

# The archives in Rouanet Law<sup>1</sup>

## *Os arquivos na Lei Rouanet*

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### Abstract

The aim of the article is to discuss the recognition by archivists and archival institutions of the cultural aspect as an important tool for the preservation of documents. It is based on studies about historical and cultural heritage, whose paradigms comprise the Archives as places of memory. It highlights the inclusion of public and private Archives among the cultural areas benefited by the law for cultural promotion, provided these institutions do not restrict access to the public. We also stress the relevance of this integration for the development of cultural projects aimed at preserving documents, as well as raising the necessary resources for their implementation. We point out the relationship between the Archives and Culture established in theoretical references in this field. This study is guided by the polysemous character of the concept of "culture" due its numerous appropriations and applications. We also present the concepts of public policies and cultural projects and conclude that the inclusion of this subject in the curricula of the courses in Archive Administration in Brazil can disseminate tax legislation and ways to raise funds to support Brazilian culture, promote heritage education within the universities and institutions, and contribute to the archiving practice by acknowledging the importance of Archives to culture.

**Keywords:** Archives. Culture. Documentary preservation. Law for cultural promotion.

### Resumo

*Este artigo discute o reconhecimento da faceta cultural pelos profissionais e pelas instituições arquivísticas como uma importante ferramenta para a preservação documental. Baseia-se nos estudos relativos ao patrimônio histórico-cultural, cujos paradigmas compreendem os Arquivos como locais de memória. Enfatiza a inclusão dos Arquivos, públicos e privados, dentre os segmentos culturais beneficiados pela lei federal de incentivo à cultura desde que esses não limitem o acesso. Destaca a relevância dessa inserção para a elaboração de projetos culturais que visem à preservação documental, bem como o levantamento dos recursos necessários à sua execução. Aponta a relação entre Arquivos e cultura estabelecida no referencial teórico da área. Orienta-se pelo caráter polissêmico do conceito "cultura" decorrente das suas inúmeras apropriações e aplicações. Apresenta os conceitos de políticas públicas e projetos culturais. Conclui que a inserção da temática nos currículos dos Cursos de Arquivologia no Brasil poderá difundir a legislação de incentivo à cultura brasileira e as formas de captação de recursos, além de promover a educação patrimonial, tanto na graduação como nas próprias instituições contribuindo para a prática arquivística ao encontro dessa conjuntura que acolhe e reconhece os Arquivos na cultura.*

**Palavras-chave:** Arquivos. Cultura. Preservação documental. Leis de incentivo à cultura.

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## Introduction

In a previous study, it was found that theoretical archiving references barely address the relation between Archives and Culture, and the practical aspect, analyzed from the structure of the *Conselho Nacional de Arquivos* (Conarq, National Archives Council), the minutes of its meetings and the cultural activities promoted by the institution and by the Brazilian National Archives also reflected the uncertainty of this association. However, such relation was more consolidated in the archival legislation compiled by Conarq by means of several references to the term "culture" concerning the responsibilities of the Brazilian National Archives, Conarq and archivists. It was mentioned especially in relation to the archival documentary holdings: their protection, declaration of public interest, promotion and dissemination. Nevertheless, the law for cultural promotion (national laws, in *Distrito Federal* and in a few states) included both public and private Archives among the benefited cultural areas, provided they do not restrict access to the public.

Thus, there is a need to discuss the recognition of the cultural aspect of the Archives indicated by the disparity of the data collected in the above-mentioned survey.

Moreover, this study is justified by the connection between culture and the Archives as places of memory for the custody and preservation of documents that is ratified and exemplified through the "*Memória do Mundo*" (Memory of the World), a program of the United Nations for Education Science and Culture (UNESCO) that recognizes, in records and certificates, collections and holdings of international, regional or national relevance (Edmondson, 2002) through the System of Information and Cultural Indicators of the *Instituto Brasileiro de Geografia e Estatística* (IBGE, Brazilian Institute of Geography and Statistics). It includes the Archives among the "[...] economic activities directly related to culture" (Instituto Brasileiro de Geografia e Estatística, 2007b, p.18, our translation)<sup>4</sup>. According to the Brazilian Classification of Occupations, IBGE lists archivists among the "[...] typical

cultural occupations" (Instituto Brasileiro de Geografia e Estatística, 2007a, p.23, our translation)<sup>5</sup>.

