

*“Of everything in the world, there is popular culture”:  
rethinking the economics of culture and innovation in  
situated contexts*

“De tudo que há no mundo, há na cultura popular”:  
repensando a economia da cultura e a inovação em  
contextos situados

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## ABSTRACT


With the theme: “rethinking the economy of culture and innovation in situated contexts”, the present case for teaching presents the specificities, similarities and disparities that demarcate the manifestations promoted by the organizations of “Afoxé”, “Clay handicrafts”, “Pifano Band”, “Capoeira”, “Circus”, “Popular Dance”, “Cordel Literature” and “Theatre of Mamulengos” in the city of Caruaru, interior of Pernambuco. The central dilemma of the case is based on the character “João” who analyzed cultural organizations, respecting the characteristics and popular knowledge according to the precepts of the local cultural and creative economy. João was faced with the following empirical dilemma: how to understand the characteristics and popular knowledge of cultural organizations in the city of Caruaru: (1) from the idea of innovation consistent with the experience of the cultural industry of mass production? or (2) from the idea of innovation aligned with the contextual and relational dimensions of the cultural economy? The expectation is that the understanding of innovation is no longer contextualized only in terms of the experiences of industrial transformation of mass production, bringing the empirical experiences of popular cultures to show the situated nature of innovation in the context of the cultural economy. Thus, the work to create artistic values, cultural goods and the creative vitality that takes place in cultural organizations can be understood as everyday innovation arising from social and relational contexts in diverse networks of actors, bringing material work closer to immaterial work, knowledge with doing, the perception of economic value with the perception of symbolic value. The teaching case has the general objective: to rethink the


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economy of culture and innovation from situated contexts. As specific objectives, it was established the following: to understand innovation from the asymmetries of cultural organizations; understand the dynamics of material and symbolic elements that characterize the production of cultural organizations and reflect on the logic of production in the cultural economy and innovation. The main contributions of the case to teaching consist in rescuing the description of agents historically invisible in organizational studies, in addition to contributing for the students, they identified innovative practices in the context that involves popular culture organizations. The novelty of the study stems from the lack of teaching cases involving the relationship between innovation and popular culture organizations in the context of the interior of Pernambuco.

**Keywords:** Creativity; Cultural Industry; Popular Culture; Local Economy.

RESUMO

Com o tema: "repensando a economia da cultura e da inovação em contextos situados", o presente caso de ensino apresenta as especificidades, semelhanças e disparidades que demarcam as manifestações promovidas pelas organizações de "Afoxé", "Artesanato de barro", "Banda Pifano", "Capoeira", "Circo", "Dança Popular", "Literatura Cordel" e "Teatro de Mamulengos" na cidade de Caruaru, interior de Pernambuco. O dilema central do caso baseia-se na personagem "João" que analisou as organizações culturais, respeitando as características e conhecimentos populares de acordo com os preceitos da economia cultural e criativa local. João foi confrontado com o seguinte dilema empírico: como compreender as características e o conhecimento popular das organizações culturais na cidade de Caruaru: (1) a partir da ideia de inovação consistente com a experiência da indústria cultural de produção em massa? ou (2) a partir da ideia de inovação alinhada com as dimensões contextuais e relacionais da economia cultural? A expectativa é que a compreensão da inovação já não seja contextualizada apenas em termos das experiências de transformação industrial da produção em massa, trazendo as experiências empíricas das culturas populares para mostrar a natureza situada da inovação no contexto da economia cultural. Assim, o trabalho de criação de valores artísticos, bens culturais e a vitalidade criativa que tem lugar nas organizações culturais pode ser entendido como inovação quotidiana decorrente de contextos sociais e relacionais em diversas redes de actores, aproximando o trabalho material do trabalho imaterial, o conhecimento com o fazer, a percepção do valor económico com a percepção do valor simbólico. O caso do ensino tem o objectivo geral: repensar a economia da cultura e da inovação a partir de contextos situados. Como objectivos específicos, foi estabelecido o seguinte: compreender a inovação a partir das assimetrias das organizações culturais; compreender a dinâmica dos elementos materiais e simbólicos que caracterizam a produção das organizações culturais e

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reflectir sobre a lógica de produção na economia cultural e na inovação. As principais contribuições do caso para o ensino consistem em resgatar a descrição de agentes historicamente invisíveis nos estudos organizacionais, para além de contribuir para os estudantes, identificaram práticas inovadoras no contexto que envolve as organizações de cultura popular. A novidade do estudo deriva da falta de casos de ensino que envolvam a relação entre inovação e organizações de cultura popular no contexto do interior de Pernambuco.

