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LABCULTURA.RS and the Paulo Gustavo Law: mapping and impacts of cultural projects in Rio Grande do Sul/Brazil

LABCULTURA.RS e a Lei Paulo Gustavo: mapeamento e impactos dos projetos culturais no Rio Grande do Sul/Brasil

LABCULTURA.RS y la Ley Paulo Gustavo: mapeo e impactos de los proyectos culturales en Rio Grande do Sul/Brasil

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ABSTRACT: This article examines the activities of LabCultura.RS, an initiative aimed at mapping the cultural projects developed by the Department of Culture of the State of Rio Grande do Sul through the Paulo Gustavo Law (LPG). The study presents the Data Dashboard and the methodology employed in its development, in addition to analyzing the overview of projects submitted to and funded by the LPG in the state. Furthermore, the profiles of the 43 projects selected under public call SEDAC/LPG No. 12/2023 - Artistic Creation are described, as well as the impacts of these public calls on the cultural economy.

Keywords: Paulo Gustavo Law; cultural mapping; cultural projects; artistic creation.

1 INTRODUCTION

This article stems from the experience of the multidisciplinary laboratory LabCultura.RS, created through a partnership between the State Department of Culture of Rio Grande do Sul (SEDAC/RS) and Universidade Feevale. This cooperation among government, university, and civil society aims to simultaneously produce a cultural mapping and a training program focused on qualifying the teams involved in projects carried out through public calls for the cultural sector promoted by SEDAC/RS within the context of the implementation of the Paulo Gustavo Law, LPG (Law No. 14,399/2022). This law represents the largest direct

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investment in culture ever implemented in Brazil and, according to the Ministry of Culture, totals R$ 3.9 billion invested (Brasil, Ministério da Cultura, 2025). For the state of Rio Grande do Sul, R$ 195.202 million were allocated, with R$ 90.867 million managed by the state government and R$ 104.335 million by municipalities (Rio Grande do Sul, SEDAC/RS, 2023).

Through SEDAC/RS, nine public calls were implemented, published, and managed through the Pró-Cultura RS platform. These include: SEDAC/LPG No. 15/2023, Audiovisual II (movie theaters and itinerant cinema); SEDAC/LPG No. 14/2023, Audiovisual III (festivals, exhibitions, and training); SEDAC/LPG No. 13/2023, Audiovisual IV (regional audiovisual ecosystem); SEDAC/LPG No. 12/2023, Artistic Creation; SEDAC/LPG No. 11/2023, Research, Documentation, and Memory; SEDAC/LPG No. 10/2023, Culture and Education; SEDAC/LPG No. 09/2023, Collaborative Arrangements and Functional Creations; and SEDAC/LPG No. 08/2023, Festivals, Exhibitions, and Circulation. Regarding the budget allocated to the 328 funded projects, the amounts varied according to the categories, ranging from R$ 50 thousand to R$ 4 million, highlighting the scale and diversity of public investment in the cultural sector (Rio Grande do Sul, SEDAC/RS, 2023).

It is important to note that the implementation of these public calls was affected by the state of calamity in Rio Grande do Sul caused by the floods of May 2024. The consequences of the disaster led to extensions in project execution deadlines and also required methodological adaptations in response to the impacts of the worst environmental catastrophe documented in the state. Given this extreme event, resulting from climate change, we further emphasize the relevance of the discussion proposed here, particularly regarding the sustainability of artistic projects.

Initially, we outline the conceptual definitions of cultural mapping and present examples developed within the Brazilian context. Subsequently, we introduce the Data Dashboard containing indicators related to the projects submitted to and funded by the LPG, and we analyze the presented data with a focus on SEDAC/LPG No. 12/2023 - Artistic Creation.

2 CULTURAL MAPPING AND THE DEVELOPMENT OF TERRITORIES

According to Duxbury (2020, p. 14), “[...] mapping can be used to define and structure, to interrogate and probe, to challenge, and to imagine possibilities and alternatives,” which means that the exercise of cultural mapping involves a field based on “a process of collecting, recording, analyzing and synthesizing information in order to describe the cultural resources, networks, links and patterns of use of a given community or group” (Stewart, 2007, p. 8, our

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translation). According to the researcher, this quantitative and qualitative analysis of tangible and intangible cultural assets helps define communities and reflect upon concepts of cultural identity, belonging, and quality of life within a territory, thus supporting initiatives aimed at reorganizing urban and social spaces.

