is about, at least. So, this was another shot in the foot, these multilingual notices, because they also end up being evaluated by reviewers from various languages. I think that's one thing. The other thing that I think is that Funarte's public notices have been extremely broad as languages and have left the scope of Funarte itself, which are artistic languages. So, there are capoeira groups, there are groups... There are things within the scope of the Minc and that were in the Funarte notice. So, it ended up becoming a basket of things that it is also important for us to understand what Funarte's place is in this. In this desperation, and out of excitement, we also missed this, but there was consultation. As much as the notices, in general, have been interesting notices, they were not built together with us. This is another thing we need to talk about.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: One minute, Fernando.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Things like things ended up happening: the tiebreaker criteria for these notices was like this, the commission will decide. Period. And we went unnoticed. If there had been a public consultation, we would go there and read it and say: "Oh, this is not here..." But we let everything go, because when the public notice arrived, we had nothing else to do. What else? It's ending. It's going to explode. I think that, finally, within all that has already been said, our public dimension of the work we do, the community dimension of the work we do, our importance... I think that, if anyone noticed what Jitman said, if not it is important for you to speak again, but of our importance within this process, of a democracy at extreme risk, which we follow. Groups are these islands of disorder, resistance, and sustenance. It is important to say: "Don't forget, see?"

If you let us loose, you'll also get beaten up ahead." And I think having some degree one like: okay, it happened, that's done. 2024? There are a lot of groups that continue regardless of their 50s, 40s, 30s, 20 years, which continue to operate in the place of precariousness, all of them. In 2024? And this year that is coming? We spent two months making one public notice after another to take no, no, no, no, no, no, no, no. What now? How does Funarte respond to this in the face of the mistakes it made in this evaluation process? So, I think that the focus of the letter must be on the issue that the public notice is not public policy. I think the focus must be on that, but inside, in the letter itself, or at least in the conversation, we must bring these other elements that I think give concreteness to what we are talking about.

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/RJ: So, I'm a little pessimistic about this issue, because the problem is not the Funarte public notice. All public notices move in the same direction. Armazém is a 35-year-old group, which has signed up for, I don't know, about eight, nine public notices in the last few months. We were not selected in any. But the point is not that we were not selected. All our grades are low. In all the notices, we lost a grade such as... We lost grades in the curriculum. We have fifty awards. We traveled to eight countries. And we lose grades in the curriculum. We lose grades in artistic quality, we lose grades in cultural relevance, because it's not just those criteria that, obviously, when you fill out the notice, you already know that you're going to lose grades, because today, when I apply for the notice, I already know that I won't be selected. Because the first question is like "are you a cis, white man?" What am I going to answer? I am. So, I already started the notice, I've already lost, I don't know how many points. Because I replied that I am a white cis man. So, the problem is that the public notices are all directed in the same direction. In fact, all public notices are directed to historical reparation, and I agree with this reparation. But this reparation causes other injustices to be committed. I don't know if this has much way of being corrected or worked on. That's why I believe that this idea that public notice is not public policy is the way to go. I think that if we discuss the notices, we won't be able to gain anything from it, like this. At least that's my impression. So that's it, I have a certain pessimism about this

moment, and such... And we continue.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So, I would also like to hit the key that the public notice is not public policy, and I agree with what Paulo said: if we try to find formulations to improve public notice, we will fall into a trap. Because the public notices, by themselves, they are not democratic, they outsource decisions of the public power. When they outsource – and most of the time, if not in all these public notices, the commissions are outsourced, that is, the government exempts its role as a manager and fails to assume its position in the face of it – they wash their hands and say: "But it was a commission that democratically decided." So I think we should discuss, and then I go back to a question that was asked, which is "what does it mean to be a company?", and I think there is a very big gap, because everyone who is here, I am 55 years old and there are colleagues older than me...

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Attention, attention, attention! [singing] Congratulations to you!

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Turning 55 today. [everyone sings happy birthday]

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Long we shall live! Within this issue of age, I usually joke, because the company is many ages – the youngest is Gilberto – I say: "I'm from the time when I did the production with my wraps." Envelope of the value of the scenery, envelope of the value of the costume, there was no Excel, just a bag of phone tokens to use in the payphone, you know? So, today I have Excel, I have computer, I have email, I have the damn thing. And why am I saying this? Because we came out of a moment of absolute informality, we didn't make contracts and contracts with five pages. We used to say: "Are you coming to do a show?" "I come." "Is this how we are going to divide the money?" And that's it, it was closed. We went from a moment of total informality to a formal moment, and, with that, we have groups here that are institutes, others are associations, others are limited companies, others are... We don't even know what the

best legal form for a group is to exist. We, for example, have a limited company and a non-profit institute. Why am I saying this? Because this process of amendments has brought us an extremely big lesson: the regulatory framework for civil society organizations. If I had to highlight an important phrase of the regulatory framework, which was created during the Dilma government and began to work with the government in 2017, it says that the regulatory framework should take advantage of the diversity of civil society organizations to make partnerships with the State, which the State cannot handle. And this is especially important for us because it responds to our different forms of organization. The first point that public notice is nonsense is what Paulo said. I too, when I got a public notice, I say: "Man, how am I going to fit a cast of 25 people, which I have to give I don't know how many counterparts, with R\$ 250,000?" It doesn't close the account. I make the public notice knowing that I am in debt. Then we start doing a lot of... Doing a Frankenstein-like project to try to get... and yet we lost. So, I wanted to say that this issue of historical reparation is obviously a critical issue for this government, and I think that here no one is speaking against historical reparation... But it is necessary to think about how we are going to demand this public policy in a partnership process, in areas that the government, alone, cannot meet. If the Warehouse were a government project, the Warehouse would not have gotten where it has because this process of the Warehouse took 13 years, and governments usually last four or eight, when reelected. So, there are things that the government cannot manage. And then I think that's where we must come in. And I wanted to say that I think we must think about this form of organization, to propose in this letter a fund that is how we go, where we go... Which will allow us to create agreements, terms of collaboration – because it's better, I think there are several terms, there is a term of promotion, but there is a term of collaboration that the government launches a provocation, and you present your project in the way you prepare. This is the first point for the groups. When we must enter public notice that is totally plastered, we already lose. We have already started late.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: After Tuca, I think what I was going to say... In fact, I wanted to objectify. There

are two points that are consensual, which could be the two main sources for the construction of this document. One is the issue that we want to reinforce the idea that the public notice does not constitute public policy. I absolutely agree. I understand what Fernando says, but I also understand what Luís was putting before. I kept thinking: we shouldn't go down this path. We should not talk specifically about what did not work well or what worked well. I think that this letter – that's what I think – we should say: "Look, these are the ones, and we understand that it is urgent to create this policy." And then he is talking about structuring public policy, and our understanding of the public notices is that they do not constitute structuring public policy. And we can't stand this absence anymore. To justify this, we must have a particularly good basis for the social dimension of group theater. I think that with this we have a document, a great document. If we can manage the dimension... Right here, in that first round, and now again, someone always appears bringing a testimony of what they do in each collective. Ói Nóis develops a project called "Theater, as an instrument of social discussion", which fosters the creation of groups in the communities, and has already created many cultural groups in the communities, not only theater. It was with this project that Ói Nóis built a partnership with the MST and developed and created theater brigades in several settlements, as far as Mato Grosso do Sul. I'm talking about social actions that understand theater as an instrument, and the idea of merging theater. Boal said that everyone should know the rules of theater, because if we played theater, played, we could produce solutions to our everyday problems in another much deeper way, understanding all sides and the distinct roles in this game. I think that, if we focus on these two points, we will have a great document... Anyway, I thought that this helped to objectify. Who's next?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Can I take it? Sometimes, listening, I always put myself, on purpose, if I were on the other side, listening, I would answer yes, I understand, I agree. And sometimes, being devil's advocate, as they say, I think: "Yes, you give workshops, others do." I have several points that I could say: "I agree, but it is not enough to justify a change in policies, in the look that I can put on you." I think it's important in this letter that

we put points that are non-derogable, undefeatable, undeniable, that really is effective, which couldn't be said: "Yes, but so do others." There is the question – you spoke, Chico Pelúcio, about the workshops. Obviously, we all have languages, we work in pedagogy, because we have developed an identity that is also translated into the pedagogy we do. It is something that is built in decades. Not just any actor, any director, no matter how good he is, can do it. Effectively, we have our memory, our history of 25, 35, 45. Participating in public life, in political life, in life, how to say, dramatic, the word escapes me, our history, the permanence of its groups gives us a voice to be able to speak and request attention that is not the same for others. It is especially important that it is clear in the letter that we are not saying: "What you give to others is not justified, give back to us." What you give to others is justified, but it cannot harm those who have participated in the cultural life of this country for so many years. We also cannot compete. It makes no sense for groups to compete, whether in public notices or in public policies. Public notices will remain, because the private sector, contrary to what I was talking about in France, there is no CCB, there are no banks, it is not Shell, CCB, Caixa Economica, which works with culture. This is already a significant difference compared to... So, many times the cultural policies of a company evaluate what the return is for the company. When it is a government, it should be "what is the return for the population?" It has already changed a lot. And we must accept that they are companies that are here. We must not lose our identity, our claims, our leftist side, it is particularly important, but we cannot close the dialogue with those who also participate in cultural life. These are the companies. How not to sell yourself? How not to surrender to the notices? How to be able to dialogue with the private and the public? So, I ask this in a letter. And the last thing I ask is: is it possible for this letter to be put on the radio, is it possible for us representatives of the groups to do it once again, as a manifesto that touches our audience, on social networks it works, this buzz, this echo of our meeting? It's important. It is not just a letter to Funarte. We met here for three days, which resulted in a letter that was delivered to Funarte, but we want to warn our audience, those who have followed us for so many years: we all played this so that this could be multiplied,

so that what happens here, what begins to happen here, would have a greater repercussion than a letter that would be delivered to Funarte. In this sense, this card cannot be an aggressive card. It cannot destabilize Funarte. Therefore, we must be incredibly careful. Once again, without selling any of the ideas that we put here. We have to be firm, we should not ask, as you said and I totally agree with this, but do it in a way that, once again, what we will say, what we will write here, even if it is simple for a first meeting, that everyone who could read it, from the public, from the private, from our public, would say: "Wow, what did they do? What's next?" Create a wish and say: "It was very interesting what they did." This card is different from the other cards that have already appeared because it has many cards, and it has many opinions. We are devastated by these letters that circulate. Many of them are particularly good, but what could be effective? That is why I speak once again of Jacques Copeau, of the so-called "All lies!" It was something that still has repercussions in France today. So, without pretending to be Copeau, founder of Vieux-Colombier, but how to do something... So I was wrong, suggesting a little more time for it to be really a strong card, because there are powerful people to think about this card here. I keep saying, if we realize that in two days, she doesn't have the strength she should have, we must be honest to say: "We need a little more time". Because otherwise it will not be wasted time, obviously, but we will say: "I think I could have done better." So we can do something wonderful, but for me I think about creation – as Ariane Mnouchkine would say: "Since we don't have time, let's take the time." It is particularly important.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: A question. You raised something, Stephane, that I ask a collective question: Will this letter be published or will it be an internal letter between us and Funarte?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think that we should make this decision a posteriori when the menu is ready.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: All right. This

is an issue that changes a lot, including the author of the letter himself.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: yes, I'm like this... Until recently, until I arrived at Tuca, I was very sorry for whoever was going to write the letter, because we were talking...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's going to be you, right? [laughs]

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Because we were talking about things that I agree with, but they were very generic, like you can't talk about the public notice, okay. This is important. Public notice is just an example; I don't think we have any reason to dwell on it. And there was also talk of the social importance of a theater group. Now, the social importance, the question is: what is social importance? And this is what must be very explicit since we are going to make a public policy requirement. When she arrives at Tuca, she talks about one thing and a remarkably interesting path: talking about the importance of theater groups in joint action with the State. In other words, I am now talking about discourse, a way of putting it in a text. Tânia talks about the importance of acting in a territory, of acting in the sense, even, of raising awareness and politicizing a certain social group. And Stephane talks about another thing that I missed, which was the issue of language, pedagogy and language, language research. And then when you talked about pedagogy, I remembered Chico Pelúcio, who spoke right at the beginning about the relationship between theater and education. And it seems to me that if we put all these things together – I don't know how, I'm not the one who will write this letter – but like this, putting all these things together, it seems to me that it has the necessary strength for us to justify the importance of a public policy for theater groups, because theater groups, unlike individual productions, of the punctual productions, effectively build a dialogue with the surroundings, establish one, whether they want to or not, whether they intend to do so or not, they end up establishing a dialogue with this environment, with this audience that accompanies them because they do not only follow a show. The work of a group, in

fact, is composed of a lot of shows. So, regardless of the intention to interact with a certain audience, this interaction takes place, because it is as if someone had built a discourse over time. It is not punctual speech; it is a speech that is being elaborated. And so, I only asked to speak because I was trying, in some way, to sew these ideas together to help whoever is going to write the letter, because I think that these points, it seems to me, are the points that should align the social importance of a theater group.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I've already said, does anyone oppose me speaking again? I think that part of what Toninho said provoked something in me. It is obvious that it is difficult to write this letter. And his concern is obviously well-founded. One of the difficulties of writing this letter is not only the dialogue with Funarte. I think that one of the difficulties of writing this letter is because, in addition to us being together, this is obvious that we want, in addition to wanting to share, but the question is "Share what?" And how? We don't have that clarity. We go so long without talking that we don't have this clarity. What I do know is that I think that what I know about the Warehouse, me being here, the Warehouse being next door, is truly little. What do I know of the Small Gesture is extraordinarily little. What they know about us is little. We know a little more when we are spectators of each other, but do we all know how each group of these solves their problems? Tânia, now on break, she was saying that they are having a meeting now thinking about stopping. It is obvious that they will not stop. It is obvious that they will not stop. They don't know it yet, but it's obvious that they won't. But just that being able to cross the minds of leaders of a group is crazy. We cannot allow ourselves to do this. But, in fact, it is exactly because we are extremely late with the proposals. Not only in the formulation of public policies. What can we say if Sérgio Carvalho calls me and says: "The Brass will end." It's: "You're not going to end up at all." If Chico Pelúcio tells me: "Cine Horto will end." It's: "It's not going to end at all." But this is not enough. This is solidarity. I know that solidarity is truly little. We need to have more to share. So, I think that the difficulty does exist in the formulation of the letter, but this difficulty is even greater: it concerns how we are going to relate to

each other from now on.

[] But Funarte does not need to know this.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: She can know. We will say to them: "We want to circulate among ourselves." I want to be received in Paraíba by Alfenim. I want to receive Alfenim, I want to receive Galpão, I want to receive El Galpón, I want to receive Latão, I want to receive Amok. How do you help me with this? I want to receive these groups here; how do we do that? Because what happens is: we brought Alfenim from Paraíba here with R\$ 50,000. A mix of money. What is R\$ 50,000? So, in fact, we came for their effort and for our effort and for a lot of unpaid work. Theirs and ours. So I think we don't have – that's the difficulty: we haven't formulated it, but we know what we want too. How do we do it, that's why today I talked about a brainstorm, how do we manage to put what we want on the table? And what we want is not possible without public policy, because it is not private companies that will help this. Shell, Vale, they are not worried about whether I will bring Alfenim or not. They are not worried about whether I will bring the Teatro Popular de Ilhéus or not, if I bring the Galpão it will be different... But that's when it starts to be quantified, in numbers. It's the logic of a private company, people. We cannot organize ourselves with the logic of private companies. Or we go for the associative path, which can be an important path for us, if we can develop it. But it can be via public policies. So, that's why I think we must be able to put a little bit of what we want to do among ourselves, that planning among us, is obviously not restricted to those around this table, but to the continuous work groups, because we identify that some are continuous work groups, others we turn up our noses a little and... Although it may be longer or less time. So, it's how we manage to turn this into meat. That's why today, when I opened it, and discussed this a lot within Ensaio Aberto, I think that the opportunity for Maria, for Léo to come here, is a way for us to enter dialogue with the government. This dialogue needs to be greater, for example, if we pay attention to Hector's speech, we need to use this to demand Latin American cooperation from this government. To demand from this government

cooperation with Portuguese-speaking countries. To demand from this government sharing with other places in the world. That is, how do we get out... And this only happens if we get out of the market culture. The problem is that we don't depend on the market, otherwise we wouldn't have survived. But we created an abscess on the market side, you know? Because there is no public policy, there is no popular organization that holds us back, there is no civil society organization that holds us back. So we are a nail in the horseshoe. Some manage to raise a little via incentive laws, others achieve nothing. And this is particularly important for us to understand; it is that these differences that the market has imposed separate us. How do we find unity despite the market having separated us?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I was using examples from Ói Nós because I understand that we all do language development, but no group has the obligation to go to the community to promote the formation of groups, and everything is fine. I'm saying that we do this and develop the language. Developing language also enters the social dimension, for me. Something that obviously must be included. As well as the pedagogical work. Several of us, Amok... We have had times when I really like to run to Rio to stay, to do a workshop. I can't, but many times... But all of us, at some point, opened our accumulation and developed pedagogical work, workshops. And this also constitutes the social dimension of a collective of continuous work in theater. It's not just this blatant social part, but all of this makes up the social dimension.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: No, only that the most important thing, the priority, everything that they are handling in the letter, but perhaps, I would not want to fall into the pettiness of taking a project that I have in the Galpón that we did, social, with many theaters and that, well, they asked us from Chile and we took it and they asked for it from other countries and suddenly I think I have a small thing, Well, I came prepared for that. But perhaps we will find a space between now and the end so that I can show you how we managed, among a group of 20 theater groups, to create an absolutely independent economy and with a rule that, we could say, of

the market that they use and well, maybe this, I don't know, with all humility I am going to present to you and you could appropriate the project, to tell them a little about what we did independently and how we organized ourselves. You will see that this may surprise you because it has been implemented for 27 years, it has a complete system, software, and many cultural institutions intervene and what it has done is an impressive increase in audience, to democratize culture a lot. I'll give you just one headline: if each one of you counts how many empty seats you leave per show and if you ask the cinema how many empty seats you have left per performance and you get the same for the film, for 100 as for one, what we do: we quote everyone those who were in the show, at the time of crisis in the 90s and what we did was add the empty seats and create a season ticket for the entire population. And they had access. We created an extremely broad cultural project: from soccer to the National Comedy, the Sodre Ballet, the concerts of the Symphony Orchestra and it was a membership that we organized, well, that subsidized many groups for more than 20 years, until other attacks came that were political. But I showed him at some point that you decide on the project, if it is convenient or I will send it to you for you to see, because it covers a lot of things, book publications, in short. But there we may be able to understand what we call how to look for niches together, united and that also, of course, fall within the field of what they call marketing, right? Culture has caught them a lot in this project, because when we met with particularly important companies we called him: "Do you put the officials in the drawer for when they die?" "Yes." "Does the dentist put it on when he has teeth? And what does he put on him to live?" How?" "But what do you put on him to live, to enjoy life?" Well, then we also made agreements with large companies that, at the marketing level, I am already giving to someone to live, to say to go out, to go to a theater, to go to a cinema, to go to a concert. And it became, yes, great demand from the companies themselves. And as if Shell were saying "I want to buy that." No, I say anything. But we did very well in the areas of both social agreements and strict commercial agreements. And that was joining forces and adding up. What capacity for empty, idle seats do we have, that we cannot make that be enjoyed by a spectator. How much does the

empty seat add up to each performance we do? Thousands. And how can a citizen not sit down to watch it? So, we arrived at an immensely popular membership, which, well, was declared to be of interest to the presidency, to the interest of the Department... But hey, I'm stretching on. But I say that at some point they may be interested, because that was one of the paths we found. We are in crisis just the same.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: On the writing of documents...

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: Let me say a little something. Hi. I wasn't going to say anything, because I think they've said everything, I'm being naïve, but I kept thinking that Maria Marighella is coming here, and she knows that none of these groups that are here have won anything at Funarte. She knows where she's coming from. So just the fact that she is coming is a particularly important gesture.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: If she really comes...

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: If she comes. So that's it if it arrives it already means a lot, right? And I think that this should be considered in the letter. Another thing I thought when you said that the group is closed – I'm going to say something, which is not specifically about the letter. On the day that the thing broke out in Palestine, Israel, that horrible thing and three actors from the group came saying: "Look, I almost didn't come. I'm not able to work. It's difficult..." I said: "You don't have that right." And I say to you: "We can't allow this, otherwise they win. They won there. Here they don't arrive. [points to heart] I know it's difficult, many times, but we don't have the right. Otherwise, we deliver the victory directly. Keep going, don't stop, no."

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Quickly, only two points. Taking an expression that Tânia said: "structuring policies". Thus, also if the letter can address that we are not only talking about money, but we are also talking about structuring policies. For example: if it managed to make a project of circulation between the groups viable,

of using the headquarters and spaces of the groups, for example, this would be a structuring policy that strengthens us and will benefit us. Another thing is that, for example, if we need a broader discussion, it can finance a meeting, a seminar, a conference. Something that helps us to deepen these issues. Which is also a structuring policy, which does not directly mean money for any of us. Another thing, for example, that I also consider structuring: any policy that brings art and education closer together and that considers the years of experience of each of our groups, of all the pedagogy histories that we have, and which is also an interesting structuring policy, of public formation, of work with elementary and basic education and benefits us directly. And just going back to the subject quickly, I agree with Luiz, depending on the letter we decide what to do, but remembering two things: a letter delivered to Funarte is a political attitude X. If we deliver it to Funarte and publicize it, it is a political attitude Y. So, we must think, regardless of the quality of the letter. It is a different policy, which is different in the relationship between us and Funarte, if we publish this and it will also yield for us a counterflow that the whole of Brazil will want to know: what are you doing, what discussion is this? I want to participate. Where is it, what is it like? I remember in the Whirlwind, in the second Whirlwind, there was a journalist from the Folha de São Paulo, from the state of São Paulo and Minas Gerais. There was a meeting at night, the next day Folha de São Paulo had published it, that was a turmoil in the whole of Brazil, at the time that Folha circulated the whole of Brazil. So, this has other implications. I'm just raising these points for us to think about, mature what we want with this.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: At this point that Chico Pelúcio is talking about, it is important to highlight, because part of what we are discussing here was offered to Grassi, to Mamberti, it was offered to Celso Frateschi, it was offered to Juca Ferreira, it was offered to Gil. So, what happens is that it is not true that we did not have mobilization. What we couldn't do was find each other. But in the same way that we offered all of them, what I'm talking about, I'm sure several others of you did the same, in fact, I think what we didn't have was the organization to turn this into reality. Because we don't lack the idea. A little more difficulty

to put on paper, a little more difficulty to write a letter, but we know what needs to be done, we know what we want. All it takes is a little organization.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I also wanted to ask for just one more word. Within this, Luiz and Chico Pelúcio, from the organization, I think it was said here today how important it can be for Funarte itself to put a well-written document, with these "undefeatable" points – which is a good word for us to pursue – so that they can have the political strength to create structuring programs. Because many times, when Luiz says it, look at the names they said here: Grassi, Mamberti, all comrades. Why didn't they have strength? Because politics no longer has that strength in the macro. So, Funarte is still an arm of the Department. Therefore, we talk about publicizing or not publicizing, it is still premature to make this decision. But we must see it like this: besides Funarte, what are the other political actors that we are going to show this letter? Are we going to take this to some deputies? Are we going to take it to state deputies? What are the political actors that we are going to do so that this letter arrives, so that there is a greater number, to increase political pressure? And the other issue that I think we have to think of in the letter as a point is that we said that in public and private notices – and when I spoke about the issue of amendments and that amendments, they necessarily need to work in continuity so that you can capture them – I would say that this is the opposite of public notices. The public notices are punctual resources and if we, speaking of continuous work collectives, we are talking about time, training time, language creation time, research time. So, nothing that is punctual can manage what we need.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Guys, we need to be pragmatic, it's 8:30 pm. We need to pay attention to a complicated issue because it will not be easy to form a commission. Once it is removed, the commission will not have much time to draft. We must see how we solve this problem.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de

Janeiro/RJ: But the commission could have tomorrow the morning released to work on this.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, if we decide that, in the morning, we will do some things... For example, I think that Hector's proposal, we should see a time tomorrow where Hector presents this case. How long do you think it would be necessary, with time off?

Hector Asdrubal – El Galpón Company – Montevideo – Uruguay: 20 minutes...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No! 20 minutes is too little. You didn't come from Uruguay to speak for just 20 minutes. [laughs]

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: No because I didn't really come to present that, but I thought it was very appropriate because of everything they were talking about.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, yes, yes.

Héctor Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Some things escaped me, but I understood everything. What a proposal is that the comrade who is part of the commission... Well, I'll give the presentation to the rest, and then we'll catch up and we can split into two groups.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Maybe. So we could do the following: the commission writes down some things at home today and works here tomorrow morning. That's it? I would have until lunchtime to write a letter, then after lunch we would approve the letter. In the morning, we could make a little of his presentation and a little of Miguel Seabra's presentation on the situation in Portugal. Could that be it, Miguel Seabra?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: What time

does tomorrow start?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: We scheduled 11 am so it wouldn't be so early.
How is the whole day...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: We scheduled lunch at 2 p.m. Then he works from
11 a.m. to 2 p.m., Hector Asdrubal presents, Miguel Seabra presents,
meanwhile we put in another space more reserved for the people of
the commission. Could that be it? Can you? Who would like to join the
commission? I don't think I should be on the commission, I think there
may be someone from Ensaio Aberto, but it shouldn't be me, because,
as I'm going to be Maria's host in a way, I shouldn't be on the letter.

[speech of unidentified person] But the letter will be signed by
everyone.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: No, you're
screwed, Luiz, the letter will come out of the meeting you attended...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Someone tell
Luiz or I tell him? [laughs]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Come on, who do you think should be on this
commission? Let's be goals for us to go out to dinner, I'm hungry, that
snack was too small.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Who
has an affinity with that? Who does it well? It's also important because
there are people who have more...

Tuca Moraes – Production Director of Companhia Ensaio Aberto –
Rio de Janeiro/RJ: We are going to do a review, too... Ah, Chico Pelúcio!

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: No, no, not
me!

[Many say] Chico! [laughs]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: As I am in favor of democratic centralism, if people do not start applying, I will start proposing. [laughing]

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I was going to propose Stephane who has a clear idea... Sorry, Stephane! [laughs]

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: But my gringo Portuguese is not the best...

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: But your Portuguese is great, I know... [many talk]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Márcio Marciano should participate, Márcio writes well.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Márcio writes a lot!

Hector Asdrubal – El Galpón Company – Montevideo – Uruguay: Márcio y Marcos. [many speak]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Márcio Marciano with the experience of Latão and Alfenim. He is one of my candidates.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: He is my candidate too.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: If screwed, Márcio.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Mine too.

[An unidentified person] Agreed. [Many talk]

Tuca Moraes – Production Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: There are many tasks, all of them are important.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: You can start

before dinner today and leave.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Romualdo, are you on the commission or not?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: No. If Márcio is on the commission, I'm not, right.

[Many ask]: Why?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I think Fernando Yamamoto should be too!

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I think you should be too.

Marcio Luiz Marciano – Alfenim Collective – João Pessoa/PB: I think Romualdo should be there and so should Fernando and Tânia. Because then I don't need to go. [laughs]

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: You are already on the commission; you are the first elected. [many speak] Márcio, Bruno.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Gente, Toninho, Toninho. [many speak]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Come on, who is there for now?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: It would be supposed to come before 11 am, is that it?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: No, 11 a.m.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Ah, 11 a.m. because I would have an appointment before.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Márcio, Bruno, Stephane, for now.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto

– Rio de Janeiro/RJ: Here there is something a little centralist because those who arrive at the last minute do not have lunch.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Rafael. Do you want to join Rafael?

Rafael Villas Boas – Terra em Cena Collective of UNB – Brasília/DF: So, I even... If we were to slap the text today, it could be... I didn't want to lose the work with Galpón's research...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: We record them, I record them for you. [laughing]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Everything is being recorded. Our commitment is that everything is being recorded, we are going to make a notebook in three languages, because this is for...

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Can I say something? It's not that I'm especially into it, but we need to do it. So whoever has the strength to do this must put themselves to do it. That's it.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: True, true.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: No one is willing to do this right now, but we need to, so for me, if I can help, I'm ready to help. I think it's important that those who have strength make the effort to put themselves forward.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: What is that?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Márcio has already said that I'm in. If Márcio said...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay, so you five?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: How many are there?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: There are no stipulated numbers.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think that more than four remain... [many speak]

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I wanted to add something. From everything we talk about, for me comes the feeling that there are two letters to write. That has this relationship with Funarte, with this problem that happened in public notices that reveals a bigger problem, which is undeniable. And there is also a letter that is linked to our presence at the first invitation. I don't know how to mix... Sorry if I'm a little repetitive about this, but it seems to me that it's a mixture that could be made, which I don't know if it would be good for that.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think we should do the following: giving birth to one is difficult, giving birth to two, more. Let's give birth to the first one and if she can't manage it... Because for us to open the second one is quite easy.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Just here a doubt, I spent some time thinking about it, about this doubt regarding the public notice. I think that what should be said about the public notice is that the commission does not understand the scope of the work that theater groups do in Brazil. It is the only reference that our letter should have to public notice. The public notice reveals that the State does not know and does not recognize the importance of the performance of theater groups in Brazil. And then, then, talk about the importance of theater, of groups.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: And that public notice is not public policy.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: And Toninho, I also see that the reference to the public notice gives us tools to talk about the importance, what is all this that we raised. Because the public notice reveals the lack of public policy, even if it is of continued actions, with a one-year duration extendable for another

year. He did not realize what he proposed and that is a fact. It's there, it's evident, right?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's clear.

Tânia Farias – Ôi Nós Aqui Traveiz – Porto Alegre/RS: I just think that this was reiterated here, several times, I had already understood that we had chosen, perhaps, to make a single letter and the public notice was not the focus of this letter, because we don't want to fall into that of bringing all these people together here to make a letter that we are going to deliver into the hands of the only arts foundation we have to complain about notice. I think that... Is that it?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's it.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I would like to propose that... I said four, but Rafael should be part of this commission. Endorsement? I think it's important because it brings another viewpoint, which helps to give the letter a robustness.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, I'm going to say something now that won't do anything, but it doesn't hurt to say anything. If each one of us were to write a sentence, a paragraph that we want to put in their hand tomorrow morning, sometimes a sentence, an idea, because then we wouldn't throw everything on their shoulders. A simple thing...

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I totally approve. No, because it's true. A phrase from each one already helps us a lot to launch and to start talking. Because a phrase that summarizes a little the thought of each one.... Because we talk about many things and for us tomorrow to take all this and try to write a letter, effectively, is a challenge.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Anyway, it was taken note of by her and by whom

else?

[Several]: For Maria.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: By Rafael, who is already on the commission. You can bring it, or you stay there... Then we study and see.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Is everyone here in that group? From WhatsApp?

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Everyone is. Fernando, I don't think he was, Taisa he was going to put in the group of Em Boa Companhia. Company Personnel... Fátima didn't either, she was going to put it on. And the people of the Company, the actors, no, but then...

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I ask because if I think about writing something I can play in the group today.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, you can. Taisa must have already put Fatima...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: There are some administrators, I don't know if... [many speak]

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We only put administrators so as not to get that crazy group and not lose the information, but on this day of work, you can leave it open and...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, guys, we have reached the end of the first day of work. It was a magnificent pleasure to have everyone here; it was good to welcome everyone. As I have already said, but I repeat, one of the best moments, we did not imagine that we would be able to bring everyone together. This is a historic date. We will make others and take it far. Thank you for coming, thank you for answering the call.

DAY 2

Wednesday, December 13, 2023

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Yesterday we made the decision, but we had some requests there. Yesterday we said that we were going to get the people from the commission writing inside and in the meantime, we would make the presentation of Hector Asdrubal here, Miguel Seabra. But Stephane put me in the group today so that he would like to ask one more round of questions and Rafael said that he thought it was important not to miss the presentation of Hector Asdrubal and Miguel Seabra. How do we solve this?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Today, especially, I think it would be nice to have a microphone... [inaudible]
[some talk]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Today? Yes, yes, of the work. Okay. So, Rafael... No, I speak louder, I have a microphone here. And the others on the microphone. So how did we decide today?

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: If it's just my demand, there's no problem, right, Luiz. I'm on the writing committee.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: No, but there is a demand from Stephane as well.

Tuca Moraes – Production Director of Companhia Ensaio Aberto

– Rio de Janeiro/RJ: I think that Stephane's demand, we should meet it, because he said it's half an hour... He will ask us some questions to answer, and this can guide the commission. About the presentation, I think we should divide the two proposals. About the presentation, one possibility is for us to do another activity in the morning and that will be in the afternoon. But we still must review the letter in the afternoon.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: The only thing I think is this: we can meet all demands. But today we need to be very attentive because we have the time to leave here due to the issue of Latão, of Sérgio Carvalho. So, our limit today here is 6 pm.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Our maximum to leave is 6 p.m.?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Yes, it starts at 7 pm. So, if we...

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal:
It's rush hour, transit.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Exactly, exactly. Not from here, because it's truly little, it's remarkably close. By van we go amazingly fast... I'm afraid we'll extend everything too much. I don't know...

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Limits the time of the presentations... [inaudible]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Is it?

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I think we can do half an hour each presentation, if we can answer the questions in half an hour, there is time to... [inaudible]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Okay. Is that it then, people? That's it? So, can we start with Hector Asdrubal? Can we? Can we start with you?

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Wouldn't it be better to start with the questions so they can work?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Ah, but I had understood that we were going to do both here. No?

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: No, I had understood that...