**Palavras-chave:** Criatividade; Indústria Cultural; Cultura Popular; Economia Local.

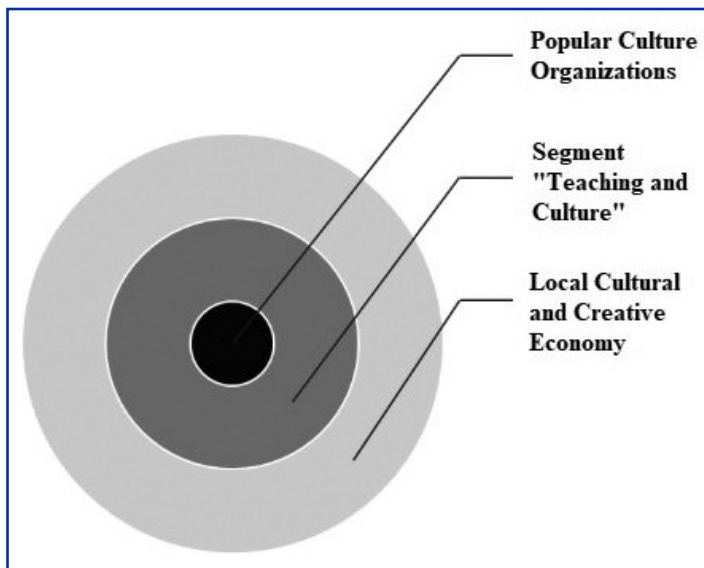
## The Popular Cultures

Caruaru City, the agreste region of Pernambuco state, Brazil, March 03, 2020. João, a young researcher associated with the city's Center for Research on Cultural and Creative Economy (CRCCE), received an orientation to map the city's local culture organizations. Among the many segments that make up Caruaru's cultural and creative economy, João was responsible for understanding the organizations that worked directly with popular culture. João's main mission is to understand local culture both through the idea of innovation linked to the experience of the cultural industry of mass production, and also to seek to understand the idea of innovation aligned to the contextual and relational dimensions. The effort is to better analyze local culture in its specificity.

The CRCCE is an agency linked to the city's Secretariat of Economic Development and Creative Economy (SEDCE). Since 2012, public policies disseminated by SEDCE have worked to strengthen the city's cultural, creative and artistic sector. The CRCCE, for example, opened in mid-2019 with the first mission of segmenting the city's Cultural and Creative Economy. The first results of the research conducted by CRCCE showed the quantitative dimension of the cultural and artistic segments in the city. Twelve sectors were mapped in total, namely: (1) architecture and design; (2) performing arts; (3) visual, plastic, and artistic arts; (4) audiovisual; (5) editing and printing; (6) teaching and culture; (7) computing; (8) advertising and marketing; (9) entertainment; (10) sports; (11) gastronomy; and (12) tourism. The preliminary data show approximately 5969 people formally employed in the mapped sectors.

After the quantitative segmentation of the sectors, the next step would be the qualitative approximation of the organizations that worked in the existing segments within each sector. João was responsible for the “popular cultures” segment within the broader “teaching and culture” sector, as shown in Figure 1. At first, João resorted to the survey carried out by the research group on popular cultures linked to a federal public university with a campus in Caruaru city. The dimension of working with popular culture was demonstrated in 11 different cultural manifestations. Figure 2 shows the different segments of manifestations in which organizations can act within the classification of “popular cultures” proposed by the CRCCE.