Other recent events that point out that this problem needs further discussion, which justifies the present study, is the technical cooperation agreement signed on December 21, 2011 by the *Fundação Biblioteca Nacional* (FBN, National Library Foundation), *Instituto Brasileiro de Museus* (IBRAM, Brazilian Institute of Museums) and National Archives, which aimed at integrating 10,000 social memory institutions through the *Sistema Nacional de Informações e Indicadores Culturais* (SNIIC, National System of Information and Cultural Indicators), as well as the inclusion of these Archives in the strategies and actions related to the promotion of diversity and access to culture in the *Plano Nacional de Cultura* (PNC, National Planning for Culture), both created by Law number 12,343, on December 2, 2010.

Among the objectives of the Plan is "IV - to promote the right to memory by means of museums, archives and collections" (Brasil, 2010, online, our translation)<sup>6</sup>. For its accomplishment along with society, 53 projected goals were prepared to be achieved by 2020. Of these, the Archives are directly related to 6 goals:

Goal 2) 100% of the Federal States (UF) and 60% of the municipalities must update the National System of Information and Cultural Indicators (SNIIC) [...]; Goal 29) 100% of public libraries, museums, cinemas, theaters, public archives and cultural centers must meet the legal requirements of accessibility and develop actions to promote cultural enjoyment for people with disabilities [...]; Goal 31) Brazilian municipalities must have some sort of institution or cultural facilities, including museums, theaters or concert halls, public Archives or documentation centers, cinemas and cultural centers [...]; Goal 41) 100% of public libraries and 70% of museums and archives must provide information about their holdings to SNIIC [...]; Goal 46) 100% of the sectors represented in the National Cultural Policy Council (CNPC) must have a board and prepared and implemented sectoral plans; Goal 47) 100% of sectoral plans with representation on the board of the National Cultural Policy Council (CNPC) must have guidelines, goals, and actions focused

<sup>4</sup> "[...] atividades econômicas diretamente relacionadas à cultura".

<sup>5</sup> "[...] as ocupações tipicamente culturais".

<sup>6</sup> "IV - promover o direito à memória por meio dos museus, arquivos, e coleções".

on childhood and youth (Brasil, 2011a, p.11, our translation)<sup>7</sup>.

It is worth noting that in December 2012, election was held to elect the Working Group of the Archives Sectorial Board, established by Resolution 6 by the *Conselho Nacional de Política Cultural* (CNPC, National Cultural Policy Council) on July 15, 2011, which until then represented the field in the plenary.

Thus, the general objective of this study is to discuss the importance of recognizing the cultural facet of the archival activity. The present study deepens the theme of preservation of documents emphasizing the aspect the federal legislation to maintain culture, object of this work given its relevance as a perennial resource that has been established and consolidated, and its range of application and coverage. The study highlights the importance of this integration for the development of cultural projects with the purpose of protecting documents, as well as raising the necessary resources to finance their implementation.

## Contextualizing the relation between archives and culture

A literature review was conducted to identify the relation between Archives and Culture established in the theoretical references in the area of law for cultural promotion as an example of public policy, and the concepts concerning cultural projects.

The study was guided by the understanding that culture is an ambiguous concept due its many appropriations and applications.

According to Chauí (2006, p.105, our translation)<sup>8</sup>, the term originated:

[...] from the Latin verb *colere*, which means to cultivate, create, take care; culture meant the care of man with nature, therefore: agriculture. It also meant the care of men with the gods, therefore: *culto* (worship in English). It also meant care with their soul and the body of the children, their education and their training, therefore: *puericultura* (childcare) [...]. Culture was thus the voluntary and deliberate intervention of men on the nature of someone to change it according to the values of their society.