It is important to note that, within the Brazilian context, research of this nature presents a certain level of complexity, since factors such as the country's vast territorial extension, cultural diversity, and the high degree of informality in the sector hinder the centralization and systematization of data. In the field of the creative economy, important studies include the Atlas Econômico da Cultura Brasileira - UFRGS/CEGOV (2017) and the mapping conducted by the Federação das Indústrias do Estado do Rio de Janeiro - Firjan (2025), which provide theoretical and methodological foundations for structuring analyses of Brazil's cultural and creative sectors and their economic impacts.

Furthermore, there are specific initiatives within the field of Visual Arts, such as Plataforma Latitude (2007), a program developed by the Associação Brasileira de Arte Contemporânea - ABACT in partnership with the Agência Brasileira de Promoção de Exportações e Investimentos - ApexBrasil, aimed at promoting the internationalization of the Brazilian contemporary art market. Its objective is to analyze the economic dynamics of commercial galleries in the primary market in order to foster business opportunities and increase exports through training actions, support for international insertion, and commercial promotion (Fialho, 2015). Finally, it is worth highlighting the significance of the Guia do artista visual (2020), which conducted a broad survey application to provide an overview of how the art system enables the insertion and internationalization of professional visual artists. Information regarding field agents, operating platforms, production categories, operational procedures, and internationalization processes was analyzed.

In the context of Rio Grande do Sul, the study entitled Cartography of the Cultural Sector of the Municipality of Rio Grande: Aldir Blanc Law 2020/21 (2022), developed by the Institute of Letters and Arts at the Federal University of Rio Grande (ILA/FURG), deserves special mention. The mapping gathered data on projects funded through the Federal Emergency Cultural Law Aldir Blanc - Law 14.017/2020 in the municipality of Rio Grande, based on the analysis of official public call documents and questionnaires applied to project proponents.

Within the LabCultura.RS mapping project, information was systematized through a Data Dashboard that consolidates information available on the Espaço do Proponente platform, the State Registry of Cultural Proponents (CEPC), managed by SEDAC/RS. The digital tool is a public repository that enables the visualization of interactive graphs outlining an overview of

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projects filtered by each public call in two stages: submitted and funded projects. Based on the organization of the data, parameters grounded in specific indicators of the cultural sector are also being developed, which will support future analyses and projections regarding the cultural landscape of Rio Grande do Sul.

The process involved the digitization and conversion into editable text of official documentation submitted in PDF (Portable Document Format) to the CEPC, as well as the systematization of the data into Excel spreadsheets. In order to preserve the confidentiality of sensitive data related to proponents participating in and selected by each public call, our IT team developed its own Artificial Intelligence tool. The digitized data include files ranging from the proposal approval phase of projects submitted through the platform to the completion phase and submission of final reports.

The Data Dashboard was developed using the methodology proposed by Garrett (2011), which is structured into five stages, namely: strategy, scope, structure, skeleton, and surface, with the objective of creating an intuitive and functional interface that provides a pleasant user experience. Complementing Garrett's (2011) principles, the project also adopted the basic structure of Design Thinking (Brown, 2010), a methodology centered on human needs that employs design methods and sensibilities. Throughout its stages, this collaborative process combines design creativity with technological and market demands in order to generate relevant value for users. The interfaces of Brazilian governmental platforms, such as gov.br, eSocial, Meu INSS, Meu SUS, and Open Data Monitoring, were analyzed as references for development. In addition, graphic materials and campaigns developed and disseminated by the state of Rio Grande do Sul were studied in order to understand visual elements such as color palettes, compositions, and graphic patterns. Based on this analysis, a set of guiding requirements for platform development was established: a) adoption of flat design, prioritizing a cleaner interface without three-dimensional effects and focused on data presentation; b) application of appropriate contrast between the background and graphic elements, such as charts and buttons; and c) structuring of a simple control panel with intuitive and user-friendly navigation.

For the implementation of the tool, the Python programming language (Lutz, 2010) and the Shiny library (Ramalho, Carvalho Segundo, 2026; Cruz et al., 2023) were used. Both enable the creation of interactive applications, allowing developers to integrate spreadsheets and databases for the dynamic display of charts, maps, and tables. These visual elements can be automatically modified as users adjust filters related to the LabCultura.RS Data Dashboard.