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I was asking for a half hour together to be able to later...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, I understood that. But it's because there are two requests: one that would be the questions, the other for everyone to watch everything, that it would change a little. So we will answer the questions, but will we continue to split the group at the time of writing? Otherwise there will be no text in the afternoon.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We then pass on the content to the commission.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Rafael, how are we recording, then we'll pass the full text to you, okay? For you, no, for you. So, we can start with the questions. Do you want to direct this part, Stephane?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Actually, very quickly. If you agree, we'll go over it. But thinking about this letter and thinking about what was discussed yesterday, where we put a lot of what doesn't work. And this appears in the text that Antônio wrote, and that was very cool for you to write, thank you, because you put two things. I agree with both, but I wouldn't put a part in the letter. What appears, which is the result of our indignation, are these types of words. First the title, which is very cool, but if I receive this letter telling me: "Public notice is not public policy" right away, right in the title, as I said yesterday, it closes me to listen, to receive questions and

to welcome, if this is addressed to me. Throughout this text that you were kind enough to write, there are things that appear that I could have put as well, which are: reviewing how much the State ignores, or lack of understanding of the real meaning, or raising an issue that until today has not been taken seriously. This whole way of putting things in a letter, I think, I would try to avoid. In the second part of this text that was placed today, there is a whole part that for me would be like saying the gateway, where the theatrical groups are placed, they constitute a more effective segment in the relationship with society. And, precisely for this reason, it needs specific support. Anyway, going in this direction that, in fact, would not be to say that it doesn't work. We all agree with everything that doesn't work, but it would be, in fact, to go over it and say what we want. Not addressing this letter by saying what we don't want, what doesn't work, what we don't like, where we are not respected. We agree with that, but I don't think it would be a good door for dialogue. So, my question, my request to help us, if you agree with this, would be to ask each of you: one thing, if you had a request to make in this letter, not a complaint to make, but a request, as representatives of the groups, what would the request be? Each one put a request that could help us write this letter in the sense of how to open a dialogue? How to say to groups that we have been working for so many years saying that there is something that is happening, that is worrying us, that threatens our survival, which threatens our permanence. Without saying: "Ah, this public notice did not contemplate us." But to say that in the current panorama of the country, in all states in relation to the groups that have been active in society for so long, there is something that is threatening us, that worries us, that worries us and that justifies a meeting, which was held here, to discuss this, to propose that something happens, that it be open, that modifies this relationship of the groups with the issue of sponsorships, with the Department of Culture and with Funarte. Not to mention the public notices themselves, which we know don't work. But that would not be the question for me. Not a complaint, leaving the complaint for later, but saying what we want, what we dream, what we are requesting in this dialogue. So, so it would be the same question for everyone: if there was only one thing to put from each of

you, what would be the request? To improve, to request, to put on this card. If you agree with this request of mine.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let me try, help Stephane, try to help a step. As yesterday we removed a drafting committee, I think we must be careful not to criticize what has already been put forward as a suggestion, which is what we asked for yesterday. And then there's Toninho's suggestion and there's Maria Lívia's suggestion, there are other suggestions. I think this can be analyzed when we separate and the commission analyzes it. And the commission brings a round request, considering what Stephane is saying and everything we said yesterday. Otherwise, we will prolong the writing meeting here. And the more we prolong the gathering of writing here, the less we advance here on all the other issues. And no matter how little we want to, the public notice ends up guiding us. So, so that we don't respond to Stephane's demands in relation to the criticism he has of what was put forward, letting it be done there. Here and now, I think we could stick to the only question he is asking us. Can this be the way forward? So, we don't fall into the trap of staying on top of the same thing. Could that be it?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: What I'm saying is not necessarily a criticism.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, no, no, criticism in a good way. Can that be it then?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think, Stephane, that the answer will be unanimous, like this. We want the construction of a public policy for spaces and groups, and I would add built participatory with representatives of these groups. I think that if we are going to put it as a basic priority, what we want is the construction of a public policy for permanent, continuous, existing spaces and groups, etc. And I would add this: built in a participatory way.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: I think that that's why Chico Pelúcio said, we need to be careful that the

letter doesn't have, as I say, not to anticipate this debate. It is not appropriate, at this moment, to detail what would be the structuring public policies for groups and collectives and cultural spaces. I think that's our intention. So, if we start saying: "Oh, we want resources for work, resources..." If we start to detail, we already enter the next step of the discussion, which is when Funarte will bring this collective together to say: "Oh, let's do it together from now on." I think we have it there in the letter – these are paths that the letter can have, which is number one: to present the importance of what this collective is, what the groups and collectives of continued action are, and the role of these groups and the cultural spaces linked or not to these groups. Then we say that in this specific segment, it needs a look and specific public policies for this field. But we can't get into public policies, what is this going to be, you know? So I think that if we make a round here of what we want, it ends up that we enter a field that is not exactly that of the letter. The letter needs to be very direct in the sense that we need specific public policies for this sector. You know, Stephane? My fear is that we will come here to raise the proposals that we will have to present in the future and understand one thing: I think that not everyone who is here has followed the process of building the public policies that exist today. But this exercise of saying what we want, what we need, what is vital for the continuity of our actions, has already been discussed and raised. So, if we take the conferences here, the last national conferences, everything is there. What happens is that this was not implemented and especially, now that it has been implemented, it has not been able to cope with what the very purpose of it was. It's just to reinforce... We already have the elements and all the elements to build a letter, with consistency, without kicking the door, but in an elegant and direct way. I think it's worth thinking about it, because if we list it here, each proposal here will be a world of things. We are already going to present public policy.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: the proposal was less for us to list, Romualdo, and more for us to create a synthetic concept of what was said so that the letter is affirmative and not the negation of, the denial of, the negation of. That was my understanding and I think that this can

give ruler and compass to the committee that will make the letter. For my part, therefore, what I could contribute to this would be to create a State program and not a government program, to ensure that groups and companies could enjoy public resources, not in the form of competitions among themselves, but in the form of meeting goals and collaboration with the public power.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Just take a ride on Tuca. I just, sorry. Stephane, important concepts: public policies, structuring public programs, because otherwise we are just fighting for funds when you talk about development. We want structuring public policies, which include funds, programs, circuit organization, in short, all other structuring activities. This word is important.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I agree, Romualdo, as you put it, but effectively more in this spirit, not to open everything that we would like to put up, which has already been said that opens another debate that would come later, but perhaps going in this direction that you are putting now, it seems to me that it helps not only to say that we want a public policy, but to say a little, without pointing out a direction of some things, which, without him in detail, already opens a way to talk to them.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: What I think is important is to say about a participatory construction, because we did not participate in these public notices, we were not heard. So, to say that it is a participatory concession would be important. Sorry, Tania.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I don't apologize, Chico Pelúcio.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Don't look mad at me, like that.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I look angry, yes. I don't apologize. Whenever we speak, and we are already a minority, we must be interrupted or left behind. But that's okay. Look, I just wanted to say one thing: in relation to being propositional, to

being affirmative, it is the best way for the letter. I just wanted to say that. I would like to say that Maria Livia's contribution was also genuinely nice, as well as Guedes'. It was cool to be able to read what you proposed to stop and think about and organize for us to start somewhere. I thought it was... I was able to reflect and think: "Oh, I think there." And you gave us that possibility. I just wanted to acknowledge that here. Do you know what I keep thinking? That when he says like this: what did we want? We are talking here so far, what has been put forward, they are already proposals, this is what we want. It's all said here. But I wish that to get to this place we would say before that we want to recognize the importance of groups, the importance of permanence, of insistence on the continued work of research, of language production, of the relationship with the community that these groups have developed over the years. Just as we recognized it, it was extremely important to stop and say: "We have masters, we have masters, we have important knowledge that needs to be preserved and recognized. Our griot masters." I think that it is necessary to build the understanding that these collectives have an importance in the construction of knowledge, in the production of thought and that these spaces, which are managed by the groups, are spaces that invite the community to exercise the imagination, understanding that imagination is the principle of transformation. While I imagine, it is possible to transform. The day we can no longer imagine, we have no way to project this other place, this other world, this other society that we want. And I think that to say: "We want public policies like this, like this", we have to say: "We want the importance to be recognized", which is what it was clear that does not exist. There is no understanding that we have an importance in the construction of this other world or a place in which the imagination is invited to participate to take us to places other than the one that only perpetuates this situation. So, I would say: what do we want? Recognition of these trajectories, of social importance and of this issue of imagination, which, for me, would be something very fundamental to say, especially when talking about the dimension of space.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: For me, it boils down to three pillars, three points.

At this moment, the most crucial point, for me, is the point highlighted by Tânia. We do not have our importance recognized. This is absurd. And this recognition should not come from awards that all of us here have already won, one won the Order of Cultural Merit, the other I don't know what... But in the form of participatory public policies. And for me, the third pillar is one highlighted yesterday by Márcio. We do not organize ourselves in the way the market is organized. The market is organized, as we all know, based on the question of capital, in the form of a commodity. The commodity form does not serve us. We don't want to be turned into products. We don't make products, unlike the market. The market exists to produce products and for circular goods and for circular products. We don't want that; we want something else. So, for example, one of the groups that circulates the most is the Shed, but the Shed it circulates, but it circulates much more in the form of merchandise than in the way it would like to circulate. Because to circulate in another way, it needs to get out of the way of being treated as a product. So, I would not like to be treated as a product or as a commodity, and I would not like the relationship that mediates us to be the relationship to the commodity. For this not to happen, there is only one possibility, in fact, two possibilities: self-organization, independence or public policies. It is lawful, even knowing that we are not going to build – we have all overcome the Second International and no one is going to build a socialist relationship within capitalism. I fully agree with what Hector Asdrubal said yesterday. But as we are still within capitalism and we must still have some time in this, we need to transform this a little, denying the commodity form and denying the commodity form is demanding public policies that deny the commodity, that do not reaffirm the commodity.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I just wanted to agree. I think where yesterday when I tried to think about the day, two questions posed themselves to me very strongly. One is exactly that: to define what we do. To clearly define that if we recognize or realize, from what happened with the public notice, that there is no knowledge about the work we develop or, on the other hand, it seems that the work we develop is just putting on shows, we first need to say that it is not just that. We need to say

that we simply do not produce products. We produce relationships, we produce interaction with society, we produce political and language discussion. And the other issue that also hovered over my head because of the story of saying, of stating that public notice is not a public policy, even if this formulation is not used, it is important for us to say what we consider a public policy. I think that in this way, saying what we expect from the State in relation to the definition that will be established about what the work that we develop is especially important, because otherwise we can hear as an answer: "The public notices already exist." And we do not exactly want to work from this bias of seeking resources to make a product. We are precisely wanting to make the State and society understand this type of activity as an activity that is integrated into society and not as an activity that produces things for society to enjoy. It is for society to participate.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Sorry. I slept well tonight, so I'm very talkative. That my second wish, Stephane, is about this issue of public notice. So, like, I think that after having made this defense and having sweetened and having been sympathetic and having been open to provoking a dialogue, it is important to put in the letter that we make this request, because we believe that public notice is not a public policy.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: I think it's great. And then in that sense it would be, instead of starting with that, closing with that.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Yes, to close with that. We make all these claims and then defend them, because we believe that public notice is not a structuring public policy. And we would also like to say that there is a gap, a problem, an error, a deficiency, a nonsense between what the public notice announces and the result of the public notice, that this needs to be repaired. In all the discussions of the public notice, what I – I may be completely wrong – the big gap and the big mistake of Funarte is to have outsourced these results to the reviewer and not to have followed the result. And these reviewers out of the middle, without knowing the medium,

give the absurd result they gave, with absurd notes for absurd things and Funarte not repairing it. There's no one inside to say, "Damn, something's wrong." So, I think it's important for us to say that we don't recognize the public notice as structuring public policy, that Funarte needs to see these nonsensical results, these results of the public notices published there, that there is an extremely big failure to value what we want to see valued. Although the public notice says this, it advocates this.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I just wanted to add a little point to that. I think we need to – we've talked about it before, but to resume – I think we need to present ourselves, which is a collective of collectives that is trying to structure itself, that is, to say: "Funarte, we are here and if you want to talk about theater, specifically about group theater, we are the ones you deal with, from now on." I think it's nice to demarcate this place of speech: "We're here, we're organizing. So, as representation, what we have for now is here." It is necessary to demand, as Tânia said, this recognition of the relevance of the work we do. And I think it is necessary – it has a little to do with what Chico Pelúcio says, but perhaps we can be more emphatic in demanding that Funarte take the side, its role in this sense, like: "There will be no way, for you to be able to establish a structuring policy as we are wanting, you will have to take sides." Which is what they outsource to reviewers and such, they will have to take sides. They will have to establish a cut so that the thing is not completely loose. I think that the demand, the punch on the table, must be: "You will have to, based on the recognition of the relevance of these trajectories, you will have to limit this place. There will be no way, it will not be possible to stay in this free democracy that fits everyone, no. For this type of policy that we are talking about, and we think it is essential that it exists, you will need to define this, you will have to cut this place, you will have to take sides in this."

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I may be wrong, but I think we will have a meeting with them. I have the impression that the meeting could be, one of the topics that could, will be – we talk to them about the notice, about what seemed to us. But I think that our letter would have a much greater dimension and

point to the future if it were affirmative, in the sense of what policy we want. And I think that if we quickly go through public notice without punctuating all the shit that was the result of this public notice, I think we would gain lines to say more important things about us. I could be wrong... But the document remains. So, a document that points to the future cannot be here in public notice. The public notice is now, it's gone, we already know that they won't review anything, because if the one who is going to evaluate it is the commission itself that gave those absurd grades, which prioritized in such a way, they didn't understand the purpose of the public notice... But they must hear us say that. So, we can tell them what we think, but the document seems to me that he deserves more than that. He deserves to stay. He deserves not to be dated with this notice.

Maria Livia – Companhia do Latão – São Paulo/SP: In the junction of Fernando and Tânia, I think that taking a side does not mean that it is watertight. Understanding that there are groups does not mean that they will be these groups forever and that no other group will be integrated. I think that there we also created parameters to welcome groups, right? I was talking about this with Hector too, this Federation of Independent Theater welcomes new groups. So, I think getting out of this stigma that Funarte has difficulty dealing with, that: "Ah, this is not going to be democratic..." No, this is creating a parameter to be democratic, to have criteria, right. And I agree a lot with the syntheses that Tuca, Tânia, Chico made, everyone, Romualdo, Fernando, and I am left with one: Well, we want a State policy that is exactly the essence of what we talked about yesterday. And how to ensure that this is implemented? This difficulty of the time it takes, to ensure that this does not end. So, that's why I even, in writing, put examples of actions that are not exactly linked to funds, which I think can arise, which does not mean that we ask for specific things, which is an infinity of things, but I think it is a bit of a guide of things that would be interesting for us and that Funarte can, in addition to the creation of this working group from now on, which will design a policy, which it can start doing at the same time. While developing a policy that provides for funds, you can take a space that is federal and is unoccupied and give it to a group. You don't have to wait for one thing to happen for another to happen

too. So, there are examples too, I think it may be interesting for us to cite examples, not as a burnout and as what we specifically want, but as Funarte can collaborate with us.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Piggybacking on something that Maria said, I think that one thing that can and should be on the menu is: of all of us who are here, not all of us have spaces. It is part of the development of a public policy that all long-lived companies have their own spaces. And the State can help in this in a decisive way, whether in the purchase of Cine Horto pro Galpão, with subsidized money, or in the repair of the floor of the Warehouse when the floor rots, or so that Pequeno Gesto has a headquarters or so that Alfenim does not have to live in a headquarters with rent and an infinity of things. In other words, to point out that the relationship between continued collectives and permanent headquarters is fundamental. There cannot be continuous work collectives without headquarters.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: This is a discussion for a long time, right? The recognition thing is still – the last time I had the opportunity to talk to Léo, I even said to him: "Funarte would need to recognize all the independent spaces of permanent work collectives, as spaces, spaces of the federation. These spaces constitute a network of spaces and that Funarte itself, once there is a public policy to ensure that these spaces will not close, will have minimal maintenance, they could participate in a circuit to receive shows from other groups." As the... What I think is that it is one thing to recognize that these spaces, even with all the difficulty, are maintained and fulfill fundamental functions in these communities.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: It would be our carbon quota.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Fulfilling the boring role of mediator, we proposed half an hour for this first round. That half hour has just ended. Do we increase this time or stop here? Do we already have enough subsidies? Otherwise, we will be raining in the wet. Can it be?

[Miguel asks for the floor]

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: That carbon quota [inaudible] then you get it at the end of the year.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We promote endangered species; they are the working groups. Protect the golden lion tamarin, the golden lion tamarin is me. [laughing]

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: This is much cheaper for the State than maintaining a theater [inaudible]. Who ends up never being able to do the work, while we with difficulty maintain the spaces that can receive others.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's it.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: The minimum effort for each one was less cost to the State, fewer employees involved, and the State has a lot of space.

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal: Just a small note. We work on invisible matters. Our heart, our intentions, our first impulse is on non-palpable matter. And it is our strength, but also our fragility. And, as Tania said, we work on imagination, the future, and the dream. We work to tell stories... And I'm going to your speech, Stephane, that we need, when dealing with institutions, to adapt and adjust our arguments in a more pragmatic way, which is to be heard and therefore we must put the emotion, keep it like a guitar. The guitar goes with us, but it's not always out there so it doesn't spoil. And we have to have the courage and we don't lack the courage, we theater men and theater people – men with a big H, you mean – to have the courage not to use so much emotion and so much will, so much emotional strength when talking to people who deal with Excel, people who collect our information in a pragmatic way and, So, I vote with you, the no has to turn into yes, yes with conviction, with courage, with principles, but it matters – it's like that story of a couple,

the couple who in the late afternoon has the windows open, goes in a car and it starts to get cold and the man tends to say: "Let's close the window because it's cold." And the woman says, "Don't you think it's cold?" And it leads the man to close the window. That's what we must do. To be more feminine, in the good sense of the word, in dealing with Funarte.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Could the commission, Bruno? Do you take the commission to my office? Don't forget to turn on the air.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Good luck, commission! Shit!

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Good luck, commission!

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: We trust you.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: You can leave things. Ah! Rafael wants to talk for two minutes about a little book that he is going to give us. Rafael, please.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: Guys, so, as Julian and I are here, we are part of a network called Rede de Teatro Político – Network of Schools of Political Theater and Popular Video Nuestra América – Nuestra América in honor of the network of cultural workers Nuestra América, which existed between 72 and 74 and brought together El Galpón with Atahualpa, Boal for Arena, Enrique Buenaventura for Teatro Experimental de Cali and many other groups and organized themselves in festivals in a circle of resistance to Latin American dictatorships. In the first decade and at the beginning of the second decade of the twenty-first century, a school of political theater linked to some movements, the Movimiento Popular La Dignidad, was created in Argentina. Sérgio de Carvalho held a meeting called the International Seminar on Theater and Society, in 2014, in São Paulo, and some collectives began to organize. In 2015, we held the second edition of this seminar in

Brasília and representatives from Uruguay, Argentina and Brazil came, and representatives of this school were there, and when they talked about the School of Political Theater, which was located in a farmers' market in the Palermo Hollywood neighborhood, there in Argentina, in Buenos Aires, we were very impressed and the idea of creating the Florestan Fernandes National School came up, of the MST, a Latin American school. But then the school from Argentina called us to go there, and we formed a delegation of Brazilians, Uruguayans and Argentines from other provinces and we went there and saw that the capillary relationship with the territories was very strong, especially with the Barro Flores favela, Villa Barro Flores, which has more than 70,000 people and is the largest in Buenos Aires. It develops a series of actions, among them theatrical action. And we decided there, in 2016, in December, that before thinking about a Latin American school, we will think about creating schools like that in other cities in our countries. So, in 2017, the School of Popular Theater of Rio was born, the School of Political Theater and Popular Video, in Brasília, the School of Political Theater Estepo, in Florianópolis – the compositions are different, some linked more to unions and the student movement, others to peasant movements such as the MST Presente, sometimes the Popular Youth Uprising... And others began to be born linked to universities or collectives. In São João del Rei, in Minas, one in Bom Jesus, linked to the Federal University of Bom Jesus do Piauí and in the south of Piauí, with peasant movements, then, in Alagoas, in Maceió, a Popular Theater School was also born, and we added the La Tortuga school, in Madrid, Spain... In Jujuy, in the north of Argentina, there is a School and recently the Quito School was articulated to the network, which is coordinated by a Brazilian woman who is doing her doctorate at USP, but who lives in Quito and who organized the collectives. So, it's a wide network. This network has structures, it has headquarters, whether fixed or temporary, which can receive shows from the groups for exchanges and exchanges. I wanted to leave a book with each group. The printed version that we got with the Culture Support Fund of the Federal District is the synthesis, a little, of the collective work of the School of the Federal District and the network that we have built. So, there are collective texts that are part of and there are texts of the

artistic practices that we develop, especially the work with theater and the work with popular video. So, I'll leave it to each one. Thank you for the opportunity to share this experience and to say that our school and the Nuestra América network are open to articulations with Brazilian, Portuguese, Uruguayan, Argentine, and other group theaters. That's it, thank you, Luiz.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Thank you, Rafael. Congratulations on the work.

[PRESENTATION HECTOR – EL GALPÓN] – Do we have the archive?
Shall we link to the online version?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
Look, I am almost going off the agenda. Because what has been put together here is a wonderful thing in their collective thought. And no institution, nor any of these groups, has taken any leading role or any initiative. My only intention, when we were talking yesterday, is that I was left with the doubt if some of our experiences could not be a contribution to all of us. And well, simply that, let them take it, that we have nothing to teach any of you and we all must learn from each other. And this experience has a single objective, which is to share it. And it can be discarded, taken... Well, to... There are many of us who talked about who did not know exactly the history of the Shed. I'm not going to tell you 75 years old. Because, well, they saw that now in the airports I weigh them, the book weighs a lot... I tried to bring the history of the Shed and unfortunately, I could not bring it for everyone... Hopefully we can share it and if not, we will send it to you. There's the story in more detail. We were extremely interested in the fact that the history of the Shed was not told by the comrades of the Shed. We do not self-reference. That was an investigation that we hired people to study the history of the Warehouse, and it was very rigorous and I can guarantee you that what is there is true and every history has its defeats, its dark parting its conquests, right? Therefore, it is history; if there is something objective, it is the closest thing to what we have experienced. But to be brief, El Galpón was formed, constituted, founded in 1949, in an extremely convulsive decade in Montevideo. Its

members belonged to a middle class with a great intellectual formation. They were teachers, they were philosophers, professors and at that time one, only with that profession, could live from one's work for a few hours. At that time, I also had an especially momentous time dedicating to the challenge that was the independent theater movement. The first independent theater in Uruguay emerged in 1937 and when the movements emerged, perhaps the different experience in Uruguay was that they immediately joined and immediately felt that they had nothing in common, the project that they were proposing, with the official theater, with the public policy that was being developed and that was a theater, basically, with the conception of a social theater. And well, today we talked about what theater is, well, yes, we understood that it is basically a great stimulus to think and, yes, perhaps they consider us not very friendly to them, because we are builders of values, but our values have nothing to do with the values that were being formed at that time. Well, in 1949, El Galpón rented a small corner. Why is it called El Galpón? It was a small carpentry shop with a tin roof, with a... That they managed to place one hundred seats. The neighbors went and donated for the sale of bottles, newspapers, money and that room was built between neighbors and the members who worked at night and made that room. But I say Galpón, how many rooms were built, exclusively from civil society. At one point a very crazy idea came – maluca, as you say, I think – that Braidot, who was a great dreamer of the Galpón, one of the founders with Atahualpa del Cioppo, saw that they found out that a cinema was being sold on the main avenue, a huge cinema that at that time showed Mexican films and was for sale. How were they going to buy a cinema? They had no weight. There, in a fantastic anecdote that those who went to work in the shed, the first thing they did, they gave him boxes full of crooked nails that the construction people donated, the construction workers were the nails that they took out of the wood, from the formwork, well, and they all came out crooked. What had to be done was to straighten it out because they were useful. Then there was a line of colleagues straightening nails to be able to place in the seats. So a great companion – who surely anyone who looks for her in that man who knows everything, Google, will appear as a great Uruguayan

intellectual, a reference of an era... he couldn't take it anymore and at one point Braidot called and said: "I'll buy you the nail, I'll bring two thick nails and I'll stop straightening this, we'll stop straightening." "Ah, do you have money for nails? Well, bring the money and keep straightening the nails." It was a bit of the definition of being able to build that room. I told him that from there they went on to buy a cinema on the main avenue, with an enormous cost and several members, what they did was mortgage their houses – I want to clarify, there was never the slightest willingness of any part of the public sector to contribute to make that possible. Quite the opposite. They went to a bank, with the rules of the financial world, mortgaged their houses, their personal belongings, several colleagues and in turn mortgaged that cinema. The numbers closed the bank, they were good. If he had a mortgage of a large census on July 18, plus several houses that other members put as collateral, it was unobjectionable that they could lend him the money. And a 25-year mortgage was made and there it was bought and then it came, it could be inaugurated after four or five years of work, where they followed the same ranks, straightening nails, placing, well, all very handmade, but with immense help from architects and engineers. Well, that's where that large room that El Galpón has on the main avenue was built. It is the only theater that is on July 18. When at the age of 25 I remember that we made the expense of buying a good wine to celebrate that we were lifting the mortgage, we lifted the mortgage and the dictatorship – that the coup d'état was in 1973 – that year, 1976, that we had spent three years between prison, torture, persecution, that they closed us, that they did not close us when it seemed that they had let us survive, After that toast and that the property no longer had a mortgage, they declared us illegal, they kept all our assets and said: "Well, since they paid the mortgage, we kept the room." And the dictatorship appropriated the room, all the assets of the warehouse, we were declared illegal by decree, the members and the leadership of the warehouse were required. I clarify that it is not necessary to go into detail that all the colleagues on management responsibilities all went through the interrogations, which I insist is not necessary to give details. Very cruel. And then, when they released him, those comrades chose to take

refuge in the Mexican Embassy, when they declared us illegal. So there El Galpón pasa – I want to be brief – there is a Galpón de México that everyone knows, which is a group of comrades who, being already in the Mexican Embassy, had two options: they were all professionals, none of them was going to have problems surviving in Mexico. Campodónico was a geographer, Atahualpa had contracts throughout Latin America and Rubén Yáñez was a fantastic philosopher... They all had job proposals. The problem is: if each one dispersed to save themselves who could, or if they maintained the group as a banner of resistance and denunciation of what was happening in our America in exile. And of course, it was decided that El Galpón would remain as a theater. They passed, as you can imagine, from the economic point of view, they went with newborn children, others were born newly arrived in Mexico and El Galpón was consolidated in Mexico, there was great support from the Mexican people. El Galpón in exile was one of the most tremendous voices for the dictatorship. It was a fierce denunciation that traveled not only throughout America, traveled throughout Europe, all of Italy, Spain, France, reached the Soviet Union, participated... And Benedetti, Alfredo Zitarrosa, also participated in all these acts. Those meetings of Uruguayans in exile became a real nightmare for the dictatorship, which wanted to hide the truth. Then there were other comrades from the Warehouse who unfortunately could not go into exile and remained in prison, and others who were a little younger, who pretended to be fools. And well, although we couldn't perform or name El Galpón, we waited a while and began to organize other groups. So, there was a Resistance Shed in Montevideo that we were organizing, trying to stay united. Another Warehouse in the prison and another Warehouse in exile. That lasted until the change, until 1985, which was the democratic change. The Warehouse returns and one of the first decrees of the democratic government – quite well guarded by the dictatorship, because it was not a full democracy – but one of those decrees was the return of what was left of the Shed. What was left of the Shed was the skeleton of the main room of 18, they had demolished the founding room of ours, where we were founded, which was that small Shed on a corner that bears our name and a building was built. Things in history that we will never

know because the builder put a theater in that building and immediately a plaque was placed on the shed, after that was where it had been founded. A time of euphoria was coming, which was the arrival of the Shed of exile, the democratic opening, all the hope that we all had, despite all the losses. And there was a great popular campaign. The caravans to receive the people who arrived from abroad were incredible, among them the reception of Atahualpa and El Galpón was wonderful. How people turned out, they immediately turned to how to support the Warehouse and I don't know if this is normal. I understand that it is not usual for institutions in other countries to have partners, to have people who contribute a small monthly fee, join the project and in return what they have is free access to what that project produces. Well, it was possible to rebuild the July 18 room. Once I wanted to tell all the ones we went through, it's impossible, because talking about how to tell this in the media, which are not remarkably similar either, then they told me: "Well, well, you have 30 seconds." So, I want to show you now a very crazy video that we had to make, which is this one, which was when we summoned the members. This was when the pandemic ended. But only then could we tell it.

[VIDEO EL GALPÓN – PANDEMIC] [WE CAN PUT THE LINK TO THE VIDEO OR PUT THE VIDEO ON THE OPEN REHEARSAL WEBSITE]

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: It was the only way to tell each other.

[Applause]

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Well... My voice is very crazy, very desperate. It doesn't go in! It doesn't go in! It doesn't go in!

[Someone says]: How much is 150 pesos in reais?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: 150 pesos is one and a half reais.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: One and a half reais? How many dollars?

[Someone says]: How many dollars? Cents. Cents. Divide that into five: thirty cents.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: A dollar... It doesn't reach two dollars.

[Someone says]: It's not enough. It's thirty cents. Just do the math.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: How much? Thirteen cents.

[Someone says]: Yes. Less than I calculated.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Well, that was the pandemic. Well, anyway, now we are like the pandemic. But I wanted to tell you that when El Galpón reached the eighties, which was an especially important boom, we also must put the context in which we all live. In the eighties we had a great hope for freedom, we had a great hope that freedom would emerge, that the scoundrels would be scoundrels, that justice would exist, that we would move to a real democratic system as we wished. And impunity laws appeared throughout Latin America. Other forms of repression appeared and, as if that were not enough, the fall, the implosion of the Soviet Union, also for all of us, at the level of thought, of ideas, beyond sharing them, or not, was that they left us in a unipolar, terrible world, where they felt like masters and lords of the world. Well, that hit the entire world, it gave a noticeably big blow, but such a big blow that in a large union organization that Uruguay has – Uruguay has a single Workers' Central that is huge, it brings everything together. It is the most critical, lowest moment of its members, where people no longer step to believe in anything. He does not believe in the collective. It is a great crisis that we all experienced in the nineties, that rise of neoliberalism, which you did see. Here we must succeed on our own. I remember a commercial for, I think, Seven Up, that said, "That's yours." Advertising commercials like this, "You, like yours, live yours, be happy you." The rest doesn't matter. That was extremely hard and we lost a huge social base. It wasn't because of El Galpón, because you always must give it, in everything we do, in the contexts. And there I want to

briefly tell the story, this – I say briefly, I was already going... No, the crisis of the show was tremendous. Before the pandemic. The nineties. It was a problem with cinemas and theaters, they were incredible, they disappeared. Uruguay has two fantastic cinematheques, with a collection and an exceptionally large film archive, which has also disappeared. So, we started to hold these meetings. What is the solution, not a collective one? Because the Warehouse had its partners – the word partners, adherents, membership is not understood, well, it's the same. El Galpón has its partners, Cinemateca has its partners, Teatro Circular, its partners, La Gaviota, its partners. Each theater had its partners. People could not be partners in everything. The economic crisis was brutal, so we studied the way to... what we did, and we all created a common partner, he gave us the account. Why was it done? The fees of each of us were added together and we arrived at an incredible figure. So that's when it emerges that El Galpón and El Circular – Circular is another emblematic institution that remained open during the dictatorship and the role was incredible at the level, even at the artistic level and what the Circular Theater proposed in the dictatorship... With that theater, which we are like brothers, we proposed a project that was, as I told you yesterday, we made a whole calculation of how many people for whom we were working. But what was worse, how much each empty armchair cost us. How much is an empty armchair worth? It has the same cost, because we turn on, turn on the light, bind the light, put on, broadcast the film, everything is the same. It is the same for ten and four hundred, only that between ten and four hundred there are 390 people who cannot go to see it. So, we proposed that they begin to quantify, and that they start looking for value in that empty seat. And we formed what is called – I didn't bring a Power Point for this moment, I brought a very crazy thing from a moment we did, one... Well, this was a presentation that was made in Chile – that was a long time ago, because it was when he turned fifteen, the Spectacular Partner. We went through it very quickly. There it says: this is the characteristic chair of the singular, this is the logo of the Galpón, the two that organize, the Institucion Teatral El Galpón... Everything as fast as you can. Well. There are the institutions that support us, which are the Uruguayan Federation of Independent

Theaters, a bit like what we are talking about here, the Uruguayan Society of Actors, Montevideo Cultura, which Montevideo was already a progressive administration, the Department of Education and Culture that could not say no to a project like this, Cinemateca Uruguaya, the book publisher Banda Oriental, and here the different institutions begin to participate that are, well, what we organize, what... In short, several cinemas, premiere cinemas, art cinemas, a huge group of theaters. What did we do? We also try to catch up. That's why we sometimes say: this system that comes with technological innovation rapidly, that never lets us understand what is happening, that something new is coming, that we must understand it, it has incredible financial systems, for example... Of course, for me it was a sorcerer's thing to swipe a card and that I could buy in Paris and that the money did not exist. Well, we went to one of these companies that makes the card with a magnetic stripe and we developed software. That software, instead of having money, is fed with all the venues and shows that they make up the cooperative. Then each room has a post, the one where you swipe the card, yes members. When they swipe the card, it goes to a database where it is recorded that you went to that show, how old you are... And we can segment; there is an incredible database that was produced over the course of 27 years. When you buy that membership with that very cheap card, you have access – there were more than 20 theaters, 30 movie theaters and there soccer was also added, because soccer had difficulties in being able to reach it, it was a very violent moment in soccer and it was interesting that we integrate one more family spectator, less violent and less football in the full sense. And it was fantastic. So, it was wonderful. Suddenly, images, photos that we had that are incredible, that a game was ending and the work on the Shed was starting and I saw that people began to appear who came with flags of the soccer team and there was one that we took a photo of who had a wool Peñarol hat that came down, and he would go in to see Hamlet, but he was coming from the stadium and we said this is cultural diversity. Who said that theater people are not soccer lovers? Who said that theater people don't go to the movies, they don't read a book? So, we put together a great cultural offer so that it would be available to everyone, without the intervention of

anything. In short, what we can call – because sometimes we can talk, as we said, today one can talk about profits, or one can talk about values. Here the two things coincided. We were able to generate values, democratize access to culture, to the most diverse. They were organized by two theaters, we had our operating system, our software, and insurmountable technology. Later I can tell you in detail, but each member, who is attached to that, enters his story, sees the play he went to see, the time it was, what movie he saw, what he still must see. Every 60 days he receives a book, because we were interested in reading. We included the Banda Oriental Publishing House, we did all the publications of the early 20th century, of all the Uruguayan narrative and all the members received by mail a book of editions of Banda Oriental, which is our publishing house. Well, obviously it was extraordinarily successful, but we also wanted to take part in how they communicated. At that time, when we launched, we said: we are going to bet on investing in a strong advertising campaign with the language they use, because it was exceedingly difficult to revolutionize everything, even advertising language. And at that time a movie called "Low Instincts" was fashionable. So, at dinner there is an interrogation of a woman – we have it here – and that was a commercial that the first one we launched, I don't know if you're going to understand what it says...

