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INSERTION OF DESIGN INTO CULTURAL PUBLIC POLICIES IN BRAZIL: A PROMISING MOMENT

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Abstract: This article reflects on a significant moment in the history of design in Brazil. Between 2002 and 2016, there was an intense process of dialog between civil society and the Ministry of Culture. A boost was given to the inclusion of design in the formulation of cultural public policies with the participation of different sectors of society during the National Culture Conferences in 2005, 2010 and 2013, in addition to other channels of participation, such as the Design Sectorial Collegiate (2012), an instance of the processing of Cultural Public Policies. The concepts of Public Policies and Cultural Policies presuppose the adoption of collaborative practices and conceiving culture from a comprehensive perspective. For this reflection, a review of the Human Factors literature was carried out. This human-technological approach highlights relationships between design and policymaking, typically human relationships that often go unnoticed due to the hegemony of technical factors. This approach helps to highlight the social dimension that was seen at this time of greater insertion of design in the process under analysis.

Keywords: History of design; Public policies; Culture.

INTRODUCTION

This reflection on the significant period in the recent history of design in Brazil, between 2002 and 2014, is based on a previous work on the role of design in the formulation and implementation of public policies (CARDOSO et al, 2014), which has been revised and updated. Thus, the methodology used was a literature review and exploratory research in online publications on the subject. Public Policies (PP) are understood to be a set of actions aimed at changing (or maintaining) the situation in a given sector of social life. They are "broad, comprehensive and integrating propositions" (BATISTA, 2010), which should be permanent actions of the state and, in theory, are independent of elected governments. In general, cultural public policies are part of a complex and systemic network of instances established between the State and Culture. This was the case between 2002 and 2014, when there was a gradual mobilization of the design sector in Brazil, the culmination of which were the National Culture Conferences of 2005, 2010 and 2013. The growing inclusion of design in the formulation and implementation of the PPs was already proving to be strategic for the design practice to reach a more visible, valued and participatory level in social life. However, since April 2016, the impeachment of President Dilma Roussef has caused the discontinuation of the PPs in Brazil, weakening the cultural sector in particular to the point of diluting the Ministry of Culture in 2018, interrupting the promising moment for design.

CULTURAL POLICIES, SYSTEMATIC INSTITUTIONAL SUPPORT INITIATIVES

When developed by the public authorities, a cultural policy translates into different operations, principles and administrative and budgetary procedures with the characteristics of instructions and guidelines, both for direct action and promotion, as well as regulatory means appropriate to the sector (COELHO NETO, 1997). When conceptualizing Cultural Policies, Rubim (2010) proposes a comprehensive and systematic concept, stating that Cultural Policies can encompass notions of policy and culture, formulations and actions; objectives and goals; actors; audiences; instruments, means and human, material, legal and financial resources; and interfaces with related areas. Cultural policies have a systematic character and involve different moments in culture: creation, invention and innovation; diffusion, dissemination and transmission;

circulation, exchange, exchange and cooperation; critical analysis, study, investigation, research and reflection; fruition and conservation; organization, legislation, management and production. The importance of design in the formulation of PP is pointed out by Patrocínio and Bolton (2016). They highlight design's ability to be a link between technology, creativity and the user, which makes it a tool with a lot of potential for innovation and fostering economic growth.

In order to situate the issue in a national historical perspective, a chronological overview has been drawn up that highlights how design factors depend on the relationship between State and Society and, by extension, between State and Culture. Mentioning the relationship between state and society is justified because decisions are made there that influence social life. It was in the period after the Second World War that culture began to receive systematic attention as a global and organized action. In Brazil, the "institutionalization of cultural policy is a characteristic of current times" (CABRALE, 2007). It was only in 1953 that the Ministry of Education and Culture (MEC) was created. Later, in the 1970s, the field of culture was institutionalized at federal, state and municipal level. During the period of redemocratization, in 1985, the Ministry of Culture (MinC) was created. During the 1990s, under the government of Fernando Henrique Cardoso, cultural policy began to be guided by the laws of the market. After being abolished, the MinC was recreated in 1992, but it wasn't until the Lula government (2002-2010) that there was a better distribution of resources in the field of culture. We can therefore see how the institutionalization of culture has faced difficulties in Brazil (CABRALE, 2007, 2014, 2015; BATISTA, 2010; RUBIM, 2010; MATA-MACHADO, 2013; BARBALHO, 2015).