Hence, various connotations coexist as the notion of nature intentionally perfected by man, interfering with his identity and referring to personal refinement, regarding social civilization, as national collective identity, and more recently as the instrumentation for consumption through the laws of the market.

The main focus on information policies in Brazil concerns Article 216 of the Federal Constitution, which includes documents, among others, in the list of Brazilian cultural heritage generically constituted by “[...] goods of material and immaterial nature, considered individually or in a group, bearing reference to identity, action, memory of the various groups that make up the Brazilian society [...]” (Brasil, 1988, online, our translation)<sup>9</sup>. Nevertheless, the Constitution also guarantees access to sources of culture, to the exercise of cultural rights and the right to information in articles 215 and in sections XIV and XXXIII of the art. 5, respectively.

However, it is noteworthy that the National Archives is under the Ministry of Justice (it was transferred from the Civil House of the Presidency, formalized by Decree number 7,430, on January 17, 2011), while IBRAM and FBN are associated with the Ministry of Culture, denoting political differences in the area of information management.

<sup>7</sup> “Meta 2) 100% das Unidades da Federação (UF) e 60% dos municípios atualizando o Sistema Nacional de Informações e Indicadores Culturais (SNIIC) [...]; Meta 29) 100% de bibliotecas públicas, museus, cinemas, teatros, arquivos públicos e centros culturais atendendo aos requisitos legais de acessibilidade e desenvolvendo ações de promoção da fruição cultural por parte das pessoas com deficiência [...]; Meta 31) Municípios brasileiros com algum tipo de instituição ou equipamento cultural, entre museu, teatro ou sala de espetáculo, arquivo público ou centro de documentação, cinema e centro cultural [...]; Meta 41) 100% de bibliotecas públicas e 70% de museus e arquivos disponibilizando informações sobre seu acervo no SNIIC [...]; Meta 46) 100% dos setores representados no Conselho Nacional de Política Cultural (CNPC) com colegiados instalados e planos setoriais elaborados e implementados; Meta 47) 100% dos planos setoriais com representação no Conselho Nacional de Política Cultural (CNPC) com diretrizes, ações e metas voltadas para infância e juventude.”

<sup>8</sup> “[...] do verbo latino *colere*, que significa cultivar, criar, tomar conta e cuidar, cultura significava o cuidado do homem com a natureza. Donde: agricultura. Significava, também, cuidado dos homens com os deuses. Donde: culto. Significava ainda o cuidado com a alma e o corpo das crianças, com sua educação e sua formação. Donde: *puericultura* [...]. A cultura era, assim, a intervenção deliberada e voluntária dos homens sobre a natureza de alguém para torná-la conforme os valores de sua sociedade”.

<sup>9</sup> “[...] bens de natureza material e imaterial, tomados individualmente ou em conjunto, portadores de referência à identidade, à ação, à memória dos diferentes grupos formadores da sociedade brasileira [...]”.

Nonetheless, documents are arranged as social products whose recorded information subsidize and encourage cultural or historical studies, as well as assuring rights and consolidating identities. In this sense, the Archives, Libraries and Museums share “[...] the purposes for which they are intended and the role they play in the social, cultural and administrative process of a society” (Bellotto, 2004, p.36, our translation)<sup>10</sup>.

Therefore, it is believed that recognition of the cultural facet of archival activity is a social demand, and a convergence with public policies that contribute to the actions of dissemination and preservation of the documentary heritage that this archival activity protects.

### Archives and culture

According to Schellenberg (2008), culture is one of the reasons for creating public Archives; however, this aspect is rarely addressed in the theoretical references in this area.

As Bellotto (2004) affirms, archival practice goes beyond custody of documentary heritage: it is necessary to promote the scientific, social and cultural uses of documents that would proceed to a primary use. These documents, in turn, would be effectively useful to knowledge and culture when combined with the editing of rare books, old newspapers and monographs that would accomplish their mission of training and informing the community.