**Figure 1** Sector and Segment of the Local Cultural and Creative Economy.



**Source:** Prepared by the authors based on data provided by SEDCE.

**Retrieved from:** <http://contextoeconomico.caruaru.pe.gov.br/>

From this context, João first contacted three local masters. “Boi bumbá”, “Literatura de cordel” and “Capoeira” were the segments to which these mestres were part. In informal conversations, the scope of cultural organizations in the Caruaru city and its segments were noticed and the difficult access to such groups would be the main task to be faced. Then eight more cultural organizations were

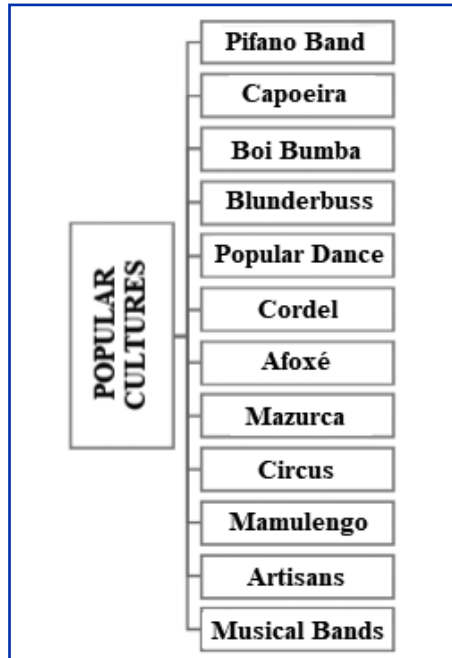
accessed, belonging to the segments of "Afoxé", "Artesanato em Barro", "Banda de Pífano", "Capoeira", "Circo", "Dança Popular", "Literatura de Cordel" and "Teatro de Mamulengos". It is from this local ambience that the context of existence of popular cultures presents distinctions in the way organization and management take place in their daily living practices. Thus, João has the difficult task of understanding how innovation happens in the context of cultural organizations presented, being able to activate the notion of innovation in the industrial context of mass production or the notion of innovation within the logic of the cultural economy in its contextual and relational dimension.

The practical daily life and the elements that constitute cultural organizations, as artistic manifestations, will be presented from the narratives of their masters. The rhymed *Literatura de Cordel* [Cordel Literature] seems to resonate with the virtues of life made in the simplicity of everyday life and its commonplace problems. The philosophy of *Capoeira* seeks to express the wisdom of gestures, mannerisms and bodily quirks to the sound of songs evoked between the swaying of the legs and the swinging of the arms. *Afoxé*, just like *Capoeira*, for example, maintains ancestral relationships with African-based beliefs and religiosities. These cultural collectives are a mixture of ancestral wisdom and practical knowledge.

In *Dança Popular* [Popular dance], the show takes place with a dive into the roots of local culture expressed through musicality, costumes, people, and synchronized stages. The *Artesanato em Barro* [Clay handicrafts] makes the raw material treated by hand its source of work that sculpts modeling of varied designs and manifests creativity. In *Banda de Pífano* [Fife Band], the wood surrounds the sounds that come out of the instrument as it plays the musical rhythms. The *Teatro de Mamulengos* [Mamulengo Theater] is a mixture of ludic and lucidity that brings grace and local stories told by hand-powered puppets into the scenes presented. The *Circo* [Circus] is an epiphany of laughter, art and culture demonstrated on stage.

In the sequence, these cultural expressions will have their daily practices detailed from eight organizations that express popular culture. Distinctions and approximations demarcated the context of popular cultures in the region.

Figure 2 Popular culture segments



Source: Prepared by the authors (2022).

## The “Capoeira”

Monday, September 08, 2020, Mr. Alex “da Capoeira”, as he is well known in the business, was in an improvised room to conduct another capoeira class with the students when João appears at the place to understand how the culture there happens. Image 1 shows the arrangement of the objects placed on the wall. The hanging instruments are important for the musicality of the movements of the bodies. Mr. Alex likes to call himself a “popular culture maker”, and this is how he introduces himself to João. He also understands that capoeira is the birthplace of the arts, music and culture expressed in the movements of the bodies. And it is in the bodies of capoeiristas that the knowledge of dances, rhythms and swings are materialized. In other words, it is in corporal expression that the philosophy of capoeira offers the work of popular culture a way of telling stories. Sometimes, these stories are taken



The names of the instruments and the songs sung refer to the ancestry in which capoeira is inserted, that is, a return to its African origins. The musicality, the lyrics of the song, and the melody are expressions of the lived history of the African people. The berimbaus are the instruments that give the central tone of the melody. There are some types of berimbaus: the "*berra-boi*" and the "*gunga*" can be seen in Image 1 on the left side of the tambourines. These instruments vary according to their size and the sounds they make.