One public policy procedure employed by the state in the area of culture was the implementation of **councils**. According to Mata-Machado (2013), the **councils** adopted in the period after the 1988 Constitution are institutional spaces where the different social segments are able to flow under a more comprehensive conception of culture. This goes beyond the traditional councils classified as: councils of notables, councils of specialists and corporate councils (MATA-MACHADO, 2013). Each type of council reflects a conception of culture. The *council of notables* is made up of prominent individuals in intellectual and artistic life. In this model, culture is considered to be a field governed by its own laws, accessible to a small number of privileged people with a status that "ordinary" people do not have. Assigning the formulation of cultural policies to notables implies a restricted understanding of culture, which does not take into account the scope defined by the 1988 Constitution. The *council of experts* is made up of individuals selected for their technical capacity in a given area. In cultural policy, this model is usually used in the area of cultural heritage protection, made up of intellectuals from the fields of architecture, urbanism, fine arts, history, sociology, law, anthropology and ethnology. However, due to the growing demand for the protection of assets that refer to the identity and memory of diverse social groups, it is essential that the communities concerned themselves collaborate in identifying and, above all, protecting these assets. The Federal Constitution introduced a provision for this collaboration between the community and public authorities.

For its part, the *corporate board* is made up of professionals from artistic sectors, united by material interests around the budget and public funding intended to support cultural projects in their areas of activity. The growth and evolution of the cultural economy has made the traditional corporate model outdated.

> The process of differentiation and specialization of functions in the various cultural production chains, associated with the revolution in information and communication technologies, has introduced new players onto the cultural scene. New professions and cultural industries (particularly in the phonographic and audiovisual areas) have been established and new sectors such as design, fashion, architecture and digital culture have begun to claim a place in the decision--making bodies on cultural policy, including councils (MATA-MACHADO, 2013, p. 16).

As explained above, the 1988 Constitution made positive changes possible in the state's relationship with culture, opening up space for the visibility of design. And technological evolution has privileged the technical skills that are peculiar to design. In 2003, Gilberto Gil took over the Ministry of Culture, emphasizing the active role of the state, stating that "formulating cultural policies is making culture" (GIL, 2003 apud RUBIM, 2010, p.65). He adopted the "anthropological" notion of culture, a decision that broadened the scope of ministerial action, which until then had been limited to erudite culture, opening up to popular, Afro-Brazilian, gender, sexual orientation, peripheral, audiovisual media and social network cultures (RUBIM, 2010).

It is possible to verify the level of the state's commitment to culture in different social contexts, in terms of democratizing access and enjoyment and the diversity of the supply of cultural goods and services, based on the different understandings of the meaning of these initiatives and, consequently, the respective ways in which they are proposed and managed.

It is essential to retain the meaning of the concepts of public policies and cultural policies, noting that the 1988 Constitution is a legal milestone that marks a comprehensive conception of culture (MATA MACHADO, 2013), giving space for more participation by society in the relationship between State, Society and Culture, which was formed from 2002 onwards.

DESIGN AND CULTURAL PUBLIC POLICY, BROAD, COMPREHENSIVE AND INTEGRATIVE

According to Pereira-Bresser (1995), the state as a political and organizational structure overlaps with society and, at the same time, is part of it. The relationship between state and society "leads to actions aimed at building consensus and controlling conflicts of interest" (MENEZ, 11: 2011). These conflicts are "peacefully" moderated by politics (SCHMITTER, 1984, apud MENEZ, 2011). The relationship between state and society takes place through the development of a system of decisions expressed in actions or omissions, preventive or corrective, in order to change or maintain the situation of one or more sectors of social life, by determining the ultimate ends, objectives and strategies of action, i.e. public policy. In short, the relationship between state and society defines how cultural public policies will be drawn up and implemented (MENEZ, 2011).