Thus, “There are two opposite ways of action the service of cultural diffusion [of the Archives] can adopt: taking elements to and from the Archives striving to achieve an increasingly broader field, and allowing the return of that same policy, providing attractions at the Archives” (Bellotto, 2004, p.228, our translation)<sup>11</sup>.

Cultural diffusion in the Archives would, therefore, have two foci: “[...] on the one hand, culture for the scholar

and scientist user, on the other, the culture for all” (Bellotto, 2004, p.241, our translation)<sup>12</sup>.

However, the Archives themselves express, represent and depend on cultural aspects that guide the management of the documentary heritage:

In the memory ‘preserved’ as an historical interest, there is always intervention from people who select and determine what is (and what is not) relevant for storage, and what should be discarded. These selections are variable and always related to cultural and political variables, and there is frequently no consensus (Castro, 2008, p.20, our translation)<sup>13</sup>.

Thus, the cultural facet of the Archives corresponds to two operations, internal and external to the institution: its objects and users.

According to Chauí (2006, p.114, our translation)<sup>14</sup>, “Monuments, documents, collections, antique objects, and icons are supports for memory, i.e., the objective expression of collective remembrance” guarded and preserved by what she calls “public guarding institutions”: the Museums, Libraries and Archives.

Castro (2008) states that documents are associated with the emotional aspect because they are capable of making the past a reality. And, to this concept, Le Goff (2003, p.428, our translation)<sup>15</sup> adds that “[...] every document has in itself a monument character, and there is no brute collective memory”.

Thus:

We must admit that the primary reason for the preservation of most documents is to achieve the purpose for which they were created and accumulated. In the case of a government, this purpose, as we know, is the accomplishment of their assignment. Documents preserved only in accordance with this purpose are not necessarily archives. To be considered archives, another reason is required - their cultural aspect. They are preserved to be used by other people other

<sup>10</sup> “[...] as finalidades a que se destinam e o papel que ocupam no processo social, cultural e administrativo de uma sociedade”.

<sup>11</sup> “Cabem ao serviço de difusão cultural [dos Arquivos] duas vias contrárias de ação: a que lança elementos de dentro do arquivo para fora, procurando atingir um campo de abrangência cada vez mais amplo, e a que permite o retorno dessa mesma política, acenando com atrativos no recinto do arquivo”.

<sup>12</sup> “[...] de um lado, a cultura para o usuário erudito e o cientista; de outro, a cultura para todos”.

<sup>13</sup> “Na memória ‘preservada’ como de interesse histórico há sempre a intervenção de pessoas que fazem seleções e determinam aquilo que é (e o que não é) relevante para ser guardado, e aquilo que deve ser descartado. Tais seleções são sempre relacionadas a variáveis culturais e políticas e, muitas vezes, não são consensuais”.

<sup>14</sup> “Monumentos, documentos, coleções, objetos antigos e ícones constituem os suportes da memória, ou seja, a expressão objetivada da lembrança coletiva” [...] “Instituições públicas de guarda”.

<sup>15</sup> “[...] todo documento tem em si um caráter de monumento e não existe memória coletiva bruta”.

than their own creators (Schellenberg, 2008, p.38, our translation)<sup>16</sup>.

Thus, it is clear that the cultural facet of Archives goes through the entire life cycle of documents and does not depend on their scope of work, since the local culture is also reflected in the organizational structure in which they are placed and within the activities they reflect.

### Public cultural policies

According to Jardim (2008, p.5, our translation)<sup>17</sup>, the “[...] public policies reveal the construction of a normative framework of actions involving State and Civil Society”. They are intended to meet a common good, a collective necessity or public problem through “[...] an intentional guideline, whether it be a law, a new administrative routine, a judicial decision, etc.” (Secchi, 2010, p.4, our translation)<sup>18</sup>.

Among the existing cultural policies in Brazil, there are “Laws for cultural promotion [that] have emerged as a means of encouraging companies to support artistic expressions that cannot be produced without the aid of an external financial resource for their production” (Olivieri, 2004, p.43, our translation)<sup>19</sup>.