The name "*berra-boi*" refers to the cowboy's blow horn that guides the fenced animals. The name "*gunga*" is in reference to a mammalian animal from the African region. "I prefer to believe in the more ancestral thing, the organization of capoeira angola, it comes from Africa, there is not much to say about" Mr. Alex tells João. Other instruments compose the capoeira rite, besides the berimbaus, such as the guitar, the tambourine, the *macumba*, the *reco-reco* and the *agogô*, for example. With these instruments, the play and the loafing take place in capoeira. It is from these elements that the composition of the cultural expression of capoeira takes shape and representation of the operating logic.

## The "Afoxé"

"[...] because I make history, I have a history within Candomblé, and for me this is a pride, I am not ashamed to be dressed up, I am not ashamed of what I am, do you understand? I have never been ashamed of what I am." began by explaining Mrs. Maria de Iemanjá, as she is known in the community for working with the Afoxé organization "*Filhos de Oxalufã*", to the young researcher João. On May 5, 2020, Mrs. Maria de Iemanjá was in the space destined to afoxé activities when João paid a visit to the place to understand how creativity and innovation happened in this cultural organization. The physical space is used for classes on African culture history, and there are also percussion classes in which the students are taught how to play the instruments and their representations in "*Iemanjá*", "*Oxalá*", "*Ogum*", and "*Xangô*", for example. Teaching takes place through practical examples and oral explanation. The creativity in the ways of telling the stories of the ancestors comes from the daily experience of the Afro-Brazilian culture.



The mysticism and ancestrality are important factors for the existence of the *afoxé* that recognizes Africa as a religious and cultural reference, recognizes João from the initial speech of Mrs. Maria de Iemanjá. The percussion drums are also taught. The children start from an early age to study and understand the beliefs around the religiosity present in *afoxé*. Other *afoxé* activities take place in the "*terreiro*", explains Mrs. Maria de Iemanjá, a place known as an environment for manifestations and worship of the *orixás*. Every 15 days, there are meetings with the "*filhos do terreiro*" [Sons of *terreiro*], led by Mrs. Maria, who is an *lalorixá*, popularly known as "*Mãe-de-Santo*" [Mother of saint]. In these meetings, there are cults to the *orixás* and the festivities take place in celebrations focused on the specificities, the needs, and the requests made by the adepts and players.

The days of the week also have meanings. Saturday is the day dedicated to *Iemanjá* and *Oxum*. Monday is the day dedicated to represent *Exu* and *Obaluaê*. On Tuesdays, *Oxum* and *Ogun* are represented. Remember Mrs. Maria that on Wednesdays *Xangô* and *Oyá* are the *orixás* represented, and on Thursdays has the representation of *Oxóssi*. The colors of the clothes vary in white, blue, green, and yellow, for example, for each day of the week that may have the domain of one or two *orixás*. The garments are important symbolic representations for the practices that take place in *afoxé* and the explanation given by Mrs. Maria makes João understand the importance of the religious character existing in the cultural practice of the organization that preserves the values of the ancestors. The necklaces and clothes of the Bahian Mrs. Maria de Iemanjá. The turns of the necklaces have specific meanings. Showing the necklaces around her neck, Mrs. Maria explains: "this one here is a turn of my father *Xangô*, my second *orixá*, this turn here is for *Iemanjá*, this one is from *Iemanjá* too [...] and the clothes are the *axó*, this cloth that we use here, the towel from the coast, and the *oxá*, this cloth on the head".