In the first decade of the 2000s, the beginning of the period under analysis, the aim was to formulate public policies using precepts that would guarantee responses to the needs of social actors. In 2003, Gilberto Gil promoted dialog between the MinC and civil society. The Minister of Culture stated that the hallmark of his administration would be comprehensiveness, contrary to the recommendations of politicians and political marketing professionals. Gil argued that the active role of the state is established in "connection with society". In addition to creators and cultural producers, the public to be served was Brazilian society. The MinC's agenda took on the challenge of formulating and implementing cultural policies in democratic circumstances (RUBIM, 2010, p.65). The National Culture Conferences are indicators of this more participatory stance

in the relationship between the State and Culture. Design has been gaining ground in this process and was integrated into the MinC as an artistic and cultural sector in 2009. The Design Sectoral Collegiate, the basic body for formulating the PPs, was set up in 2012.

Evaluating design at the II CNC in 2010, Batista considers that the area was poorly represented, pointing out that the complexity of the sector, as well as the "lack of a culture of collective participation", made participation difficult. This reflected design's early stage in the process, which could be overcome by maturing and participating in future events. His analysis of the relationship between design and public policies points to two problems: 1) the disjunction between the specific interests of the sector and the general formulations of public policies; and 2) the misunderstanding between public policies and government policies. For the author, the disjunction between the sector's interests and broader propositions (PP) indicates that design needs to broaden its perspective of intervention, which until now has been restricted to the market. And as for the misconception between public policies and government policies, he emphasizes that the former are state policies, with continuity backed by law, while government policies are contingent, aligned with government projects. In theory, by participating in the formulation of strategies and guidelines for culture, design becomes part of the scope of comprehensive, integrative and permanent public policies (BATISTA, 2010).

NATIONAL CULTURE CONFERENCES, INCORPORATION OF DESIGN INTO THE MINC

Gilberto Gil's work at the MinC was a milestone in popular participation in the formulation of public policies in Brazil, opening up space for the inclusion of design. Chart 01 shows a timeline of the events:

2002	Lula elected President of the Republic
2003	Gilberto Gil appointed Minister of Culture, search for dialog between MinC and civil society Adoption of the anthropological concept of culture by the MinC, scope Culture for all" seminars (RS, RJ, SP, MG, PE, PA)
2005	Municipal Culture Conferences State Culture Conferences I National Conference on Culture, I CNC; Brasília, DF
2009	Integrating design, architecture and urbanism, handicrafts, fashion and digital art into the Ministry of Culture's agenda as artistic and cultural sectors
2010	1st Design Sector Conference Municipal Culture Conferences State Culture Conferences II National Conference on Culture, II CNC; Rio de Janeiro, RJ
2012	I Sectorial Design Collegiate Secretariat of Creative Economy, SEC, design, fashion, architecture, cultural heritage and popular cultures are now considered creative sectors
2013	State Culture Conferences 1st Meeting of the Design Sector Collegiate, Brasília, DF III National Conference on Culture, III CNC; Brasília, DF
2014	Design Sector Plan

Chart 01: State and culture relations from a design perspective (2002-2014)

Source: Prepared by the authors.

The Culture for All seminars took place in 2003. This was the first mobilization effort in the area. The seminars took place in the states of Rio Grande do Sul, Rio de Janeiro, São Paulo, Minas Gerais, Pernambuco and Pará. The activities consisted of sector-specific meetings of state and municipal culture secretaries, private investors and foundations, state investors and individuals (artists and producers). The contribution of the seminars was to open up channels of dialog between the MinC and the social actors working in the field of culture

(CABRALE, 2014). The National Conferences, as channels of participation between civil society and the state, adopted by the MinC (ARAGÃO, 2013), reverse the traditional methodologies that "confined political formulations to offices", restricting decision-making on cultural priorities to technocrats with little (or no) involvement in the fields of activity of their deliberations. The Conference is a participatory mechanism for public consultation and promotes participatory planning, giving social actors the opportunity to establish PP guidelines in their respective fields (BATISTA, 2010).