The first rule to be established was the Federal Law number 7,505, on July 2, 1986, known as “Sarney Law” because Jose Sarney was the Brazilian President when it was sanctioned. Hence, the policy of tax exemption was in force establishing that the State could work in “partnership” with the private sector to facilitate cultural projects (Olivieri, 2004).

But it was through the *Programa Nacional de Incentivo à Cultura* (PRONAC, National Cultural Incentive Program), established by Law number 8,313 in December

23, 1991 or the “Rouanet Law”, regulated by Decree number 1,494 on May 17, 1995, that this policy gained momentum.

According to Chauí (2006, p.136, our translation)<sup>20</sup> the State must understand culture “[...] as a civil right and therefore, ensure the right of access to cultural artwork productions, particularly the right to enjoy them, the right to create artwork, i.e. to produce art, and the right to participate in decisions on cultural policies”.

It is, thus, a symbiosis between the State and society through mechanisms that seek to meet collective demands and cultural problems.

### Cultural projects

According to Thiry-Cherques (2010, p.28, our translation)<sup>21</sup>, “[...] cultural projects are initiatives for action on real and ideal objects that express spiritual values - feeling and knowledge -, significant to a social group in particular”. In general, they are created to obtain a strategic response to challenge or need, because “[...] the project, every project, aims to solve or at least overcome a problem. Therefore, the first effective step to take is to ask what problem the project intends to solve” (Thiry-Cherques, 2010, p.38, our translation)<sup>22</sup>.

There are numerous sources of incentives, public selections and institutions to which the technical and cultural projects can be submitted to, such as *Banco Nacional de Desenvolvimento* (BNDES, Brazilian Development Bank), which applies resources in the cultural area to enable economic growth of the sector, as well as disseminating Brazilian culture, among others.

In addition to the constitutional guarantees and assignments earned made by the country, the States, the

<sup>16</sup> “Devemos admitir que a razão primordial para a preservação da maioria dos documentos é alcançar o objetivo para o qual foram criados e acumulados. Em se tratando de um governo, este fim, como sabemos, é realização de sua atribuição. Documentos conservados somente em função dessa finalidade não são necessariamente arquivos. Para que o sejam faz-se mister uma outra razão - a de ordem cultural. São preservados para uso de outros além de seus próprios criadores”.

<sup>17</sup> “[...] políticas públicas revelam a construção de um quadro normativo de ações envolvendo Estado e Sociedade Civil”.

<sup>18</sup> “[...] uma diretriz intencional, seja ela uma lei, uma nova rotina administrativa, uma decisão judicial etc.”.

<sup>19</sup> “As leis de incentivo à cultura [que] surgiram como meio de estimular as empresas a apoiarem as manifestações artísticas que não conseguem ser produzidas sem o auxílio de fonte externa à sua produção”.

<sup>20</sup> “[...] como um direito do cidadão e, portanto, assegurar o direito de acesso às obras culturais produzidas, particularmente o direito de fruí-las, o direito de criar as obras, isto é, produzi-las, e o direito de participar das decisões sobre políticas culturais”.

<sup>21</sup> “[...] projetos culturais são iniciativas voltadas para a ação sobre objetos reais e ideais que expressam valores espirituais - sentimento e conhecimentos - significativos para determinado grupo social”.

<sup>22</sup> “[...] o projeto, todo projeto, visa a solucionar ou pelo menos a superar um problema. Por isso, o primeiro passo efetivo a dar é se perguntar que problema o projeto visa solucionar”.

Federal District and municipalities regarding the promotion and access to culture, Law number 12,343 states that it is part of the government's responsibilities:

[...] III - to foster culture broadly, through promotion and dissemination, the promotion of public selections to encourage projects and cultural processes, offer financial and tax support to cultural agents, adopt economic subsidies, regulate the implementation of public and private funds, among other incentives, in accordance with the law (Brasil, 2010, online, our translation)<sup>23</sup>.

In this sense, the Rouanet Law is the main financing mechanism for the Brazilian culture and it provides perennial support to cultural projects since it contributes effectively, through the right provided by the State, to invest financial resources in the dissemination of the country's historical and cultural heritage.