[VIDEO EL GALPÓN – BAJOS INSTINTOS]

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
It's the same interrogation that is in the film, which interrogates him from there and here he asks: "Where was Monday?" On Monday I went to the movies." "Tuesday?" "I went to the theater." "Wednesday?" "To football." "Thursday?" ... "Let's see... Who has money? How do you go out every day?" "Easy, he made me the spectacular partner." "But?" [laughs] It already appeared... "You can't go out, you can't live. It is not possible." Well, then it comes and so we go to... I want to tell you what the last thing I have been presented. I clarify, excuse the improvisation, but that was the union of everything we had problems. The first call was in the face of a problem, not to feel that the problem is yours, but that it is social, that it is collective, that it is political. And just as they

told me: "No, you have to count 75 years old." "I'll tell you about my 75 years." "Well, but the advertising spot has to have the language..." "Yes, with language..." In other words, I want to say that there are niches where we not only fight them, but we make them ridiculous, because those who end up entering the system are the large film multinationals that could not find a way to increase spectators and realized that in this way the number of spectators increased, but the price of the ticket did not decrease. Because what's the problem with having...? What I said. Value is one thing and profit is another. The gain was incredible and that's why you can see that you went to study this project of many... "But why? How is this possible? If people..." No, no, no. People, first, go out once every afternoon – and lie, we never go out every day. We never always go to a theater. We go to a theater, sometimes we go to a cinema, sometimes we go... In other words, it is the non-consumption of generating a funnel that is only theater. So, we also subsidize theater with cinema, with football, with books, with I don't know how much. Well, that was an experience that today is 27 years old, that all the money that enters this system spills over to all the institutions, because we pay each one, of course. On one condition: for El Galpón and Circular to take over this organization, we asked each one to set a fixed price and not quantify the right to access that seat. This way we made sure that if there was success or a great avalanche in a cinema, they would not melt us down. Well, then, with fixed prices, then we could – and of course, this also makes it possible to buy a lot of tickets, and it is much cheaper. What this did was to democratize culture enormously. And the last thing I'm going to put here is what happened to the companies? Because when I told you yesterday, companies are all used to the fact that I must insure a worker with life insurance. It says, "What is life insurance?" "No sir," I said, "that death insurance, because you collect life insurance when you die, right?" And in all the receipts of when a worker is going to be paid, he has for the drawer, x money. For the tooth that fell out, x silver. When he gets old, we send another person to take care of him and feed him in his mouth. Whatever tragic can happen to us, look for the company to do to you... And it never invites us to be in this world to be happy, to think. And critical thinking is not stimulated. So, when we raise it, why don't they

offer to live? And it was a challenge that they quickly took on and that's where they appeared... Well, this is the same thing. I presented this to a company that now has 250,000 members, so they told us: "We want 250,000 cards for the project." Wherefore we cease to be poor by this. [laughs] But well, no. It has its whole equation. But they are extraordinarily strong collective agreements. Well, what was declared by the Presidency, Department of the Intendancy of the entire Theater Federation – Theater Federation, we call that all the theaters of Uruguay supported and are, join this, right? The Uruguayan Society of Actors... The agreements we made, the FEU – the first thing we did was with the students, the Federation of University Students, with the Youth Commission of the Municipality of Montevideo, which the Headquarters comes to do. We made a youth card for the National Youth Institute, which are the ones who have profoundly serious problems, the young people. We made a cultural subscription for the Youth Network, which was a network of young people who had serious addiction problems, that is, all our social work. And then we made a card very especially for teachers and professors because they are the ones who guide us new generations where to go. But if they are not theater spectators and if they do not have access to a cinema and they do not have access, because they do not have money, because a teacher's salary excludes them, he will exclude all children. So, well, it was especially important to also include teachers. Then there was an extremely critical social segment that are retirees, pensioners, passives, who have resources that do not really give them enough to eat. So, with the Social Security Bank, which is where it regulates, plus MIDES, which is a Department of Social Development, we made an agreement so that all low-income retirees could also have these cards. Well, here, as you can see, here, the companies begin, these are the public companies that this government ended up killing us. UTE is the one of the plants, national, what you said that they have the plants here, we have one in El Galpón, we that we place. The UTE board buys for all UTE employees as part of its human resources policy and that they have access to culture. So, they bought 8,000 cards for everyone, plus all the officials. OSE, the water company – that is, at that time they killed us, now it doesn't exist. Antel, which is the Telecommunications

and Telefónica company... And here the banks appeared. The commercial bank for certain preferential customers, the gold... "Of course, the theater, the cinema" and he got a gold card from us for something extremely expensive... In other words, they accepted from the financial world, which was an idea that was not enough to discuss. Then we did one with another much more cooperative financial institution, the Salir project, which had a big problem, which was from a social segment that declared that it could not leave. Not having money. That's why we made the Dating with Them card. What do they have? Well, you can enter the theater El Galpón, the Circular, the Tinglado, the National Comedy, a lot... These are the cinemas. These are all the cinemas that are in large stores, commercial cinemas, those in the center. Of course, there is also the Uruguayan Cinematheque, which is an art cinematheque. There is the Sodre that is our official dance and ballet orchestra, there are the Orchestras of the Montevideo Philharmonic, the Youth Orchestra of the Sun, the Ballet of Sodre, the Carnival that is of a huge call. We have a huge velodrome where they can fit – I don't know how much it fits, forty thousand, fifty thousand people, that we acquire the right that all our members can attend the Carnival. Well, this book, as I was saying, every 60 days you receive a book from Banda Oriental, a monthly magazine, which is a pity I didn't bring it, because in 27 years you are going to find an interview we did with China Zorrilla 20 years ago, Mario Benedetti doing an analysis of the culture of that time, of Eduardo Galeano. Well, Aderbal was in I don't know how many magazines, in the publishing houses. The magazine is not just a billboard; it is a magazine of discussion and ideas. That, of course, every 30 days, a magazine in Uruguay did not exist. And there is no magazine that every 30 days can reach your home and that you can read about culture and find out. Well, this was a proposal because we added not only that the spectators be a passive entity who sits in an armchair, but also what we were proposing was: they have free theater courses for what they want to do and we organize the choirs, if they want that singing. We go to the neighborhoods if they want to work in the neighborhood. And we always say: in every culture in Montevideo there is a culture that has nothing to do with the other corner. Neighborhood cultures are

formed, neighborhood centralities that are important. In other words, we also sought to democratize centrality because we were in the center, but fundamentally to decentralize centrality. How do we go to them? But we are not going in a colonization plan and tell him look at the theater that we are going to do for you in such a neighborhood that you... No, no, no. We just go to listen to what they want and they tell us: "We want a murga." We organized a murga. "We want a choir." A choir. That is the work in the territory that the project has. Well, this was more specifically... Well, that's how it works, I already told you, we have that band, that card that now we don't need a card – you go to a theater box office, and you say your ID number and immediately the ticket clerk says: "Free admission, come in." But that ID card and that entry into the system goes to a database that in 27 years allows us to have 140,000 people who know where each one went, at what time, who likes theater, what type of theater they watch, where young people go, where retirees go. Why do they go to the cinema more than to the theatre? In other words, which was a source of input that, of course, we do not consider ourselves owners of anything. We are a civil association. It is where the University of the Republic studies and all the official bodies study our database to be able to draw empirical conclusions. Because there is no database of 140,000 people of what they did for almost 30 years. Because we can all say, "Well, with one I had so much..." No, no, no, no, no. Tell me, what did you do, what were they? The only thing we don't allow is the story – only the story is at the headline's fingertips, because it's happened to us that a lady came and says, "My husband couldn't tell me if he went to see the movie at such and such a time." And then we realized that it was not convenient to say where the husband had gone at that time to see such a film. So, let's say the story, but what does each one do? If all this has now become by cell phone, you get the ticket by cell phone, see the story by cell phone, you know the billboard by cell phone. Well, what do we mean? It does not have to win in terms of technology either. We use it for ourselves and not against us. So, they are invaluable inputs that we have. We think it is incredible, but luckily the University is a great friend of ours and they have this database, they use it whenever they want, if they preserve the privacy of each one of us. Well, why did I want to tell

you about this project? Because at one point I remember that Tabaré and many of the government were out of time, but they said, "This has to be done by the public and not by two independent theaters." Why do we have to democratize ourselves, organize, make the software? It is dementia. Well, just like it came – there are people from Porto Alegre here. As soon as we inaugurated this, the governor of Porto Alegre, from the PT, came, the first time he had won, the only thing I remember that began with a name... Olivio Dutra [Olívio Dutra was governor of Rio Grande do Sul between 1999 and 2002, two historical leaders of the PT, former president of Porto Alegre and former minister of the Cities in Lula's government]. He went to Montevideo at that time; he settled for a month to see if he could take this to Rio Grande. Well, that finally didn't go away, and I honestly don't know what happened with Olivio Dutra, so it wasn't easy for the PT, as we all know, and it wasn't easy for all the progressive movements in Latin America. But what I try to do – quickly, confusingly – tell you, share and because it can be useful to you and everything we can contribute, support. This project is ours. And when I say ours, it's ours, our America's, our idea, how we conceive theater and how we conceive democracy, that we don't believe that there must be people excluded from a show because they can't afford a ticket, that doesn't make any sense. And on top of everything – and yes, I'm tempted to tell the last crazy thing of ours, when the pandemic came...

[Someone says]: Yes, yes, yes, yes. Tell us! Tell us!

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: I Tell the Last Madness. Our last madness was that there was a law, as I already said, that they did not approve. This, which was extraordinarily strong, which supported the theaters, the Government gave the order to all public entities to withdraw all the members of the Spectacular Partner. And that implied a loss of 15,000 members immediately. Then came a fierce attack in the pandemic that we had to shut down. And we also lost members because of people who lost their jobs and we also didn't have a show. Uruguay was an entire year without being able to open the shows. A full year. Difficult. How to live and how to understand that...? So, we saw that there was a fund for the

audiovisual. An audiovisual fund of a lot of money, which they had put together because there were many friends of theirs, very friends of the government's ideology, to make television programs, with their profile, but that we could only get those funds through an audiovisual production company. So, we cheated. We asked an audiovisual production company to present the funds – because it was in a pandemic and no one had been presented and there was good money – on the condition that that production company, everything it hired – to do the project that we wrote, the scripts – hired as much as possible from the shed, the actors, the actresses and we transformed the stage of the shed into a television set. That no one found out. The theater lighting designer had to illuminate cinema, and the theater sound engineer had to be a film sound engineer. And the theater actor, film actor. So, when the production company presented a project to make chapters on an open television channel and won all the awards, when the Government found out that behind that production company, the money came from the Shed... [laughs] A scandal because we were saved. With that money we lived for two years and we trained – we reformulated ourselves from theater to an audiovisual production company. I have something here that I had, I passed it on... It's a simple promotion of what that series was, very brief, but it had a lot of impact. It was the first time that we managed to appear on television and well, condemned to death, we saved ourselves two years. Then the pandemic ended and the fiction ended and here we are, with empty pockets shouting "Help!" But it's remarkably interesting...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto
– Rio de Janeiro/RJ: Can we share this document with everyone?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
Yes, of course, of course. And I have the documents of, in short, of everything we did in... Well, everything is in the book, but everything we did during the pandemic and everything we did with this temporary, what we did as a Spectacular Partner, is incredibly detailed so that you can see what the technological company did. The technology company was wonderful because they were terribly similar people to the theater, which we have achieved is a very great social affinity. And we

told him: "We couldn't lose an engineer even half an hour." And they told us: "We pay for everything because the idea is great. When we take everything away from them, we will start to get paid."

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We will, then, this material that he presented, we will later put it in a link, we will put it in the group, then whoever wants, download it. OK? ARE WE GOING TO FIND THIS MATERIAL AND INCLUDE IT IN THE DIGITAL VERSION?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Ok. Well, sorry if you want any questions, sorry it was exceedingly long...

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: In the...

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Exceptionally long but, well, it seemed to me that it was worth sharing this experience because sometimes they tell us: "And how did he survive?" We survived as Lazarillo survived, as an Icarus and stealing pieces of breadcrumbs, at any cost to survive. But misery was then in force, and we laughed at Lazarillo for mischief, but the source of mischief is misery. So, our struggle, to get out of misery and stop being rogues. Well, a hug to all.

[Applause]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think it's worth opening it up for a round of questions to him if someone wants to ask it. You stay here [Hector]. Are there questions? Or comments?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Hector, he explains, we were in doubt here. For 150 pesos, the member there, he was entitled to enter with free admission to all the partners, cinema, theater, bookstore, etc., for 150 pesos?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:

True. With limitations. You can only see the play once. You cannot transfer your right to anyone. A premiere cinema once a month. And some cards, the software allows you to make 5, 6, 7 cards. What do they tell you? "I want four movie tickets." "Well, it's more expensive." "No, I don't want carnival. Football, no, I want this, this." So, we take this out of McDonalds (inaudible) often, the combos and the software allow you to put together on demand what they can ask you for and according to what the public may really be interested in. And yes, that money that seems extraordinarily little, in a large volume – we have detected that in exceptionally large volumes of compulsory agreements, we have a use of 5% of monthly seats. To give an example: in 200,000 people, we buy 10,000 tickets per month. That doesn't mean that people don't go. One month it was 5% for one, in another month it was 5% for the other. But what we are detecting is that the exit after the pandemic and the brutal attack of streaming, the alienation of cell phones... We must wage a profoundly serious battle for face-to-face art and being able to go out and be social beings – to develop policies for that. No doubt.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: And today how much is a ticket, a ticket to the theater, worth. How much is it worth today? More or less?

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: 500 pesos. In other words, membership is worth twice. This is a... When we start, temporarily, it's a 30-second thing. Because they also always tell me: "30 seconds to count."

[VÍDEO EL GALPÓN]

Narrator: National fiction returns to Channel 10.

[Homem 1]: Lady, we're not going anymore... Stop, stop, stop!

[Homem 2]: Do you want something?

Narrator: El Galpón and Canal 10 present...

[Homem 1]: That happened many years ago, I was a child when it

happened, I didn't know what I was doing, please!

Mulher 1: What happened?

[Homem 1]: He had a knife. I didn't see the apple.

Woman 1: How poor, Marcela, you are sequestering us.

Narrator: Eight stories. 50 Uruguayan actors on stage and the most outstanding scriptwriters.

[Homem 3]: What are you doing here, you?

[Mulher 2]: What are you doing here, Dad? For whom were you waiting? Hector?

[Woman 3]: It's not going to stop until it destroys you.

Narrator: In a temporary rental apartment, its protagonists will experience an episode every week to amaze.

[Mulher 2]: That grandma wants to ride, Mom.

[Homem 5]: I love her so much that the best thing I can do for her is to help.

Narrator: Temporary. Very soon on the 10th, the Uruguayan channel.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
Well, why did we appear on a right-wing Uruguayan channel? Because the Uruguayan channel came to ask for the Galpón desperately, because it was putting together a Got Talent. A Got Talent production, I don't know if you know here, is a horrible foreign format. Well. They made a lot of money with that, and they needed to produce a part of that show and they didn't have...

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal:
Yes, there are in Brazil too.

[Someone says]: What is it called?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
It's not a singer, it's a talent show.

Maria Livia – Companhia do Latão – São Paulo/SP: It's like a talent show. There must be some... Like The Voice.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay:
It's Got... Talents, contests for who sings best, one thing like that, Got Talent... Never mind. It could be a cooking car, the same thing. But they needed a location, in the middle of the pandemic. So they desperately asked us for El Galpón, and the channel's board sat down and said: "We need the Galpón to be able to produce this. How much does El Galpón cost, this?" "It doesn't cost us anything." "Doesn't it cost anything?" No, just broadcast a prime-time TV series." "Ah, ah, ah." And there we close the cycle. In other words, this happened, but the problem was where it is broadcast without being able to pay and we could have a dead end. And we achieved the broadcast based on an exceptionally large demand that they had to be able to finish production. So we didn't pay for the channel. But well, the last thing I say: all the money we earned, all the actors, all the technicians of the PUA program, which is the Uruguay Audiovisual program, we signed all the contracts, we paid all the taxes and that money we donated in its entirety to the institution, none of us won, and that money was what allowed us to survive for two years. In other words, this was not a source of work, this was a search for resources to be able to sustain an infrastructure that we know basically belongs to the people, because we go, we come, we die, generations died, but the infrastructure belongs to the new generations, and the struggle is to sustain ourselves. Well, that was the anecdote of Temporario who said that – I'm telling a crazy anecdote. I swear there's more madness, but I don't tell you more. [laughs]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Any other questions for him? So let me tell you something very quickly, which we didn't tell you yesterday. We had a big pending issue with the Municipal Heritage in the history of the renovation – if we look at these tiles, they are asbestos tiles, tiles that are now prohibited by law. And the municipal heritage wanted us to

change to French tiles. And we were against it and we said, "We're not going to change." Because the French tiles – originally here they were French tiles, but the French tiles, in the old days they were forty-seven centimeters long and today they are thirty-eight. So, they are smaller... So, we would have to make a workaround, we would have to make sub-roof. And then we said: "We are not going to make a sub-roof, because we are not going to hide the original roof. The original roof, the structure, it is essential to leave it as it is." And we proposed – in addition, the issue of the wind and the issue that, when this was a warehouse for goods, it rained inside. That was no problem. Merchandise stayed for a brief time. Port goods. We proposed the proposed solutions in France and Germany. We have recently gone to Europe filming, recording, how they solved this in Europe and in Europe, this was solved with metal tiles. Cartoucherie is like that, Villette is like that, and several others. The heritage...

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The metal tiles are the same as those in the annex.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, the ones you saw in the annex.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: That we – if you look at the photo above the attachment, we customized them on top, they have tile color.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The heritage did not accept it.

Tuca Moraes – Production Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The heritage said that it could not because – even these tiles here are not seen from the Boulevard, because the façade is higher. But the heritage said that the aerial view, for those who passed by plane would see that they were not French tiles, so the heritage did not authorize it because of the aerial view. In addition to the thermoacoustic issue that we explained yesterday, the decrease in temperature, these French tiles were placed in other warehouses, and they do not resist the winds of the bay. In the other warehouses

they had to put a chicken coop screen so that the tiles would not fall on people. And then the patrimony proposed that we put two tiles: the metallic one at the bottom and the French one at the top. We said we couldn't afford it because we wouldn't be able to maintain it, apart from the budget that doubled. And we have been in this impasse since August with heritage. And you saw that I had to leave, I apologize, but here we did not give up on our hypothesis, and we managed to get the mayor to partially untie the roof of the property, so we will put the thermoacoustic tiles.

[Applause]

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, it's now 1:15 p.m. We must be in Paraquias at 2 p.m., because of the agreed time. So, we still have 45 minutes. I just sent a message there, to find out how the referral is there, if they will be able to finish it in the morning, or if they will need it in the afternoon. We then have 45 minutes left. Can we continue with Miguel? Miguel, come here because it's better for filming. Bring his little sign. There's no sound here, Branco!

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Put a bigger case so I don't look like this. Can you go? OK. Hello, good afternoon. Me to live up to the... I start by asking you, if you don't understand something, don't hesitate to ask to repeat it.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: If you need simultaneous translation, you can... [laughs]

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: If there is a need... [with a Carioca accent] I'm going to do my best. Without mocking. [laughs] With space. To have consensus. How do I have to speak? Slowly.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Despacito, despacito. [laughs]

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:

Look at you and you usually play with the Portuguese, with the voice of the Portuguese. We are not the Brazilians. Okay, I, to make my speech yesterday coherent, I'm going to start with a poem, saying a short poem by a living Portuguese poet, Adília Lopes, who says that she is very raw and amazingly simple, who says: "I only like good people. I want to know that they are intelligent, artists, sexy. I know what. If they are not good people, they are no good." [laughs] And I started with this poem because I feel involved with good people, I am incredibly happy for that, and I hope to be able to give you back that human quality that you have passed on to me. Well, I will make my intervention in four very objective moments. One is a preamble. Two is to talk about the Teatro Meridional project. Three is to talk about theatre in Portugal and four to talk about support systems in Portugal. OK? And the preamble, I want to say that there is a great paradox in this situation that I am experiencing, because they are quite different realities. The Portuguese/European and the Brazilian/Uruguayan/South American. And the essential questions are the same. These are questions that have to do with the functioning of humanity. We exist to survive and to reproduce. And we reproduce art, in our case, to survive. And the issues of support, non-support, our quantity of work, our quality of work and diversity of work are the same. I was listening to you yesterday and listening to you yesterday and today and the questions, the concerns, and the principles of defense of our art are quite similar. Point two. The Southern Theatre – I'm going to give a brief introduction to the Southern Theatre project, which began in '91, in Italy, when I went to take a Commedia Dell'Arte course and there I met, crossed paths with many people from many countries around the world, including Brazil, and I met two Spaniards and an Italian, with whom we got along particularly well. And what sometimes happens in meetings happens, especially when you have been young for less time than me, which is: it would be remarkably interesting if we could do a project together one day. And these things are diluted, they are usually diluted, each one goes to their country and then life takes us to other paths and there is rarely any possibility of this crossing taking place again. But coincidentally, we were all finishing the third year of higher education at the Escola Superior de Teatro, each in their own

country, and we managed to get together in August. Summer in the northern hemisphere is in August. And we created a show based on the references we had common, that is, in the *Commedia Dell'Arte* and in the deconstruction of the logic of the *Commedia Dell'Arte*. And it had as its title an existential and essential question that I keep today, as a reference when I reflect alone and with the Teatro Meridional group. It was a question in Italian: "Che facciamo noi qui?" What are we doing here? And that is the question that has accompanied me. Just yesterday, when I arrived at the hotel, I did it, after that intense and beautiful day and I think it is fundamental for artists, for us, to always do, to always have this cold ability to distance ourselves and to feed lucidity of thought and reasoning and not to be afraid of things that go less well, because life is a continuous cycle and what did not go well today will go well tomorrow, Surely, if we don't give up. And then we went to present this show, "Che facciamo noi qui?" to the Casablanca International Theater Festival and we were awarded the main prize of the Festival, and the awards are worth what they are worth, but from a certain point of view, they are incentives to continue. In other words, all recognition is good, if we don't have too much influence from vanity. We don't think we're better than others because we've been recognized. In fact, all awards have a jury and, therefore, it is subjective, always the award. But then we asked the second fatal question, which was: what if we continued? And so, it was. And we did the Teatro Meridional project, created from scratch by these four people plus Natália Luiza, who is now artistic co-director of Meridional and for seven years we were an Iberian company based in Lisbon, the main company, and in Madrid and we circulated a lot in the Iberian Peninsula, above all. After seven years, we made a Treaty of Tordesillas Teatral and there was a separation. The Italian, in the meantime, had already left and the Spaniards went to develop the Teatro Meridional in Spain, and I stayed with Natália Luíza, to continue the Teatro Meridional project in Portugal. Line B. How did we develop this project? The Southern Theatre has an itinerant spirit. We have already been to 21 countries on five continents and in about 80 – 81 to be precise – localities and cities in Portugal and, therefore, we do an annual itinerancy of between 10 and 20 performances and

localities, which means that our theatricality is not pocket-sized, but is essentially very stripped-down, focused on the actor's theatre work, as the main vehicle of communication, therefore the actor as the only indispensable element in theatrical communication. For us. Everything I say is my point of view, I am not defending unquestionable maxims. Far from it. We have created seventy-one shows so far, in these 31 years. He was born in ninety-two.

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Same year.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Therefore, we are partners on the way. [waving to Luiz] Half of the Galpón. You, when did you start, Chico?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: The group? 82.

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal: 82, ten years ahead. OK. Young longer than us. 71 productions and within the reflection of what theatricality we wanted to advocate, in addition to being artistically centered on the figure of the actor, we decided, Natália Luíza and I, to divide the practices of staging, to create four lines of work, four paths of work, which are the following: we work to create diversity and diverse stimuli, aesthetic and intellectual reflection. To stage shows with classic texts, great classic texts, to work on the word and the motivating force of these texts. Make adaptations of non-theatrical texts. We have done a lot of work on this line. To challenge authors to risk dramaturgical writing by suggesting a theme that is important to us, politically important – political in the sense of polis, to reflect what society and the concerns that the city moves us. And, finally, shows where the word is not the main form of scenic communication and, therefore, we have a project called Projeto Provincias, where we go to different Portuguese regions. We are on stage in Lisbon now, with a show about the Algarve, about the South, and we do dramaturgical research, anthropological, sociological, cultural, political, etc. And we define significant moments in these regions and work on the shows based on targeted thematic improvisations. Shows are characterized by the non-existence of words and the full

accompaniment of a soundscape that can be played live or recorded. And the shows have the advantage of not having the word as a means of communication and, therefore, have a more significant universality. I really like working on these shows and I really like working on the spoken word. And I work on the word more – of the analysis, after doing the analysis that we always do dramaturgical Teatro Meridional is in Lisbon, and we were doing a show about the context of Cape Verde, by Cape Verdean authors, and when we left after dismantling – an hour later we left and there was a group of 15 Greeks who were studying Erasmus in Porto, and who came to me, and who congratulated me and thanked me and said something that I highlight a lot in the shows: who understood nothing, but understood everything. [laughs] And it is this work we develop, in some way, through certain methods, and that has to do with the spoken voice and body expression. Since 2005, Meridional has had its own space in Lisbon. It's a warehouse like this one, on a different scale. How many square meters are there?

Luiz Fernando Lobo – Artistic Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Five thousand square meters.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Five thousand square meters, the Meridional warehouse has five hundred square meters. So, you can imagine, it's 10% of the size of Utopia Warehouse. It's a little Utopia. But, apart from the scale, Paulo de Moraes has presented a show in our space.

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro: It's beautiful! I loved presenting there.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's really beautiful.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: This parallel with Armazém da Utopia, keeping the proportions, I was fascinated by Luiz Fernando's presentation yesterday and by this trip. This project, as I said, I think, has a significant impact on culture around the world. This scale has a global scale, and it is a significant issue and one of positive pride for Brazil and for Rio de Janeiro, in particular.

Congratulations on your work. Tuca and Luíz Fernando and I were looking at the tagged costumes, all the props and tags and we had the same job done. And I said, after Tânia spoke, that we had to be pragmatic in communicating with the State, in a language like ours, which works very utopianly, these waters that are necessarily fragile and subjective, we must be strong, I think, professionally. For what? To have evident and unequivocal credit before society. Because even today, in Portugal, I say that – when people ask me what I do – I say that I am an actor, a director and I work in theatre. And sometimes there are people who say to me: "Yes, but what do you do?" [laughs]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Chico's daughter defined it better. She said he does – at school they asked him what he did – and she said: "Theatre and meeting." Right, Chico? [laughs]

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: That's curious, because I don't know how it's done, but the recognition... I think it really is, because we have wasted a lot of time and now – later, when we talk about the support in Portugal and that they are evolving in one side and involute in the other, because the system is increasingly bureaucratic... and therefore Natália Luiza and I waste more time analyzing projects and having to do math and having to bureaucratically organize our lives than there is room for creation to exist. And for creation to exist, I must be able to do nothing. This is very provocative and unsettling for people who are not into art. And that's why we must be highly intelligent in talking to people who are not in our area. I really like Manoel de Barros, the Brazilian poet. I didn't bring anything written. Tomorrow, if you pull for me, a lot. But he is an ace talking about how we must live. Agostinho da Silva, who is a Portuguese philosopher, says that man was not made to work and we cannot forget this. We who work many, many hours and many days non-stop and morning, afternoon, and night – and Tuca had a text yesterday that said: "I can't, I have a rehearsal." And we must be careful with this creative avalanche that we impose on ourselves because happiness is very fragile and must be well taken care of and the years go by very quickly and we must be intelligent with us, also giving space

for qualitative existence. I'm going to give you an idea of what we did this year in the Meridional workspace. We made four creations. Normally we are obliged by the commitment of the Department of Culture to make two creations. We have made four. We are obliged to do five shows in circulation. We did twenty-one shows in circulation, of these five shows, which is a show that I enter as an actor, that we premiered in 2012 and that we do every year, and that has not yet come to Brazil – only for someone... [laughs]. We host nine shows from other companies, we have a dramaturgy laboratory, which this year we did two, which are accompanied dramaturgy laboratories, that is, we launch a challenge motto that can start from a photograph, a text, a phrase, a theme and people apply, write a synopsis and apply by email with pseudonyms, And it is through these synopses that people are screened and chosen. And then the people who are chosen, two per project, are monitored for seven months by a team of three people, with ten meetings and at the end the text is edited. This year we opened another portal that was based on the texts that are suggested by the Department of Education for schools and authors to make adaptations of these texts for theater. And we staged one of these shows, which was taken from Pinocchio. We came once to Brazil with one of the creations, it was last month, with a poetry show and internationally, in 2023, that was it. We have so many workshops. What do you call here? Workshop, it's a Portuguese word, right? [laughs] There is also a workshop there. We did twelve training sessions, on the work of an actor, staging practices, theatrical culture, mental health, and mental health literacy. We made an actor's gym, which has ten trainers who give a three-hour workshop of a system that they choose from a practice to be the same gym as the actor, with several people. And we are going to start a workshop on staging practices, which invites ten Portuguese directors of different ages for one day, three hours, also, to share their methodology for approaching texts and approaching scenic practices. OK. In terms of training, that's it. Over the years, naturally, we have had several partnerships, which is the Department of Culture through the General Directorate of the Arts, which is a kind of Funarte here. It has a Foundation created in the time of fascism – the longest dictatorship of the twentieth century was the Portuguese one, 48 years, which only

ended in 1974, and next year we will celebrate 50 years in democracy. And, curiously, the far right is rising a lot, not only in Europe, in Spain, in France, they took it in the Netherlands in a radical way, there was Brexit in England, through the intervention of a gentleman who spoke very well, but who has disappeared, in the meantime, and who is the power of... We must always be attentive, always be alert. In Argentina, what is sir? But, it's like I said yesterday, half the world is right-wing and some of those are far-right and many who are silent are far-right and therefore the struggle continues and we can't stop resisting. It has two national theatres in Portugal, which also sometimes function as active partners in co-productions, which are the Teatro Nacional Dona Maria II, in Lisbon, and the Teatro Nacional de São João, in Porto.

[Someone says]: Which is the first one? The name of the first?

[Someone replies]: The Foundation, which you didn't say the name.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Calouste Gulbenkian Foundation. They are the two national theatres of Portugal, the Teatro Nacional Dona Maria II, in Lisbon, and the Teatro Nacional São João, in Porto. The scale of the city of Lisbon is much larger than that of Porto and that of Porto is much larger than that of Coimbra and so on and, therefore, the center where there are more theater projects is in Lisbon, with the natural injustices and asymmetries that this causes. But it's an unavoidable thing, isn't it? If I am born into a family with more money, I have no problem having a car at 20, but I am no better or worse than a person who does not have this happiness or privilege. In other words, I am neither better nor worse. There are two municipal theatres in Lisbon, also with great projection and programming capacity and which are also partners, occasionally, of Teatro Meridional. A curiosity over these 30 years, all the partnerships we have had – and we have several, we have one, at least per year – are at the invitation of the entities, proposals of the entities to invite and not of Teatro Meridional. We have a particular connection with the Lusophone Scene. The Lusophone Scene is an organization that is in Coimbra, based in Coimbra and that has made, in its own way, an effort to unite. Paulo Morais went and staged a beautiful show, Paulo,

congratulations. I don't know if it premiered there, in Lisbon...

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/
RJ: No, I had already done it here.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio
de Janeiro/RJ: What was the show, Paulo?

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro:
"The third bank of the river."

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
"The third bank of the river", based on the book, the novel, with actors
from all eight Portuguese-speaking countries. There are eight, now
nine, with Equatorial Guinea. ["A Terceira Margem do Rio" is a short
story by Guimarães Rosa, published in his book *Primeiras Estórias*,
released in 1962.]

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro:
There was already one from Guinea. There were nine actors. Guinea
was already included.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
Portugal, Brazil – which is not a country, it is a continent – the six, now,
African countries and Timor-Leste. The six African countries are: São
Tomé, Cabo Verde, the islands, the two Guineas...

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro:
Angola, Moçambique.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
Angola and Mozambique, who are looking the other way, in the Indian
Ocean. The Camões Institute, which was also our partner, is now
long gone. So does Turismo de Portugal. In short, several operational
strategies in terms of production, research, support, and partnerships.
I can tell you that one of our biggest bets, as a project, was, in
addition to these things that I have been talking about today, to have
extraordinarily strong and very well organized production. It's a lot of
work to do... A friend of mine, who was hyper organized, and even

upset me because he was so organized, because I am more Latin and Brazilian. An organization that has more swing. He would say, "Do you know why I'm so organized? Because it takes a lot more work to be disorganized than to be organized." And it's true. It takes a lot of work to organize, but it takes more work to be disorganized. It's incredible, but it's true. Now, I move on to the reality of Portuguese theatre, which is well spread throughout Portugal, although necessarily with a strong incidence in Lisbon and less strong than Lisbon, but strong in Porto. But there are structures from north to south and from the interior to the coast. There are about 107 projects cataloged – as if it works, they will not be now, because three did not continue. And it can be said that there are three or four important moments of theater in Portugal.

[Someone says]: Sorry, sorry, I don't understand. 107 projects?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Companies, structures with a completed project and with a continuous project.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is this issue from the Department of Culture or from some other source?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: The University of Coimbra has 107, DGArtes has 104... Just so you have an idea, so I don't get away with anything. Of the 107 structures supported – support in Portugal is divided into: quadrennial, four years; biannual, two years; or one-off project. And when the last tenders were, last year, quadrennial support began – Meridional has quadrennial support, referring to the period 2023 and 2026. Forty-eight structures were supported with quadrennial support, and 2023 with biennial support. It is getting stronger and, paradoxically, more bureaucratic, more stupid. The requests are increasingly demanding, nitpicking, detailed to the penny. And I am in favor of accountability and transparency because they are public money, of course. I don't like to use the word subsidy. I think that, just as construction companies compete in public tenders and are financed, we also do so. We obtained public funding for the activity. This funding, in the case of

Meridional, is equivalent to 60% of the budget and where does the other 40% come from? From the sales of shows, partnerships, and sales of shows in itinerancy, co-productions, tickets sold and, although on a smaller scale, training actions are also a financial income, not significant, but constant. I'm jumping a little here, but speaking of money, you spoke here of plural access for anyone and everyone who has money, more money or less money. From, unless I am wrong in 2008, 2009, we ended up with tickets at zero, consciously and not only did we have more people, but the call of the people themselves is more consistent, more present. Why? Because they passed, we believe that this is due to the appreciation of another object that they see, because they had to give a counterpart – not only the generous counterpart of presence. It takes a lot of light and courage to leave home and come to see a theater show. But, as I said, we don't have zero tickets. We pay attention to several cases that we call courtesy tickets. Complimentary ticket is a nice name. Even in premieres, we included an asterisk in the invitations, indicating that they were "invitation with asterisk". The word "invitation" started to have a new designation after the New Spelling Article: it was called courtesy; it corresponds to a symbolic value. There was only one person who was indignant but did not stop paying and did not stop coming back. These actions are political actions to value the people themselves. Civil tickets, as Hector was saying, people all go out at night, pay for a beer, pay for a hot dog, and so there's no lack of ability to pay for a ticket. We have, at Teatro Meridional, the scale of his project. It has a bench with 100 seats and, therefore, it is the scale that it is. And we have an annual occupancy rate. We made 130 presentations at Meridional, between receptions and our own productions per year. That is, it is a show every three days. And we have an occupancy rate of 95%, that is, one hundred people. We maintain a beautiful membership. And I, philosophically, think that an actor – although the production does, you should never care too much about how many people are in the room, because that's very poisonous to an actor's mental health and to their creative being. And why? Because, and I'm going to quote a phrase that is not mine, but I made it mine because we should not be shy about saying beautiful phrases. But it is by a Portuguese author, musician and singer-

songwriter, José Mário Branco, he was one of the most important people in the consolidation of the values that the 25th of April brought, who was making the original music for one of our shows and who was rehearsing with the actors and he said: "You should never care how many people are in the room, because an actor, when he is on stage, communicates with humanity". And this is excellent. This is significant. Of course, the greater the number of human beings we communicate, the more messages, the possibility of going further with messages, but this notion is fantastic and it is up to production, the production team that humanity is significant. OK. The Portuguese theatre, continuing the current Portuguese theatre, is divided into three main groups. They are the companies that emerged in the seventies and that are still in business and, therefore, are 50 years old now. And there are many, who brought new authors, new provocations, decentralized, went to the provinces, did a lot of popular theater with the communities and who are unavoidable icons of Portuguese theatricality, of what Portuguese theater is. Then there are the companies that emerged in the nineties, such as Teatro Meridional, which are quite numerous and daughters of the former, although they have become autonomous. There was dialogue, shock, contradiction, and tensions that were at first strong, but which solidified and maintained this dynamic of creation with a director, or two directors, or with guest directors. But that maintains this company dynamic, that is, structured projects with x people working, for example, Teatro Meridional has eight permanent people...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: You said three groups and only mentioned two.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Yes. This year, 170 people circulated through the Teatro Meridional, among the artists, trainees, and trainers. Only this year of 2023. In other words, I'm here, it feels like I'm selling a fish, but it's to share with you that, after 30 years, we continue to exist with dynamics, diversity, plural offer, attention to the community and to the projects in circulation – each with distinctive characteristics. The third group – and it is important for Luiz Fernando to listen – is the generation

that is emerging now. That is, the projects and structures that are emerging now, with a great challenge. Now I move on to the financing, the financing process.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let me interrupt you for a minute. We need to go out for lunch, so stop for a little while and it ends as soon as we get back. Could that be it? Because we have five minutes to leave. Because of the time there.

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal: Ok.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's because the restaurant is closed to us. So, we have a restricted schedule.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Applause at the end if you deserve it.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: He will deserve it. The vans are ready to leave.

[BREAK]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can we? Are we complete? The commission went straight there. They had asked for an extra hour. I said that one hour was too much, because otherwise I fear that we would not be able to approve the letter today, which will certainly have one or another adjustment here. So, they'll try to finish it in 40 minutes. I'll pass the word on to Miguel. When we stopped, here, in the first part, I asked him if he had available the amount that Portugal allocates annually in subsidies. He said yes, and now he will answer us in this finalization. With you, Miguel. The microphone.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: I was going to convert straight to reais, but...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio

de Janeiro/RJ: No problem. It can be in euros.

Miguel Seabra – Teatro Meridional de Lisboa – Lisboa – Portugal: Ok. Public funding, through the Department of Culture, covers several areas, including the visual arts, programming itself, dance, music and opera, disciplinary crossings, circus, street arts, and theater. And the amount destined for the theater... And the prize goes to... It is thirty-one million euros. It went up. The financial support to the theater in the four-year period 2023/2026 is thirty-one million euros, which gives a total of...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Approximately 186 million.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Multiply it by five.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: For almost six. 186 million. But are those thirty-one million worth for four years or thirty-one million this year?

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: I can't say. It should be annual. An annual figure because you cannot budget for four years.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It must be annual because you cannot budget four years in advance.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Anyway, we present the project that was approved for four years, it is hyper strict to the cent, with a detailed budget for four, in the four years. To change an actor, for example, it is necessary to present formal justifications... It is the reverse side of rigor: the inflexibility and bureaucracy required for an amendment. In our area, as we know, it is quite common to have to change actors. It doesn't make sense to do a certain play after 9/11, the Twin Towers in New York. That event was so influential, it had so much influence on the world, that it makes no sense to maintain a certain project before having the ability to

change to another. And the system is becoming decreasingly flexible, more bureaucratic. The funding considers several criteria: the years of the projects, whether there is space or not, how many people are involved, the type of repertoire presented, whether they have training or not, how many black people participate, how many women and how many men, whether there is training for children, whether there is public work, and how the dissemination is done. It's all very, very, very, incredibly detailed and demanding. On the other hand, it has the advantage that we, as a group of companies, are always in battle now, because they want to put an end to the companies. They gave the protagonism to the programmers and this is very perverse, very, very perverse, because it leads to incredible lobbies and favors from friends, which is human and it is natural, but it is very perverse. And suddenly, on the other hand, there is the possibility that those who have gained support in these four years, the support of the next four is automatic, that is, only if you do a lot of shit is it not called into question. But, with more money or less money, we are in Europe, we have Spain next door, France next door. There are many strong references, also to the union of theatrical structures and greater capacity for active claims. And with money or without money, as I said at the beginning, the problems are identical. In other words, there have been eight years now of a socialist government that has done some good things, many very not good things, including corruption, and now, supposedly, a more right-wing government is coming, and we don't know what will come. Incredible as it may seem, for example, the Chambers... How do you say the City Councils here?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The City Council.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: It's municipal, of each city, isn't it? A luxury that I have: an experience of 30 years of circulation. And whenever I deal with a right-wing Chamber, they are the ones that pose the least problems. The left-wing Chambers want to know why we do it and that, they ask a lot of questions. They almost get involved in the staging. It is a paradox, but it is true. From the central government, we know that the right is not fantastic for thinking,

because theatre makes people think and it is not interesting to have many people thinking intelligently. I have one more thing to close here: there is a monitoring committee of the Department of Culture. We have one person appointed per year, who replaces the previous one to monitor periodically, every three months, we gather this person, to monitor the accounts, what is good, what we are complying with, what we are going to fulfill. Therefore, they are usually people who are not from the government, friendly and with skilled professional skills. In the last four years we had a Brazilian, by chance, who was doing a PhD in Lisbon. Renata... I don't remember his nickname, but he was a very demanding person, very available, who went to all the shows, was very competent and, therefore, it was a pleasant experience. In the analysis of the projects, internationalization is highlighted in creation, editing, programming and public development. Not always, who has space is the added value. Those who have space know this; it is an added responsibility. These are constant expenses. To be up to date you must work hard, and the start is not a great asset to have space and program it. And so there is this incoherence. I was going to end with a phrase from the show "Mr. Ibrahim and the Flowers of the Koran", which I do by a French, Franco-Belgian author, Eric-Emmanuel Schmitt, which I have been doing since 2012 and which is very appropriate for various situations and, now, in this meeting, too. In addition to being beautiful, it is appropriate: "What you give is yours forever. What you keep is lost forever." Thank you.