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3 DATA DASHBOARD OF THE PROJECTS FUNDED BY PUBLIC CALL SEDAC/LPG NO. 12/2023 - ARTISTIC CREATION

Public call SEDAC/LPG No. 12/2023 - Artistic Creation funded 43 projects with an individual amount of R$ 110,000.00, totaling an investment of R$ 4,730,000.00 (four million, seven hundred and thirty thousand reais), as stated in the public call document itself (Rio Grande do Sul, Sedac/RS, 2023, p. 1). The public call was designed to support artists and collectives in the creation of new works, fostering experimentation and innovation in the arts. It was exclusively intended for legal entities residing in the state and registered in the CEPC system of SEDAC/RS.

The public call is connected to the other LPG initiatives, since the cycle of cultural creation and appreciation generated by the projects contributes to the productive chain of the cultural sector contemplated by the other public calls, which are focused on the development of educational projects, festival documentation, as well as exhibitions and circulation of artistic works. According to the public call document (Rio Grande do Sul, Sedac/RS, 2023, p. 1), the proposals were required to follow the following guidelines:

> a) leverage research and experimentation within the artistic creation process;
> b) foster artistic residencies, both individual and collective authorial creation, strengthening artistic trajectories;
> c) produce qualified creations for the artistic scene that are critically and aesthetically relevant, with market potential;
> d) develop artistic languages, encouraging the multiplicity of languages and interdisciplinarity among cultural fields and segments;
> e) stimulate creative thinking; and
> f) develop competencies related to the production and management of cultural goods and services.

The following figure, generated by the LabCultura.RS Data Dashboard - Submitted Projects (2024), presents the distribution of 363 projects submitted to Public Call SEDAC/LPG No. 12/2023 - Artistic Creation, according to the artistic segments identified by the proponents. The percentages total 99.9% because the charts considered only one decimal place:

a) Performing Arts: Theater: 86 projects (23.7%);
b) Music: 84 projects (23.1%);
c) Integrated Arts: 60 projects (16.5%);
d) Visual Arts: 56 projects (15.4%);
e) Performing Arts: Dance: 27 projects (7.4%);
f) Literature: 23 projects (6.3%);
g) Performing Arts: Circus: 14 projects (3.9%);
h) Popular Cultures: 5 projects (1.4%);
i) Audiovisual: 3 projects (0.8%);

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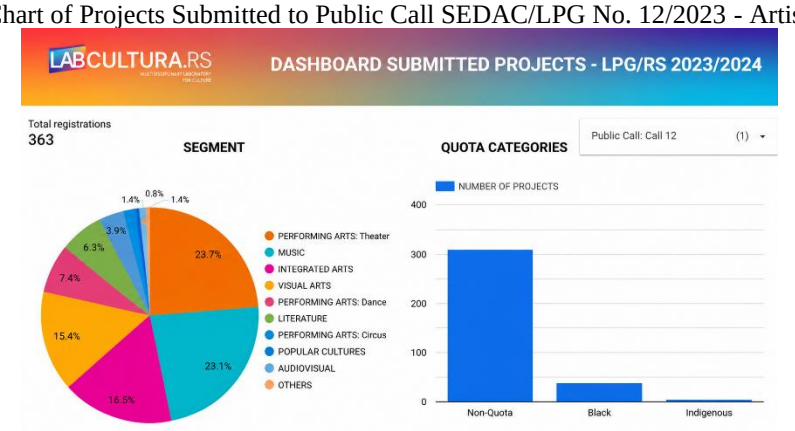
j) Others: 5 projects (1.4%).

Figure 1 - Chart of Projects Submitted to Public Call SEDAC/LPG No. 12/2023 - Artistic Creation



Source: https://lookerstudio.google.com/u/0/reporting/44cc2eda-8838-46ad-9ea4-ea112d60f8b1/page/QWEsD. Accessed on: Mar. 15, 2026.

A predominance of the Performing Arts: Theater and Music segments can be observed, which together account for nearly half of all submissions. Regarding the profile of the proponents, the majority identified themselves as “non-quota beneficiaries,” totaling 313 projects, which corresponds to approximately 86.2% of the total submissions.

With respect to the geographical distribution of submitted projects, nearly half of the projects were concentrated in the city of Porto Alegre (47.4%, totaling 172 projects). These figures are followed by the cities of Santa Maria (4.1%, totaling 15 projects), Caxias do Sul (3.3%, totaling 12 projects), Pelotas (2.8%, totaling 10 projects), Canoas and Novo Hamburgo (2.5%, totaling 9 projects each), Viamão (1.9%, 7 projects), Carazinho, Passo Fundo, and Ijuí (1.7%, with 6 projects each), São Leopoldo (1.4%, 5 projects), Uruguaiana, Rio Grande, Venâncio Aires, Alvorada, and Santa Cruz (1.1%, with 4 projects each), Alegrete (0.8%, 3 projects), among others (22.7%).