At the First National Culture Conference in 2005, the main proposal was to collect suggestions for the basic guidelines of a national culture plan (CABRALE, 2014). This first major conference was preceded by hundreds of municipal conferences and dozens of state conferences. They were a milestone in the process of popular participation in the formulation of the PP. Nineteen states and 1,159 municipalities took part. The result of the public authorities' efforts to bring together society at all three federal levels (BARBALHO, 2015), it was the first time that the federal government had brought together the various sectors of society to discuss cultural policies. According to Aragão's summary, the I CNC set out to mobilize and attract citizens, bringing them closer to culture, to debate culture, and to stimulate a more participatory policy based on cultural citizenship. Ultimately, overcoming the notion of "culture as art", which characterized the previous government (ARAGÃO, 2013).

An outcome of the I CNC was the incorporation of design into the MinC's agenda, along with architecture and urbanism, handicrafts, fashion and digital art, as artistic and cultural sectors (See Chart 01). Since 2009, the productions of these areas have been considered (institutionally) manifestations of Brazilian identity and should therefore be included in the actions of the MinC itself and other institutions that promote and support culture.

The 2nd National Conference on Culture in 2010 was also preceded by a wide-ranging discussion. 26 states and the Federal District took part in plenary sessions of 19 sectors of artistic and cultural activities, which are part of the MinC. The theme was "Culture, Diversity, Citizenship and Development". Design participated institutionally in this Conference, as well as in the preliminary stage, the 1st Design Sector Pre-Conference (See Tables 01 and 02). In 2013, the State Culture Conferences elected 356[1] delegates to represent their states at the III CNC in Brasilia. Civil society, managers and producers were represented by the delegates at the event, whose main theme was "A State Policy for Culture: Challenges of the National Culture System". The creation of the Design Sectoral Collegiate in 2012 already showed the continuity of the sector's institutional valorization (See Tables 01 and 02).

DESIGN, A SECTOR OF THE MINC DRAWS UP THE SECTOR PLAN

In order to explain the nomenclature of each body that is part of the process of formulating a public policy, a flowchart of the bodies that process PPs was drawn up (Figure 1). The diagram illustrates an ascending hierarchical order and highlights the democratic nature of the process.

1. The 356 delegates were from states that had already held conferences and computed their data (BATISTA, 2013).

	I CNC 2005	II CNC 2010	III CNC 2013
Location	Brasília, DF	Rio de Janeiro, RJ	Brasília, DF
Theme	*State and Society Building Public Culture Policies*	*Culture, Diversity, Citizenship and Development*	*A State Policy for Culture: Challenges of the National Culture System*
Participating states	19	26, Federal District	26, Federal District
Insertion of design in the formulation and implementation of Cultural Public Policies	In 2009, design was integrated into the MinC's agenda as the artistic and cultural sector	In 2010, the 1st Design Sector Pre-Conference was held as a preliminary stage to the 2nd CNC. In 2012, the Design Sector Collegiate was set up, ahead of the III CNC. In 2012, the establishment of the SEC repositioned design within the MinC, from an artistic and cultural sector to a creative sector.	In 2013, the Design Sector Collegiate meets before the IIICNC In 2014, the Design Sector Collegiate formulates the Design Sector Plan

Chart 02: Characterization of the National Culture Conferences
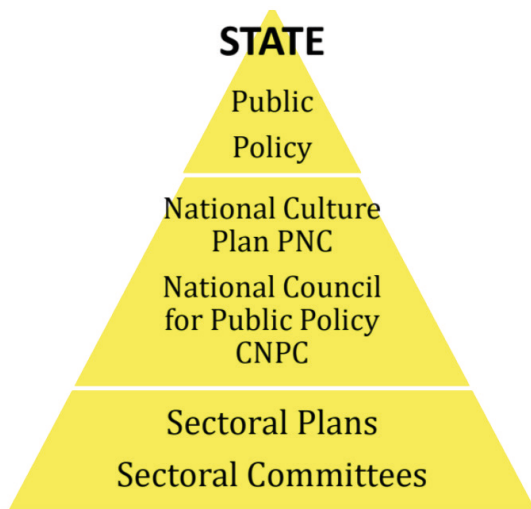
Source: Prepared by the authors

Figure 01: Flowchart of the instances in which public policies are processed

Source: Prepared by the authors.