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Good. It's twenty to five. We have little time because of the CCB, but I think it's worth it. If there are questions, if not, we can move forward. Any questions? Or have we clarified? If there are no questions, I think we can move forward with tomorrow's dynamics. We spoke now, at lunchtime, with Leo. He confirmed his and Maria Padilha's coming. Maria Padilha, I huh... [laughs] Marighella!

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Zé Pilintra and Maria Padilha who are coming? [lots of laughter] Luiz

Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Maria Padilha is a Saints thing.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: Oh, yes.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: And they have confirmed it. And from Ensaio Aberto, we agreed that tomorrow we would do it in that space. But today I asked Lessa if she and he would be bothered if we maintained this dynamic, which I think is more beautiful and more democratic. And they agreed. So, tomorrow we will continue in this format. Obviously, we invited Maria and Lessa to sit here, but we maintain this form of meeting. I think that we could be brief, not everyone needs to speak, as we propose the meeting tomorrow will be. If it starts with reading the letter, obviously, if we approve it... If we start with a round of each one talking and if we present the card at the end. If we start with her talking... All of this we, at Ensaio Aberto, leave to be resolved democratically here. I wouldn't like to waste too much time on this, because I think we should advance some points, especially about future steps. I took advantage now, at lunchtime, that two people from the letter committee were at our table, and I talked a little with them. It's worth saving time and sharing it with you. For our part, we will hold other meetings like this. There is one already scheduled and with financial resources to take place in São Paulo, in the first half of next year. However, this is a meeting for groups from São Paulo. What we can try, and there is still time for this, is to get this meeting with Funarte or other places to extend this meeting to the people who are at it, it would already be a second meeting. Regardless of whether this will work or not, we are committed to holding other meetings like this. Regardless of what we take as a result, whether we are going to organize ourselves as an entity or not... How do we take our organization forward? That's right, I'm sure we need to take some step by tomorrow. Tomorrow, our time with Maria...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible) message from Maria.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: What time is the meeting with Maria tomorrow?

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: So, it was scheduled for 4 pm, but she possibly... With Lessa arriving at 4 pm, she should arrive a little later, because she has a meeting with the Minister at 3:30 pm.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But she has confirmed...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: At 5 pm.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: 5 p.m.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I think I'll end up having to leave before the meeting.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, I don't think so. Is?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I'll look at it now.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So we needed to combine our next steps a little. And one thing that we, from Ensaio Aberto – later I'll send this in writing to you – but that we would like to know from the groups present, so that we can start to have some thinking based on data... We'd like to know: how many weeks a year do you usually use for rehearsals? How many weeks are there for presentations? How many shows are usually created and how many repertoires' shows do you usually return to per year? How many spectators do you normally reach per season, per show and per year? And about the tours, how many shows do you usually tour per year, how many cities and/or countries, how many spectators? And, a less important question, but a good one: what are the main forms of financing each of the groups here? If we have this data from all the groups that send us, we compile and socialize only with the groups present here. Anything more than that, we would ask the groups for authorization. That we could start thinking about

concrete data. Here is something especially important: for our design, in a contract with BNDES, we – BNDES was noticeably clear because we could not set a goal and then not meet it. It's a contract and they're a bank, they're not... So we were not pretentious in the goals, which are contract goals and what we did above was great. In these goals, we made goals for one year, for two years, for three years and for five years. All of this is in the contract with BNDES. In these goals, we put the number of visiting companies that we reach and the development of the process, whether there will be resident companies or not. The issue of resident companies is more complicated than that of visitors. Repeating that visiting companies, we intend that they are not only those that come here once, but companies that will have a regular calendar at Armazém da Utopia. Not necessarily coming every year. Some have a repertoire to come every year, others don't. And how did we propose this in this BNDES calendar? No, it's strictly like that all the time, but normally, it's our season, a season of a visiting company, a season of ours, a company of a visiting season, a season of ours, a visiting season. In the case of the seasons of visiting companies, it ranges from a week, two weeks, to a month. Of course, if we can do more, we can do it. But as we had to be economical in the goals, that's how we wrote. In this way, the theater – also following a conservative number – we proposed that in the first year we reach 30,000 spectators only in the main room. In the case of other groups, such as the case of Galpão, or other groups that can... The number of roles you have with it there? That we can do shows here, at Armazém 6, then this increases exponentially, because you go from a room with three hundred seats to up to one thousand seats, 1,200 seats, even more. As was our case, when we made "Ten Days That Shook the World". What is important to say about this? In these seasons of residents or visiting companies, there are unresolved issues. What we want to do – but we still don't have the money for it – is this: we don't just want to invite companies. We want to invite companies, and we want to give money. Why? If we manage to do this – which is a utopia – we begin to interfere in the production of the groups themselves. You can, with this, change the level of the groups. Some groups present here do not need this. Others need it. And we have always been used to doing, most of us,

shows with very little money, but being able to do it with a little more is a change in the standard, it is an improvement in the quality of life for the artists involved, it is an improvement, probably, in the final product. In this case, using the word "product" in quotation marks. There is a background idea in this project. The basic idea is that we can, soon – not a distant future – circulate with us in Brazil. So, as if... What can Cine Horto receive us? What can Alfenim welcome us? When I say you can receive us, it's not us, from Ensaio Aberto, it's us, all of us who are here. How can Ói Nós Aqui welcome us? Etc. and such. What are the particularly important open questions? First, we still don't have that money. BNDES gives money for the work, it doesn't give money for it. This is a goal, it is the goal that must be pursued, and that we, obviously, want your help to chase it, since there is a common good at stake there. And the idea is: when we receive shows at Armazém da Utopia, we will not only be giving the stage. We will provide technical infrastructure, personnel, material, but above all the public. What we understand is: the work beyond aesthetics and beyond politics, the most important thing we do here is the work of socializing the public. To give you an idea, I am not going to present this today, because we will present this tomorrow to Maria, but today we regularly reach the entire State of Rio de Janeiro. The entire state. All six regions of the State of Rio de Janeiro.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: The last five shows reached 291 – or 298, I can open here – institutions in the State of Rio, considering the entire state.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: In addition, we reach the entire municipality of Rio de Janeiro. We reach the main communities of Rio de Janeiro: Maré, Manguinhos, Rocinha, Alemão, Mangueira and I could mention several others. And we hit it with all kinds of ticket prices, from 100% free tickets for communities that can't afford it. And this is a work that we develop with what we call "carpenters," that is, it is our people within the schools, within the communities, within the unions, who help us to bring in the public. And it can be zero reais tickets, it can be tickets at R\$ 5, R\$ 10 reais, R\$ 15, R\$ 20 and even R\$ 25. And many of these

communities, to our happiness, are changing categories. For example, he worked for many years with Maré, giving free admission. Until the moment came when they said: "From now on, we think we can afford it, and with that you can serve more communities." So you are going to do a job of change, because the free ticket, which for many years we have subsidized today, part of this value is subsidized by parliamentary amendments. Obviously, from the entire left-wing bench in Rio de Janeiro. And this year we advanced a little on the center bench, and we lost a lot on the left bench. It is a paradox. Campaign commitments, the eve of the municipal campaign. So it was a year that we had a low collection via amendment. We have also managed to do this with deputies from outside Rio de Janeiro. For example, back then, when Ói Nós still didn't know how to capture amendments, we worked a little with them so that they could capture amendments. It was, therefore, when they managed to raise funds for the first time with Fernanda Melchionna. In the same way, we did this with Alfenim, which started to capture with Frei Anastácio. In the same way, we did this with Deputy Orlando Silva, from the PCdoB, in the case of Latão and in the case of other companies in São Paulo.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Which is what makes the Meeting In Good Company that will take place in São Paulo next year possible.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So, we have advanced in this. But to advance further, we need to walk with you. How? Especially in the formulation of this policy because it is something that we want to build collectively. I don't want to call the Shed and say: "I'm going to give you so much, but I'm going to charge you so much for the work, for the ticket, charge you so much for the light." That's not it. We understand that we must invent a policy of these tours, of these visits to the Warehouse, we must invent in a collective way. Of course, this can advance in bilateral talks. An Open Rehearsal with one group or with another group. We may even have different criteria, because, for some groups, paying for part of this is not a problem, their sponsorships can afford it. For other groups, paying is a problem. And what we want to do is exactly that,

that is, what we need is to set up a balanced annual season. So I can't have two groups that don't pay, but if I have one that pays and one that doesn't, I balance the year, and so we go, with that, serving the more structured groups and the less structured groups. To the groups that capture better, to the groups that capture the least. To the groups that have the agility to put this in their budget, to the groups that do not have the agility to put this in their budget. So this is a thought that we need to develop together. At the bottom of this idea, there is a concept that, in the case of all of Europe, is basic, and was once important in some Latin American countries, today it is no longer, but in Europe this is the basis. Yes: you don't produce in Europe with money from the commune. You, when producing, have a little bit of money from Lisbon, but you already have a little bit of money from Porto, you already have a little bit of money from Montemor-o-Novo, you already have a little bit of money... So you premiere, do the show and then you already have a small itinerancy. From the taxpayer's point of view, this is a huge advantage, because it is cheaper for the taxpayer to produce this way. In the case of Brazil, it is absurd because we overload the municipality, or the municipalities. And when it's federal money, tours and tours aren't always planned. So, we need to advance a little on these points. I have the impression – and then I end with this and give the word to everyone, that part of this conversation, yes, can happen openly in front of Maria [Marighella] tomorrow. We should reflect like this: what is our conversation tomorrow? If it's a conversation that we leave the white peons with them for them to leave, if it's a conversation that we start with the whites and talk first and let Funarte pronounce later, that is, it's about us taking advantage of it... It's a shame, the meeting ends tomorrow, but, anyway, it was what it was possible to do. Tuca gave me the data here. In the first year...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Remembering that these data are quite conservative, since we don't know the training that the guests will want to use from the theater...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, yes. That's it. We would have 168 actions in the theater, in the first year, considering 365 days, which means forty busy

weeks. Considering that the year has 1952, already taking Christmas, New Year, Carnival and taking two weeks for space maintenance – which is something that spaces don't do, but they must do, even so that it doesn't deteriorate. And all the theater shows, we did with a conservative average audience – as I said, the theater has three hundred seats – we did it with a conservative average audience, considering two hundred average spectators per session. We have the conditions – we do a bit of a crazy thing here, but in some shows, we have an average occupancy higher than the number of seats. We have an average of more than 100%. It's crazy, but the bleachers... This makes this possible, because you have a security number, but you have a limited number that you can pass, and we were able to reach this audience thanks to the loyalty of our audience. Did you have any other important data? Ah, this here, at the end of five years, we would have reached – in an extremely conservative proportion, because we took the proportion of the first year and kept it in the second, which is not true, it will grow, and kept it in the third, which is not true, it will grow. But we kept – for the purposes of the contract with BNDES – we kept in the first three years, 33,600 spectators in the theater. And in the fifth we went up just a little bit; we went up to 40,000. This means that in five years we will reach 180,000 spectators, only in the main theater.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I wanted, within this provocation, Luiz, although our time was very well spent, our time will be short... We should try to understand how we can still create space to listen to a way of capturing that Chico can tell us and, I keep thinking what we are doing at this moment... A management study is part of the BNDES project, and we have a specialist helping us analyze our data, because we know that our biggest problem – before it was the work, now that we have solved the work, is the cost, how to occupy and how we want to occupy...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Because, obviously, it is assumed that our expenditure will... To give you an idea, our minimum monthly spend today is R\$ 150,000.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Today, with forty-five workers here in the Warehouse. What we understand is that we will spend at least three years understanding what our new curves are. Before that, it is exceedingly difficult for us to have science of what to do. And one thing that Luiz and I have repeated for a long time in our conversations is that we never... It cannot, for the financial health of an institution, depend on a single financing. Although we have this clarity, we also have the diagnosis that, at a certain moment, we were Rouanet-dependent. Then we started working with the unions, when the unions took the beating and closed them all, they ended. Nowadays we are amend-dependent. At another time, it would be dependent public notice. And what happens is that, to our surprise, we imagined something like this: "We have to think that we want to have two or three sources of funding." There are fifty-seven fresh sources of funds. That was really a huge surprise to me. And what we're going to need to rack our brains with now is how we make this composition of seven, eight dissimilar sources so that we don't die, in case we lack a source. However, what I think we need to be able to focus on, some things that were put here and that we won't have time for, when Jitman yesterday cited the issue of free activities as a positive example, and Miguel today countered and said: "We ended free tickets." In fact, for us, today, free tickets, they have always existed in the company, because we have always had a phrase that is: "Whoever wants to come to our theater will come, as long as it is organized." So, we always worked with the public that wanted to come and taught them to organize themselves in their community, in their school, in their university and in an organized way. And we spent years building loyalty with an audience that could afford it, because we also always made our audience aware that the ticket was not free. He was not being paid by that spectator, but he was paid by us, the makers of the show. To the point that this story that Luiz told there from Maré arrived. And then, with the amendments, this is beyond our purview. Amendments require that what you present because of the amendment be free. And today we have a paying audience, which would be able to afford it, and the more this audience that can afford it, the number of free shows that we can bring would increase and, however, I must do a first

season of the shows for free. I'm talking about this more at the level of spectacle, because I think that at the level of workshops, training activities, it's particularly good that it's free, because it democratizes. But in relation to the shows, today it is a painful thing, because in our CNP, we have a study – the CNP is the science of the new audience, it is this department, for lack of a better name, that takes care of the public. But he doesn't take care of scheduling. He takes care of everything, from the mapping, the goal that we are going to have with that show, to monitoring, the reception and the a posteriori follow-up of the impact of the show on that institution served, on that group, on those people who came. And we really have a study in numbers of the evasion of free tickets and the evasion of tickets at 5 reais, for example. The free tickets picked up at Sympla have an evasion of up to 45%, and this also causes us to "overbook", which is why we also end up having many times more than 100%, because if we don't overflow our box office, our scheduling, we will have empty space, because the person has no commitment to that ticket. And the so-called social income, of five reais, of ten reais, we have an evasion of 10 to 15%, which is an evasion considered normal. So this is a fact for us to think about. And then I quote Brecht: "People don't value the things they don't have to pay for." This is absolutely mirrored in numbers that we have over 30 years of CNP's work. So, the first thing we do with the group, when we can charge, in the shows that are produced outside the amendment, is to talk to the group, how much that group is able to pay. Many times he pays five reais, and we give the bus that is more expensive than the five reais they gave. But just for them to pay the five reais, we reduce the evasion and start to have the commitment to come to the event, to the theater, to what they committed to come. So, this is here as a reflection. I'm talking fast because of the time, but we have, in the same way, the example of what Chico is trying to pass on to us, such as this social technology developed, studied, scientifically studied. We have in the book that you received, there is a chapter of the public, that you can look at the graph of what was the goal of that show and what the result of that show, graphically speaking, you will see...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: increases quantitatively, but also increases qualitatively.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Who is this public, what is the number of this public, which is the university student, which is a social movement, which is a public school, a private school... And you will see that it is remarkably close, the goal and the result. And it's an example because all our shows are terribly similar to the goal chart and the result chart. But then I think that's another thing that remains, Luiz, how we are going to find this online space, what we are going to do to continue this exchange of experience so that we can move faster.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, I propose that we start by deciding how the referral with Maria will be tomorrow. Could that be it? Can you? Who wants to start talking? Chico has raised his hand.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I can do... I wanted to make a speech that will mix the two things a little. In relation specifically to the meeting with Funarte and projection forward. First, just to reinforce from what Tuca said just now, this space is a permanent space for the exchange of technologies, of all kinds, financing technology, and such, this is a very ... Because it will work differently for each group, because it will have a different, geographical reality. But I think that from these experiences that we are getting to know, I have already had this conversation with Chico about the thing of attracting individuals, for example. This accumulation makes it possible for us to create equivalence within our territory. So this is a very precious space here and we effectively need to find... The little you two said is already a whirlwind of things for us to think about, reflect, want to know more and such. I think we will create a system for exchanging this, I think it's very precious and we still end up, when we start dealing with money, we are still, in general, very close with each other. We have no idea how the other groups work, and such... And we need... Because I don't know how much Armazém charges for festival X, and he doesn't know how much we charge, but the festival talks to all the other festivals before closing with Armazém to know: "How much did you pay him? How much are they up for?" To give a specific example of the money issue, but I think that all... And technologies

are not necessarily only for fundraising, but I think for management in general. This is a truly relevant space. And then, thinking ahead – because I'm saying that it mixes tomorrow's own thing a little – I think that tomorrow we won't be able to manage much, even though we have a huge pent-up demand, for a matter of time. But we need to agree on a relationship with Funarte. I think that's the first thing. In this sense, which think about scheduling a next meeting with the Funarte subsidy, because talking to Léo, he has already raised this possibility on other occasions. It was something practical, objective, and small, but direct, that we could try to take advantage of. You said that there is a meeting planned in São Paulo, in Belém, now, a little over a month ago at MicBR [Creative Industries Market of Brazil], I had it with Léo, with Maria, along with Nelson Albuquerque, from the Magnolia Pavilion, from Fortaleza and there was a first conversation – lunch conversation, like that – but about the possibility of Funarte coming in with a contribution to hold a meeting there in Fortaleza. To take advantage of it, I imagine that some knew others didn't, that recently we had a loss of a fundamental comrade for our struggle, which is Rogério Mesquita, from Grupo Bagaceira. So, we thought a little that Fortaleza could be a little symbolic of hosting a meeting, you know, we still didn't have this relationship of continuity with this meeting here, which I think that now we are starting to have an accumulation of construction from here. I think this could be an opportunity for us to link this meeting to Funarte's support for this next meeting, which I propose that we can take to the Northeast and take to Fortaleza, which already has a group that has space and has its doors open for this. And another aspect – I don't know if it will be within this meeting tomorrow or not, but which Luís points out – for me something that matters a lot to me, because I have been doing this as much as possible, there in the Northeast, which we have been talking about since yesterday, which is the creation of indicators. If we can achieve what Luís pointed out, these questions that Luiz listed, but I propose that we could deepen this... Because, obviously, if we can map everything from the creative procedures to the form of management, to everything, of the groups in the country, it will be an incredible thing and it is necessary. But if we can do this clipping here, we can do a detailed survey, we already have a sample

– it may be that it's a little sampling... The words are all a bit cretinous, but elitist or privileged – we are talking about a certain type of group that, even within our precariousness, has a structure that is a little more organized than the others. But if we can do more than raise some questions, but if we really manage to raise concrete indicators, with a concrete statistical study, at least from this perspective... Obviously, it doesn't stop today, but as an example, to say: "Funarte, we did this here. Let's expand this to really do this, so we can do it..." Because obviously, what we raise in terms of indicators here will not concern the group from the interior of Piauí or the group that is in Amapá. We need to have this breadth to understand what the demands are in a continental dimension. But I think that if we succeed, first, obviously, we have a conceptual framework discussed since yesterday, which is this thing that will be in our letter, but we must reinforce it, talk about it. "Oh, Funarte, we are here and we are reorganizing ourselves, the reference, now, when we deal with this kind of thing is with us, we need structuring policies from here." This is the first task, to show your face and say: "We need this." But I think that maybe think of some small, more immediate and easier objectives, including, for us to leave with the commitment of Funarte: it is a support for the next meeting x, it is a support for a mapping, at least, among us, so that from this pilot we can expand. It would be nice to think about it too. Then we bring the idiosyncrasies of each experience, which can serve the whole collective and others who are not here. But I think that, at the very least, we try to tie these trivial things together. I think it would be important.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Attention! The triumphant entry of the commission.

[Applause]

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Bravo! Bravo!

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Actually, we were in contact here. I kept holding it until it came close to appearing, to end my speech...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The triumphant entrance, but they will come in to say that they couldn't do it.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: They shouldn't have clapped their hands before. You never know.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Live up to the applause.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I'm going to try...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Romualdo didn't even come?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: He gave up, he left.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: He's there in Guanabara Bay, he's swimming back.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: He was afraid of being beaten.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: We thought it was better to keep a helmet.... (inaudible)

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Do we follow? How do we do it? [applause]

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Romualdo is still entering.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: 5:15 p.m. We are planning to stop here at 6 pm. Did Maria Lívia manage to solve it? It's because we were deciding how our entry into the CCBB will be. Do you know what we need to do to get there? OK.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Do

we have to leave at 6 p.m.?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We have to leave at 6 p.m., there is at 7 pm. (inaudible) There is a coffee here, but it is not a big snack, no. It's fast, because of the time. It's 5:15 p.m. We can stop the round and read the card, or we can end the round and read the card. What do we do? Read the letter?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: It can even guide our decision tomorrow based on the letter.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay, it's okay. So, is that it? Is that position?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: We have a conversation, (inaudible) that will be a little later, but it needs to happen. Listen to these other speeches, so that we can map these forms of financing. That's it?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay. Even with this delay, if it is the case, we can have an hour or an hour and a half before it... So who...

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Sorry, Luiz. There is one thing that has not been defined: how are we going to approach Funarte tomorrow, regardless of the letter?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, let's read the letter and then we will see first if the commission survives. First there is this.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let's see if it continues to this size or if it will decrease. [laughs] Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Who will read the letter? Will Bruno read it? Go there.

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Structuring public policies for the Brazilian group theater. In view of the evaluation of the national conjuncture and the demands for the reconstruction of the Brazilian State and, in particular, of

culture and artistic production, representatives of continuous action theater groups, from several states, most of them with more than three decades of experience, gathered in the city of Rio de Janeiro, at the Meeting In Good Company, point out in this open letter the immediate need to create a structuring policy for group theater in Brazil. The difficulties we face threaten our permanence. We are gathered to demand recognition of the relevance of our trajectories and the spaces managed by our groups, which over the years have become territories of democratic resistance, training, and social organization. It is urgent to create a State Program that ensures that groups with decades of continuous work and their respective spaces can enjoy public resources and not compete. There is public education and public health. It is imperative that there is also public art. This principle has already been implemented by the groups and companies that sign this letter without the proper support of the State. This needs to change. We don't organize ourselves as the market organizes itself, we don't make products. Our mode of production is defined in the relationships between groups and communities, in actions to bring art and education closer together, decentralization of access to art, action with the territories and the citizens. The true counterpart of a consequent group work is daily, in the operation of the symbolic field, in the aesthetic production of meanings, in the construction of critical thinking, in the formation of an audience, in the elaboration of the living memory of the performing arts, in the sharing of pedagogies and languages, in the democratization of access to culture and in the promotion of artistic and theoretical research. Given the complexity of our activities, the public notice policy does not respond to all these needs and forces us to an independent and precarious self-organization that threatens our survival. We defend the institution of universal rights for the category of cultural workers and the historical value of the reparation policies in the process of being implemented in the country. In this process of reconstruction, it is essential to make room for the creation of a new model, specifically to the complexities of our mode of production. It is urgent and necessary to build axes for the creation of a permanent structuring policy for Brazilian group theater, elaborated with the active participation of groups and companies of continuous work.

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, let's open a round. I wanted to share something I didn't like. I spoke just now – not about the letter. I said a little while ago that I had spoken with Lessa, with Léo. When I spoke to Leo, he asked: "But what will the meeting be?" I felt in the sentence that there was a certain fear. And I said: "First, it will not be about the public notice." He breathed. I said: "What we want is a conversation about continued work." Then I didn't like the phrase he said, because he said it like this: "yes, as the public notices have already started..." So, the idea they have, including this phrase seems to me to have extraordinarily little self-criticism in relation to the result... It is not possible for them not to make this self-criticism, and I think we cannot allow this. So, I think of myself, well, I'm not going to talk about the letter. I'll talk about the letter later. Who wants to start talking about the letter?

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Can I speak?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, you must.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Me, everyone knows who takes care of the production the most is Toninho, and I'm just, like... I work in another area within the company. There are two sentences that I don't understand. If I don't understand, other people won't understand. "We defend the restitution of universal rights for the category of cultural workers and the historical value of the reparation policies in the process of being implemented in the country." What do you mean by that? It's not clear to me.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let's mark it in yellow, and then we say... Can it be? Can it be? OK. In the end everything will be marked in yellow, but that's okay too, it's part of it.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's important to say this, it's the same phrase that Tânia was going to comment.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I even went (inaudible)..

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But that's okay, we squeeze it and get better.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: There's a little phrase, sorry, because my group is less than a decade old. So, at the beginning, he mentions that most of the groups are more than a decade old. But there's another...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But you have several decades, no problem... (laughs)

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: But that's not it, no. Look here, go up a little, please. Slowly. Look here: "It is urgent to create a State program that guarantees for groups with decades of work." So, it can be understood that only groups that have decades of work will have a subsidy. It has already been mentioned that most of the groups are decades old, so I don't think I needed to put that there again. In order not to cause a...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Put it in yellow.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I disagree, but I think it should be marked. Let's discuss.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: There's already this decades-old speech in another, which is cool.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: it is important to be ratified, but then we discuss.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: It's cool.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Come on, let's make an appointment.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Also another speech: "We don't recognize it; the policy of the State doesn't serve us." Something like that, I think. Where is it? Help me here.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: "The public notice policy does not respond to all these needs."

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Where is it? Show me, Bruno, please.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It is the last one before a part marked in yellow.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: "In the face of complexity... all these needs..." , no, where is it?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Aqui, Chico. "The public notice policy does not respond..."

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think I should say: "Given the complexity of our activities, we do not consider the public notice policy as a public policy, because it does not meet our needs." I would include that phrase from the...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I agree.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Me too. But will we mark and adjust later? Same procedure that we did on the others?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: (inaudible)

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Same criteria, people. We mark and move later.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: (inaudible) avoid the "nossas", which is not necessary. And it becomes more comprehensive.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio

de Janeiro/RJ: Aham.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal:
"Nós, nós, nós, nossas"... No need, it's there, it's you who...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Then we'll correct it, Miguel. Come on, who else? I have a piece there that talks about language research. Find it, please.

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This artistic and theoretical research.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, where is that?

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: On top of "Diante das complexos".

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: "The true counterpart with group work."

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: "In the elaboration of memory..." No. Ah, there: "and in the promotion of artistic and theoretical research." I would like to change artistic and theoretical research. I would put artistic, theoretical, and practical research. And the other point is when it comes to "art and education". There: "in actions of approximation between art, education..." I would put art, education, and politics.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: There is an issue that I don't know if you will consider pertinent, but I want to share. Back in Porto Alegre, in the eighties, we had a project called "Theater as an instrument of social dispute".

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Speak into the microphone.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: We develop, in the communities and in the peripheral neighborhoods, a project that has existed for many years, called "Theater as an instrument of

social discussion". This project gave rise to the largest democratization program of the City of Porto Alegre, at the time of the Popular Administration, which was composed of the PT and other left-wing parties, which is the project of decentralization of culture. But, for some years now, we have understood that this idea has become outdated, because the periphery is a producer of culture and art. So, it seems a little arrogant to think that we are going to "take culture" there. And why am I sharing this? You consider it silly, and I'll understand. Everything is fine. But there, when he talks about decentralization of access, I don't know how this could be better formulated, so that no arrogance on our part is implied, because some of our groups are peripheral, they act and come from these communities. So, how do we write this in a way that doesn't seem like we're decentralizing our "great knowledge" and our "artistic achievements"?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I understand the observation. I think we can follow the same principle: write it down and adjust it later, but in my feeling, as it is there, it doesn't bother me.

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This observation of Tânia has two ideas that are terribly similar: "the decentralization of access to art" and the "democratization of access to culture". We can choose one of them.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: When we talk about decentralizing, it suggests this thing of leaving the center. Then it seems that then the entire margin, the entire periphery needs things to be taken there. As if the periphery did not produce...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Sorry. I understand that what you are talking about is hegemonic thinking. When I say decentralization, for example, there is no equipment, there is barely decent equipment in the center. In the periphery there is no equipment. We defend this... We are not saying that this equipment is for us to use. We may also be saying that this equipment is also for the periphery. We know that, as we move away from the center, the equipment becomes scarce, theater,

library, cinema... There are neighborhoods and neighborhoods and neighborhoods in Rio de Janeiro that don't have a cinema, there are neighborhoods and neighborhoods and neighborhoods...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: But it's not specified there, then it's more open.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: That's what is not written there, Luiz.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But it says "decentralization".

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: But everything you said is not written. I agree with Tânia because that's it, this thing of the center and the periphery, this is already outdated. It can no longer be part of our vocabulary. And I didn't touch myself. In fact, I passed. But the democratization of access to art, culture... It answers that. Or simply approximation between art, education, and access, you know? Access already solves the problem. There is no need to decentralize. yes, this is from the century...

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Decentralization of access to means of artistic production. Taking what Luiz said, about the assets. On access to means of artistic production.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think it's a promising idea, but what are we going to do? Are we going to change this already? Or we'll see if there's more...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let's see if anyone has anything else....

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Let's continue with the text, everything is fine. Then we discuss again...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So is there more to it?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I have

two things...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: We could see things marked in yellow once again and then go to... Fernando has...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Fernando has more to it.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I have two little nonsense, which I don't even know if they are relevant or not, but when in doubt, I think it's better to share it so we can think. One is that I think a more poetic title would work better. I thought he was a little... I don't think that's the case, for my taste, because I think it's an issue that can be aggressive right away. But the nature of the phrase "Public notice is not public policy", I think it's a kind of thing like that that comes before and conceptualizes, instead of being a descriptive thing as it is, I like it better. The other... It will create a bit of chaos if it makes any sense. But I wondered if it's not an opportunity too, and then I thought that the letter would have to be in this context, of us naming ourselves as a movement. So as not to have "those people there, those people who were at the meeting of the Utopia Warehouse, those people." I think it's a case of us saying: "We're founding this and that's what we are here."

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: We thought about it, we wanted to talk... We didn't put anything, but we wanted to think...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I have the impression that this is very pertinent. What I think is: that we will not be able to have this discussion in ten minutes, because this discussion goes through a series of things. Are we going to found something? Are we going to continue meeting without founding a damn thing? Are we going to found an association? Is it a federation? What is the legal status? Which one isn't? This is a meeting. We have a milestone here, and this milestone is undeniable. I wouldn't get into this discussion now because I think, here, yes, I don't think there's time

for her to do it right. And to make it badly done, I think it's better not to do it.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Stephane said that they discussed this topic, we can choose to understand what the commission came up to...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: And I totally agree, Luiz. I think that only maybe taking what Chico said yesterday, in the newsroom, at the opening or at the end, making it clear is a first space, it is an opening of communication with them, of a section that is being built.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think this is positive.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: So, make this more evident to say: "We're going to stay together."

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think this is positive.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I just wanted to, sorry... Is it over, Fernando? To continue this title, I think there must be space there, you know, groups, spaces... We are talking about groups and spaces, we are not just talking about Brazilian groups, theater groups. That's it? I don't know, I'm asking. Another title is more poetic, more open to dialogue... "In search of a dialogue for construction..." You know? "First steps, for a dialogue, for the construction of a structuring policy." I don't know, I don't know, but I think the issue of space in the name is missing.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yesterday Tânia spoke several times and Romualdo too, I think we should say that we are organizing. However, I think we must make it clear that we are not from scratch. Tânia said that yesterday, Romualdo said that yesterday. We have a lot of discussion already accumulated at

other times, with the Whirlwind itself, with the national conferences themselves. And so, history, the problem of public notice has guided us so much that we are suppressing a phrase that goes like this: "It is not possible that a left-wing government elected after a fascist government does not take as its first action a structuring policy. That there is an accumulation on the discussion." Deep down, it is difficult to talk to the comrades, but it is a shame that this government does, as a first action, more of the same. Which is what was done, more of the same. Or else, making it worse, even. As Paulo was talking about yesterday, these notices... And then it may be important, Fernando, that we are outraged by the result of Funarte, but it is no different in the public notices of the municipality and it was not different in the public notices of the state, of the Paulo Gustavo Law, of the Aldir Blanc Law. They are all with the same line and the same problem. It's the problem that Paulo was talking about yesterday at dinner. They came out in a format, as if the criteria were objective and the criteria are not objective. Paulo told a little story, which I can even pass the word to him, if I say it wrong here, which he said: "when we got a very low score in the State notice, I saw that some groups, some projects had aced, there were several projects with ten. So I took trouble to look at what these projects were that took ten. And then one of the criteria is curriculum. And then Armazém loses points in curriculum, and a group that has one year, two years, gets ten in curriculum." And then I'm not saying if the group is good, it's bad. I'm not going into value judgment, but a group that has the longevity and production that Armazém has can't lose point in an objective criterion, such as the curriculum. Even if there are terms of comparison because it is obvious that in the public notice what ends is the competition and the comparison, I must take someone's point, otherwise everyone gets a ten. How did I create this criterion? So there are some criteria that are given as objectives and this makes the category shut up, but which are not judged objectively, as they are in public notice. So, I think we must take it, maybe when we say public notice, we are extremely focused on the Funarte public notice, which was specifically for our segment, but what we may have to say is a little broader at this moment, you know? That the action that Funarte and this management of this Department that was recreated

had to come with a different signal and it did not come.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Nothing to add, nothing. [laughs] Tuca was great, but I just wanted to say what I think. Of all the proposals to change the title, the title that is on the letter seemed to me to be the best, by far. I think the idea of "Public Notice is not public policy" for the title does not work. And I think, in fact, after seeing the letter, after reading the letter, I thought that the idea of it being noticeably clear, like that, already announcing what it is about, seemed to me perfect, Brechtian. That's what the play will be about. That's it, he explains before what it will be and just comes to detail the issues. And I keep thinking that when we say that it is Brazilian group theater, I am also understanding when we talk about space, we are talking about group spaces. Therefore, if we talk about the title Brazilian group theater and then it is very clear in the letter the concern to be in relation to the existence of these collectives and of the spaces, it will not need to be included there, because Brazilian group theater seems to me to be quite comprehensive. I just wanted to say what I think. Which I thought is better than the other proposals that came after mine – in my humble opinion.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I'm going to disagree with you, Taninha. I think that because there are, let's say, measures, actions, policies that are completely understandable to the theater group, and space demands another type of measure, another type of structuring possibilities, you know? Starting with what we have already said, exchanges of circulation, maintenance of water, electricity, I don't know what, I don't know what. And not every group depends on it. So, I think that politics – thinking things aimed at the space different from thinking things – although there is a limit, a very blurred border in this. But there are spaces that need different things, which is for the groups. That's why I think that thinking about space is also cool.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: You think you're not in the face of spaces, because I've read groups and spaces more than once. I just thought I didn't need to include it in the title.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I wanted to propose a title that is the same thing, but it will be better arranged and come right away... Perhaps put it like this: "Group theater in Brazil" and below, "structuring public policies". Not to be a sentence like this complete in the title and it comes right away what it is, group theater in Brazil. It is a proposal.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Look, I defend that the title remains as it is. It lets us be poetic in the shows. It's time for us to talk about politics.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Let me just, then... Sorry, Miguel.

Miguel Seabra – Teatro Meridional de Lisboa – Lisbon – Portugal: This has to do with captivating, captivating to read. And I'm going to make a radical proposal here that will no longer be accepted... Yes, it is the principle of delivering a united letter already has force. And I think the title should be for the person who is going to read it with the desire to read and with a smile on their face. OK. And I have the proposal: "For tomorrow with a future."

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I don't think it's a bad idea to keep clear what we're going to say. But I think that there in what Chico said that I don't remember exactly how it was if we just reformulate it as an invitation. "For public policies", "in search of public policies", any little thing, just not to be this title of an academic article, you know? But it's something like "in search of", I don't know, "invitation to", "in search of", "for public policies". Anything like that gives this turn to saying: "Let's read together, think together with this thing, right?"