## Methods

In order to analyze the data collection, we used the institutional website of the *Ministério da Cultura* (MinC, Ministry of Culture) and the laws for cultural promotion as references. In this sense, in addition to the Rouanet Law, the regulatory instructions and ministerial decrees on this issue were consulted. Care was taken, however, so that only the laws in force were cited.

Among them, we sought to identify the inclusion of the Archives as an area and institution that proposes cultural projects.

## Results and Discussion

The National Culture Incentive Program is implemented by two mechanisms: the *Fundo Nacional de Cultura* (FNC, National Culture Fund) and the incentive to cultural projects, known as patronage. Although the law also mentions the *Fundo de Investimento Cultural e*

*Artístico* (Ficart, Cultural and Artistic Investment Fund), it is noteworthy that this has not yet activated.

Through public selections, the FNC finances up to 80% of the cost of the project, while the other 20% should be raised by the proponent using their own resources or from third parties. On the other hand, patronage requires that 100% of the cost be financed by sponsors or donations, which can be donated directly to FNC, with possible income tax deduction to the person or entity that supports the project (tax exemption).

According to the tax law, deduction may be up to six percent for individual citizens who give a full income statement, and up to four percent for corporations taxed based on their real profit, which is monitored by the Federal Revenue Department of the Ministry of Economy, Finance and Planning (Brasil, 1991).

Thus, Law number 8,313 aims to acquire and allocate resources for cultural projects "[...] in which the exhibition, use, and circulation of cultural goods resulting from them are indistinctly open to any person, if for free, and to all the people if tickets are sold" (Brasil, 1991, p.30261, our translation)<sup>24</sup>. However, it prohibits the granting of incentive "[...] to works of art, products, events, etc. made for or restricted to private collections or private circuits that establish limited access" (Brasil, 1991, p.30261, our translation)<sup>25</sup>.

In addition, the law states that cultural projects must meet at least one of the five objectives: encourage artistic and cultural education, foster cultural and artistic production, preserve and disseminate artistic, cultural and historical heritage; provide incentives for the development of knowledge on cultural goods and values; support other cultural and artistic activities (Brasil, 1991).

For each goal, this law lists some possible actions, but it also states that others which are not listed might be subject to review by the Minister of Culture, if the National Commission on Culture Support is consulted.

According to this law, Archives, Libraries and Museums in the segment are considered as reference to cultural heritage preservation and dissemination

<sup>23</sup> "[...] III - fomentar a cultura de forma ampla, por meio da promoção e difusão, da realização de editais e seleções públicas para o estímulo a projetos e processos culturais, da concessão de apoio financeiro e fiscal aos agentes culturais, da adoção de subsídios econômicos, da implantação regulada de fundos públicos e privados, entre outros incentivos, nos termos da lei".

<sup>24</sup> "[...] cuja exibição, utilização e circulação dos bens culturais deles resultantes sejam abertas, sem distinção, a qualquer pessoa, se gratuitas, e a público pagante, se cobrado ingresso".

<sup>25</sup> "[...] a obras, produtos, eventos ou outros decorrentes, destinados ou circunscritos a coleções particulares ou circuitos privados que estabeleçam limitações de acesso".

according to their: a) construction, training, organization, maintenance, expansion and equipment of the institutions, their collections and holdings so as to preserve and disseminate the artistic, cultural and historical heritage (paragraph A of item III, Article 3); and if they b) encourage the development of knowledge on cultural goods and values (paragraph c of item IV, Article 3) (Brasil, 1991).

The tax waiver, on the other hand, can be applied to individuals and legal entities that make donations or sponsor cultural projects if they donate holdings, or train personnel and acquire equipments for the maintenance of these collections (paragraph E of § 3 of Art. 18) (Brasil, 1991).