At the top of the flowchart is the objective, i.e. the public policies that are directly connected to the state. Just below is the National Culture Plan (PNC), which is an inducer of state policies. It sets out public policies which, once they become law, become instruments for action and the expansion of social rights. The PNC is a planning instrument[2] that guides the actions of governments in the field of culture.

At the bottom of the flowchart are the Sectoral Committees, which are responsible for choosing a representative to sit on the National Council for Cultural Policies (CNPC). The Sectoral Forums and Collegiates assist the CNPC in drawing up and systematizing the National Culture Plan (PNC). The guidelines formulated by this collegiate body are submitted to the participants of the National Culture Council and, if approved, will form part of the National Culture Plan. Therefore, it is not a government program with transitory effects. As it is a law with lasting effects, it goes beyond the term of different governments. The scope of the Sectoral Committees is to bring together different segments with a view to more comprehensive cultural proposals that integrate regional peculiarities in order to understand the main sectoral demands, generating technical and political parameters that make the objectives of cultural strategies and policies feasible, including the democratization and socialization of culture (BATISTA, 2013).

The 1st Design Sector Pre-Conference in Rio de Janeiro was a preliminary meeting to the 2nd CNC in 2010. The Sectoral Culture Pre-Conferences had a mobilizing, reflective,

2. Converted into law by Constitutional Amendment No. 48 in August 2005.

propositional and elective character, enabling cultural agents from each artistic and heritage area to articulate themselves locally and regionally. They promoted debate, valuing the complexity and scope of activities in each sector. They put forward proposals for public cultural policies and specific sectoral policies for each of the segments involved, contributing to the formulation of the National Sectoral Plans. The 1st Design Sector Pre-Conference drew up guidelines to value, recognize, publicize and promote design and make it viable in the National Culture Plan (PNC), towards the PP (BATISTA, 2010).

In 2012, the Creative Economy Secretariat (SEC) was created[3], an innovation in the MinC's treatment of economic issues related to public policies. In the previous administration, the MinC used the Economy of Culture category to deal with the economic aspects of public policies. As Domingues and Lopes (2015) point out, categories linked to the notion of "creativity" have been used by international bodies, organizations and intellectuals since the 1990s. Thus, expressions such as "creative industries" and "creative economy" began to appear in the MinC's discourse.

Creative economy policies aim to foster and strengthen productive sectors linked to culture, art, technology and innovation by means of a territorial focus (city, region, country). A set of economic activities is defined as strategic, and they are called "creative industries" (UK) or "creative sectors" (Brazil). During Ana Hollanda's administration (2011-2012), the MinC invested in repositioning culture as an axis of national development and presented the Creative Economy, a concept that came from abroad and had to be "translated" into the local reality. The SEC

chose to define Creative Economy on the basis of "creative sectors", such as the various artistic languages and cultural industries, added to productive activities such as design, fashion, architecture and cultural practices that are not characterized as productive sectors, such as cultural heritage and "popular", "indigenous" and "Afro-Brazilian" cultures. In this way, creative sectors are understood to be "those whose productive activities have as their main process a creative act that generates symbolic value, a central element in price formation, and which results in the production of economic cultural wealth". Therefore, the definition of creative sectors is directly linked to the economic impact of these activities (DOMINGUES, LOPES, 2015, p. 215). This is a different definition of the artistic and cultural sector adopted by the previous administration, which mainly focused on maintaining Brazilian identity.

In July 2013, the first meeting of the Design Sector Group was held in Brasilia. Set up in December 2012 (See Box 02), the Design Sectoral Collegiate aimed to collect data on specific topics, in line with the challenges proposed by the Creative Economy Secretariat and the thematic axes[4] adopted at the III National Conference on Culture/2013.

In 2014, the members of the Design Sector Collegiate drew up the Design Sector Plan in accordance with the guidelines of the National Culture Plan (PNC). The role of the Design Sector Plan is to identify problems and establish guidelines. As mentioned in the document's Introduction:

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3. The SEC was created by Decree No. 7743/2012.