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Just a proposal, to give a touch of poetry: "Essay on structuring public policies for the theater..."

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: (inaudible) does not change the clarity of the sentence...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: It becomes a requirement.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: "For structuring public policies."

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: A proposal for construction, a proposal for conversation.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: And because I think that the first discussion that is clear that there will be is that (in our opinion) public notice is not public policy, and (in their opinion) it is. So, I think we must see something like this: I share a position put very clearly and with emphasis by Tânia that they are our companions. I share that. Although they are our companions, this does not mean that we are sharing the same vision. And, in this case, unfortunately, we are not.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: But when you speak for...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, I'm not disagreeing with that. I agree with that. I'm thinking that what happens, our goal is not confrontation, but there is a possible, there is a subliminal confrontation. We were all happy to be contemplated in this notice. It's another year that we haven't won. So, I think we can't mitigate this, because otherwise we... There are times when conflict is necessary.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: (inaudible)

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, the "by" in front will not change. I'm not against the "by".

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I would like to propose the following: in fact, we marked several things in yellow...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But I think we can start with the title. The title is very...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: What I wanted to propose is not to waste more time than we need with a title, if that's the case, we'll come back to it. It was asked here to do a reading again, so that we can look at the yellow dots and see if there are any more, otherwise...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So let's read how it is and then we'll see you, then...

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: We have five minutes.

[Someone says]: I think I should go straight to the yellow points.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, let's read everything.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let someone else read it now for us, including listening... It could be Tania, can you read it?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Structuring public policies for Brazilian group theater. In view of the evaluation of the national conjuncture and the demands for the reconstruction of the Brazilian State and, in particular, of culture and artistic production, representatives of continuous action theater groups, from several states, most of them with more than three decades of experience, gathered in the city of Rio de Janeiro, at the Meeting In Good Company, point out in this open letter the immediate need to create a structuring policy for group theater in Brazil. The difficulties we face threaten our permanence. We are gathered to demand recognition of the relevance of our trajectories and the spaces managed by our groups, which over the years have become territories of democratic resistance,

training, and social organization. It is urgent to create a State Program that ensures that groups with decades of continuous work and their respective spaces can enjoy public resources and not compete. There is public education and public health. It is imperative that there is also public art. This principle has already been implemented by the groups and companies that sign this letter without the proper support of the State. This needs to change. We don't organize ourselves as the market organizes itself, we don't make products. Our mode of production is defined in the relationships between groups and communities, in actions to bring art and education closer together, decentralization of access to art, action with the territories and the citizens. The true counterpart of a consequent group work is daily, in the operation of the symbolic field, in the aesthetic production of meanings, in the construction of critical thinking, in the formation of an audience, in the elaboration of the living memory of the performing arts, in the sharing of pedagogies and languages, in the democratization of access to culture and in the promotion of artistic and theoretical research. Given the complexity of our activities, the public notice policy does not respond to all these needs and forces us to an independent and precarious self-organization that threatens our survival. We defend the institution of universal rights for the category of cultural workers and the historical value of the reparation policies in the process of being implemented in the country. In this process of reconstruction, it is essential to make room for the creation of a new model, specifically to the complexities of our mode of production. It is urgent and necessary to build axes for the creation of a permanent structuring policy for Brazilian group theater, elaborated with the active participation of groups and companies of continuous work.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, shall we? As we marked several yellow dots, dots of transformations, I wanted to draw attention to one point, which I think is the most important paragraph of our letter. Here: "It is urgent to create a State program that ensures that groups with decades of continuous work and their respective spaces can enjoy public resources and not compete with each other. There is public education and public health. It is imperative that there is also public art. This principle has

already been implemented by the groups and companies that sign this letter without the proper support of the State. This needs to change." This paragraph is more than perfect. This paragraph is the core of what we discuss here in this meeting. I wanted to highlight this, because as we highlighted several things that we think are important to be changed, I think it is important to highlight that not only should it not be changed, but it is important to know how to thank them for having been able to elaborate in this way.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I not only agree, but I think that we could do the exercise of seeing if it wouldn't be harmful for us to get this out of there, close the letter with it. I don't know if it fits, I don't know if it's a clever idea, but this came to me because I think that this paragraph, it not only summarizes but also positions it.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let's see the yellow highlights, and do we see this last? Can it be? (inaudible)

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I want to defend a point. (inaudible) rehearsals seem to be that we are still in the process of developing what we want, and we are no longer there, we have been through for a long time, and they have not been able to implement it. I think that the "by" brings urgency and brings the demand that we talked about before. I defend the "by".

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I defend the "by" as well. "Por"? Who votes for "by"? [most raise their hands] Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay?

[Someone says]: There is no consensus.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, no, no, I'm saying if there is change, if there is still dissent.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: If

there is dissent, let's go for another yellow.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Fala, Fátima.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Just put a comma, which is missing... After the second indent. Right.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible)

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: No, we'll pass that. After the crossbar..

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Oh, okay.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: After the crossing... Right.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, there is a space there.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: (inaudible) when talking about decades... It can even go forward, can't it?

[Someone says]: Yes, you can.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: In the part where she talks about decades, decades of continuous work... It takes the question away.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Because decades are before.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I wouldn't take decades, I think that, although Jitman's observation is legitimate and important, you see. I think we could... It is obvious that public policies are needed that serve groups within less than a decade. At five years old, at three years old. It's obvious. But what happens is this, what we are saying here is only one thing: it is

that the groups have been working for decades and still do not have this recognition. And when these groups have this recognition, we will be the first to arrive and we will say: "No, wait a minute, now we have to defend public policy for the groups that are starting, because otherwise they will not move forward." When we say this, that is a historical reparation. So, therefore, this alliteration is important there, in this case. That repetition there.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: She is exclusionary...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, no, it is not exclusive of the other groups. Now, we who have been working for decades, we don't win, who wins?

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: And to assure you that we will continue working for a few more decades. Who doesn't make it in the first decade, maybe...

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: We have gone through many cultural policies, due to the time of duration. This is important.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I want to defend what I said, it's the following: This has already been said above, that most of the groups here are decades old. My fear is that she will say: "It's good. Okay, I'll give it, but only to a group that is more than a decade old." Then you must do other work for the other groups.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: But then this is easily contradicted, Jitman, because we end the thing by saying that we are going to build together. And if we are going to build together, we will not allow it.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: one thing seems clear to me, if there is no policy for continued work that has been going on for decades, there will not be for those who have three. And, luckily, those who have three will reach ten. But if this doesn't continue, we will remain nor will these youth groups remain. I think

that one thing does not exclude the other.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I know, it's just a matter of language. It's just a matter of language, nothing else.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I agree with the observation, and when you spoke, Jitman, I thought it was pertinent, because we open the letter saying that this letter is signed by groups, most of them more than three decades old. But this repetition here I think brings this character that Stephane talked about, which are groups that have already gone through many public policies and have tried to organize themselves and failed. It historicizes the problem a little. If we only put groups of continuous work, I fear that something like this will be created: "Then let's start again to make caravans to listen to what the groups have to say." Four years will pass, and we will not get anywhere. And what is said here is that these groups have already gone through these processes' other times. I think there is an invisible here that, as we also say that we demand that it be built together and here it is clear that none of us intends to exclude the groups that are starting, on the contrary, it is to strengthen, I think we must bet on this reinforcement here.

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/RJ: I think there is a certain exhaustion... I even think I could put more exhaustion, you know? We are fed up. If it were me, it would be harder. So, you know? I think the exhaustion must be clear.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I will only insist that this sentence seems to be that we are urgently asking for the creation of a State program that guarantees for decades-old groups. It is written that. It is written that. It is urgent to create a State program that guarantees that groups with decades of continuous work and their respective spaces. It is written. We are asking about this, just that. Did you understand? It's a matter of language.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: I think it's because this limit you're setting, Jitman, it's not there. When we say it like that, it's a rhetorical issue. We are saying this: that there are groups with many years of continuous work and that need... So, I think

that the "decades" only present us with a ruler of what needs to be thought about. And this up there, when we say that there are groups that are more than three decades old, it is that we are facing a problem that is really a historical problem. And so, I also don't see that he is excluding those who are less than a decade old.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think that even, by exclusion, if we took decades, what would we put in? Groups?

[several talk]

Maria Livia – Companhia do Latão – São Paulo/SP: Can I make a consensus proposal, then?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: One year, two years, three years?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: No, no, no. Because the number of years does not matter in this sentence.

Maria Livia – Companhia do Latão – São Paulo/SP: I want to make a consensus proposal only, quickly. I think that as a text, Jitman is right. But I also think that, like rhetoric, the decades are important. My proposal for consensus, I don't know if it works, is: "with the history of continued work."

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I don't think it solves it, because a history of continuous work, a three-year group has, a four-year group has.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Long time of work.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Long is subjective. Then I would return to our dear João Cabral de Melo Neto. "I don't know what a sad man is, but I know what a crooked tree is." We need to call a spade a spade, people. This here, people, is Noah's Ark. 30 years, 45 years, 25 years, 30 years. Add up all this shit.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I just wanted to say one thing. We were talking about it. We were saying that people are... Romero [laughs] Romualdo, a close friend here of Romero. But Romualdo was saying something that is: you must have courage. We are demanding from them the courage to say: "I will create a structuring public policy for these groups that have existed for decades and have never seen public policy for them." If we don't have the courage to put decades of continued work into the document, they won't really have people and will continue... If we also ignore it.

[Someone says]: I would like to make a proposal. So that it doesn't seem like it's exclusionary, if we put the majority with decades of continuous work, we keep the decades and reinforce what was said.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Guys, but it's exclusive. That's it, but it's necessary.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: In the preparation of the letter, we thought about it. But effectively I understand what you are saying. But there are things that will be discussed later. It is my first letter. For this first letter it is especially important that this is placed. They are experienced people. We are not green in this conversation. That's why we asked for a face-to-face conversation, because we went through many cultural storms, of cultural policies and obviously, in the aftermath, due to the spirit of the people who make up this group, it will be comprehensive, it must be comprehensive, because it is part of the policies that we have inside us. We are not mutually exclusive. We don't have this exclusionary spirit. But to dialogue for a first letter, it is important for them to know that those who are here writing this letter are people with a lot of experience, a lot of experience, many crossings of the desert to cross.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible) There's something for us to look at too. The groups, those who are 20 years old, 25, 30... Is it the same formation as at the beginning? No. Why? Because most people couldn't stand it. And each one who leaves makes the burden heavier for what remains. It makes the task more difficult. It makes death more imminent. The

departure of a person who has been there for a year or two years, but he already has a task. Then she leaves. It must be reformed. You must teach language; you must know what. So what happens? The burden, for those who have decades, is heavy as fuck. And that's why we all stop and think about giving up at some point. Did you understand? No one who has been working for two years thinks about giving up. If you think about it, you're going to be a dentist, it's better. It will save the soul. What we are talking about is like this, they are people who carry a heavy burden as hell. They are groups that have a succession of generations, and each one that leaves is in a way a defeat, it is Brecht's card for those who leave, it is the comrade you lose, it is a fighter that you lose, it is a person that you have formed. Sometimes you take three years to train the guy, then the guy leaves. No problem, I'll form it all over again. But I'm going to continue training without having any help from a fucking State that holds my arm? So, I'm sorry, but the word decades is particularly important.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I just don't want it to look like it – I have the greatest respect, I always speak in my group, Ensaio Aberto, I mention it because I come here a lot, right. I want to be you tomorrow; I always say that. Our group is starting, and we are learning. And I came here today to learn a lot. I'm learning a lot here. So, absolutely, it deserves and deserves a lot. You are right in your speech. My only fear is how they will read this. That's all, nothing else. But let's close the subject that I think that...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible) We are demarcating a position that we have not yet achieved with all these years on our backs, so that we can get there like this... For example, we heard some testimonies here, I think that in Bahia it is also like this, I think what Romualdo was saying, that there are, you can make these differentiated categories for working time in these programs. And then, as we are proposing to have this dialogue, this is also our commitment to take this second step, but that in the first step this must be very clearly demarcated. I, for myself, have an agreement.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF:
But I understand Jitman's concern, which is a matter of language and the other issue is to whom we are talking. It's a letter that, I don't know if you advanced on this while we were there writing, but if it's a letter to Funarte, if it's a public letter, if it's going to be publicized with a purpose of aggregation, it's going to have different meanings. Go up there a little, please. Up there, we put right at the beginning, groups with more than three decades, most of the groups with more than three decades. We put it to give political weight to the thing; we are not relativizing. Of the groups that are here, there is one with a decade, another with fifteen and another with twenty and another with thirty, most with more than three, exactly to say: it's heavyweight, whoever is writing this and other newer groups are sticking together. This is represented there; it is strong there. The bottom part, I understand that it can, if it's a public letter, I'm saying, look, I'm not disagreeing at all with the general argument, but it's just that the bottom part, it generates like this: "Oh, damn, my group is ten years old, it's not within this shit. Then we'll have to wait for them to be contemplated for later..." I'm saying it like this, be careful with only one document that she can, instead of saying: "so we're in", because the whole letter, she adds. I think that whoever will listen to the letter or read the letter will say: "Gee, mass, the group theater is pronouncing." Now, I think that this phrase, I understand the concern, it can say: "Oh, no, it's not for us, it's just for a fraction of group theater." I agree on the merits, but I understand Jitman's concern. If it's a question of language, we're discussing it, not the need for the policy, but how it's written. I think that up there it is contemplated, it has political weight, right? So this lower part, if it is the exchange for: "with notorious", "historical", "with the historical", like the suggestions that were made here by Maria, by the companion, it contemplates and avoids...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Rafael.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Wait, just a minute, Luiz.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It is not notorious. (inaudible)

[Someone says]: Either the repetition of the concept, most or most, the repetition of what was put at the beginning.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can I try to make a proposal?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Let me speak. Just a minute I understand what Jitman is talking about. The fact is that the letter will be signed by groups that are more than decades old. So this legitimizes that there because we are the ones who are signing. One or two exceptions are less than 15 years old, but they are groups with more than a decade. This, then, is us. And the other thing I was going to say... No, that was it. We are the ones who will sign. Oh, and another thing, this does not mean that it will be taken *ipsis litteris* to create a structuring policy. That's just a suggestion. It's as if they were saying: "Oh, you said there that it's just groups of decades of work." The structuring policy will be elaborated in a shared manner. So, I don't think there are many...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: To close the discussion, I would like to make one last proposal. Not to change this sentence as it is, because it was quite well defended by some, especially in my opinion, by Stephane. But repeat it. "It is urgent to create a State program that ensures that groups with decades of continuous work and their respective spaces can enjoy public resources and not compete with each other. It is urgent to create a State program that ensures that new groups emerge that can benefit from public resources."

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: No, no, sorry, but we need to take a stand. We are saying that this is what we want. Either we want that or we don't. Sitting on the fence will not happen. We need to take a stand, and no one will defend us.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: It's a decision, right? It is a decision. I think we're talking about something that never happened. The government that passed, more to the left, less to the left, we are never seen as something that matters. We decided to say, as I said, that paragraph is wonderful, because it accounts for what it

means to us in a certain way or in an effective way. But we have the courage, as we want them to have to say: "Yes, let's create public policy for continued work in theater." But if we don't even have it, honestly, I can't understand it. For me, it is essential to put the decades for all that it means, because we did not arrive yesterday, because we went through many things, we resisted, we reexisted, we survived, we fought, we did one thousand things, we articulated, we disarticulated, in short. And we remain, despite everything, we continue to do extremely pertinent, meaningful work. Can't we say that? Nor do we think so? So, honestly, let's go.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I still think more. We will sign. We're going to sign, Toninho Guedes and Fátima Saadi, Teatro Pequeno Gesto, Jitman Vibranovski, Militantes em Cena, if you want, put a hyphen like this and put it: 3 years, 2 years, 10 years, which won't say that we're only defending those who are over 10 years old.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: You can go to the end of that one, because what we put is also important, what we try to put out, well, obviously, on behalf of everyone, this... "With active participation", which we request, at the end of the letter, active participation of the groups and companies of continued work. They will define what we put in decades ago. What we propose is a debate, it is participation in these cultural policies. In this participation, in this dialogue with them, obviously, all these questions will be raised, based on the maturity that we present here, on the experience we have and without acting with a snub nose, as arrogant people, but speaking from experience, from the wrinkles we have. When I say wrinkles, they are not the wrinkles of our faces, but of our groups and these wrinkles, they give a certain legitimacy to speak and to aggregate and to open a debate that will include, in my view, all the groups of the youngest, those who are in formation, those to whom we are opening the doors, also, those who will come after us. For me it is a much broader path than that, but I continue to think and I understand your concern, because your concern represents the concern of all groups with less than 15, 20 years of experience. So, it is legitimate. But for

me he is totally included in the future of this conversation, in the paths that can open from this letter, that's all.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: I was very touched by your speech, Tânia, and once again I want to repeat... It is necessary to value the work of those who are decades old. I'm not devaluing, it's written in the letter. Just that sentence, in the request that, as he said, who reads the letter, and as a group that is less than ten years old, this letter does not contemplate us. I know that later it can change all this, but I don't want to leave here the impression: "No, what is this, it has decades or it doesn't have decades." Of course, all these wrinkles are super important, I know that. I've been working with this group for a few years, but I've been working in theater for 55 years and I've participated in several groups. I know what that is. When a person leaves, I know all this in the skin, in the flesh. And I have the greatest respect. Only, for those who read, do not get the impression that this request is for those over 10 years old, that's all. Now, the rest even adds more, something else to do... But I've seen that... I don't want to stretch this any further. I just want to make clear my deep respect for having lived this, not in a particular group, but 55 years ago. That's it, thank you.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Jitman, just like that. At least for my part, I don't think at any time this was misunderstood.

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: It seemed.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: No, I don't think so. But, in the end, it is necessary to demarcate this position. First, because if we talk about contemplating everyone, the starting point, the trigger was this lack of criteria for the public notices. From there we come with all this discussion. But the notices have already contemplated the new, the old, three new, five old. It went here, it went there and I think we must demarcate this territory. And the second thing, that if we talk about notorious continuous work, we are reinforcing this lack of criteria that they have, which falls into a

subjectivity that says: "But what is it? This group is three years old, will have a notorious work, for three years they worked." And it's true, it can have a three-year group and a lot of continuous research work, everything we do. I think the focus that is mobilizing all this here is continuity, it is longevity with continuity. It is not enough to be 30 years old if you do not work daily throughout this period. We need to demarcate this position, I think it's fundamental. And this is the requirement paragraph. This is the paragraph to say: that's it, we came here for this. I think that in this place, more than in any other, it cannot be missing.

Hector Asdrubal – Compañía El Galpón – Montevideo – Uruguay: Sorry, for a matter of language, language, terms, I am not going to intervene at all. It's wonderful what you're discussing, how to define those who deserve that of the curricula, that the letter is noticeably clear, that you are talking about that you have a continuous, permanent job, this, this. And I am missing the question, why is it left free, which is the word "public resources". Public resources, if they are not defined as permanent and stable at the same level as your work, means nothing. Public, permanent, stable resources that do not allow them to compete. Because public resources can be five, ten, or four, it varies every year. But what you are demanding, which is a permanent, theatrical policy, there must be a permanent resource that sustains you. Stable, permanent. The only thing that jumps out at me is that they do not define what they mean by resources, to use public resources. They must be stable, permanent, that ensure their survival. Can you understand what I say? Sorry.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I have a proposal to add. If we put it like this: "Their respective spaces cannot compete with each other and can enjoy stable and permanent public resources." It's just inverting that we can add this that Hector...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Just include the two words that Hector proposed. [several talk]

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: But notice

that, up front, we talked about this too.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: But I think it's okay to repeat it.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Since this is the main paragraph. Does anyone disagree with including these two words? "Stable" and "permanent". Does anyone disagree? No? So go there.

Maria Lívia – Companhia do Latão – São Paulo/SP: Sorry, guys. I wanted to excuse myself. It's 6:15 pm, I'm going to pick up the tickets. I don't know how it looks to you.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We also need to go. What do we do? [some speak]

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's 7 p.m., right? We have a limit to getting out of here... What, 6:30 p.m.?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, otherwise we won't get there.

[Someone says]: I can finish.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes? So, let's go. Maria? Where is Maria? You were the one who spoke, weren't you?

Maria Lívia – Companhia do Latão – São Paulo/SP: I was the one who said it.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: See with her if the driver has a car to take you. Who else are you going with?

Maria Lívia – Companhia do Latão – São Paulo/SP: Thank you.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Mateus can take her.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes. But do you go there by car? So go.

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: So, the next step is this change: "actions of approximation between art, politics and education" Insert the word "politics".

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: "Art, education and politics".

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, yes. Insert the word "politics" as well.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I wanted to defend this insertion. Abujamra talked a lot about this. We have this discussion: Is art political or not political? Art is always political. When we think it is not political, it is because it is at the service of the status quo. And here, when we talk about "art and politics", when we include the word politics, in my view, we are not talking about political theater, which not all of us here can do. But it is being said that art is political and that is why it is so persecuted. That's why it was so dismantled. And it is the first thing that is dismantled by the fascist government. Politics as an interest in polis.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible) between art, education, and politics. That was my proposal. But I don't know.

[Someone says]: I think the following: in the same way, if we are talking about art, we are talking about politics. Adding the word doesn't really reinforce the way of...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: we need to know if someone is opposed, to speed up...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is anyone against it? So, please, Bruno, "art, education and politics"

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Regarding

decentralization, which Tânia commented: do you think that if we replace "decentralization" with "socialization of access to art", it will solve Tânia's concern?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Decentralization of art... What is the proposal?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Instead of "decentralization", "socialization".

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: (inaudible) for the democratization of access to culture it is redundant because it is in the same paragraph.

[several talk]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: What was the proposal?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: "Decentralization of the media and access to culture".

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: On the means of production.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: "Decentralization of the means of production and access to art". Could that be it? Is anyone against it? Anyone?

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: On the means of production.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: It can be, it can be.

Bruno Peixoto – Actor of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Of the means or of the means of production?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: On the means of production and access to art.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ:
Accessed production.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: No, "production and access", no?

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: It's right, it's right.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay? Is it approved that way? OK. The next one.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: "The promotion of artistic and theoretical research through practices..." [several talk]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Artistic, practical and theoretical. OK? Does everyone agree with this exchange? OK. "Given the complexity of our activities, the public notice policy does not"...

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/RJ: Then I think I had to be more direct. It had to come with that phrase there that was put from the beginning. I could be more direct.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I suggested to put it like this: "In view of the complexity of our activities, we do not recognize the policy of public notice as a structuring policy, of structuring promotion." In this sense, "we do not recognize the public notice policy as a policy..."

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I agree with Chico, but I would reinforce that phrase that had been put by Julian. "Public notice is not public policy."

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: "Given the complexity of our activities, we do not recognize the public notice policy as public policy." There is no need to have "public policy" in the phrase again. "We do not recognize the policy of public notices."

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: No, no, then you must take Julian's phrase, there.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: "We

do not recognize the policy of public notices as public policy." That's it.
[many speak]

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ:
Ponto. "Public policy".

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Then he repeats, "the public notice is not public policy."
Correct?

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ:
"Public notice is not public policy." Right. Period. It takes away the
"since" and puts: "it does not meet all our needs".

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think it must be: "Public notices do not respond..."

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: It
may be, "Public notices do not respond to all needs and force us into
an independent and precarious self-organization that threatens our
survival."

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is the final form correct? Does anyone disagree?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: I
have an idea: is the public notice policy not public policy or is it not
structuring policy? The first one, I say, right?

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's...
as a structuring policy. [several talk]

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay,
the formatting like this?

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: I
think it's worth it, then... I agree with Fernando's concern, because for
many places what opposed the over-the-counter policy was the public
notice policy. At universities, including my friends and everything. So,
in order not to clash head-on, the best thing is: "public notice policy is
not structuring policy."

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: So,

how did it turn out? Can it be?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay, do we agree?

Jitman Vibranovski – Militantes em Cena – Rio de Janeiro/RJ: Guys, I'm going to excuse myself too, I must leave. I have an appointment now at 7 pm. I won't be able to go there. Thank you. See you tomorrow.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: See you tomorrow.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: "Given the complexity of our activities, we do not recognize the policy of public notices as a structuring policy. Public notice is not public policy. Public notices do not respond to all our needs..." Now when Rafael spoke, I understood that there is an observation about not using public notice is not public policy", but stating "public notice is not structuring policy". Now there are two things there. I asked: was that right, so we could close and move on? [several talk]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let's move on, it's over.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Will it be both, then?

[Someone says]: Yes, I don't know.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is it right or not?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: It could be a banana peel, I guess.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: For me, it's clear. There is no risk of not understanding: public notice as a public policy is not a structuring policy.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: But soon after he says: "Public notice is not public policy". That's all I'm talking about.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Because, in fact, it is not public policy. The Attorney General's Office of the State of Bahia determined that the State Secretariat of Culture and the Cultural Foundation of the State of Bahia cannot open public notices. Why? Because when a public notice is opened that determines that ten people will be contemplated, you create demand for one hundred thousand people, and only 10 will be contemplated. Our activity is not profitable.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Do we have time? (inaudible)

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: No, but that's it. We cannot run the risk of Funarte understanding that what they are doing is public policy. Because this is not public policy. It never was.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: So it looks like this. Can we go to the next one?

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: these are super important debates for a brief time. The point is that the text is tactical. It depends on: for whom and with whom are we going to aggregate? How many will we call for this fight? How many of these groups that are gathered here will be the protagonists of another aggregation that was lost years ago. So, he is tactical in this sense. It may be that this debate deepens with people who think that public notice is public policy. Well, I understand this point, for me when you put it in the group today, I understood. And, for me, it is clear. But without your explanation, detailed there in the group, I wouldn't understand this explanation you gave here. Because you had time to detail in the commission. So, I think we must think of the text as a tactic. This precedes a question: for whom is the text? If this text is going to presuppose a new unity among us, which we can't do in ten minutes, here.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This question that I think is absolutely relevant. If we

do not have time to discuss, we can reserve this debate for tomorrow. At this moment, this letter is for Maria Marighella and Leo tomorrow. Period. Then we, tomorrow, wonder if there is time to discuss the expansion, whether it becomes public, if we send it to other audiences or not. Today, there is no time to have this discussion, and to have this discussion badly done would be a joke with us. It's throwing away the work we've done. So, today, I defend that this letter be for Maria and Leo and for those who come tomorrow. Can it be temporarily like this?

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: It has to be.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: And tomorrow, if there is time, will we put it on the agenda? Can it be? So, let's go to the last paragraph, which was the one that was most complicated. I need to pee, people...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: "We defend the institution of universal rights for the category of cultural workers and the historical value of the reparation policies in the process of implementation in the country." This is the most complicated because there was a lack of understanding. It is open...

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I see a defense of two points. I have no doubt about what is written: First, we defend the institution of universal rights for cultural workers. Second, we recognize the historical value of the reparation policies in the process of being implemented in the country. I...

[several talk]

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: We "recognize the value"? To be clear, both ideas.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: It can be, it can be.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: "We defend

the institution of universal rights for the category of cultural workers, and we recognize the historical value of the reparation policies in the process of implementation in the country."

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Perfect.

Rafael Villas Boas – Coletivo Terra em Cena da UNB – Brasília/DF: About this just to explain we debated a lot in the group. First, it was an effort to respect everything that was said, an attempt to contemplate all the points. Second, it was an attempt to prevent our position from being perceived as corporate and sectarian. So, we are together with the main agenda and this, reparation, is one of the main agendas for group theater. This final junction came up at the last minute, there in the discussion, a question of writing, which we composed these two sentences that were separate and aligned. I think it's important to contextualize.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Now, in this process of reconstruction, we are, again, with a process. Is that right? "We defend the institution of universal rights for the category of cultural workers and recognize the historical value of the reparation policies in the process of implementation" You can put: "that are being implemented in the country in this reconstruction process." Then I don't know.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I think this proposal from Fátima was good.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Yes, "which are being implemented in the country".

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: "Reparation policies that are being implemented in the country", is that it?

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Yes.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: At some point do we make reparations for the groups? No, right?

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I think it's better not to.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think it's important to include that... Where is it? "We recognize the historical value of the reparation policies that are being implemented in the country." I think we could add: "we also demand historical reparation for..."

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I wouldn't go into that field, no.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay. Now, what had Fernando proposed from that paragraph of the letter?

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Given the urgency, we will leave it as it is. It's not the best organization, but not either... The menu is excellent.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I thought it was genuinely nice to include the statement that we recognize the importance of reparation policies, because the biggest shot in the foot would be to suggest that our exclusion from this last public notice is from reparation policies. Because that's not it, that's not what it's about.

Fátima Saadi – Teatro do Pequeno Gesto – Rio de Janeiro/RJ: I think so too.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: We can put the letter in the group, everyone reads it (inaudible)

Marcio Luiz Marciano: There is only one last detail that we leave open: in the last paragraph, whether we should put the names of the representatives of the groups or only the names of the groups. We were in doubt and wanted to play here for the plenary.

[Somebody says]: The groups.

Marcio Luiz Marciano: The groups have more weight than the representatives of the groups.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: That's a question: for example, to put the name of the group, as we are twelve, I would have to send this letter and hear the group say: "Look, you can sign in my name and the group's." Nothing against it. It also has more weight. But, if it is, I must act quickly, like, for approval there, because I don't have the autonomy to say: "I'm going to sign on behalf of the group." At least bureaucratically, to say: "Guys, it's there, approve it."

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I think it's fundamental. We must make this contact. I also must do the same thing.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Okay.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Send it to my zap, Bruno. I'm going to put it in the group. If by tomorrow we do not have the authorization of all the groups which we must consult, we will have representatives because of the urgency. If we can get the groups to validate, for the representatives to come validated by their groups, we will change to group tomorrow. Could that be it?

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Yes. Send, send urgently...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: Agora. I'll send it now.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I wanted to ask a question to all of us. The letter says nothing about the absurdity of the results of the public notices. I'm asking as a strategy: do we leave this to the space of conversation?

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: What we thought when drafting the letter was precisely to leave this topic for the moment of conversation with them, so that the tone does not seem aggressive.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: That I...

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I

don't think we can start with this theme, otherwise it will go on all afternoon.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We don't have time to discuss this now. I propose the following: tomorrow you are scheduled to leave the hotel at 3 pm. At 4 pm, we have a meeting with Maria Marighella. We can keep the schedule, that is, at 3 pm we are here and we will have another hour and a half of discussion. Then we will conduct, in a brief time, how the issue of our organization will be, etc. And we can ask Lessa to come along with Maria.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I think one hour is not enough, right? We would like to leave the hotel at 2:30 p.m. to get here at 3 p.m., is that it?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: As it is scheduled at 3 p.m. If you want to bring it forward to 2:30 p.m. we can change it. We are sovereign, we are in charge.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Then we would have from 3 pm to 5 pm to talk about whatever we want...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I prefer to leave the hotel at 2 pm, because I don't have a beach to go to...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is that it? Then he changes the schedule: at 2:30 pm leaving the hotel. Tomorrow we will start with how we are going to conduct the meeting with Maria Marighella. We try to be objective in this, so that we can advance in other issues.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: yes... Just an atonement, in my opinion. I regret that we don't have time to discuss the size of our responsibilities, our disorganization, our inability to work together, what we can do with our own legs. And I fear once again that we will once again say: "Public power, we want, we want,

we want, we want, we want, we want, we want", and we, what can we do among ourselves?

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I think that tomorrow we can focus on that.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: What can we organize?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: We can focus on that.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I really wanted to discuss this, because, like, it's always like that.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Is this an agreement? Yes? So let's quickly have a snack.

DAY 3

Thursday, December 13, 2023

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can I begin? We have agreed on a dynamic and I am proposing to make a slight change. I wanted to talk and then Tânia. If you agree, we'll put Tânia to talk first, because she's going to take the plane. So she speaks, reads the letter and then I speak. Could that be it? Okay, so Tania will read this letter that we are writing to you and will talk a little bit beyond the letter. Can we? People who are recording... Are you recording? All right?

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Is that it?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Do you increase this light a little because of the recording, Eduardo? It doesn't have to be much, no. A little more. Is it good for the image? Increase it a little more, Bruno. Ok thank you. Mrs. Tânia, please.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Well... I want to say that I have been assigned to do this reading of this letter that has been constructed in these days. We are, in fact, extremely easy with the letters we have built. It is the beginning of an organization, of a reorganization of the Brazilian group theater movement, which is, in fact, something very dear to us. It happened... Oh, I'm going to cry. You know I'm a Cancerian, daughter of Iemanjá, I have a lot of water to drain, and this happens several times. But what I was going to say is that we have been through a lot over the years. Then I see here, and

we have seen over these days, many familiar looks. Many people have been in this fight for a long time and, even today, we do not have a public policy for the arts. We do not have a structuring public policy and, therefore, even less, a structuring public policy for Brazilian group theater. And when I see, for example, the advances and what it means today to look and think: we have – I speak personally – *Cultura Viva*. I see the recognition of these places, living places of culture, but also the experts spread across the country. The recognition of this knowledge, the size of this action and its meaning are much greater than what I can say here to you. It is certainly something huge, especially important. And I think... My heart feels, my body vibrates when it thinks of group theater. When some collectives in Brazil are 40, 45, 25, 20, 30, 35 years old... This for a collective organization is a lot. A collective that is 45 years old is a good old man, an old man full of wisdom, exchanges, encounters. A group of 40, 45 years represents an entire movement. So, I think that one of the things we would really like is for us to build this understanding. Just as we have taken so much time to understand that we have experts who do not depend on the institution, on the academy to validate their knowledge. They are knowledge, they are stories that need to be told and passed on, because they are full of teachings, of things that we need to be better. And I wish that we build this understanding so that we don't let experts die. May we not let our masters of group theater and these collectives that are there spread and capillaries throughout the country die. Because there is no place in this country that does not have a theater collective. And we have long-lived collectives spread across this continental country, which is Brazil. I say this and I tell you that our certainty: it is a privilege to be able to meet and be here with you to deliver what we have prepared. A first letter, certainly the first of many. This gesture of writing this letter here, discussing – you know how warm and intense we are – debating, vibrating. And this letter happened, it is a collective construction, and this is of immense importance. We don't want to publicize this letter, we want to deliver this letter to Funarte, to Maria, who represents Funarte today. For this woman of struggle who today represents us at Funarte. For Léo, who we know comes from group theater, who participated in so many moments of construction and discussions for a

policy aimed at the arts, for the continuing arts. It's Francis, a comrade in the struggle. Marcos, who I didn't know. Aline Villarreal, who we know because she also comes from a group. Rui Moreira, who also comes from a whole collective learning. I'm saying this to say that this gesture of delivering the letter to you and not publicizing it before anything else, is our gesture. And I think nothing can be stronger than gestures. Regardless of everything we can say, fight, love, laugh... This is a gesture. A gesture of confidence, of certainty that we are in front of comrades and that we will be able to count on open ears, on our ability – ours and yours – to establish a dialogue to build together structuring public policies for group theater in Brazil. I'd like to say that... And I'm going to read the letter, could it be people?

[Applause]

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: And it starts like this: For structuring public policies for Brazilian group theater. In view of the assessment of the national situation and demands for the reconstruction of the Brazilian State and, in particular, of Culture and artistic production, representatives of continuous action theater groups from several states – most of them with more than three decades of experience – gathered in the city of Rio de Janeiro, at the meeting In Good Company, point out in this letter the immediate need to create a structuring policy for group theater in Brazil. The difficulties we face threaten our permanence. We are gathered to demand recognition of the relevance of our trajectories and the spaces managed by our groups, which, over the years, have become territories of democratic resistance, training, and social organization. It is urgent to create a State program that ensures that groups with decades of continuous work, and their respective spaces, can enjoy stable and permanent public resources, and not compete. There is public education and public health. It is imperative that there is also public art. This principle has already been implemented by the groups and companies that sign this letter, without the proper support of the State. This needs to change. We do not organize ourselves as the market is organized, we do not produce merchandise. Our mode of production is defined in the relations between groups and communities, in actions of

approximation between art, education and politics, decentralization of the means of production and access to art, action with the territory and the citizen. The true counterpart of a consequent group work is daily in the operation of the symbolic field, in the aesthetic production of meanings, in the construction of critical thinking, in the formation of an audience, in the elaboration of a living memory of the performing arts, in the sharing of pedagogies and languages, in the democratization of access to culture and in the promotion of artistic research, practical and theoretical. Given the complexity of our activities, we do not recognize the policy of public notice as a structuring policy. Public notice is not public policy. Public notices do not respond to all these needs and force us to an independent and precarious self-organization, which threatens our survival. We defend the institution of universal rights for the category of cultural workers and recognize the historical value of the reparation policies that are being implemented in the country. In this process of reconstruction, it is essential to make room for the creation of a new and specific model, capable of responding to the complexities of our mode of production. It is urgent and necessary to build axes for the creation of a permanent structuring policy for Brazilian group theater, elaborated with the active participation of groups and companies of continuous work. Sign this letter: Amok Teatro, from Rio de Janeiro, Armazém Companhia de Teatro, also from Rio de Janeiro, Centro Cultural Galpão Cine Horto, from Belo Horizonte, Clowns de Shakespeare, from Natal, Coletivo de Teatro Alfenim, João Pessoa, the Coletivo Terra em Cena from Brasília, Companhia do Latão, from São Paulo, Companhia Ensaio Aberto from Rio de Janeiro, Escola de Teatro Popular, from Rio de Janeiro, Grupo Galpão, from Belo Horizonte, Militantes em Cena, from Rio de Janeiro, Teatro do Pequeno Gesto, from Rio de Janeiro, Teatro Popular de Ilhéus, from Ilhéus in Bahia and the tribe of actors Ói Nós Aqui Traveiz, from Porto Alegre, Rio Grande do Sul. In partnership with El Galpón, from Uruguay and Teatro Meridional, from Portugal.