Other activities maintain the financial survival of the *afoxé*, like the game of cowrie shells and *ebós*. Mrs. Maria de Iemanjá explains to João that the cowrie shells are important for people to get to know their *orixás*, with the intention of improving their spiritual relationship with the divinities. The *ebós* are offerings made to the *orixás* when one is in need of some spiritual help in the area of employment, health, love, personal relationships, etc. The *babalorixás*, known as "*Pai-de-Santo*" [Father of saint], are responsible for directing the offerings and requests. João realizes that it

is within this logic of ancestry that the cultural and creative activities of the afoxé "*Filhos de Oxalufã*" take place. So the characteristic of religious mysticism seemed to be something surprising to João. Every action performed, instrument played, and teaching passed on present in the afoxé organization had direct meanings with African ancestry and conditioned the daily practices of its adepts. Creativity seemed to João to be a direct result of mystical and sacred relationships.

## Artesanato em Barro [Clay Handicrafts]

In the physical space called "*Ateliê do Barro Alto*" is where Mrs. Angelita de Gonzaga, as she is known in the cultural milieu, makes all her craft production from clay and receives João to tell a little about the activities that take place in the atelier. Some equipment composes the environment, such as the lathe, the small tables, the wood-fired oven, and the main raw material: clay. All this part of the production of the pieces is located at the back of the sales store, where the pieces are displayed on shelves and in showcases for sale. Image 2 shows the entrance to the atelier with black clay pots exposed on the shelf. The sale of the pieces is the only source of income for Mrs. Angelita's family group. With her in the clay handicraft work, João had the opportunity to meet Mrs. Angelita's five children who follow the profession inherited from their mother, and which was also passed on by their grandfather. João, attentive to the activities performed in the atelier, noticed how Mrs. Angelita's sons followed to the letter the teachings passed on by their mother.

The affection for craft work is spoken with enthusiasm by Mrs. Angelita to João, "[...] I believe that we, every human being, are born with a gift, we just have to develop it [...] For us to work, there must be two things: love for art above all, and second, really choose what you want to do." The perception of "gift" as an intrinsic way of understanding craft work is perceived by generations of artisans in the transmission of knowledge. "You think in a piece and he does. Pedro has a divine gift and I never got to teach him, no. I just educated and asked what they wanted, but not really teaching", says Mrs. Angelita with great pride of her youngest son Pedro, who is a specialist in the production of decorative pieces of medium or large size, such as the seamstress' piece at the entrance to the atelier (see Image 2). João noticed that

constantly the speeches of Mrs. Angelita and her sons associated the tacit work with crafts with mysticity and religiosity around some gift they received as a blessing. Apparently, this is how the artisans referred to their manual work when molding the pieces and their creativity in thinking the models.

Image 2 Entrance to "Ateliê do Barro Alto".



Source: Prepared by the authors (2017).

the handcrafted production process, Mrs. Angelita made a point of explaining the function of the equipment called "lathe", which is a fundamental part to guarantee the shape of the pieces produced. Image 3 shows the "lathe" equipment being used in the production of dishes. "[...] the lathe has been around since the time of Christ, see? The lathe is very old and the lathe makes pieces, the pan that I sell here is made on the lathe", says Mrs. Angelita. Hours of manual work are necessary for a piece to reach the ideal format. João is amazed at the time dedicated to the production of each piece. The shapes in smaller details in finishing the pieces are made on an auxiliary table. After modeling the pieces, depending on their size and shape, the next production step is baking in the oven to harden the clay. At the end, all the finishing details are done by hand, such as the paintings that are made on the pieces. After

the production process, the pieces are made available for sale. João makes a point of writing down the entire production process of a piece that is made available for sale, noticing the manual and artisanal work at all stages of the production process.

**Image 3** Production instrument "lathe".



**Source:** Prepared by the authors (2017).

## "A Dança Popular" [The Popular Dance]

11 years ago, Cristina do "*Balé Popular*" [Popular ballet], as she is called in the artistic milieu, founded the "*Balé Popular Avelós*". She makes a point of remembering the exact date of the ballet's group creation when she receives João at the organization's headquarters: "November fifth, two thousand and eleven". Still only 37 years old, Cristina remembers that since she was a child, around 8 or 9 years old, she was already involved with popular culture despite all the difficulties she faced. Although her family had no history of being active in popular culture that was responsible for encouraging her participation in local cultural manifestations, dance had always caught Cristina's attention, who at first began to study Classical ballet and later specialized in the dance of Popular ballet. Today, acting as coordinator of

the ballet group she founded, Cristina sees the work with popular culture as a way of resistance to the local cultural identity.