Specifically regarding the Archives, the Normative Instruction number 1, of February 9, 2012, which establishes the procedures for the presentation, receipt, analysis, approval, implementation, monitoring and accountability of cultural proposals concerning the mechanism of PRONAC's Fiscal Incentives, indicates that proposals may be related to the physical treatment, organization, packaging and storage; reproduction (scanning, microfilming etc.) of collections; the development of databases, the acquisition of collections and the development of historical research based on the collections (Brasil, 2012).

This normative statement lists all documents that must be submitted for each proposal when it is registered in the computerized system of the Ministry of Culture, called SalicWeb.

Among the ordinances that mention the Archives, MinC Ordinance number 116, of November 29, 2011, which rules the cultural segments specified in § 3 of art. 18 and art. 25 of Law number 8,313, of December 23, 1991, mentions donations of music collections, visual arts and holdings in general, in addition to staff training and the acquisition of equipments for the maintenance of holdings, both in public Archives and in similar institutions (Brasil, 2011b).

The Ordinances of the Ministry of Culture number 129 and 130, of December 21, 2011, which approved the

Annual Work Plan of the National Fund for Culture for 2011 and 2012, respectively, determined that:

The actions and projects in the Archives should also foster: - the representation and participation of the Archives segment in the cultural policy, stating the archival institutions and public and private holdings as an expression of symbolic and cultural diversity and as a baseline for the development of heritage educational activities; - contribute to a broader understanding of the municipal archives as a space of memory, education, citizenship and culture (Brasil, 2011c, 2011d, online, our translation)<sup>26</sup>.

Finally, MinC Ordinance number 131 of December 21, 2011, which establishes the Rules of Procedure of the *Comissão Nacional do Fundo Nacional da Cultura* (CFNC, National Commission of the National Culture Fund), is related to the artistic languages and cultural segments for the allocation of resources of the FNC, in addition to other provisions, and stipulates that the resources of this fund will be allocated to the Archives, among other cultural segments (Brasil, 2011e).

Therefore, the Archives provide a perennial mechanism for fundraising and projects for the preservation of documents, mainly preventive conservation, extending their lifespan and ensuring access to information through actions such as environmental control, sanitization of the collection, packaging of the documents with appropriate and good quality material, storage in suitable storerooms, transference to a new storage medium or format (such as scanning or microfilming printed photographs) and risk management.

As for the skilled professionals, it is still possible to provide a space in which actions will be maintained in the long term with the purchase of equipment, such as a special desk for cleaning documents, and other items required to perform minor repairs on damaged materials.

Thus, the preservation of the holdings will strengthen the role of the Archives as a place of memory in addition to meeting the constitutional right of access of citizens to information and culture.

<sup>26</sup> "As ações e projetos na área de arquivos deverão também fomentar: - a representação e a participação do segmento Arquivo na política cultural, afirmando as instituições e acervos arquivísticos públicos e privados como expressão da diversidade simbólica e cultural e como patamar para o desenvolvimento de ações de educação patrimonial; - contribuir para o entendimento ampliado do arquivo municipal como espaço de memória, educação, cidadania e cultura."

## Final Considerations

The cultural facet of the Archives, as stated in the guidelines of the federal law for cultural promotion, is validated by its accomplishments inside and outside the institution, either by its holdings or focusing on its user (heritage education and dissemination of the Archives as space of memory, education, citizenship and culture).

However, in the theoretical production of Archives Administration, this cultural facet is still new and mostly connected to the dissemination of collections and its genesis as an institution. Thus, there is a gap in its relation with the preservation of documents, the implicit aspects of its management as well as the creation, use and evaluation of public policies.

However, it is believed that theoretical production will be improved and deepened if Archives and professionals recognize this facet by creating an interdependence between the development of new policies and amendment of existing ones, as well as contributing to the archival practice by acknowledging the importance of Archives to culture.

In short, the cultural facet of the Archives must be recognized by researchers, professionals and institutions as an ally to professional practice, mainly for conservation actions.

Thus, it is believed that the inclusion of the subject in the curricula of courses in Archives Administration in Brazil, for example, will be able to fill this gap through the dissemination of the Brazilian legislation and fundraising, as well as promoting heritage education, both at undergraduate courses and within institutions.

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