4. The thematic axes of the III CNC are: Axis 1 (IMPLEMENTATION OF THE NATIONAL CULTURE SYSTEM); Axis 2 (SYMBOLIC PRODUCTION AND CULTURAL DIVERSITY); Axis 3 (CITIZENSHIP AND CULTURAL RIGHTS); Axis 4 (CULTURE AND DEVELOPMENT); according to Relação Metas Plano Nacional de Cultura, Eixos CNC. Available at < https://www.ipea.gov.br/participacao/images/pdfs/conferencias/IIICNCultura/eixos%20temticos-pnc.pdf> Accessed March 2022.

The inclusion of Design in the National Culture Plan (PNC) and the National Culture System (SNIIC) is projected into the state and municipal systems, opening up new professional prospects for contributing to the valorization and dissemination of local cultural expressions. Within the new paradigm of the cultural economy, particularly in the context of the Creative Economy Secretariat and the Secretariat for Cultural Policies (SPC), this is potentially an important instrument for valuing this aspect of our culture. Due to its ability to add value to products and services, as well as contributing to the generation of employment and income, benefiting those involved at various levels with the actions it affects. The strategy of including Design in the PNC also contributes to the development of an Own Technological Capacity, by activating the material, technical and human resources of a region or production unit in the development of unique products (PLANO SETORIAL DE DESIGN, 2014, p. 02).

The design sector collegiate[5] positively highlights the new paradigm of the cultural economy, citing the SEC. It also highlights how inclusion in the creative economy adds value to products and services, helping to generate income and employment. The document was structured along four axes: (1) Creation, Production and Development; (2) Dissemination and Access to Culture; (3) Memory and Cultural Diversity and (4) Structure and Management. Each axis was broken down into goals and actions necessary for the execution and implementation of the Design Sector Plan.

Despite all this institutional development of design in the context of PP, the processes of drafting and implementing PP in Brazil have suffered setbacks. According to Cabrale's (2015) analysis, **discontinuity** is a problem in this context, even though efforts are being made to consider some actions as state policies rather than government policies. The expansion of communication channels and the participation of civil society was a hallmark of Lula's administration (2003-2010), a model characterized by the organization of services in a decentralized and participatory manner, with shared management in maintaining responsibilities. Without pre-determined formulas, its actions are produced according to the realities faced, thus different from bureaucratic or managerial models (PAULA, 2005 apud CABRALE, 2015). However, Cabrale (2015) points out the loss of the centrality of the participatory process, as well as the resumption of some premises of managerial logic, procedures adopted in the management of ministers Ana de Hollanda (2011-2012) and Marta Suplicy (2012-2014).

In April 2016, the institutional breakdown of Dilma Roussef's impeachment severely affected the work of the Ministry of Culture. Michel Temer closed and reopened the MinC with two Provisional Measures in the space of a month. An administrative overhaul was carried out in September 2016 and a Normative Instruction (IN) was published in March 2017 under Minister Roberto Freire. A new normative instruction was published at the end of 2017, under Minister Sérgio de Sá Leitão, which changed several points of the Rouanet Law (QUEIROZ, 2018). In 2018, the Bolsonaro government diluted the Ministries of Culture, Sport and Social Development and merged them into the structure of the Ministry of Citizenship. In 2020, the Special Secretariat for Culture (Secult) was transferred from the Ministry of Citizenship to the Ministry of Tourism.