"We kind of have a resistance work, we who work with popular culture, because we try to... reproduce these manifestations so that this culture that we have, which is a cultural identity, doesn't die. May we not lose our history", explains Cristina passionately to João. Always taking notes in his notebook, João realizes that popular dance, coordinated by Cristina, has the main concern of keeping the cultural tradition alive despite the difficulties of surviving the predominant cultural logic. For her, the work with popular culture, and specifically with dance, for example, represents an attempt to preserve the history that constitutes the local culture and its artistic manifestations. Therefore, Cristina is concerned with researching and studying popular dance as a culture from its most ancient and classical roots that preserve the historical past of dance. This concern is reflected in the movements and choreography of the presentations, as well as in the musicality that synchronizes the bodies of the practitioners. While talking to Cristina, João realized that rescuing the past of popular dance was important both for the preservation of popular culture and for stimulating the creativity of the activities developed by the organization. Thus, the creativity of the choreography, costumes, and plots of the Popular's Ballet performances is directly related to the past.

The work of resistance of popular culture is preserved by its generational nature. Older people carry the tradition that is passed on to future generations among family members, although it is possible to notice the difficult adhesion of younger generations in maintaining and preserving the culture. "And there are people of all ages. There are very old people, young people, teenagers, children, but we see more elderly people," Cristina says. But despite the difficulties of working with popular culture, Cristina says it makes sense to continue passing on the history of dance to future generations. João realizes that popular dance requires constant commitment to achieve synchrony between dancers who go through the study of body awareness and the mastery of musicality.

Cristina details the importance of understanding the meaning of the dance: "[...] we do a study work, because they have to be aware of the movements, the reason for those movements, how those movements happened, even because that gives us a meaning". This awareness of the movements is reflected in the tacit

knowledge that the dancers assimilate to the body, and it is in the collectivity of the dance that the movements evolve and transform with creativity. Thus, dance gains meaning of collectivity and reproduction of everyday life. The dance is learned through oral teachings and reproduced according to tacit adherence to the repetition of the movements. Therefore, to think about popular dance is to understand that it is seeing, listening, and repeating that knowledge is passed on to the dancers.

## “O Circo” [The Circus]

“I need to do theater to feel good. All of us, every human being needs to believe in something to live, right? I believe in theater, I believe in the arts, maybe that’s it. I am a person who likes the arts”, is how Mr. Val of the “*Circo Pernas Quebradas*” [Broken Legs Circus] refers to the circus art he practices. Acting as a teacher in the public school system, Mr. Val makes the shows he presents at the circus his second work in which he has been performing for over 25 years. Dance, theater, illusionist, clown, teacher, poetry reciter, or in short, “pawn of the arts”, is how Mr. Val usually sees his job when he turns 55 years old.

João spent seven days following the rehearsals and performances that took place at the Circus “*Pernas Quebradas*”, and realized that working with the circus arts is continuous and exhausting. “Wake up and go to sleep thinking about art” seems to be the motto of those who work at the Circus “*Pernas Quebradas*”. Elaboration of new projects and shows, rehearsals, choreographies, set productions, sales of the shows, performances of presentations, among other activities, for example, make up the circus routine. Although the work as a circus artist is associated with pejorative or negative expressions that devalue the performance of circus activities, the workday between 8 and 10 hours a day has guaranteed the livelihood of the people involved in circus shows. João noticed that the difficulties with the sustenance of the circus seem to be common to the same difficulties of the work with popular culture in general: poor remuneration and perception of value given by the consumer public, disfavor of public policies directed to the cultural branch, high workload of working hours, little artistic recognition, lack of basic materials for the physical maintenance of circus installations, etc. The circus is also a place for teaching the arts that are presented

in shows for future generations. Just like in handcrafts, capoeira, popular dance and afoxé, João has noticed that the teachings passed on in the circus are through orality and tacit representations that are reproduced by the students. Something that seems to be common in the transmission of popular knowledge in daily life.