Rio de Janeiro, December 13, 2023

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, Tânia, when you need to go out, feel free. It's a shame you didn't stay with us here until the end, but we'll represent you. This meeting, produced thanks to a parliamentary amendment, has the following objective: we, as you all know, on the first day of the meeting In Good Company, and as Mary and the other companions knew today, are carrying out work that will greatly expand our space, in every way. In the material sense, but in the symbolic sense. And what we have always said, since we started the fight for the Utopia Warehouse, is that we never understood this space only for the Open Rehearsal Company. Armazém da Utopia was a new space in Rio to be managed in a new way. However, during all these years that we have been here, we have had an extremely big material problem: it is extremely expensive to produce shows here. Therefore, it was little used by other groups and companies. Only recently have we been able to bring groups and companies from other states to circulate here, as was the case of the Alfenim theater, in Paraíba, as will be the case of Latão, in São Paulo. But the idea, which took a long time to be built together with BNDES, faced obstacles. After we won the notice, it took us a long time to formalize. And, in the formalization, we did not understand why we did not move forward. Until one day they were accurate in what they were telling us. They told us very clearly: the investment in you is not for the work itself, it is not for the restoration of historic equipment, which would be worth it. But what we are investing in you is because we understand that the project can bring new paradigms in several areas. This is the interest of BNDES. What we are betting on is your software. Buildings like these exist all over Brazil: many belong to municipalities, others to states, many to the federal government, a few to the private sector – but which, because they are listed assets, cannot be demolished. The problem is that the State, at its three levels, is not in the slightest condition to restore, occupy or manage. The absence of public policy for this determines that these spaces end up in ruins, falling and, later, being demolished – which we know is of interest to the real estate market. And they say: if your work advances, as it has been advancing in these years... They say, for example: you entered this space when this area of Rio

de Janeiro had the lowest HDI in Rio de Janeiro. That is no longer the case. In other words, this has changed very quickly. What they say is that we were the ones who started the deurbanization of the region. Of course, this statement is a little too strong because we were a little lucky. When we entered here, there was still the Perimetral Elevation. Soon after, we looked for Eduardo Paes, who was elected one after our arrival here – a month after we entered here, he was elected, in 2010. And we said: "Mayor, we need you, but you need us". And he said, "Okay, why do I need you?" We answered: "Here is AquaRio, there is the Museum of Tomorrow, MAR and us. Who is the only equipment that stays open at night?" He stopped and said: "I need you." This was so strong that, during the demolition of the Perimetral, he changed the schedule of the work. I stopped the work on Friday, washed the region and each weekend we had a different access to the Warehouse. Still, we never stopped selling out all our shows, even during the demolition of the Perimetral. What they understand is that the groups, Culture and, especially the longest-lived ones, although not only them, can act in all units of the federation. According to them, it is more than that: they need to act in all units of the federation. And this movement can generate a public policy that affects not only the Department of Culture, but several other ministries. For example: the case of Docas is exemplary, because there are warehouses like this one in Santos, in Ilhéus, in Itaguaí... And if we include the Federal Railway Network and other spaces, we see a multiplicity of possibilities. We know that the only places in the world where real estate speculation has not taken over the port area are those where the port is no longer just the port area, it is no longer what in port language is called just the port facing the sea. Sérgio Buarque de Hollanda already talked about this in *Raízes do Brasil*, of port cities that only aim to reach the other side of the Atlantic Ocean. But when the ports start to turn into the city and start to give the city the importance that cities have, the scenario changes. Where did this happen? In Lisbon, in Genoa, in Barcelona. And this has changed the face of these cities, tourism has changed, visitation has changed. For example: today, the average daily visitation here on the Boulevard is already higher than the visitation at Christ the Redeemer, the main postcard of Rio de Janeiro, as well as the Sugarloaf Mountain.

This shows that we can change the profile of cities and be at the heart of them. In other words, not in the wake of a market policy, but, on the contrary, by saying: what we need is a policy that is not the policy dictated by the market. From this, we advanced in the development of the project that motivates this meeting. This is just the first. There will be another one, in the first quarter of next year, in São Paulo, paid for by the amendment of comrade Orlando Miranda – no, Orlando Silva – I remembered Orlando Miranda. Orlando Silva, also from the PC do B. Aimed at the groups of São Paulo, but as an extension, the second step of this collective in the organization of new circuits of circulation and sharing. What we want to be clear is that what we are looking for is not money. Although, obviously, it's also money. What we seek is the development of new public policies. Dani needs to leave and wants to speak; I'll pass the word here to her. Dani Balbi, thank you very much for coming. Then I'll finish.

[Applause]

Dani Balbi – State Deputy – Rio de Janeiro/RJ: Very briefly, I would first like to congratulate the initiative of organizing this meeting. I think it's a crucial step. I'll try to be brief, but I don't promise, because first I'll introduce myself. I am a teacher, graduated in Literature, I studied dramaturgy throughout my training. Isn't it, Sergio? But I ended up working as a screenwriter, precisely to understand the state of the art and the problems that it implies. However, fortunately, today, or unfortunately, I am a State Deputy. Fortunately, I believe that. Thank you. And genuinely concerned and busy with the management of culture, especially in the State of Rio de Janeiro, which has many similarities with what happens in other states. I don't need to unfold here because I think that everyone experiences, including more than me, the accentuated process of dismantling public policies of culture. This dismantling is accompanied by a downsizing of the budget and the impression of a neoliberal logic of the management of culture. This logic affects both the cultural apparatuses that would belong to the Brazilian State and the resources that do not even go to hydrate and continue the public apparatuses. On the contrary, they are drained by this neoliberal logic, through various mechanisms, which we are

all aware of. Thus, the pasteurization of the culture occurs. I talked a lot with Tuca yesterday, and today we talked a little more about the content of this meeting and the neuralgic political point that brings the companies together here. I also talked to the comrade from Bahia, whose name I forgot... Romualdo, about what we can do as a public power – here I speak, especially in this condition – to give consequence or to build a rehearsal experience that helps to give consequence and materiality to the path proposed here by this table. And we have already talked a little about the experiences of Bahia, what is successful, what is problematic. I am committed to giving referral, and our advisors are here – including, not only in view of what was explained here by the comrade, but also what we have exchanged – committing to provide referral through the Legislative Assembly. And I agree that it takes a lot of courage to identify the problem. In fact, more than courage, it is necessary to have enough strength to, in a scenario of extreme strangulation that permanent companies have been going through, give the cry of mercy during so many difficulties. It is a scenario in which, increasingly, the public budget allocated to culture is dwindling – not solely and exclusively, but in direct correlation with the lack of a public policy project for culture. And this does not refer only to the management of the cultural apparatus. When we talk about culture in the Legislative Assembly, the resistance is precisely because the justification is found in the scope of the meager budget and the need to manage the cultural apparatus. But that's not what we're talking about. We are talking about a policy, a public policy design for culture. We are talking about the process of conference, of maturation of the state and municipal secretariats of Culture, in permanent, productive dialogue with the companies. I am sure that this is the path of sensitivity as a legislator, to present what is matured here. I place myself, from now on, as an articulator, and I put my mandate at the service of what it has done here. I think that, yes, it takes courage to say what was said in that letter. I congratulate you for taking the initiative to say so. Public notice is not; it does not reflect public policy for culture. The public notice does not even contemplate precarious groups or groups that are just starting out. What we have witnessed – and I agree with you, I consider it important to affirm this as a commitment – but from

the position I am in, is to observe public funds being drained to private management. This logic mitigates some collectives and some demands to appear to meet more inclusive demands, when it reaffirms the dismantling of any public policy, including companies that are starting. I think that, in this sense, there is a lack of a closer look at what culture is, at the matter of culture. This debate made me think about something that, for a long time, we have needed to face not only to think about the Brazilian legal system, the oscillations and vicissitudes of what we consider strong or weak public policy, strong State or minimal State, but above all to rethink our idea of the public good. I want to reaffirm, in line with what has been discussed here and with what is expressed in this letter, the understanding of our mandate that public goods are not professionally managed by the State. Public policy is not just state policy. Therefore, public funds and public policy need to serve for the recognition of organizations and entities that have a manifest and demonstrated social interest. And this is the way, during the discussion, we do here, in the objective pursuit of a structuring and permanent policy for companies. My enthusiasm is that this is the kick-off to face and point out that public policy obviously needs more money, that culture needs more money, and that public policy does not end solely and exclusively in the management of the state apparatus. Count on our mandate. We will forward the propositions that appeared here. Count permanently on our mandate here within the State of Rio de Janeiro. It's not simple. I am a left-wing woman, from the Communist Party of Brazil, in an adverse scenario, marking a forceful and harsh opposition to the management of the government of the State of Rio de Janeiro. But the strength, even, of all the left-wing mandates – I do not represent here a single thought, nor a single mandate, but the accumulation of the left-wing and progressive bench of the Legislative Assembly of the State of Rio de Janeiro – the strength that we have is precisely the provocation, the participation and the expression of a will that is not ours, but always collective and mature. Sorry, I'm going to need to leave, thank you very much to everyone.

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Dani, thank you very much for your presence. Before

you leave, I wanted you to listen for a second to a very quick story. Once, here, at a PSOL rally, in support of Freixo, Marielle told a story that we didn't know she only entered politics because she came to this Warehouse to watch "The Mass of the Quilombos", and that she came brought by the community of Maré. A teacher who has been collaborating with us for many years, for many, many years, for more than 20 years. And she said, "There, I realized that I could do something for myself." And what happened to Marielle, happened to other people who entered politics in the Baixada, in Nova Iguaçu, in Duque de Caxias... There are several examples. Marielle was just one. So, this is what we talk about in the letter, the social commitment of our groups and our collectives.

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, we're going to show a very short video – the same one you've already seen, but it's important for Maria, for Lessa, for Marcos, for all the Funarte comrades to watch and for those who weren't here on the first day. Want to talk? Speak.

Maria Marighella – President of Funarte: I was dispatching here with the deputy, but it is important... No, we will let it. First hug you, Luiz. First, I wanted to say about the importance of always having parliamentarians occupying the spaces of debate like this. It is especially important to have this commitment to call Parliament, the space for representation, the tables where we debate. And Dani's presence here, which I wasn't expecting, but it's welcome, it's a companion, a friend, someone who opened the doors and a hug to us when we arrived in Rio de Janeiro, right, Dani? But we need to be incredibly careful because there are advances that are presented at the national level, especially in the context of the regulation of the Aldir Blanc national policy, which do not necessarily represent an advance in the states by the legislation of the states. So, it is obvious that I am not going to open this portal here now because the deputy is going to leave, but it is especially important that we recognize that some things cannot be done in Rio de Janeiro due to the absence of legislation that guarantees it. A clear example of this time, which will become the subject of our debate in a moment, is the continued actions. That is, continued promotion. Rio de Janeiro

cannot conduct an action of a continuous nature today because it does not have modern legislation to manage it. So, the federal government publishes normative instruction, publishes a decree, authorizes, at the national level, we won, through a collective struggle, which is the Aldir Blanc Law. This law is regulated, but the State of Rio de Janeiro does not have a law that guarantees the execution of this continuity. So, this is something that we will need to establish a forum for debate and, obviously, we have a comrade, the president of the Chamber of Deputies' Culture Commission, who is Deputy Verônica Lima, Deputy Dani, others. What did I say, my God? The Legislative Assembly of the State of Rio de Janeiro. But these are debates that need to move forward in these spaces. So I just wanted to make the record, because much of what we agree, agree, deliberate here, will also need to be dealt with in the legislative houses, whether municipal or state. Why is it a look...

So I think that we will already need, for example, to call a public hearing, right? So there is the case of Bahia, right Romualdo, which the deputy says is an example, which is an avant-garde experience and, at the same time, an experience that today is under threat. So we will need... But the Culture Fund of the State of Bahia is a fund that is a pioneer in the perception of this type. So I think we will also need to act, and I did not want to fail, in the presence of the deputy, to do this... Because we will also need to address our agendas, that is, there will be a debate, I think broad, about the challenges, but some, we will also need to organize the struggle a little and address the struggle so that what we wage as part of the action is also to set up the strategy and part of the strategy will also be in the chambers, in the assemblies. And I didn't want to stop talking here, because I'm going to talk about this subject in a little while when I go... Thank you very much, Dani.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Thank you, Dani.

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Thank you, we will keep in touch. Let's quickly show the video, then I end my speech and pass the speech to Maria or to the

people who came with her – according to whether they have organized themselves. Maria, this is the little video of the project, as it is now.

[UTOPIA WAREHOUSE PRESENTATION VIDEO] in the online version, put the link <https://www.youtube.com/watch?v=YvClpmeHNeo>

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Well, this project is the Armazém da Utopia project. This first phase of the work, as I said when Maria arrived, will be ready now in January. On January 30, the shell is all ready, and the inside is ready by May, June. The inauguration is expected to be June or July. Therefore, in June or July, we are delivering completely new equipment to the city of Rio de Janeiro, and with this equipment that we are delivering, what do we understand as the newest? In the contract with BNDES, we were instructed to be very conservative in the goals, because they are contractual, we cannot choose whether to meet them or not, we must meet them. In these conservative goals, we reach, in the first year, only 30,000 spectators in the theater space. And we repeated – we had done a progressive scale, until the fifth year. BNDES said "don't do that, keep this goal of 30,000 spectators in year two and year three, because you may have setbacks, you may have difficulties, you don't know what lies ahead. Maintain this goal for the first three years. So, in the first three years, only in the theater, only in this main room, we reach 30,000 spectators, and, at the end of five years, in a conservative goal, we reach 180 thousand spectators, only in the theater. This projection is more than double when we perform large shows at Armazém 6. For example, "The Ten Days That Shook the World", which will be back in theaters in 2025, we did it for one thousand spectators per session. In twenty performances, there are 20,000 spectators in a one-month season. These numbers are particularly important, but they inaugurate, in our view, necessarily – a new relationship with the groups. It is evident that no Brazilian company can occupy this every day of the year, every month of life, as our friend João Cabral de Melo Neto would say. In other words, we need to share this space. We want to share this space, but we need to share this space with what we call our sister

companies. Our theater will not be a rental theater, it will not be a theater for the sale of agendas, for renting agendas. For our theatre, productions that have our gazebo will come – which does not mean that it has our aesthetics, which does not mean that it has our form of production. Each group has its particularity, its aesthetics, its form of production. Our greatest capital as a company is not our collection of costumes, it is not our collection of objects. Our greatest capital is the public that we have managed to build in these 30 years. We have huge loyalty from the audience. You can skip the next slide. Look here. To give you an idea, this is a snapshot of the last five shows: we reached 21,688 spectators from different states. When we are putting these states, we are not putting these states as occasional spectators. Occasional spectators, we have from all states of Brazil. We are saying that these are states that we reach regularly. This is scheduled by the CNP, that is, buses come from Minas Gerais, buses come from São Paulo, buses come... Oops, São Paulo is swapped there with Espírito Santo, how beautiful. ES is in São Paulo and SP is in Espírito Santo, that's beautiful. These results correspond to only 112 sessions, which reached 298 institutions — schools, universities, unions, residents' associations, federations, etc. And 74% of this audience came from outside the Center-South Zone axis. This map shows our reach in Rio de Janeiro. Blue balloons are places where we have stable relations. They are not relationships like that: ah, he was once, a bus came once. No, that's not it. It's with whom we have regularity. And that picture on the side, that circle on the side, is a circle elaborated by the Science of the New Public and projects the public we want to reach: 56.4% from public schools, 6.2% from universities, 20.2% from social projects and 9.9% from collectives and institutions.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: That's the number reached in the last five shows.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, yes, yes. Let's go on a little further. This slide shows it more closely: in Rio de Janeiro, we have a social base in all communities. All of them. And with genuinely nice work. We discussed a little about it over these three days of meeting. An example is

Marielle, from Maré. When Maré started collaborating with us, she received free tickets. At one point, they said: "From now on we can pay, so that you can take for free, just as you have done with us for years, other communities." Thus, we expanded the reach. And when we talk about "bring" we often literally mean to bring offering transportation, snacks, or some kind of support. And this without there being, obviously, a change in our type of repertoire and in the quality of what we present. In other words, this is not a separate work, separate from our aesthetic, political and social project. You can take it off, thank you. And what is the challenge in relation to the groups present? This discussion did not end today, but it has advanced in these three days: everyone, without exception, is invited to occupy the future spaces of the Utopia Warehouse. With many, we have already established bilateral relations and are combining these seasons. Some have the structure to carry them out – this is the case of Galpão, for example – regardless of the participation of the State. Others do not have this condition. The question is: how can we use Armazém da Utopia to be a case of the beginning of space sharing and the beginning of national tours, so that this can inaugurate a new form of national production? The idea is that, instead of depending on funding from just one city or federative entity, we can conduct productions with resources from various places. This reduces the relative cost per taxpayer, improves the application of public resources, and contributes to overcoming an old issue: the centrality of the Rio-São Paulo axis in relation to Brazil. Well, I could say a lot more... Speak, Chico.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I'm talking to Tânia, because of the time.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: It's just that Tânia can't leave... Let her miss the plane. Well, I want to thank you for these days and for our very fraternal meeting. I'm not finishing it too soon, I just give the floor to Maria, so that she can share it as she wants.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: I just wanted to comment on one thing before leaving. We would like to ask or request Funarte to support us in holding an expanded meeting in Brasília. We believe it is more strategic, because, after exhausting our internal

discussions, it will also be important to meet the Department of Culture and the parliamentarians to move forward in this construction there. We would like to count on the support of Funarte to make this meeting expand, to bring more groups from the North, more groups from the Northeast, in short, to bring together those who could not be here, to continue this construction, which has already given a fundamental kick of rearticulation, but which needs to be continued.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Thank you, Tânia.

Leonardo Lessa – Executive Director of Funarte: Hi, guys. Good night, already, right? First, I would like to thank Lobo, Tuca, the entire team of the Warehouse, of the Open Trial Company, for congratulating them for this initiative of space, of the long trajectory of the collective, but especially to give us this opportunity here, this collective opportunity to start a conversation that, for our part, I can say, was already quite expected. It is an oasis for us to see this beginning of rearticulation happen. Because it is necessary and it is where we will be able to effectively build the practice of our strategy. We have the same strategy. I do not need to expand on this by saying, why, from where and from how many meetings, how many debates this strategy was built. And, for it to be collective, we need these spaces of trust and security, of identification to share. In these ten months, our only certainty was that we had little time, a lot of need to put it into practice and a very clear awareness that reflection, debate, would also need time to be structured, because we, all of us, came from a time of many dismantling, a lot of violence and much disarticulation. And that wouldn't come as soon as we turned the page if we ever did. And what we, in some way, put as an initial commitment of our strategy beyond what is broader and much more structuring – and there, for sure, Maria will speak better, I am trying to be very specific in our cut and in the agenda that is placed here – is that the perspective of continued action is a dimension that structures the field of the arts, in the most diverse languages. This is given, in a debate that we ourselves participated in and many, many of you who have been here since 2015, in a clearer way. And as a strategy to provoke this debate in some way,

to invent a new time, a new term, a new struggle, even though it has the same bases as the struggles of so many years, we structured what we call a Support Program for Continued Actions. And that comes from a Bahian experience and that comes from other local experiences, and we did not make public notice. We may not have been able to communicate this and it is essential that we meet to talk and improve our communication. But we are clear that what we really need is a policy, programs, with cuts. This is a starting point that I think is for a debate that we need to extend, deepen, improve, including in the conception of the terms, but that for us is already an initial provocation, so that we can structure and dialogue with this agenda. Several deficiencies that are revealed in this process are, obviously, the result of this absence that is already diagnosed here. The Brazilian State is not clear about what are the concrete bases for a structuring policy for continued actions for groups and collectives of long-lasting performance in the field of theater, neither in the field of dance, nor in the field of circus, in another dimension. And this is also the basis of a necessary formulation to compose what we call the National Arts Policy, so that we can even constitute institutional markers, which do not cause the administration to change and this to change in the same way. And, somehow, still quite timid, we exercised this a little in the conception of the Support Program for Continued Actions, the support mechanism for artistic groups and collectives. Also responding to a need for this time of coverage and lack of cut. About the field of cutting, it is very good because this letter is quite cut and dialogues a lot with another conception that guides a little, already our thinking since 2015, but now this materializes with this advent of what was Aldir Blanc, Paulo Gustavo and now with the national policy Aldir Blanc, which is the perspective of federative action in the promotion of culture, which is federal resources going to entities, states and municipalities. And then it stays, the goat is in the room, we need to organize. There needs to be a cut, we need to define attributions. And for us the attribution of the federal entity, Funarte, with this record is noticeably clear. This list here of groups, of collectives that operate in the theater segment is a list of national dimensions. It is a list that has work that impacts Brazil and abroad. And that is our attribution. From the perspective of Funarte, of

the Federal Government. Now, what exists today is an extremely disorganized field, an extremely repressed demand, and we run the risk of staying, of continuing in this tune, in this living circle, yes, of the public notices, without induction, without incidence and without cut, if we do not organize this game. All this to say that I have a lot of peace of mind to recognize that this is the forum with whom, without any demerits to the others, the debate is extremely broad... And Funarte also must look, and dialogue and articulate and mediate, but this is the forum that, in the line of priority of what we call federative agreement, of federative attributions, is essential, as they say, to the institutional mission of Funarte, to the institutional mission of the Federal Government. We know that the works that are here have an impact far beyond the federative units where they are located and that the states will not be able to manage this dimension, which is a national and international dimension. We also have a bet – and then, as a theater person who has always tried to keep a very active and critical listening so as not to see, not to delude myself and think that it would be a personal induction of a process, today I am a little surer that this link is also from other artistic languages. And we have also made a lot of effort to contaminate other areas – to contaminate in the sense of putting this debate to dance, to circus, to music. Which does not mean recognizing specificities, but that there is, yes, a structuring, long-lived range, which represents a network, which has become even more hybrid, increased hybrid, less limited to these little boxes, because this also strengthens us. This also strengthens this field. The struggle, including for data collection, for indicators and, consequently, for the demand for policies and resources. We know that there are also other groups and other collectives, sometimes in a different configuration than the one we know in the theater, acting for decades with space, holding events, training, etc. And to close, we have a very privileged, strategic moment to deepen this debate, and I am even less anxious that we already have a look to the future. Certainly, whatever we can do to add to the realization of this meeting, for us it is important that this meeting happens, especially important that it happens. Because we are at a strategic moment. Right now, all states, all municipalities and the Union have a record budget. The issue is not financial. Funarte

does not need more money. Funarte is not even able to make more money. What we need is to have protagonism and legitimacy to start a debate on the organization of federative attributions. And then we will need you a lot, all this strength that is represented here at this table. And of course, translating this into the formulation of the mechanisms and creating mechanisms that respond to this. What are we talking about? What range are we talking about? To give you an idea, we are exactly in the process of finalizing the mechanisms of the Support Program for Continued Actions, already starting internal evaluations. Read all the data. All our mechanisms will be published with the most detailed data possible that we have achieved in this time, and already in this process we are already seeing: "Ah, this here needs..." And then, to share with you why we came as a group: because this is a central theme in our project. I'm looking at Luiza there, who is the coordinator, the future coordinator of Funarte's development. Today she is the coordinator of Pronac, which is the Rouanet Law, but she works with direct and indirect promotion. Aline also, director of diffusion at Funarte, Aline Villarreal. And Marcos Teixeira, who is a servant of Funarte and today acts as an advisor, my advisor there in the executive direction, but who is an oracle. When in doubt, ask Marcos. That's what I say to everyone. When in doubt, ask Marcos. If he says it's a clever idea, go for it. And Francis here is Maria's advisor. And Rui Moreira, director of performing arts, will also speak later. Why am I saying this? Because we are also in an effort – and this mechanism, in some way, can guide us all – to survey metrically, numerically, in this case, what are these sectors saying? What is the real demand in the sector? And this will be disclosed. The axis of groups and collectives had 215 proposals. This represented a demand of seventy-one million reais. If we had seventy-one million reais, we would include all theater groups and collectives. There were 979 proposals. This is equivalent to 2% of Aldir Blanc's national policy. So, there are resources. This is 2% of the three million of the Aldir Blanc national policy. If we weren't going to make selections, if we weren't going to have a cut – ten years, twenty years – no, it's everyone, seventy million. This is what the group theater asked Funarte for through this mechanism. With all the shortcomings and with all the context that this can also reveal. So we

have this collective task of organizing this debate, structuring this agreement, understanding what milestones distinguish, within this great link of theater groups and collectives, the federative attributions and structuring norms that allocate this resource for at least the five years that it is guaranteed. What belongs to the federal entity, what belongs to the federal entity with the states, what belongs exclusively to the states, what belongs to the municipalities. We have some hypotheses, but we have never had this debate. Seriously, write "Come on, here, the theater people, what do you think?" With you here I've done many, but not this one. And we really need to start structuring this, because the issue really is not a resource, it is the organization of demand. So, it is particularly good that we are here visualizing a perspective of structuring this debate with you. That's it, thank you, guys.

[Applause]

Maria Marighella – President of Funarte: Hey, guys, first, the emotion of being right here, here in this place, right? In the Utopia Warehouse and planting dreams, utopias. Obviously, we feel very mobilized by this project, of this size, which is also the size of Brazilian theater, of Brazilian art. But there has been a type of organization planted here, an ethic, a poetic, a policy that is extremely inspiring for what we are doing. I mean, Brazil is doing it. So I think it's also very beautiful that we're here at Armazém da Utopia, under the signs, the aegis of these symbols, these signs, with this size – under construction, under construction – in this greatness, in this dimension, in this meeting called In Good Company, which not by chance, Léo was like this: it's the name of my last company, when I had to give up a little to assume this role of public manager. So it also moves me to be in good company and to find myself in good company with you. I read everything very carefully, very carefully. But I wanted to share things that you already know. I won't tell you anything new, but as we like to tell stories, and sometimes we must repeat the story to review it together, I'll tell it. So, I now present a little about Funarte. Leonardo Lessa, theater artist, today executive director of Funarte. I never imagined in my life having an executive director of the theater born and raised, rolling

in the theater. The person there at Cine Horto, seeing the Galpão, forming with the Galpão. So, today, he is the one who organizes the management of Funarte, he is someone who did theater. Francis Wilker, theater artist, curator, director, critic. Let's remember that this critical business is ending, and he is exceptionally good at advising the office of the presidency, specifically taking care of an agenda that has never been at Funarte, which is the internationalization of the arts. This is non-existent. This did not exist at Funarte, an environment that thought about internationalization. In other words, we have always internationalized in our own way, going, simply going, packing our bags, going. Going, arranging the passage, passing the saucer, and going. In the special advisory, Léo is saying that he is from the executive board, but he is not, I will make a correction. Funarte is run by a collegiate board, there is a collegiate board and when he invited Marcos, he invited him to be a special advisor to the Collegiate Board. And Marcos, a civil servant, fulfilled several roles in the institution for many years. He was already retired and we invited him – he fulfilled very well numerous roles, including as president of Funarte, in tough times. He participated in numerous scandals at the time of Bolsonaro. Good scandals and good fights. Every day he was in the newspaper. That guy chases, catches and stuff... And we needed it; we had to call Marcos. He didn't want to come back, but we needed this memory, this story. And today he is indeed on the executive board, but with this role of advising the collegiate board. Aline Vilarreal, who is a producer, manager and who comes from a very important environment, which is the Black Performance Forum, which is a space for the organization of Brazilian theater that debates and defends equity, that is, first the black scene, the Brazilian black scene, the Brazilian scenic scene, the Brazilian black arts scene. And, for us, it is a great honor to have not only Aline, but the first collegiate board of directors with a Black majority, or non-white people. Rui Moreira, who needs no introduction, but also represents something especially important in the construction of the role that dance played, saying: "We will not accept the theater's performing arts director. Stop. Why is it ugly, stop? Why is it strange." And we took on not only for joy, but we took on the challenge of having the director of the performing arts of dance. And we need to deal with

this here, in this space, because we need not only to have a director of the performing arts of dance. We need to have a Theater, Dance and Circus Board of Directors definitively. Brazil can no longer have a performing arts board unaware that the performing arts have their specificities, their sectors, their agendas, their agencies, and we need to have Rui in this space. This is an important commitment for us. And it reminds us that we need to advance in this administrative reform, which will give us this condition. And here also present is Hanna Rosa, a researcher and anthropologist who is with us in the advisory office of the Presidency, a person who came from Feira de Santana, a researcher of the festivals, an anthropologist, comes from Law, Anthropology and, scratching a little the limits of the arts, that is, another challenge of our time. In other words, an institution that asserts itself in the disciplines and we are being called to indiscipline. And Hanna's presence as a researcher of culture, in this field, will also draw our attention to the fact that memory is the future, ancestry is the horizon and that we have challenges posed in this place. And, finally, Luísa Hardman, who is a young researcher who manages the culture of this very new generation, trained in the brand new cultural management courses. Because we are all managers, artists trained in our doings, but there is a new generation, raised in Brazil from the nineties, dedicated – it is born with... Today I was joking, she now takes care of her, she is the coordinator of Pronac, coordinator of this experience within Funarte, and she was born in 1990. Young, right? And look, it was born along with the Rouanet Law. Why? Because that's when public policies for culture were being formed, in this most recent sense. And I was born with Funarte. Today we were joking, it was born with Rouanet, I was born with Funarte, each one with responsibility, each one, subject of their time. And we need to recognize that development in Brazil is a young policy. When we talk about the construction of public policy in these terms, we can problematize. So it is a generation, in a way, noticeably young of managers. And we are very honored that Luiza, who was born in the light of this imperfect, contradictory mechanism of promotion, is now the person who is inside this mechanism, formulating the hypotheses for promoting justice, equality, dealing face to face, face to face with this thing, with its contradictions. And this is also a task... And

I want to tell you a little about these experiences to come back, then, to tell this new... Department that we are trying to interrupt.

Tânia Farias – Ói Nós Aqui Traveiz – Porto Alegre/RS: Actually, I need to leave to catch the plane back to Porto Alegre... But I would like to say to the comrades who have been here over those days that, for me, it has been a privilege, a joy, a food. Let us continue because it is worth it. I also want to say how happy I am to have you here for this conversation, which unfortunately I will not be able to follow until the end. I hope later to be able to access what happened here. Thank you very much to Armazém da Utopia, to the entire team of Ensaio Aberto, to Luiz, and to Tuca, for the daily battle. Anyway, I want to say that it was genuinely nice for me. I think I've already started to make new friends, – which is what makes life worth living – and to meet old friends again, which is always a breath of fresh air. Thank you.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Take a deep breath and feel the smell of the feijoada that you won't be able to eat.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I have doubts if she won't eat this feijoada. I think in 40 minutes she'll be back. It's 8:05 pm, her flight is from five to nine. Or 9:05 pm, if I'm not mistaken. We are in the crowd. It's 8:55 p.m. the flight.

[Many talk]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: I'll save a feijoadinha for you.