Some factors may have contributed to this geographically concentrated participation in Porto Alegre and its metropolitan region, Santa Maria, Caxias do Sul, and Pelotas, such as the existence of an active and diverse network of cultural agents, a strong presence of cultural events in these localities, and the presence of important educational and research centers in the cultural field.

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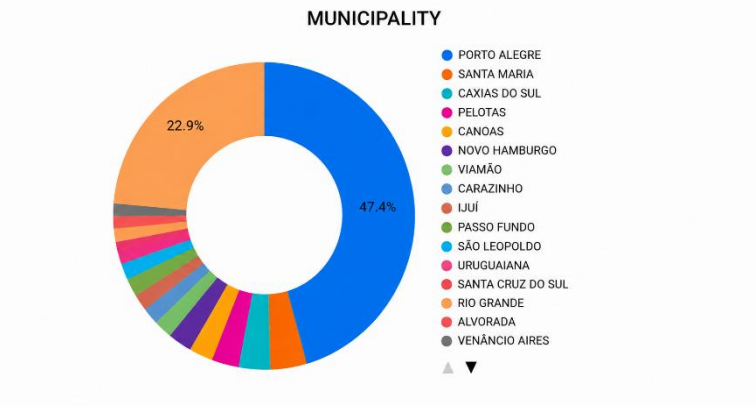
Figure 2 - Chart of the Geographical Distribution of
Projects Submitted to Public Call SEDAC/LPG No. 12/2023 - Artistic Creation



Source: https://lookerstudio.google.com/u/0/reporting/44cc2eda-8838-46ad-9ea4-ea112d60f8b1/page/QWEsD. Accessed on: Mar. 15, 2025.

This was the third public call with the highest number of submissions, ranking behind only Public Call SEDAC/LPG No. 16/2023 - Audiovisual I (Audiovisual Production), which received 593 projects, and Public Call SEDAC/LPG No. 8/2023 - Festivals, Exhibitions, and Circulation, which received 415 submitted projects.

After the selection of the 43 projects funded through the Artistic Creation public call, it was observed that the results regarding the main funded categories proportionally reflected the profile of the submitted projects. In descending order, the following categories stood out: Performing Arts: Theater, Music, Integrated Arts, and Visual Arts. The overall distribution was organized as follows:

a) Performing Arts: Theater: 10 projects (23.3%)
b) Music: 8 projects (18.6%)
c) Integrated Arts: 6 projects (14%)
d) Visual Arts: 6 projects (14%)
e) Performing Arts: Dance: 3 projects (7%)
f) Literature: 4 projects (9.3%)
g) Performing Arts: Circus: 2 projects (4.6%)
h) Popular Cultures: 2 projects (4.6%)
i) Tradition and Folklore: 1 project (2.3%)
j) Cultural Heritage: 1 project (2.3%)

Among the selected proponents, twenty-four (24) identified themselves as Black, one (1) as Indigenous, and eighteen (18) as non-quota beneficiaries. This result reinforces that the selection criteria, aligned with affirmative action policies, have ensured a high approval rate for projects submitted by proponents self-identifying as Black (55.81%), even though they

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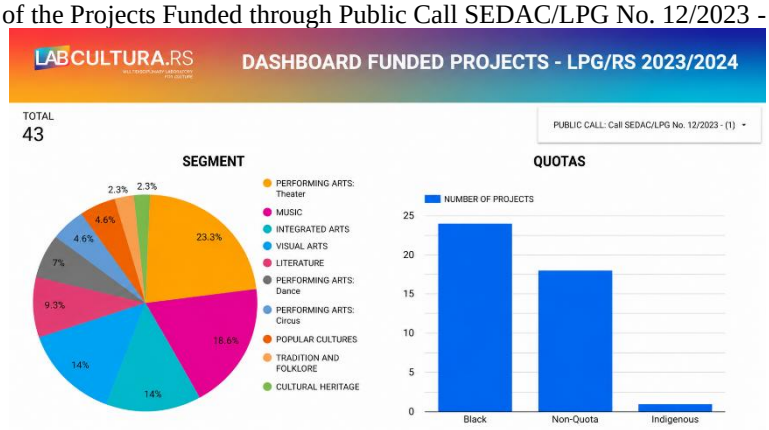
represented only 10.7% of the applicants during the initial phase of the public call. The low presence of Indigenous individuals among the selected projects (2.32%) is noteworthy, reflecting the already limited number of submissions originating from this group.