In the circus, there are also classes that are taught to the public who want to learn some circus art. Without a well-defined public, Mr. Val teaches classes for children, youth, teenagers, adults and seniors who are willing to learn to live with art and its different expressions. "Teaching and Learning", with learning being more important than teaching, explains Mr. Val for João, knowing and doing circus arts is a constant learning experience for both those who teach and those who learn. Physical spaces are used for classes to be taught between different classes and schedules. "Sometimes we learn more when we are teaching with a combination of knowledge, you know a little, teach a little, and we put it together, and then we can build knowledge", comments Mr. Val about his daily learning philosophy. Creativity and change come from daily living with popular culture representation.

Although the difficulties to maintain the Circus "*Pernas Quebradas*" are diverse and in different dimensions such as the economic and symbolic perception of cultural resistance of the circus arts, there is a common meaning among circus artists that humanity needs art to transform itself. Mr. Val commented to João that art teaches how to learn, to think about the world and to live in it as "groups that are resistant, persistent and insistent... Those who are there, battling, with sticks and stones". With this, the circus arts remain active in respect to the preservation of popular culture.

## "Teatro de Mamulengos" [Mamulengo Theater]

On October 27, 2017, Mr. Tião "of the puppet hands", as he is known in the artistic circles, was accompanied by Ana, his long-time co-worker, in the hall of the Popular Theater Company, when João arrived to learn about the organization's cultural activities. The mamulengo puppets are made from papier-mâché. Ana explains to João that papier-mâché is a mixture of materials that include: toilet paper, liquid soap, detergent, powder soap, water, wheat flour and cornstarch flour. The mixture

of these materials forms a white mass that is handled to create the heads, faces and contours of the puppets. The papier-mâché is appropriate to make the paintings necessary in the construction of the expressions of the mamulengos puppets, giving an aspect of vitality to the hand-carved pieces. Image 4 shows the mamulengos puppets under construction. On the occasion of the visit, João learned how to prepare papier-mâché in practice with Mr. Tião and Ana. The lower part of the puppets' neck has a circular entrance that is important for the players' hands to handle the puppets on stage. The hands are covered by the clothes that are fitted around the puppets' necks. To learn how to make the puppets, a step-by-step is taught so that they can be reproduced and João followed the teachings to create his mamulengo puppet from observation.

**Image 4** Production of "mamulengos" puppets



**Source:** Prepared by the authors (2019).

Altogether, the Popular Theater Company has 15 members, including Ana and Mr. Tião. Only Ana and Mr. Tião maintain their material livelihood exclusively from working with popular culture. The other members work in other activities



such as teachers, painters, electricians, bank clerks, housekeepers, among other professions, to maintain their economic livelihood. "We are practitioners, we live from art [...] daily, morning, afternoon, night and dawn, because it is a person who likes culture and who wants to develop, wants to learn, wants to survive, in the first place, because it doesn't get rich", says Mr. Tião about the difficulty of maintaining survival from working with popular culture. The company keeps itself active with the income collected from the shows that take place on weekends. With ticket sales and food on display at the company's cafeteria, the shows are open to all audiences of different age groups, with a predominance of children and young people.

The relationship with the municipal government presents complications. Mr. Tião complains about the devaluation of public policies aimed at popular culture, and is indignant about the constant delays in fees paid by the local culture department to the presentations made by the Popular Theater Company in municipal public schools. Despite the difficulties, Ana explains to João a little about the Theater routine: "We rehearse, we practice, we do new dialogues, we do conversations, we do readings, all this happens, because despite being improvised, it is a rehearsed improvisation, well marked [...]". The perception of work is related to daily practice based on the demands that arise. Mr. Tião and Ana are concerned about passing on to new generations the art of creating, producing and maintaining the mamulengos puppets. Free classes are offered to the public who are interested in knowing how to do the art of popular theater of mamulengos. After all, Mr. Tião vehemently defends: "And if I practice well, I practice for everyone. This is called popular wisdom. This is called wanting to do... The Mamulengo, in the country, is a living heritage, it is a historical heritage. May we keep the culture of our country alive".