Maria Marighella – President of Funarte: Well, but I'll start from the beginning. First, it is important for us to enroll this time, 2023 and the refoundation of the Department of Culture. I think that the first thing, when we talk about public policies for culture, that is important to say is that the first victory of this year of this cycle, is the very recreation of the Department of Culture of Brazil, the result of our struggle, of our willingness, of this front that fought for the return of democracy, of a possibility for a country. And it is especially important that we

remember that this symbol, the symbol of the Department of Culture, is a revived symbol of the Department created in 1985. The Department, our Department, as we know it, as we built it, as it is in memory, in our history, is the symbol of what artists, intellectuals, people of culture, people, the diversity of the field of culture represented, in the struggle against the dictatorship, against the authoritarian government that was installed in the civil, military, and business coup of 1964. I think that any struggle today, any construction, it needs to recognize the Department of Culture, the symbol recreated and revived as an institutional instrument for the promotion of democracy, rights, justice, also in a context in which we fight against tyranny, brutality, authoritarianism, institutional violence and all the brutalities, injustices and violations that are still in force today in the life of the country. Because, while we are promoting public policies for theater or the arts, we need to understand that these policies are in dialogue with the construction of a fairer country. I think, Luiz, that this cannot leave our horizon. And why do I bring this image? Because we need to be absolutely, radically, united in this construction. I think Deputy Dani speaks very well. What we learned in this process, when we were attacked, persecuted, censored, subordinated, denounced, being called tit-suckers of I don't know what... What was the greatest response to this persecution? It is that artists, agents of culture, are not beneficiaries of public policies of culture or the promotion of culture, or of the financing of culture. From a symbolic point of view, but also material, because it is being processed today – it is being processed, no, it is approved in Congress, approved in the Chamber, the project that is the new regulatory framework for promotion, which expressly says that cultural agents, artists are how public policy has materialized. This is not a hypothesis; this is an achievement. When Dani talks about this dimension, we are here in front of people who are all promoting, now, public policy. There is no us and you, us, and them, us. There is a "we", in distinct, varied positions, formulating and executing public policy at the same time. So this tabletop scene is absolutely fitting. There's nothing about the theater that won't necessarily pass with the actors, because it's about the audience and about... And very well said, the greatest asset is not the building itself,

house, school, theater, group, scene, the greatest asset of this experience is the right to culture, it is the right to formulate, enjoy and live art, theater. It's nothing we don't know, but I think it's important to tell the story to sign pacts. So, I would talk about this, about the revived symbol of the Department of Culture, about institutional representation and the institutional task, about the role that artists and agents of the arts of culture play in public policy, that everything, that every action to promote rights passes through the theater houses. And we also need to address what contemporary challenges are, but I think we don't need to deal with that today. But we need to confront brutality, police violence, hatred, deterritorialization, liberal capital, the financialization of life, the absence of public transport, right? All these debates pass... Communication, networks, and an infinity of challenges that we also need to deal with when we are dealing with politics for groups. In other words, what role do groups and equipment play in the dispute over society? From change, mitigation to climate change, the promotion of gender equity, racial equity, the promotion of a culture of peace, against violence... As well as having public policy for space, we need to defend that there is a bus at the door, that public transport passes, that the light is on. In other words, we need to lead a sensitive offensive of the society we want. And I think that these debates cannot be removed, because it is these debates that support our demands. Our claims need to be based on purpose, obviously, art, but also on frequent updating, that is, this art as old as it is currently needs to assert itself in the world that wants to end the dimension of encounter, of contact with collectivization. I was recently at a meeting, which was not for the government, but it was for the party, but I took it here because it said that what is the greatest value of culture? What is culture, in addition to what gives us identity, uniqueness, etc., etc. But it has a particularly important movement, that is, it is what gives us an identity radically articulated with our collective ethos. There is no individual culture, there is no individual identity for culture. In other words, the collective community gaze is unstoppable. In a world that wants to atomize us, divide us, individualize us, we come with the business of collectivizing, making common, promoting encounters. This is extremely dangerous. And we are here leading this sensitive

offensive that says: "yes, we are collective, we are community". And I think that these experiences of updating this technology are our need to inhabit our class claims all the time. And the Department needs this offensive. It needs this public, political speech, which needs to manifest itself in all territories. Then, during the political, economic, social, and environmental crisis, aggravated by the health crisis, we won the greatest political victory of the last 40 years. More than the Cultura Viva policy, we were able to move within the National Congress a Congress that had recently carried out the coup that removed President Dilma from the Presidency, within the Culture Commission, which was a locus that Leonardo himself acted, occupied in the mandate of Deputy Áurea Carolina, author of the Development Framework Law. Inside the Culture Commission, which is a young commission like us, public policies, us, policies... Ten years of the Culture Commission. It was within the Culture Commission that the institutional offensive against the Bolsonaro government was conducted with the victory of the Blanc Law I, Paulo Gustavo Law, and Aldir Blanc II Law, which today is responsible for the construction of a national Aldir Blanc policy. Why do I bring this here? Because publicly, from a collective point of view, we made a political decision, which was to draft and approve a law that decentralizes three billion reais to states and municipalities for five years, for at least five years. And this group is independent of what ours will be... It needs to have a role and action in the regulation of this policy. Because, for the first time since the regulation and sanction of the Rouanet Law, what we call our indirect promotion – which is that promotion that takes place through private initiative, tax waiver – for the first time in the history of the country, direct promotion, that is, that which the State itself can execute directly is superior to indirect promotion. It means to say here, in the presence of Luiza, that Brazil will execute, through states and municipalities, R\$ 3 billion annually, through states and municipalities, and the indirect promotion of our dear old woman, comrade, imperfect Rouanet, executes R\$ 2.1 billion. Do you understand? This is a novelty. No policy for theater, whether it is group theater, or general theater, whether theater, any theater, it must go through the analysis of where the bulk of Brazilian funding is today. In other words, we need to want the policies that we are going

to demand to be financed – I am not going to say promotion because it fosters a lot, I am talking about financing – through these 5.1 billion. What, then, would be reasonable for the Brazilian theater, from the perspective of R\$ 5.1 billion per year? These numbers cannot be out because it will not be the R\$ 100 million from Funarte, the largest in history, which will pay for a program for the Brazilian theater. Knowing these numbers, this data, is important. And I want to cite examples here. What is the greatest experience of Brazilian theater in terms of promotion that we know of? The Theater Law of São Paulo. Every one of my generations dreamed of being São Paulo. Everyone dreamed... I'm speaking as an experience. Guys, I'm not talking... There is one in Bahia, but it's over. That's not it. I'm saying that everyone dreamed of having their Theater Law. He dreamed that his state would be able to maintain its groups, with Marta as mayor. Everyone dreamed that this experience would be national, but finally it could... If we manage to get it done, for example, that part of the resource of the Aldir Blanc National Policy is mirrored, renew this experience that was so transformative for the history of Brazilian theater, for Brazilian theater groups. Another example, in this year 2023, a young group, which is not a group of ten, nor twenty, nor 30 years old. A young group, but important, because this group here also needs to be updated, because it has important groups and young people... It had from ProAC [The Cultural Action Program (ProAC) is an initiative of the Government of the State of São Paulo created to support and encourage artistic and cultural production in the state], the investment of R\$ 750,000 for the annual maintenance of its activities. Funarte's largest funding is R\$ 500,000, and we need, then, to recognize that if Funarte does not act to mitigate historical inequalities, we will have failed. And here I want to say that, for the first time in the history of this Funarte, a president, inflected in the female gender and from the Northeast, there in the North of the country, assumes this presidency. And there will be no policy in this Funarte that is not national. Because that's where I came from. I didn't roll on any floor in Funarte because I didn't have one, and it's exceedingly difficult to recognize that. Either Funarte will act everywhere or it will not be. And, therefore, we will need to recognize that, more than fostering some experiences, the fundamental role of a

national institution is to promote policies that are for all, in their regional diversity, the diversity of the Brazilian artistic experience. This issue also needs to be addressed within the scope of this forum, which is a forum that has been here for years thinking about the Brazilian collective experience. So, we need to recognize that states, which have different capacities, can also formulate their policies so that Funarte can also act to correct these historical inequalities, promoting a little action, which is of institutional balance. And here, although I am from the Northeast, we call here, an important experience that is already corrected in the normative instruction and in the decree signed by President Lula, that Brazilian development will have as a priority to invest in the North, Northeast and Midwest of the country. Therefore, this signed decree, published with normative instruction, is the instruction that this Funarte will follow. This is a reading that needs to accompany us. Then, and finally, just to talk about the promotion, I will not fail to talk about our agendas. Finally, we cannot abandon the idea that an important, robust, and essential part of Brazilian public investment today is in the hands of the National Congress. When Luiz and Tuca bring us here, present these proposals and position themselves as the group that today has the most successful experience in executing amendments, on the one hand it is wonderful and, on the other hand, we will need to think about what we are going to do in a Brazil where a substantial part of Brazilian public investment is not in the hands of the Executive. but it is in the hands of the Legislature. We need a strategy to face this. Funarte today is executing several amendments, and we need to say, "this is public resources". It does not matter that parliamentarians are designating their territories for sometimes different purposes. We have the role of observing this investment, claiming this investment, inducing. And I think that this experience that you have, Tuca and Luiz, of sharing, is sensational. I hope that we can, while this policy is in force, the budget policy, the tax amendment, that we have the courage to dispute this, that a Utopia Warehouse sprouts up in every territory of this country, not only in port regions, but in the large ones, that we will be very happy to execute this as an important part. So, I would say that today we have a promotion that takes place through direct promotion, which is the one

that is transferred to states and municipalities via the Aldir Blanc national policy, in execution via the Paulo Gustavo Law, via the direct budget of the National Culture Fund, via the Direct Budget, which we put into the promotion within the institutions, of the MinC System. I would say from the indirect promotion 2.1 billion of the Rouanet Law, that we can create induction, right, Luiza. This year you saw that we made Rouanet Norte. We did it in favelas. We have made some inductions, and the Brazilian theater can and should have the prerogative to make a mechanism aimed at the groups, I think that one of the ways forward is to induce the indirect mechanism, dispute the indirect mechanism, a line, and claim that the state-owned companies or one of the state-owned companies can make indirect investments. We still...

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: This was Gushiken's great dream.

Maria Marighella – President of Funarte: I think we must reflect. For example, direct and indirect promotion, voluntary transfers that are amendments, and we need to deal with these voluntary amendments and what I am talking about, which are continued promotion, are not continued actions. They are those continuous experiences that can be mobilized at any time. For example, mobility. Aline was responsible, that is, what structures we are doing, which is available at any time. That is, artistic mobility for internationalization or circulation, acquisition of equipment. Imagine that here you have a group, on the eve of a show, which loses a speaker, loses a microphone, loses it... That is, we can have direct support, eventually, even with the replacement of this investment. Some countries do this as a loan, without interest. So, sometimes you buy a microphone, which is sometimes imported, it costs R\$ 35,000 or US\$ 10,000, and then you have a little money that you can resort to at any time for this type of emergency, both non-repayable and for... You understand, right? So, we want to structure at Funarte a type of promotion, articulated, that serves all kinds of activity. And why am I telling this story? Department, guidelines, role, promotion, etc. To get to where it really matters today, which is what is becoming evident in our concrete and daily experience, shared here

with you. For us, the role of Funarte is to be an articulator of public policy. It is someone who will think, articulate, not inside the offices, I say here in these plenary sessions, this action of addressing policies, correcting inequalities, induction, articulating in the federative pact, that is, what would be the role of the municipality, what is the role of the State, what is the role of the Union. To develop non-existent policies, to deal with old experiences – such as internationalization – to deal with regulation, copyrights, other aspects of theater life that today are untreated, because the institution has become a promoter of direct promotion. This cannot be a destiny of an arts foundation. First, because it is not about budget. Even if we had all the R\$ 5 billion direct and indirect. It is not the role of a national entity. How would we do decentralization? How would we get to each territory? How would we get to each place in this Brazil where a person dedicated to doing theater is born? Therefore, it seems to me that the role is precisely this, to create the program and the policy. And it is never our role to make the public notice that it is far out of our horizon, but even the program. I think that what we need to get and start here today is the commitment to create politics. Which, in our case, does not begin with the politics of theatre, nor that of group theatre, but with something interrupted by history that is the National Policy of the Arts. This, yes, needs to be equated with the audiovisual policy, the heritage policy, the book and reading policy and the Living Culture policy. And, within this national policy of the arts, we need to recognize our group theater, but we need to defend the rights of workers in the arts, of the line, of labor rights, of social security rights, of legal frameworks, of promotion, the regulation of promotion, of the role of entities, of the role... And this is the work that this institution, not alone, because this is not an attribution of Funarte, this is an attribution of the Department of Culture so that by 2025 or 2026, when it completes 50 years, it can, with the strength of the Brazilian arts, present its National Political Law of the Arts in the National Congress. And we need to recognize ourselves in this law, in all dimensions, in our doings, in our mission, in our vocation. And, therefore, yes, the theater must reorganize itself. Group theater, as a fundamental community part, constitutes this space of imagination, creating the objective, material, but above all symbolic conditions of

living this twenty-first century. And, therefore, it is in this commitment to build a national policy for the arts, in which we are a fundamental part. Yes, we now need to commit ourselves to the meeting of this group, calling on more people, calling on the youth who are in each periphery of this city, doing theater. Performing. From black collectives, from indigenous collectives, from people with disabilities, from those who are debating gender, rebelling against the patriarchy of our lives, who control bodies, experiences, subjectivities, reaching everywhere in Brazil, but especially now in the North and Midwest of the country. Arriving in the interiors, dialoguing with the original quilombo culture, recognizing in Afro-Brazilian culture a contemporary culture and of the future, dealing with the issues that cross us and regenerating, regenerating a planet in full decline or exhaustion of our planet. Therefore, another role that we are playing, we will live the conference, the national conference, the IV National Conference of Culture. We will need to reestablish spaces for dialogue, participation, and citizenship. There is no public policy without meeting, without debate, without dialogue. But we will also need to invent these spaces. Nobody can stand that participation model of 2013 anymore; we are not in 2013. I think that this space here I would already say that this can already be considered a free conference. I would already treat this space, In Good Company, as a free conference. I would already call it a free conference, and I would already forward to this free conference a position on the sectoral conference, on the conference... Because we will need to arrive with some position for the conference, even if it does not yet have the ideal format or an updated format. We must have a position in the IV Culture Conference, the moment when we have the sectoral conferences and the moment, then, when we will redefine this institutional locus of participation. What will CNPC be? What will be the sectoral chambers? And what will be our next National Culture Plan? What will be the next ten years of building a country and public policies for the arts, in the context of the country? I think these are the axes that I would very much like to share, which are from the time of the Department of Culture institution, to reposition it in time, its vocation to build the National Arts Policy, the refoundation of this institution that in 2025 completes 50 years and that, for us, the

greatest legacy is to deliver this policy of financing and promotion. It is the construction of this especially important space that the national arts policy is as a space for the materialization of this construction. The day to day, the notices, the instructions, the decrees, the ordinances, the contests... It's with us, and if it's with us, it's with everyone. Hail everyone!

[Applause]

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can we open a round of speeches? So, I will continue to play the role I played these days as a mediator. You just must ask for the floor. Okay, Stephane, please. Stephane, from the group of Rio de Janeiro, Teatro Amok.

Stephane Brodt – Director of Amok Teatro – Rio de Janeiro/RJ: Teatro Amok is a group that celebrates this year 25 years of battle of existence and work with Brazilian culture. Listening to you, obviously, I am incredibly happy, we consider you as partners. There is a concrete change. When I hear you talk about national politics, the arts, mission, and vocation linked to the next ten years, I am happy to hear that. At the same time, our mission as a group is to return a little bit to our role, our performance. I return to it a little, to the issue of groups. When you have cancer, when you need a transplant, ten years is a long time. You die three times. Léo spoke at the beginning, with certainty of the debates, of many struggles, of so many years, of continued experiences over the past ten years. Ten years later, ten years ahead is 20 years. We died twenty times in that time. I am saying this because our situation is critical and we have assumed our role in these changes that you are proposing, but our time is different. Why did we join? To help each other survive. Because, if there were no such initiative, we would be dying before the changes. There is an urgency in the request that we are carrying in this letter. The Brass Company almost lost its headquarters. If it wasn't... He then lost an excuse. Worse still, he lost his thirst. It is a group that has been operating for years as well. I'm almost 60 years old. This morning I was on the roof of my house, at Amok's house, repairing tiles, because I don't have the means, at this

moment, to call someone to do these repairs. Because the years of covid, the years of Bolsonaroism, also hurt us a lot. We cannot, as we put in the letter... And we accompany you in all these dreams. This political lyricism that you are bringing back is especially important. Obviously, we dream of this lyricism, of you, but, once again, I bring it closer to our reality. We cannot, as we put in the letter, compete. If you, if a public notice, now you are going to water a tree, there are ten that die next door and we cannot be a forest. We are trying to be a forest, and something needs to change in a very concrete way. You may know that. I put this not even as a complaint, but it reveals a reality. In this last public notice for groups, for example, Tânia presented us as groups that have been operating for 15, 20, 30, 35, 40 years. None of the groups present here were contemplated. We talked among ourselves. For me, over the years, I accept it when I don't have sponsorship, when there is some criticism that is not good, I accept it. I don't complain saying "why didn't I receive it?". That's not what it's about, but it's a little strange to think that these groups, which have been working for so long, were not contemplated by public notice that is dedicated to groups. And sometimes, with a very strange score, linked to a resume, a low score by people who have decades of work, many awards, an important performance. So, a question I would like to ask is linked to third-party reviewers, sometimes, who can work on these notices, I don't know if this is the case, but how does it work? But this situation, which for us is an urgency for survival. So, I repeat, we follow all this movement with boundless joy. We are present to participate in it, but we are putting up a flashing red light, because groups are dying and will not be able to wait if there is no real attention to the requests we made previously. It is urgent. Thank you.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Let me go back a step, because I was hasty. I apologize, as moderator, because I proposed but did not present a defined form. Even if we can adjust it, I propose to change the form I will propose that we have three, four, five speeches, at most. And then return the word. Can it be so? Because if it's a speech, they, a speech, they, a speech... they'll get tiring... So we can...

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Three minutes too, right.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Yes, we will keep the three minutes as we did all the time. I remember when they were two minutes old. From what I understand, Chico is next.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Maria, Léo, everyone, Rui... This guy here moved me dancing several times. Rui, I adore you, Leo, Francis, everyone. So, it is a pleasure to be here, opening a dialogue, and we all the time said, "it will be a dialogue between friends, or it will be a dialogue between representatives of Funarte, etc.". It's a mix of the two, it's a mix of the two, obviously. So, this leads me to try to be as frank as possible with you, because I know that I am dealing with friends and we are all here wanting to build something together. So, what I say takes this into account. First, I would like to remind you, to defend my speech, that we defend the institutions, the universal rights of the categories of workers. We are defending this, as well as the historical value of reparation of the policies that are being adopted in a continually active, precise, and fundamental way currently. But the word that gave us the most difficulty in writing, you remember when we built a letter with seventy people giving a guess, it was exciting. The word that we dwelt on the most here was exactly like this: "It is urgent to create a State program that guarantees groups with decades of work." We put decades, we don't put decades, a notorious, I don't know what... This was truly clear to us what we want to talk about with you, who are groups of decades, which can be represented in five years, but most here have decades, which are these groups that we are wanting to cut out and discuss public policy for them. I know that there is a need to create a public policy for the arts in all senses, for dance, for circus, for the visual arts. But we are here wanting to talk to you and build together with you a policy for these permanent groups. And the urgency that Stephane spoke of. We cannot, do not want to and should not enter a discussion about the construction of something broad, because we will not have time. And then, having said that, I'm going to ask you four quick questions, for

you to answer. First: does Funarte envision any initiative for dialogue with Petrobras, Correios, Caixa Econômica, etc.? If there is anything in this direction to return to this partnership.

[Someone says]: Sim, e não podemos avançar. Sim, há sim.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Then you... Another thing is if you are aware, Stephane even mentioned, of the aberration that was the evaluation of the notices? The evaluation of the public notice, due to the amount of discrepancy, and the lack of awareness of these reviewers in relation to the public notice itself, recommends the valorization of the continued actions of groups. The reviewers did not even consider what is recommended in the notice, because a group of 35 years has no experience, no curriculum, and many others that you can later verify. The question is: are you aware that there was a discrepancy and absurd errors? And third and last question, objectively: Do you think it will be possible, for example, for Funarte to fund and make our meeting possible in the first half of next year, there in Brasília? What do you think? By your feelings?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Okay, you go, Toninho. Toninho Guedes, from Teatro Pequeno Gesto, Rio de Janeiro.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Well, thank you for your presence. I want to ask a very objective question. I'll accept a maximum of one minute, I think. Piggybacking on the urgency to which Stephane referred and almost answering Chico's last question: from what I understand, Funarte does have a commitment to us, to this meeting in Brasília. That's how I understood it was put, I mean, this answer I think is already given in their own speech, that there is a commitment to our meeting in Brasília, including increasing the number of participants. Finally, I wanted to ask you, and then the most important question, that I really don't have the answer to this, I didn't notice in your speech, we are thinking of organizing this meeting in Brasília a little more precisely. Prepare a prior agenda to know exactly what the issues that should be discussed are so that we can move quickly in the urgency that has been

talked about here. I wanted to know if we presented parts, at least, of this agenda, if we could have objective answers already at this meeting in Brasilia, which has no scheduled date.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Can we end the first round with these three interventions? Can it be? So, here we go: Dona Maria, please. Or Lessa, as you wish.

Maria Marighella – President of Funarte: Chico, yes. Obviously, there is a process underway with the state-owned companies. You know, the Federal Government takes over the board of state-owned companies. So we cannot anticipate what is not public, it is not our role to anticipate. So, what I'm going to talk about is what is public, that was the agreement, as far as is said. First, the federal government reestablishes the board of state-owned companies. Two, the Department has a seat on the board of state-owned companies, so it has an institutional locus of action and dialogue with state-owned companies. Three, President Lula signs the decree and the new normative instruction. Publicly, this had never happened in the history of the country, of a signing of a decree on tax waivers, in a public act, there at the Municipal Theater of Rio de Janeiro. And at that moment he calls Petrobras. He calls the OEI there; he calls the Bank of Brazil. And in the decree, there is a novelty: the decree already points to the continued actions as an update, a novelty of indirect promotion. As for the decree, he said that, unlike what happened back then, because it is a tax waiver law, that is, with public resources and the Department of Culture, with management by the Department, every policy needs to be submitted, the notices need to be submitted to the Department of Culture. It is not to Funarte, but to the Department of Culture. So this gives us a whole new set of perspectives. And it is obvious that some things have already been launched, but we are still very much looking forward to the launch, especially the launch of Petrobras, which is the largest resource, the largest company in terms of tax waivers. So, it is obvious that we are expecting this with great expectation and with great news.

Leonardo Lessa – Executive Director of Funarte: Just one last point,

which I consider important: in all the conversations in which we are called, we have presented our programs and the perspectives for formulating policies around these programs. The program to support continued actions, in these three lines, is central. It is our priority. In all the conversations that we are called within the Department, with companies or state-owned companies, we have made this same presentation, this same defense.

Maria Marighella – President of Funarte: And what are we calling, right? Continued actions, festivals, scheduled events, collective groups, and cultural spaces. So, that's right. Two. We are... You are often calling reviewers, reviewers, reviewers. Funarte did not collaborate with reviewers. Funarte collaborated with members of the Brazilian arts in merit commissions. Funarte, itself, the institution itself worked on the qualification – qualification is a... The Selection Committee works with confidentiality terms. They are not published in advance so that there is not, precisely – because, as they are people close to the field, remarkably close to the environments, you know... But they are large commissions, of 10, 12 people. In the case of music, there were twenty-six people from the five regions of Brazil, representing the diversity of those doings. And it is not published in advance only because of the proximity to the object of analysis. But they're not reviewers, it's not that cold handwriting, it's not that person hired on a bench, okay? So, there was – the Bolsonaro government itself made a public call for reviewers and we revoked it, so that we would have people of notorious – knowing, it is not the case – but of notorious experience, of relationship with their segments in the analysis of these projects. These commissions, then Léo can say, can become public, but they are not publicized due to the secrecy of the... But there are no reviewers for these direct funding selections. The selection of reviewers that the Department sometimes publishes is for these mechanisms that are merely procedural, like the Rouanet Law, in which merit – merit, I mean, will not be judged, in which there is no competition, in which you analyze documents, in which you analyze the budget, spreadsheet, make frameworks. Our mechanisms that have decision-making power are made 100% with members of civil society, with notorious experience with the sectors they will read. They are your colleagues.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Maria, but then, I'm sorry, just an observation, if that's what you're talking about, because did a reviewer like that give a negative grade to Ói Nós for cultural relevance, or didn't consider 35 years, in 35 years, lack of curriculum, of a group from Amazonas that is 35 years old. And I am even more astonished because, for me, when he talks about the lack of a curriculum, you will see that the guy wanted a post-doctorate, a doctorate, these things. It's a question I ask you.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: One of the things that bothered us a lot is that the announcement of the result of the public notice coincided with our meeting. And we didn't want to... First, we didn't want you to think at any time that your call was linked to the result of the public notices, because it is not, it has nothing to do with it. And Lessa knows this. Maria knows this because she has been talking to him about this meeting long before. So they know that. And we have said this here. But it was a bad coincidence, on the one hand, good on the other, because the result fell like a bomb. And it fell like a bomb, but we didn't want that bomb to ruin the quality of our meeting. And it won't be spoiled. And the quality of our meeting means that what we advocate here, first, is this co-participation. You have already talked about it. Lessa was truly clear in his speech. His speech contemplates us a lot. It was particularly good to hear Lessa's speech. And your speech contextualizes something bigger that, although I agree with Stephane's observation, because we need slightly more immediate answers, we are going to participate together with you in medium and long-term answers. But we need to think, thinking about the groups and companies of continued work, we need to think in the short term and in some cases in the very short term, because we have discussed these days here some things that, therefore, it is absolutely unworthy for Brazilian institutions linked to culture, that a group like Latão has to rehearse at Sérgio Carvalho's house. He gave up a thirst that cost a misery per month. It was not an extremely expensive headquarters. And the issue of the public notices, the issue of grades – I talked to Marcos, to my friend Marcos, who I like a lot and his ear, poor thing – and I just said like this: it's not with you, Marcos, it's not with you, it's not with you. As it's not with

Lessa, it's not with you. But we do not admit, of course, we do not admit the grades that the groups present here have had. It is immoral for a group, for example, such as Armazém da Utopia, not to get the highest grade in technical capacity. Now, three departments, including the Department of Culture, call us to explain why we can also use public resources, that is, we have become a paradigm. Here comes a juror, no matter where he is from, but then the question of notorious knowledge can be questioned and questioned very vehemently... Or this guy doesn't know who I am, who we are – and then I'm not speaking on behalf of the Utopia Warehouse, I'm speaking on behalf of the Utopia Warehouse, I'm speaking on behalf of Ói Nós Aqui Traveiz, I'm speaking on behalf of the Brass, I'm speaking on behalf of... We were treated in an undignified way. And the management of Funarte cannot be in a situation like this. We called, they gave it, period. That's not it. It cannot be. And what about the issue of secrecy? I think, like, I told Marcos. We think that all that cannot happen at this moment is for us to file lawsuits, because it is not good. It's not good at this moment. It's terrible right now. But, damn, we need to understand. And the transparency law is truly clear. What I would like to know, at the very least, is how many people evaluated each group. Because that's what we think – in fact, I'll go further, what we have, even proof, is that some of those people you mentioned in notorious knowledge analyzed more than three hundred processes, which gave an average of approximately 19 seconds per process. In other words, it is worse than the rapporteurs, because we... How many projects are each? I know it's bad, Lessa, but you need to explain this to us. We cannot enter a dialogue of transparency, if this is not a little clearer, this needs to be clear. Who are the people? What happens is this: we know that you, Maria, and we truly know, there is no hot cloth here, and Lessa and Marcos, and all the people who are here, know who we are. The people you call don't know. Because otherwise – or they haven't read what's on the paper, because I can't admit it – because it's one thing and the following: Ói Nós Aqui Traveiz got a grade of forty-one, what is that?

Paulo de Moraes – Armazém Companhia de Teatro – Rio de Janeiro/
RJ: We do too.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: They took 41. What is it? So, like this. So, this cannot be something that, sorry Paul. So, what we need to see is this, excuse the vehemence and I ask that the vehemence, and I said this, we cannot fall into the trap of this part of the meeting spoiling everything we have built these days and everything we have started to build today with you. But this issue of public notice needs to be clearer, because otherwise it is "no, it was like that and period, it's over". It can't be that.

Maria Marighella – President of Funarte: There's nothing here: that's how it is, that's it, it's over. If we are here, it is because we talk about all things, including reviewing things. We don't have any problem. Do you want to comment, Leo, on the methodology, specifically?

Leonardo Lessa – Executive Director of Funarte: the mechanism has many deficiencies. Some that even appear in the result itself. The absence of a cut of specific policies, the creation of an umbrella mechanism that puts several languages in a state cut made by geographic regions, including creating disparities between federative units that are in the same region, but are completely different, are very clear to us and I think that this debate needs to be held, including about the composition of the commissions. We inherited this construction and thought that this was the best method until then. But I do not want to blame or transfer responsibility to the committees in any way. The mechanism has flaws and it can and should be improved, and I think we must have this debate. What I think is different is about fraud and denunciations. Then we must deal with this in other areas. I also disagree with several positions that the commissions all took, but I agree or know the context that the mechanism designed and for me it is very clear that it was not a mechanism that had a specific cut for long-lived artistic groups and collectives, in which this was taken into account, as a criterion, a score, considering that the mechanism has this and perhaps we need to move forward. This is the claim that I am understanding here. A mechanism that recognizes this specificity. And as I said and repeat, this is a dimension of the construction of the dynamics of groups and collectives that for me have a direct

connection with the federal sphere. And I think so, we need to think about and deepen this debate. Regarding secrecy, Luiz, just to say, is because the process has not been finalized. The minutes, then, everything is accessible through the Access to Information Law. The mechanisms of continued action are all to have the result published and, from there, all the documents that have been built are public. The dynamics – we can even formulate together – the dynamics of analysis of the proposals is at the discretion of the commission. I also have criticisms of this. We even think that this method needs to be built on a national mechanism, which I think should not be repeated in this dimension that was, with this huge bottleneck, a funnel with a gigantic mouth... This connects with the previous discussion, but there is a need for an already instituted methodology of analysis. The committees have discretion to establish their methodologies. We don't impose or criticize, we evaluate. And that's what we are now starting the evaluation process, there with the servers who followed the processes. And this is a reflection that calls everyone. The method of choosing the commissions, without transferring any responsibility. It is our responsibility to review this, to propose, to listen to you, to listen to the sector. "No, it's not that, it's what?" "We will elect." The experience of the promotion of São Paulo is of the very registrants who elected those who went... We now have time to build this. For this year there was not even enough time. So we've been hearing this, reviewers, reviewers. They are not, Funarte has never issued an opinion. I think it's important, a necessary construction, that we must think about how to reconcile, what is the dimension of the mechanisms if they are going to stay in this... But this has never happened in the history of Funarte, until then, of issuing subjective opinions. It has always been that methodology that we, in some way, inherited and that I have – I already had many criticisms, now I have others, I have new ones. And that I think we do have to debate the management. Now. I return that for me the most central debate is about the political cuts that will shape public notice. The public notice, it is the instrument. It is not public policy; it does not translate. It even makes public notice for the condominium assembly to elect a manager. It is a name that the public administration invented. What we need is to make cuts from

politics. And some appear here. Which require a specific mechanism. It is even a way of thinking about methodology, commission and so on, specifically.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Léo, I wanted to clarify two things, so it doesn't seem like I'm crazy. I'm a little bit, but that's not the point. One, that the commission is sovereign, there is no doubt about that. And that you have a duty of confidentiality, I have no doubt about that. That you don't have the names of the jurors; to protect the jurors, I have no doubt about that either. So I'm not charging that. What I'm demanding is something else. What I think, and here I can speak partly for myself, partly for some things we discussed this week, is that, in some cases, given the exceedingly high number of projects – what we need to know if there was no error of law. Because the result of the public notice is not questioned. I have always, since the time of the dictatorship, said that we, as a class, have always had this principle. And you don't challenge public notice, and you don't challenge the result of public notice, etc. So, I have no doubt about that. I would just like to be sure that there was no error of law because the notice clearly says that we all need to be evaluated by more than one jury. With the grades we had, what I think is that, due to the extremely high number of projects, this did not happen. And then, if it didn't happen, there is an error of law. So I don't want to know the name of the jurors. Whoever gave me a low grade already did. It was. And I'm not going to change his grade. Now, I would like to know how many jurors evaluated me, because if it was only one it is wrong. Then the public notice talks about it, the public notice talks about it, clearly. The notice says that you have a minimum number of jurors, which cannot be analyzed by just one person. So, my concern about this is whether there was an error of law. My second question is the following: I think that this page can even be turned, it should be turned and there is nothing else to do but turn. But for it to be turned with serenity, we need to know... The name of the business of the program, is the Funarte Program to Support Continued Actions, within Continued Actions. In Brazilian theater, we have represented here, not all the groups, but as you yourself pointed out, Lessa, a high representativeness. If I hadn't won and he had, if he had won and I

hadn't. But here no one won. And more than anyone else won. From here, the only collective that had a high score was one. All the others had incredibly low grades. I cannot admit that an equipment, such as, for example, in our case, we, as we knew that the demand was going to be remarkably high, we did not enter competing in Groups and Companies. We enter Space. It is not possible that someone in Brazil does not know what the Utopia Warehouse is. Regardless of whether you are a plastic artist if you are a... It is not possible. And then there is one who does not know, but there is the other who knows. And then, even the samba school has learned to deal with it. Get the minimum grade, get the maximum grade, make the middle average and then you have a fairer grade. Justice in a public notice commission, there is none. Therefore, we are not after justice. Now, there cannot be any errors of law. That can't. If there was, and we're going to make a pact to let it go, ok, let's let it go... But we need to understand, like, what happened, excuse the force of the word. And here I am speaking only for myself and not for my teammates and colleagues. I was, and I used this expression for Marcos, I was indignant, not at losing, I repeat, but with the grades given and, especially, given the ability to execute.

[Someone says]: Luiz, let's take back the collective, shall we?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Sorry.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Especially because this discussion here is precisely to talk in a more comprehensive way about our diversities.

Maria Marighella – President of Funarte: Guys, some questions. The first is that the process is closed. And there is only one instance, now, outside, which is "omission cases". We have not detected any irregularities so far. None. All concerns have been analyzed, and I can say that no illegality, irregularity, this type of issue that a person... We don't have it. If there is something concrete, then it is not an appeal, it is another instance that is called "omission case". What is not said in the notice, which only the presidency of the institution can deliberate. And then it is a political decision. We have no difficulty in facing any

issue, especially in the context of re-founding an institution. I think it's all natural for the process of reestablishing policies. So, I want to say that there is an instance that is called "omission case". "Omission cases" in the contest must be directed because the appeals have been answered, the coordinators are all from the institution. Everyone. The one who coordinates is not the one who selects the merit selection. I have no news that the bills have been read by a person and that this person has the authority not to debate this result. So I don't have any news about these issues, but... Let me answer the whole thing a little, to see if we do a round of ventilation. So, I think we don't need to wipe it out. We have a very brave group, which can face complex challenges. I think we can read it. We need to look at the whole. So I'm giving the answers: they are not reviewers, they are members of the merit committee, people from the field in the diversity of what the field is. These are projects with very new inductions. So there is an induction, for example, of race, an induction, both for Black people and for Indigenous people, as well as for people with disabilities. There is a lot of innovations. This means almost 50% of inductions. There is a regional issue. So, looking for more diversity and equity. It is a process that has readings. Here I call Luísa to give a shout out, not to speak, if you don't want to, but we are reading, precisely because of all this... To put on record, even, one thing that Léo says, to highlight the results, to highlight the results. Then, soon, we will have more elements. We are taking this very seriously within the institution, to even reformulate how we have found it, he has said. I will bring here some questions. First: could we make a call for groups in the first year of foundation? I say no. I, Maria, wouldn't do it because I don't have any history to make a cut in groups or an action linked to specific theater groups, etc. We spent seven years, seven years without any support for any area of the field of arts. It would be for us, empirical, without debate, without analysis, to conduct an action X. So, our role, and it is a definition that we can debate here at length, more than the public notice, is the political decision. But we made the political decision to open, yes. This was something felt, for all social dimensions, of all things. First, we made the decision to do a Retake, because we needed to read the scene again. Will this public notice take place next year? Of

course not. Because now we already have a reading of what appears and, therefore, we are in a position, even in this circle, to create more defined cuts, let's say. Then we had to conduct the continued actions, and we could not conduct the continued actions for the segments with a continued tradition. So, we would need it, and this is the biggest funding we know of, R\$ 10 million for groups, collectives, but they are all languages. We have spaces of all natures, in all regions and we have festivals and events scheduled for all languages and all natures.

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Maria, just a question. But is this within the purview of Funarte?

Maria Marighella – President of Funarte: What?

Romualdo Lisboa – Teatro Popular de Ilhéus – Ilhéus/BA: Manifestations of popular culture...

Maria Marighella – President of Funarte: It is not. We are from the arts. Funarte's languages are circus, dance, theater, music, and visual arts. What you need to understand is that today there is a dimension of fields claiming themselves in the artistic field, and this is a definition of this time. It is a claim, for example, the Indigenous arts that are now exhibited in all museums in the world, they no longer want to be recognized as handicrafts, for example. I'm saying... So there are dimensions placed in public and political and collective life, and this is up for debate. So we launched mechanisms and I will repeat: Resumption, which are nothing more, nothing less, than sectoral promotion for any type of manifestation, if they are from the languages of Funarte's action. The Continued Actions for groups and collectives, scheduled events and equipment of all languages, of the five of Funarte, the Rede das Artes, which has not yet come out, which also seems to us to be something very much in the construction of history, which we – the old Funarte awards, today updated to a program of circuits and circulation of – I don't know if you have read – short circuits, medium circuits, long circuits. The masters of the arts scene – oh, people, I just want to talk about the scene because I come from a place there – masters of the arts, recognizing for the first time in history the trajectory as capable of being awarded, without that master, that master, having to produce

anything and then it is a promotion for continued actions, a promotion for circulation, an open sectoral promotion, in which it can... The mobility, two stages of mobility. Mobility, which is also a resumption of Funarte and experts. In other words, we worked in the field of creation and research, memory, circulation, and continued actions. It seemed to us the best recorded in previous documents. Because if we had started debating in March what we would launch, we would have taken stones because no one wanted to talk about anything. Sorry, quickly, it's because we have to say everything. So, when we launched the mechanisms, we even used a synthesis that calls the ethics of action, that we would launch mechanisms that had a conception in the light of time, history, memory and that the improvements would be made throughout their... So that the action itself, as in the theater, would be a mechanism for dialogue and debate, because we knew that what was expected of us was to take the accumulated of our history and that we put it there. And that's what we did with the name of Retomada, the ethics of acting, with publications, let's say, made and published, transmitted. And the results, they can and should be analyzed until exhaustion, and that we can resume, and I know you want to talk. I just wanted to finish. Antônio, parts of questions, of course, we can go to the meeting, obviously, answering permanently. We not only do this as an ethic, but it is also a government guideline. So much so that we receive that we respond, that, with these spaces interdicted for a long time, there is a government orientation that we do not wait for the meeting to respond. This can be done at any time, at any time. Everything we can answer, advance, work to bring answers. A joke that Francis makes, or Leo, joke like this: she only goes either to inspire or to respond. We don't have time to stall, right? So, it's obvious that at any time, right? You don't need to have a meeting to, at the meeting, arrive at the letter to wait five months and get the answer. The meeting is your space to produce syntheses of you, and that we can respond to anyone, because that is our work.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: Just one last question from Chico, which I ended up answering, but anticipating you. Do we count on your participation, financing, in the tickets?

Maria Marighella – President of Funarte: So I'll answer. That's what I'm doing. About the meeting? Yes, we even lost our timing a little. We financed the meeting of the National Dance Forum, in the amount of R\$ 130,000, and we even put an axis this year precisely because we believed that we had to recover the space for participation in the meeting, we provisioned a resource, but nothing arrived from the theater to our regret. He arrived from street theater. But we still can't do it, yes, because the 2024 budget is not authorized. So, from a conceptual and political point of view, certainly, from an objective point of view, I don't know. This budget will be voted on in the coming weeks in Congress, which will bring us some messages, as Léo says now here in my ear, messages. So, it is obvious that the Department of Culture executed this year's budget at 97%. This is great news, it means that the Department, which is reborn without expanding its staff, it shows, demonstrates a capacity for management, for public response. Funarte executed 100% of its budget. We are even demanding supplementation. In other words, the Department is also asking for supplementation today. If there is transparency, then all this appeal, it is important. It is not for us, under any circumstances, a problem. He, on the contrary, helps us. There is a dispute in supplementation. So, I can't say that right now. It wouldn't even be me. It would be Léo as executive director, yes, because we have already made commitments for next year, and it depends on the budget to say yes, send the project, etc. Do these procedures. But from a political, institutional point of view...