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5. Members of the Design Sector Collegiate of the National Council for Public Policies, 2012/2014: Adalberto Bogsan, Agostinho Lira, Ana Beatriz Simon Factum, Bernadete Teixeira, Carlo Freitas, Carolina Fujita, Cecilia Consolo, Cleomar Rocha, Daniela Garrossini, Denise de Castro, Érico Fileno, Fernanda de Oliveira Martins, João Eduardo Chagas Sobral, Marta Melo, Mauro Pinheiro, Miriam Zanini, Paulo Cardoso, Renata Gamelo, Roselie de Faria Lemos, Ruth Klotzel, Sâmia Batista, Ticiano Arraes, Tulio Filho, Wagner Batista.
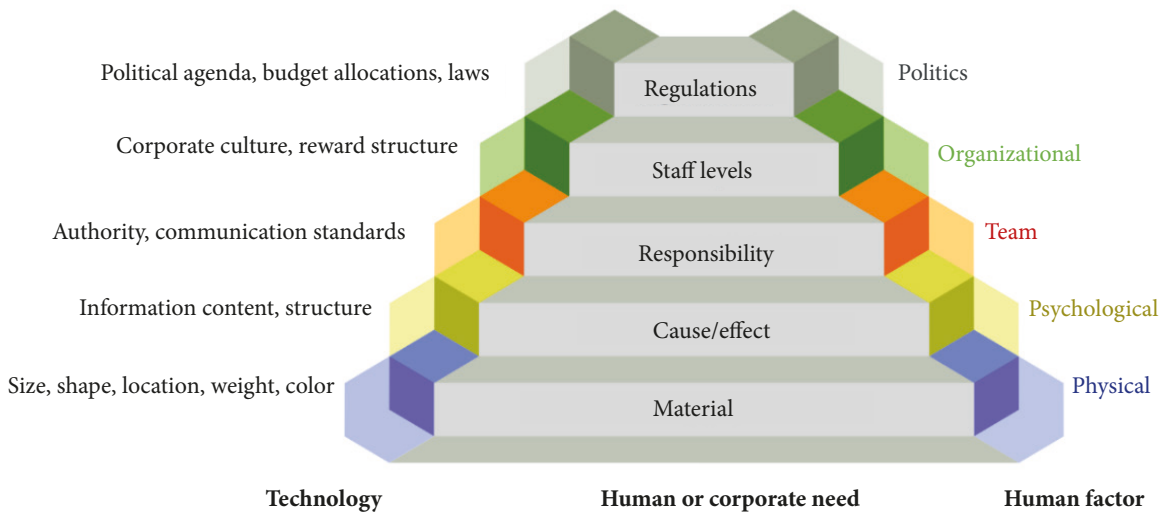
Figure 02: Human-technological ladder
Source: Adapted from Vicente (2004).

DESIGN AND HUMAN NEEDS: FROM THE PHYSICAL OBJECT TO THE POLITICAL OBJECT

Despite the discontinuity of public policies, design's contributions to planning processes remain valid. According to Vicente (2004), design begins with an understanding of human or societal needs and then models the technology to reflect the human factors involved. The theoretical model Human-Technological Ladder (Figure 02) stresses that understanding the human factors involved in any project starts at the base, i.e. the physical factors, and then "moves up" to other levels, such as teamwork, organizations and culminates in political systems.

Each level is distinguished by design factors. The first points to "physical factors" such as size, shape, etc. The next, "psychological", considers the human cognitive capacity for memorization, intuitive expectations for making sense of the world, the ability to make complex mental calculations and the capacity for pattern recognition when designing technological systems. The physical and psychological levels act interdependently in each individual. Next, the third level reflects

factors relating to group dynamics, the "teams". It deals with communication, motivation and good relationships. However, teams do not exist in isolation. They are usually part of a larger structure, like organizational units. The next level covers human characteristics such as: vision and leadership, incentives and stimuli and the way information flows, which has an impact on organizational behaviour. Thus, decisions made at the "organizational level" can influence the other levels.

The highest level of the ladder is the "political". Vicente (2005) points out that "our understanding of human nature at the political level is not as sophisticated or as complete as that of the physical and psychological levels, because the phenomena to be explained are much more complex". Higher levels of the human-technological ladder do not focus strictly on the physical product, but on patterns or concepts such as authority relationships, personnel policies. Higher levels imply "political objects" such as "budgets, laws and regulations". The author points out that "political objects" should be considered as part of the technological system since they influence the way the system's physical objects work. K. Vicente's (2004) systemic approach is considered

to contribute to a better understanding of the insertion of design in the context of cultural public policies, as his theoretical model demonstrates how political systems influence design factors. Next, we return to the discussion of public policies, focusing on their different levels to highlight the possibilities of society's participation in PP.