Figure 3 - Chart of the Projects Funded through Public Call SEDAC/LPG No. 12/2023 - Artistic Creation



Source: Available at: https://lookerstudio.google.com/u/0/reporting/44cc2eda-8838-46ad-9ea4-ea112d60f8b1/page/QWEsD. Accessed on: Mar. 15, 2025.

Regarding the geographical distribution of the funded projects, the highest concentration occurred in the state capital, Porto Alegre, with 21 approved projects (48.83%). The remaining cities, despite the decentralization incentives established in the public call, presented the participation described below. The percentages total 99.9% because the charts considered only one decimal place:

a) Alvorada - 3 projects (6.98%);
b) Santa Maria - 2 projects (4.65%);
c) Viamão - 2 projects (4.65%);
d) Antônio Prado - 1 project (2.325%);
e) Cachoeirinha - 1 project (2.325%);
f) Canoas - 1 project (2.325%);
g) Carazinho - 1 project (2.325%);
h) Caxias do Sul - 1 project (2.325%);
i) Caçapava do Sul - 1 project (2.325%);
j) Harmonia - 1 project (2.325%);
k) Nova Esperança do Sul - 1 project (2.325%);
l) Novo Hamburgo - 1 project (2.325%);
m) Osório - 1 project (2.325%);
n) Santo Ângelo - 1 project (2.325%);
o) Uruguaiana - 1 project (2.325%);

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p) Teutônia - 1 project (2.325%);
q) Santana do Livramento - 1 project (2.325%);
r) São Gabriel - 1 project (2.325%).

4 FINAL CONSIDERATIONS

Over recent decades, Brazil has experienced significant growth in cultural investment through incentive laws, federal, state, and municipal support funds, as well as an increase in solidarity investors through the use of digital crowdfunding tools. In 2017, according to data from the Atlas Econômico da Cultura Brasileira (2017), the creative economy in Brazil, which encompasses the visual arts sector, still did not exceed 2% of the country's Gross Domestic Product (GDP), while also presenting high job turnover and concentration in the major cities of the Southeast and South regions (Oliveira; Araújo; Silva, 2017, p. 31-32).

Seeking the growth and implementation of national policies for the sector, the Secretariat for the Creative Economy (SEC) was reestablished within the Ministry of Culture (MinC) in 2025 as a "strategy for social, environmental, political, and cultural development" (Ministério da Cultura, 2025). According to the mapping released by the Federação das Indústrias do Estado do Rio de Janeiro - Firjan (2025, p. 16), which uses only data from the Annual Social Information Report (RAIS), the creative industry represented 3.59% of the national GDP in 2023, totaling R$ 393.3 billion. One of the report's conclusions is that the post-pandemic context itself was marked by the "expansion of social and sectoral policies that supported creative segments" (Firjan, 2025, p. 12). Although the Consumption and Technology sectors concentrate the highest number of jobs, Culture was the sector that experienced the greatest growth (+10.4%), mainly due to the benefits generated by national public policies such as the LPG and Aldir Blanc (PNAB), implemented to mitigate the severe crisis and decline experienced during the Covid-19 pandemic (Firjan, 2025, p. 25).

The mapping presented here, in turn, provides new complementary data for analyzing the creative economy sector and, specifically, the cultural sector. It is important to emphasize that the Firjan overview analyzes only the number of formally employed workers, whereas in the cultural field these figures represent only a minority of professionals, since most work either through legal entities or informally. Therefore, analyzing data from cultural projects funded by the LPG, administered exclusively by legal entities, is extremely significant for understanding the dynamics of the Brazilian artistic field.

In the present study, the focus was exclusively on the LPG public calls in Rio Grande do Sul. The initiative responds to the scarcity of systematized data regarding cultural and creative activities and to the need for evidence-based diagnoses, considering the complexity of the cultural ecosystem embedded within the creative economy. The importance of the research lies in supporting educational initiatives aimed at cultural managers and agents, with the objective of strengthening public cultural policies in Rio Grande do Sul. The cultural cartography developed resulted in the creation of a publicly accessible Data Dashboard for projects linked to the Paulo Gustavo Law, based on information available in the SEDAC/RS Pró-Cultura system. This digital tool enables the visualization of data and interactive charts related to the submission and funding stages of projects, while also supporting the development of specific indicators for the cultural sector and fostering new research initiatives.

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