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: When will you have an idea of this budget, Maria? Do you have any ideas?

Maria Marighella – President of Funarte: In a little while, until the end... It could be next week, soon.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Today it is being decided. The story of Dino's interview is fundamental to this definition.

Antônio Guedes – Companhia Teatro do Pequeno Gesto – Rio de Janeiro/RJ: By the end of the year will we be able to have an idea?

Maria Marighella – President of Funarte: Yes. Okay?

Leonardo Lessa – Executive Director of Funarte: Guys, let's do the project. It won't be R\$ 130 thousand, but this is the reference. Right, Maria? Let's talk about which entity can take over because the issue of ineligibility is boring business. We follow this with the dance area and learn a lot, precisely – to know the procedure and to be able to facilitate what is sometimes not so simple. So, let's do it. Only if there is a surprise will we not be able to.

Maria Marighella – President of Funarte: But this is within our action, participation, organization, recovery, resumption, etc. I want to give another piece of information that in all our mechanisms there were 20,000 registrations, for six hundred contemplated. That's an average of 3%. This is something of the order of the unimaginable. In other words, there is a damming of these demands that point to a super bottleneck, and I think that our relationship is more in the relationship of the inducers, the promotion of decentralization, the demand and the damming, the number of proposals for contemplated, this speaks much more in these terms than exactly... So, normally, public notice does not even contemplate 50%, but 3%, people, this does not exist. Public notice usually includes 20% of proposals. So 3%, realize 3% is too little. But this speaks of the damming of a policy. And that leads to a little bit, to the first question, which is Stephane's... And, folks, no one is going to wait ten years for anything to happen. I only put here ten years about the National Culture Policy so that we don't keep saying things that I didn't say. We are talking about a short, medium, and long-term construction, oriented to the future, in a ten-year plan. But we know that we don't even have a schedule. We know that answers need to be given immediately. We have not done anything for ten years. We don't even have ten years at Funarte, so we are doing things that are established now and that are also felt in time. But, on the other hand, we need to understand that the Federal Government has not even fought hunger. I don't want to use it as a ridiculous comparison or seem insensitive, but it's because we also need to have a very strategic scaling dimension. We will not be able to solve in ten months what was destroyed in seven years. With this, I don't want patience,

condescension or anything that seems silly, slow, or slow. We act in a dimension of urgency, of tachycardia, of acceleration, but it is of the order of institutional construction. And then I think we will need to have strategies to act. So, not everything will be contemplated, or with being contemplated directly by a public notice for Group X. We can act on several fronts. First, it is not only the prerogative of Funarte and the Federal Government to work with the groups. The municipalities and states are there, and we need to defend this in every place. The Forum of Secretaries is an important environment for us to take the agenda of the groups to each state. We defend, for example, that the agenda of continued actions be defended at the state level, in the regulation of the Aldir Blanc National Policy. Well, many of you, Chico himself, will not talk to Zema. He won't have it, he has barely registered the PAC now, but in the dimension of the Forum of Secretaries... If you have an adherence to a regulation, this gains another strength than one, than you here, in your state. So, we also need strategies so that this agenda has a home. Funarte needs to be an ally of articulation on several fronts, organizing a strategy. So, not even Funarte will be able to solve emergency problems, because it also needs to reorganize itself as an institution capable of taking care of the Brazilian arts. It also needs to have time for institutional recompositing. But this does not take away our vocation of articulation. So, I would say that we need to pay attention to what happens with states and municipalities, for example. What is happening in the State of Rio de Janeiro? What's happening? Another thing, people, the festivals will come back. The example of Amok itself is important, it is a group that circulated festivals all over Brazil. And this vocation to circulate, the circulation of repertoires. This will not all happen only in maintenance. Examples, Ói Nós Here, I don't want to take away in any way the seriousness of having a group like Ói Nós contemplated, but Ói Nós won an impressive, important, unprecedented project, which is Olhos d'Água, which is a cultural training project. That Funarte is not a proponent, but it is a collaborator, that is, the training policy. So we will also need to have a look – just today we were with the minister in a meeting remarkably like this one, but about festivals. And the same happened with music. As for the theater, the group was lacking. In the case of

music, which is less about the relationship with groups, but very much in relation to festivals, there is a demand now from festivals. The same thing that is happening here about groups, is happening in music with festivals, that is, a more specific induction for music festivals. And one of the festivals, for example, makes the decision to sign up for Espaço because the festival takes place in a house, in a house... It's as if... So I go back to my speech. And it is not meant to be utopia in the bad sense, but in the good sense, it is like us, like a network of those who can sustain each other in a moment of transition. I think we also must have a look, in the same way that this becomes a house of Brazilian theater with potential, what can this house of Brazilian theater sustain this transition? And for example, induce more direct actions and policies to strengthen this experience? We really need this strategic and tactical intelligence that in the recovery of lasting, structuring policies and so on, until we even reach the scene where everything is working, because remember, when there was nothing, there was the Retomada. We didn't imagine that states and municipalities would take so long. Today, Bahia launched its Continued Actions. Am I lying, Romualdo? Yesterday. Right? So, the result of Bahia will come. Bahia can inspire. On the day the results came out, on the day the Funarte result came out, I called the Forum of Secretaries of State, the president asking for a working meeting, because we now have data, information, indicators. Today we have a whole panorama that we did not have in March to guide policies, share responsibilities. And this will not happen in a period of ten years, but it will happen in the next five months. And I also put that. Other related problems that are deeply sorry for us, such as headquarters, we understand that we must make a task force because the groups can no longer pay rent, people... The states, municipalities that regulate the land, in the same way that we occupied, we can make an offensive so that the groups can occupy spaces, which are spaces owned by the various entities, whether the municipalities, the states, or the Union. Today, the Union itself is debating the space there in Parque Bexiga. And in the same way that there is this huge thing, that is Parque Bexiga, in which the Union needs to intervene in relation to those lands, this is another debate that we must be in, which states and municipalities need or can

map unused land. And this must be a political debate for this group. I know that this is not the issue of Brass, but this is a role that we can play in articulation, in the construction of politics, in the induction of this relationship. So, I stretched, but it's because there was a lot of intervention and I wanted to finish it so that we could open the other block.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: The first registered is Sérgio. Then, Fernando.

Sérgio Carvalho – Companhia do Latão – São Paulo/SP: I just wanted to reprise some points, so it doesn't rain in the wet. I think the speech... I did not participate in the debates and read the letter today. And Maria Livia, who is from Latão, participated in the discussion and I didn't do it because I was doing it, after four years of stepping again at the CCBB, where Latão premiered the last pieces. The Brass came out in 2019. I was at the celebration of 30 years at the CCBB, and I received a phone call saying: "you are leaving the program because the Federal Government, in Brasília, vetoed your name." Since then, there has been a cycle of crises in which some groups, with a lot of action, like us and like everyone who is here, have experienced the worst of Bolsonarism, like the rest of the Brazilian population. I'm saying this because this portrait of an urgency, of a thing, is an experience here. When I arrive and read the letter, which seemed very interesting to me, I am speaking from the point of view of someone who did not write it, which I feel is here as a request for political action, as you said just now, for a structuring policy that does not go through the idea of a public notice, there needs to be a criticism, a revision of the idea of a public notice in the sense of its operation, I don't know if it is a concept. And I'm going to come back to the topic. And a desire for active participation in this political debate of these groups is an offer of dialogue for the extraordinary fact of having partners like you here. Otherwise, I wouldn't even be able to have this conversation because they are people from militancy, having artists that we respect, who are all here and I have been talking to you, following this. On the other hand, to arrive here and verify this symbolic coincidence of all the groups that have something to contribute to their history, such as

Ói Nós, none of them having been contemplated... I don't think the debate on public notice, I think it has already been, but this is symbolic, a bit of recognition, of a public function. What does a public function, artistic work, mean, what connections can it establish beyond its work? I think this did not appear in Léo's first speech; this is a national, international performance of these works. In this period of absence, loss of headquarters, loss of staff, working conditions, the history of Latão, we had more jobs outside Brazil than here. And looking at our system of distribution of public funds, look at what came up in the conversation here, in your speech: "we have a system of action in culture, via Congress, with great resources, there are state-owned companies perhaps coming back, there is a direct relationship", but basically in a country where everything goes through a very mercantile logic, public-private partnership, very swampy, which we know that... In this tragic period, from the productive point of view and at the same time happy work that we had in this period, like, an opera that Maria Lívia and I did at the Municipal Theater of São Paulo, which is in a public-private direction, would sustain Latão for three, four years, the budget spent there, which means that we have a problem in this management of public resources for culture. The way it is being operationalized, because it is privatized, we know this as a general trend. And even the issue that I think, just to conclude, is that when we see the principle of the public notice of a commission, non-politically oriented, and I think this is a little part of the conversation, we see that part of the technicality of the mercantile system infiltrates this logic of a commission. So I feel that there is a deficit of politics, perhaps cultural, which is announced in this letter, as a request for dialogue here, because more than the issue, let's agree, I am not going to speak for the Brass that I don't even know about the debate, the punctuation that took place in this case... But I just wanted to say that, as Caetano Veloso said, the jury is cute, but incompetent. It is not appropriate to work under this logic, this risk as a political action. That's signaled here. To what extent is a cultural process stimulated with connections and that we know the herculean task that you are taking, a structure like Funarte, with all these difficulties, with few teams, operating, creating the mechanism, the data of courage, we are seeing. At the same time,

we are also seeing the data on the technical issue, of how... But I feel that part of what I read in this document is a bit of a more radical break with a mercantile principle that sometimes infiltrates a modus operandi of how culture is evaluated, when I evade qualitative debate and the debate on long-term actions. I think that's a little bit here. It's not a dispute between old and new; it's a dispute in which I play at historic levels, because the groups that are here and that's it. When I see Dani's speech, and the dialogue she has with our theater groups, with our art, you see that the connections are much more unforeseen than we think. Sometimes they are not direct and, sometimes, a commission cannot measure this, if it does not have a look that crosses past and future.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Fernando.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Well, I'm going to try to reconstruct a little the path we take today, because I think it's starting to direct, because it's almost 10 pm. I think that's how it was... Let me just say something more punctual, which I think is important to talk about, which was a little distorted. The episode that Luiz talked about, I was the one who witnessed it. In a WhatsApp group. It does not concern any Funarte notice. The issue of reviewers is something profoundly serious that we need to discuss, but it is really from a person who was a reviewer for a state or municipal public notice. I don't remember now. Who said he evaluated 380 projects in 25 minutes. I've been writing this, but it wasn't anything from Funarte, just so it wouldn't be noisy, right? But I think that, regardless of that, I wanted to say two things about the public notices to try to talk like this: ok, but that's not what I want to talk about, but since it's in the circle, because I think it was important, it was necessary for us to talk, because I think there is a lot of anxieties in relation to this process and it was essential to listen to you in this one in relation to these issues, Because I think things are very fresh and very raw, because I think a lot has to do with flaws in the public notice as a detailing of ideas. For example, when you say that it was a commission, I found out that it was a commission yesterday, when you announced the

first commissions, but I had no idea how exactly, if it had been just to appear, if there had been meetings, I don't know what. There are things that could have minimized the level of discomfort, that everything was in the information... Because it generated distortions and generated aberrations, whether in the cases as they were mentioned, we are talking about a... The feeling, seeing the result, is that a public notice that deals with continuity analyzed many more action projects than continuity trajectories. I think it's important for us to think about where it was in this that... And I think that the issue of the multilingual public notice, for me, was the great, the great aberration, because I am sure that, wanting to believe in the good faith and capacity of the people who analyzed that Ói Nóis Aqui Traveiz, in the public notice of continuity – still, with this example, that I think he was the most radical, But I think it goes through everyone – having 41 points and 52, it was because it fell into the hands of people who had no idea what the trajectory is... For any theater person, this could never have happened. So, I think that the fact that it went to a person who may be on the other side of the country and who works with visual arts and takes a project from the Ói Nóis Aqui Traveiz tribe... And then I think that in the clash between, I don't know... But I think we will recognize that there was... That said, I think I'm going to be a little redundant on some things, and I'm going to be a little bit anachronistic about the way the meeting has already... But I, as I haven't said it yet, wanted to say that. I wanted to reinforce the happiness of being here in front of you, comrades, Aline also here, I'm talking specifically about group theater, which we recognized each other – I cried, you made me cry three times this year. One of them was in the presentation of Retomada, the public notices, everything because it was utopian, since the word of the time was, utopian like that, how much of what we built being put there. I was there on YouTube very moved. I had already talked to Leo, and I told Maria. The second was today, while Taninha was talking there – crying and crying anyway, of being here, in this case, disguising tears. At home, I didn't need to. To be seeing Taninha talking to you, there in this context. And the third, which was the second, was when the results of the public notices came out. But then it wasn't a good tear. But there is a movement. I think that we, listening to you – we

spent these three days, two and a half days, talking many times... And I think that, at least from my point of view, this is confirmed like this: "no, guys, it's not possible. They are our people. They have this understanding." And for me, from everything I've heard, it confirms that ours, obviously they have, are aligned with that. So I think that listening to you for me is – we arrive at a conceptual alignment, a confirmation of a conceptual alignment, because it is a concept that we have, it is a historical construction of ours, which I think makes me calmer and happier. I think, trying to direct a little, proposing from what was said, we close the subject of the notices, which were fundamental, and try to forward. There are two points that I would like to make. The first of them is a word that whenever I hear it, I remember Maria, because I hear Maria say this word a lot, which is a repositioning. At this moment of repositioning public policies, of everything we are doing, there is a moment of repositioning of the organization as a civil society as well, which we also don't know how. When you say all this about the issue of the national policy of the arts, I have no idea and I don't know if other people do. I don't know if you do, but ok. How will this relationship between us and you take place? Where and how do we come in? How are we going to build this together? That's something that, in fact, I don't know. This federative renegotiation is fundamental; it's something we've been talking about for a long time. To talk about our context of maintaining groups and such, there are a thousand possibilities for us to think about relationships, since it is dealing so much with this relationship of time, of trajectory, of groups and so on... It is a way, for example, for us to think about groups up to what age belongs to the municipality, from so much to so much it is up to the State. It is up to the Union to understand these longest-lived groups as a heritage of Brazilian culture. I don't know, I think... But effectively, as mechanisms of exchange and dialogue, how? If you have any idea how we will do it, we will do it. And I, at least, don't have it yet. This is one thing for us, in view of this, to think about this relationship. It's incredible what you say, and I think that if we really manage to reach this legacy at the end of this administration, it's a stretch of historical, unimaginable dimensions, like that. So, I think that's one aspect. The other aspect, I think that, although I understand,

I understand it more even as a friend of yours than as an artist who is here talking to managers... We are facing what happened now. We inevitably end up talking a little about our case. But it's more like an example. We, who have just completed, in four days, will complete a month since we turned thirty. We got it as a gift, to sign up for I think about seven or eight notices from the Department of Culture and Funarte and not be contemplated in any and be with 2024 absolutely... And I'm seeing. I don't think this will happen to us, for N reasons... But I'm effectively seeing groups, spaces and festivals running the serious risk of not existing anymore from next year. We have two festivals in the Northeast, for example.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: A mediator here missed the timer; we had three minutes.

Fernando Yamamoto – Clowns de Shakespeare – Natal/RN: Okay, but I'm going to finish talking, guys, I didn't take the microphone. Today I did a Marcio Marcianístico exercise. I've tried so far, I haven't taken the microphone. You know I end up talking too much sometimes, but I'm going to break up and I'm close. I'm going to ask for this permission to continue. To give an example, we have two festivals in the Northeast that did not enter, which are Guaramiranga, Francis knows it well because it was closed, that this year is a festival that turned 30 years old. To celebrate the 30th anniversary, it held a four-day edition with the Cearenses group. So that was their celebration. They are on the verge of ceasing to exist, as well as Filte, which is also a festival, which has caught a lot, the Latin American Festival of Bahia. Meanwhile, the only one, for love, I don't want to belittle it, because I'm sure that if the project entered, it's a particularly good project, but the only theater festival that entered the Northeast is from an exceedingly small group, which hasn't happened since 2016. So there is no dimension of continuity, right? I think that there, in view of this, there are groups, festivals and spaces that may cease to exist, not exist again in 2024. So, I think that regardless of whether it is at the level of an articulation, regardless of whether it is at the level of an articulation, I think that our function here is to say: "We need Funarte to act, even though we understand that you are in the process of internal rearticulation.

But I think the answer of "at this moment we can't, because things are still in process, messed up and we..." As a claim, it is not possible. We need it because I don't know what will happen next year for us. Since Stephane spoke of an emergency, and Sérgio reinforced the emergency, we are on the verge of a relationship of calamity in the face of these groups that have this legacy for theater and for Brazilian art and culture.

Tuca Moraes – Companhia Ensaio Aberto – Rio de Janeiro/RJ: I'm going to try to be fast. We really need to walk to the end because of the feijoada schedule, the schedule of all of us. It was three long days of work. I wanted, on the contrary, to say the following: I will try, in fact, not to stick to public notice. As you can see, it was exceedingly difficult when the bomb of public notice fell, for us not to stay on this topic and produce the document that we produced, because everyone was completely... with this very latent. But the public notice existed, and the bombshell was so big because I'm going to make a compliment, within the non-recognition of the public notice. I'm going to give you a compliment. For years we have participated in Funarte's public notice of R\$ 50,000, R\$ 80,000, R\$ 100,000, R\$ 50,000, R\$ 80,000, R\$ 100,000, and suddenly public notice of R\$ 500,000 appeared, which does not account for the costs that these groups have and that throughout the year, but we said: oops! There was a sensitivity to the number of people we employ, the time, etc., etc. And, suddenly, we took a cold shower. So here's the compliment, and then I wanted to say the following: I wanted to stop talking about public notices, for us, because that was the conclusion that this forum took. The public notice is not for us. However, public notices may exist and serve other strands and may serve other strands. And there, for me, is a proposition to Funarte. When Chico spoke of a reviewer, he was not referring to a technical or civil society reviewer. He was referring to outsourcing a result. When you have public notice, and there is a commission that is sovereign and that does not have the participation of the public body, it ends up that this commission decides public policy. So the public notice was well intended. It had clear criteria, but the judgment was not clear. I don't know, I don't know what took the jury – the criteria were there and they said and detailed how they would be judged. I can't say where they didn't see, in what I wrote, the technical capacity, where

they saw it, in what I wrote the lack of action, of democratization of access. Where they saw in what is there, in the documents that I put in, the cultural merit, and where they did not see or he did not see, or two did not see, I don't know how many who judged my project – the trajectory of the space, because we entered a space, as was said here. This was all there clearly. So, I think that any public notice, whoever judges, needs to say why it subtracted one point, two points, three points, three tenths, one tenth. I need to know. Where was my failure? I couldn't identify it. I had the trouble of rereading all the documents that I put inside the notice, to say: was there a failure? And did I miss any information? I don't identify it. So, in view of this, it is especially important that any public notice, if it is important for a public institution, needs to reveal where the votes were withdrawn. He needs to justify his votes. And I think, yes – it was said here, we are absolutely in favor of political reparation with the issue of race, equity, of the indigenous people, with the issues that arise for our society and that for this forum here, I can speak on behalf of the Forum, it is extremely expensive, but we understood that there was no such thing with the public notice, reparation for the continued work groups, the long-lived groups that have been discussing for 10, 20, 30 years, and that we do not get there and have an urgent response. So I'm going to go back to that, as Stephane said... We are at the ICU. It was discussed here, Ói Nós Aqui said: I'm thinking of stopping. It's not that we're in the ICU, thinking not. This is going through the minds of some here. And then, just to finish, Maria, you said that Funarte is an articulator, it has an articulation role, and I think this role with the municipalities and the states is particularly important. I think that the groups that here, and others that can join, can help in this role, as we did with Dani Balbi. But I can answer you that in the States the municipalities are making notices in the format of R\$ 50,000, R\$ 80,000, R\$ 100,000, R\$ 150,000. Today it came out, the municipality is voting R\$ 25 million in public notices. This is what the municipalities and states are doing.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: I would kindly ask to speak for two minutes. Can I?

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio

de Janeiro/RJ: Yes, of course. I wanted to say a phrase, but it is an important phrase. I realized that we made a mistake, and it is a mistake, but that there is time to be repaired. We all know what Brazilians and what Brazil went through in the four years of Bolsonaro's government and we are all paying the bill, there is no doubt about that. And that this account is difficult to close in the black again. But I wanted to highlight one thing because otherwise we have overcome the right and overcome Bolsonarism. The prospect of the right returning to power is not so absurd. She is not far away in the slightest. And what I would like to say is that when the political parties gave up defending President Dilma, when the trade unions gave up defending President Dilma, we were the ones who went to defend it. We were the ones who pulled the streets. The Lula government needs to know, and you can be interlocutors for this, that we pay a high price for this. Because, for example, today, when I told you about armed action or when I told you about armed action, we were proud to have been able to resist the armed action, and we think it's beautiful and we think it's cool. And we think the solidarity of everyone who came here, the lawyers, is beautiful. On the other hand, we need to think like this: who among us lost a series of things because we went on the streets to defend this? So, we were, in these years, we clearly assumed a political vanguard. We organized acts. We organize festivals. Lula Livre Festival, demonstrations at USP and we were the ones who were there. I'm not asking for change, that's not it. For God's sake. But we need to think that if these groups are here, they mess up their survival, we won't be able to do it in four years, three years from now. We will not be able to do this now, in 2024, because we paid a high price for it, a high one. In money, in sponsors, that is, for sponsors it is not good to see us there on the podium, defending a lost cause. It's not good to keep defending... It's not good to be in the camp in Curitiba every day pulling slogans, but we were the ones who did it. It was members – not only us, but it was members of these groups that are here, and some others, who did it. I think this needs to be considered, very much into account, because we are, we can be and will be artistic partners. But we need to be political partners and understand, for example, the law. This year you said, we understand that the resources of parliamentary

amendment, it is obvious that they are public resources. This year, we had the lowest uptake in the amendments, but we plummeted. Although the left-wing bench in Rio has more than doubled, the PT bench has tripled. And one of the things they said is: now there is the Paulo Gustavo law, now there is the Aldir Blanc Law and these laws, if they continue to follow the pace they are, they will not meet the demands of these collectives. So, we need to understand this urgently, because this will have a reflection even in the next political struggles. And I fear that we will not be able to play the role that we had in 2016, 2017, in all the years of the Bolsonaro government. Let's end with the last lines? Chico, Julian, who else? And then the table ends. Could that be it? Rui wants to talk later. Okay, let's go.

Julian Boal – School of Popular Theater: It's a super quick speech, to say that in the last seven years public health has been decimated, but it has survived. So much so that everyone here has a vaccine in their arms, so I hope, at least, given by the SUS. He survived. Has public education in the last seven years been decimated? But he survived. So much so that today, for example, Sérgio was at UFRJ, which is in a sorry state, but he is there, to give a lecture. So it survived. Art, however, according to the various reports here, is almost dying. He is on the verge of death. So we must think about what were the models that made health and education survive, and what makes art today, theater, at least, almost dying? And this model is certainly not foreign to the model of the public notice itself. Unfortunately, there was this unfortunate coincidence that the public notice fell now, but if we remain in the public notice model, I think we will not get out of these issues. If the model of the public notice is the current model of art financing, we will not be able to get out of these issues. So, we must think about another financing model, because if it is a manager's decision and not a state policy, we will be hostage to the manager at that moment. And the struggles that we can build will also be hostage to this. If we can't take a step beyond that, it won't be possible now, but we need to be able to think beyond that, because otherwise these same issues will be reposed in a year, two or three years from now, without us solving them. That's all I wanted to put in.

Chico Pelúcio – Grupo Galpão – Belo Horizonte/MG: Quickly. Your entrance was a bath of hope. We are hoping that it will work. We are with you and we don't open it. So, in this sense, I wanted to suggest, it is a suggestion. I think that, in order not to demoralize Funarte's public notices, you have decided in relation to all this that is already going on, in the artistic class, in relation to the grades, the consequences. At least, at the very least, to say: we are firing the commission forever. This Commission voted for this. He is asking for an answer from Funarte to these questions because this rumor is already there. I'm speaking from the heart. You need, at least for the resources that should arrive for Funarte, to have reparation through the resource. That's one thing. The other thing is, I did some math. Retomada, it gave 40,000 registrations, approved sixty. In my calculations, which are not very precise, only 1.5% of the projects were approved, which is on this average, which Maria spoke of 3%. Of this 1.5%, I don't know how many, but the vast majority are only the projects that were induced, with induction. So, what is not being induced is outside the Resumption. I didn't do the math, nor did I see the notes of Cine Horto, which we have 25 years of Short Scenes Festival, making a celebration. Although the festival privileges all these reparations, from the commissions, the approvals, the support, the shows, all of that. We had an extremely low score as well. 46. I couldn't see why I didn't know how to do this. I would like to suggest to all of us, who knows at this meeting in Brasília, we thought together a way to build what was said, I think by Toninho, or by someone, how are we going to build this partnership? How are we going to think about this cut? Who knows, we think together with Funarte? A day, a morning, an afternoon of meeting for us to discuss ideas, because sometimes it's not just funding. When we put structural public policies, it is support for the meeting. For example, you can have funding for cultural spaces with the objective, as a counterpart, of receiving groups from all over Brazil free of charge in their spaces, that is, they have intelligent ways that we can produce, which is not just funding. I would like to say that Belo Horizonte is going through a tricky situation. If you don't know, during the pandemic, we are abandoned by the city hall, and the Zema government is the one that oversees the state. So, some spaces were closed. The most symbolic is Multimedia,

which is as representative as the Company. Then Multimédia, a space of 40 years of existence, was closed. We were abandoned by the City of Belo Horizonte, during the pandemic and by the Zema government. So the situation there is black. And the last thing I wanted to say, I wanted to give a hug to the actors, the technicians, the group here in the group that welcomed us, thank you. It was a delight to meet all of you, you know? Each one is cooler than the other. Thank you very much for this warmth, this affection, and the professionalism that you conducted this meeting. Congratulations to both of you, for that too! Okay? Kisses to all of you!

Rui Moreira – Director of Performing Arts at Funarte: Well, it's interesting. I was here listening a lot, and for me this moment of a lot of listening is very pertinent because of the way it is being conducted, how it is being – what is being produced. A debate of exceedingly high, extremely high quality, a debate of great power and very qualified, by the people, by each one, by each word that has been said here, isn't it? So, in some way, I referred to the conceptual idea of Leda Martins, of Makota Valdina, of this spirality, a spirality that makes everyone, everyone, everyone present here, have gone through moments like these here of discussion and general review, whether of our own actions, or of the action of the other, or of collective action. or from government action. This is a fact, a fact that makes every time we pass through places that seem to be the same, we pass differently. Or we pass older, with more experience, with more structure, with greater arguments, right? But the fact is that we are in a continuous process of construction, and this continuous process of construction, it has this prerogative, isn't it, of urgency. The survival of art, of groups, has never ceased to be urgent. It is true that each of the groups, each of the structures that are here, has found its own way of dealing with this urgency. So it's genius and it's perfect and it's extremely pertinent that it's extremely rightful for us to be here currently. It's not in a space that has utopia as its name, but at the same time, I think it's great when we pass outside and see a Shell brand, see a Vale brand, and see... In other words, we know that we are within a space where public policy is present and, at the same time, we know that this group, this place, exercises public policy, it makes public policy, it is a generator,

a radiator of public policy, isn't it? And more than a radiator of public policy, when he promotes this meeting, what does he do? It brings in other radiators and, from there, an immensely powerful forum is born, which structures a letter like this, which is an objective guideline, clear of ways for us to continue the discussion and, more than that, to make certain points effective, isn't it? All of them. I thought it was brilliant, for example, when Chico started by saying: "Wow, I've been so moved by his dancing." I knew it, oops! Next, it will come... No, it's not just sticking. There will be a claim, and there will be a demand for this place of evaluation that we are constantly in. This point is a point of evaluation, it is a very important point and it is a point that Maria has already said, Léo has already said, Luiz has already said, all of us here have already said: we need to use this power of these words and this power of these demands to keep us together, so that we create synergies from all these issues that we are doing. Because we leave here this which is a national meeting, which is a small conference, leaving here we all go into our room, into our space, or to claim that space that we have lost. We will return to a place, to a space, to a time, where we will continue to be agents of public policy. We will continue. So, like, it's terrible to think that if we hadn't made the movement we did and hadn't elected President Lula, what would we be discussing? Would we have a place for discussion? Would we have a smaller or greater number of emergencies to be treated at this very moment? Therefore, without despising any urgency and, yes, considering all urgency, it is essential and it was not an unfortunate coincidence that this bomb was dropped. It was a happy coincidence, because we can get here and immediately be confronted by an action, be confronted by an action and forward here, as Leonardo said, in a space of trust, a place so that these actions can have reverberation and transform the reverberations in a positive way. The solutions, in dance, for example, just talking about a place in dance, for example, when a dancer gets injured, the cast says like this, you can let us get the cast together. Here comes the choreographer who says yes, look, wait, let me have time to think about this solution together with you, because there is often a space outside, there is a space of notion a little larger of the game, which can help the solution to be better. And I understand that.

I understand that in the field of structuring management, the trust you are placing in us as a collegiate work team, gives us the possibility to listen, think, structure and then we can talk again. You know, I think... I thought it was important to take the microphone, to talk about why we are partners, even though maybe we didn't meet face to face there, or we acted face to face... We are partners, you can be sure. And everything that was heard here is felt and is transformed into a pulse. This is blood, life and the spiral is rolling, and the spiral is rolling and it doesn't stop in ten years. The spiral is such a crazy process that it may be that his next circle is around the corner. It may be that it is around the corner that we must deal with the same situation together on the corner, right? So, first thank the trust, reiterating the trust, and dealing with the trust as we and only know how to deal with. I think I needed to make that speech.

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Maria wants to make a closing. Tuca wanted to remember two things: one of us leaving a tribute to Aderbal, who would certainly be here with us, he was a great supporter of all groups. Two, to thank our companions, Miguel, from Teatro Meridional, who came from Lisbon and that points out some directions. In the next ones we will include people from other countries, which we chose not to call this time, such as France, Germany, Spain. Because we knew that we had to look at some things for ourselves and for this specificity, at this moment that would be exceedingly difficult for them to understand and co-participate in some way that could enlighten us. So, we brought only comrade Miguel from Lisbon, and we could not fail to invite the El Galpón Group for all their brilliant trajectory. And remembering that our comrade was to write a text for us, a motion of support for the group that is going through a very difficult time, due to the political issue, not for internal issues of the group and that needs our vehement support and that needs institutional support, from Funarte, from the Department of Culture, and that we are committed to delivering these demands. Thank you very much for your presence and say that this is also your home. I thank everyone who came and participated in these days, inviting everyone to a feijoada right after the speech of Lessa and Maria, which is too close as they divide.

Maria Marighella – President of Funarte: Guys, we talk a lot, we listen too. I think that afterwards there were more testimonies than questions, and we need to leave with this voice of yours to reformulate the next steps. I wanted to thank you very much for the words, the only doubts are about the construction methodology. We will publish this methodology, Fernando. It would be an anticipation. First, we are going to make a publication of an internal working group of the Department of Culture. Not that the Department will be responsible, but for the creation of a work methodology that, from politics, you know, is a work methodology that can somehow recognize all this. And recognizing that the Arts Policy is not Funarte, it is Department, this goes through promotion, copyright, training, a set of things. So, this will be the focus of our work next year. So, soon we will have something more public and more shareable. Chico teases us, "fire!" No, I think we must take responsibility. The responsibility is ours. You can't transfer. If someone must be held accountable, it is us, because we built the mechanism. For us, it is a valuable mechanism, with advances, there are things inside it that are important to read. I think it's an incomplete result. It is a result that points out challenges to us. It is a result that makes us think, makes us transformed. I think it's a happy coincidence that we're here in this whirlwind. Any change in the result reverses the game, cheers those who are inside, shouts those who are outside – no, look. We have the result that is celebrated by ... There are celebrations, there are victories, there are people who have never contemplated it. There are things going on, and we need to read them, you know? We're going to have to read things because things are happening. Things are happening, they are not definitive, they are not defining. But we're going to have to read things. And I would like to call for this reading of what is happening in Brazil. It is not justification; it is not an end point. But I think we will need to leave here with this voice, go back to our places, echoing, and take responsibility for this other day. Because, given this result, we have other responsibilities. Fernando's provocation is what will happen to these experiences that are under the gaze of... This is our responsibility that we will have to look at it in a scene, not on a case-by-case basis, but what is another day, when one stage ends, another begins. And it

is this other stage that we will need to correct mistakes, move forward. And that is the task that is on the table today. That is, what is this... In January, we will have the circuit, the circulation, there is no... We will have public notices, an indirect incentive. I think we, but I don't want to open the portal, because otherwise we have no end... She's fast, fast. So I think it's much more like the other day's task. And, obviously, looking at this result is not ending, it is not interrupting, it is looking, it is correcting, but also assuming responsibilities. I think Léo makes a very forceful speech about what the perspective of the mechanism was, and what we find. At no time was there in the criteria, for example, a criterion of time, a criterion of relevance, in what we are doing here. That's another day. This is another step. This is another cut. This is something that we will need to read in the light of general reading. I leave here very instigated, mobilized, grateful, with much more work ahead, praying for... and jealous, above all responsible, jealous of this public task and understanding what... And I think we will need to make – we were here in a parallel knitting – that no one thinks that the public notice is a policy of absolutely anything. Nobody thinks so, neither you nor us. The public notice was how, in the 2000s, Brazil dealt with something called the counter. From the place where I come from in Bahia, right? In 2006, 90% of all investments in Bahia, 90% of all investments in Bahia were in the city of Salvador, in the capital. When we talk about a capital, we are not talking about the entire capital. We are talking about the center, the core of a capital. The place where I come from, which Gilberto Gil, Margareth, does not obtain 2% of the Rouanet Law. There are cities in the North that raised R\$ 5,000 from Rouanet Law in five years. States, not cities, state. And we can't lose sight of this scene because we must remember that the public notice is the only instrument to open the portal of something that Brazil has done, which is the counter. It is obvious that when you have long-lasting, accredited, mobilized, monitored experiences, you can advance in politics. But every time we think we are skipping that stage, there is an interdiction and we go back a little to recognize who we are, because we are no longer what we were. So we will need it too, it's not condescension, patience. But we will need a strategy to act. It's difficult, but at the same time that's what brings us here, because, if

it were easier, it wouldn't be us. So, I'm not afraid. We are not afraid. We have the courage to face this immense giant Brazil, which has the strength of the wealth called culture, the strength of this art that is as immense as it is violent. We will need to face the portal, the public notice to get to know what is unknown in the hidden corners of the Brazilian world. There is none of us today who knows what happens in every corner of this country and any simplification of this idea "do it like this" "do it with the groups". I don't know, I don't know. I do not know. We need to build a collective, mobilizing, attentive, concerned, tactical, strategic force, to face what we are going to need to face, recovering the past, looking to the future, calling more people, holding hands, inventing things, sharing knowledge and some money, when necessary. In all cases, all of us will be together, because there is no mistake that cannot be corrected. And we are also not afraid to say that we made a mistake, but I don't think that today there is a simple chance to cut out a theme, to invest in a line. And this line can have investment. But we will need to make an articulated adhesion. And, therefore, I wanted to leave here with the idea that there is a meeting, yes, but no, no one is going to wait for the meeting. My proposal is that we leave here not with a letter, but with a tactic, a strategy of permanence, which I hope is not a zap group, but that has a permanent intelligence of monitoring, mapping, articulation and debate with the institution so that we can find together the solutions that did not come out today, but certainly tomorrow. Let's eat these beans, folks, and let's solve what we need with courage, tactical discipline, and strategy. Let's go on together. I'm proposing a group to take on this business, Rui. And here we have Rui, we have Luíza, we have Aline, who I think can better follow the action – because I'm talking about Aline, because Aline is the director of Regional Diffusion. It can also be closer to the reading of these mechanisms, so that we can face the debate, follow this scene that I think is the scene, how to mitigate or accompany and how to face the various strategies that is our role, and then I think that, more than anything, protect this field that structures the Brazilian arts. I'm incredibly happy, thank you very much. We will move forward!

Luiz Fernando Lobo – Director of Companhia Ensaio Aberto – Rio de Janeiro/RJ: Thank you all. Thank you to the technicians who recorded, photographed, and made sound, Branco and all the others. Special thanks to the actors of Companhia Ensaio Aberto and the production that worked to keep this meeting at the level it had. Congratulations to all! Congratulations to the table. Now, let's get to the beans!



Photo by Thiago Gouvea / Ensaio Aberto collection