PUBLIC POLICIES, SEEKING ANSWERS TO SOCIAL NEEDS

According to Batista (2010), public policies are state policies with continuity backed by law. They must be drawn up based on precepts that guarantee effective responses to the needs of social actors, considering the continuity and permanence of the processes, supported by their evaluation and monitoring. In addition, they must adapt to changes and be coherent with other government policies, focusing on the interests that gave rise to them. Public policies are consolidated and set out in Government Plans, which present strategies, objectives, programs and political orientation, disclosing "what", "when" and "how" the government's actions will be dealt with (MENEZ, 2011).

Policy is distinguished by three levels: policies, programs and initiatives. Policies present the rules, activities and processes that translate a political vision into programs and actions to meet the objectives of the established Management Model. The programs are the objectives to be met and the activities to be carried out to comply with the Management Model. The initiatives are the processes and actions undertaken to meet the policies and programs (MAFFEI, MORTATI and VILLARI, 2012). Below is Figure 03, a schematic graphic of the three levels.

Figure 03: Three levels of Policy

Source: Adapted from MAFFEI, MORTATI and VILLARI, 2012

The authors stress that public policies should not be made by politicians alone, but by all the actors that make up society. They point to three levels of involvement in the relationship between citizens and the government, from the most passive to the most active: Informative, Consultative and Participative. At the Informative level, the relationship is unilateral, when the government exchanges data, but leaves citizens out of the decision-making process; at the Consultative level, the relationship is mutual, when the government not only informs, but asks questions and requests feedback on decisions; at the Participative level, the relationship is reciprocal. The government can include citizens in the policy formulation cycle because they are competent to suggest solutions and contribute to the debate. Thus, the degrees of involvement in the citizen-government relationship reflect the level of society's participation in PP.

FINAL CONSIDERATIONS

This article analyzes and values a promising moment in the recent history of design in Brazil, which was its inclusion in the process of formulating and implementing public policies. The subject is complex and it is clear that there are many aspects not covered in the work. Conceptual elements were pointed out in order to establish relationships between design and politics, more specifically public policies, which also implies dealing with the relationship between State and Society, State and Culture. It should be noted that the period in question is characterized by a change in the conception of culture at ministerial level, when Gilberto Gil adopted the anthropological concept of culture when he took over the MinC (2003-2008), marked by "comprehensiveness" and opening up the relationship between State, Society and Culture. The National Culture Conferences are concrete indicators of this openness, constituting channels of communication between civil society and the state.

With regard to the relationship between design and politics, K. Vicente's (2004) approach clarifies the social dimension of the repercussions achieved by design when it participates in the process under analysis. By establishing the link between physical objects and political objects, K. Vicente's systematic approach reinforces the importance of design in the relationship between state and society. In this sense, K. Vicente's (2004) warning to be more aware of the fact that "political objects" are also part of the technological system can be discussed in design training, in order to give undergraduates a more consistent perspective on the potential social reach of design practice.

The flowchart of the instances in which PPs are processed (see Figure 01) illustrates the social dimension that design can achieve by participating in PPs. The incorporation of design into the Ministry of Culture (2009) opened up space for the sector to become part of the process, participating in the instances where PPs are processed (Sectoral Collegiate, Sectoral Plan, National Public Policy Council). In short, the inclusion in the formulation and implementation of the PPs has enabled design to reach the level of "political objects". Political objects are strategic in the human-technology relationship and have an influence on other design levels because they establish (or prevent) the necessary conditions for transformations in society and are linked to decision-making that has social repercussions.

Finally, it should be noted that the institutional rupture in 2016 weakened the relationship between the state, society and culture and had repercussions on the design process. Since then, the socio-political context has changed as a stance opposite to that of the PT administration has been adopted. The current situation confirms Cabrale's (2015) analysis of the discontinuity of public policies in Brazil. It is hoped that reflecting on that promising moment in the recent history of design in Brazil can contribute to understanding the relationship between design and culture in society.

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