## "A Literatura de Cordel" [Cordel Literature]

Approximately 25 years ago, the Caruaruense Academy of Cordel Literature was formed, located in a shed in the center of the city. The formation of the academy arose from the need to bring together cordelistas interested in maintaining literary culture. Between poetic rhymes and written stanzas, the cordéis booklets are displayed

on tables at the entrance of the academy space, as shown in picture 5. On his visit to the cordel academy, João is able to understand that cordels are booklets with rhymed stories on the most varied themes. Tied to literature written by the people, cordel was for a long time seen as a marginal and undervalued cultural production. Mr. Dorival, an academy member and writer, comments to João about cordel in Brazil: "[...] the cordel, in fact, you should know, it developed in the Northeast, right? It's an idea that came along with the Portuguese, in loose sheets, and here it was adapted to the region... mainly in Pernambuco, Paraíba and Ceará".

The perception of generational knowledge is well marked in Mr. Dorival's experience, when he remembers that he learned from his grandfather how to rhyme the words and invent the narratives for the "cordéis". João realized that this family relationship reverberates in Mr. Dorival's perception of the feelings that are placed in the writing of poetry: "[...] I have a poem that I wrote when my grandfather died and we had a very good relationship, it was something out of the ordinary, so I wrote a poem... writing and the tears falling over it". The poetic rhymes express feeling, affection and inspiration. As well, the rhymes of the cordel respect the rules of poem construction. Metrics are important to ensure a certain standard of reproduction. João recognizes that the metrics placed in the verses are important for the maintenance of knowledge and inspiration for the poems. This inspiration and sentimentality for popular literary art is perceived as a gift passed on from generation to generation: "I was born in a poetic cradle. My two grandfathers, the maternal grandfather and paternal grandfather, were "repentistas"... it's kind of in the family genes," remembers Mr. Dorival nostalgically.

The art of cordel literature is a hobby, a leisure activity, for Mr. Dorival, who works as a merchant and teacher. His income does not come from the sales of cordéis or the poetry books he produced. With two books published, he comments that he doesn't like to "offer" his poetry to be sold. João has realized that the concern with profitability is not a common concern of the cultural organizations he has visited. "I think that the artist, the one who does the thing, someone who likes it is the one who looks for the material... it shouldn't be offered, the one who is interested is the one who should look for it... I don't like to sell art, you know? I sell shoes, which is where I keep myself". So, many of the cordelists in the academy in Caruaru make their cordel production a second professional activity, because they are not able to

maintain themselves only in literature and art. But despite the difficulties, Mr. Dorival makes a point of remembering that cordel literature: "[...] has a social function as well, it is not only a marketing issue, right? I think that poetry, the essence of that poetry, is in the feeling".

Image 5 Cordel Literature on display



Source: Prepared by the authors (2019).

## “A Banda de Pífano” [The Fife Band]

The fife band “*Três Luará*” has been led for 25 years by three brothers from the Barbosa family. This family is well known in the rural area of the city of Caruaru, specifically in the ranch “*Riacho das Luas*”. The band’s name is derived from the representation of the three brothers, who were responsible for the creation and maintenance of the band as a practice of popular culture through the fife. Besides the band itself, the three brothers maintain a fabrication for the creation, production and sale of fife and drum instruments. This fabrication bears the same name as the band, and is located in an improvised garage next to the house of Mr. “*Zé do Pífano*”, the older

brother of Zaqueu and Malaquias. Together, the three brothers are able to maintain the economic support of their families through the sale of instruments and the presentations that the band usually performs. "We make fifes, drums, sell a drum, sell a fife, sell something, send it there, send it here, that's our income", comments Mr. Zé to João on his first visit to the fabrication.

Image 6 shows the fife instruments being produced and supported on the finished round drums for sale. The "taboca" is a kind of wood suitable for fife production. It is the main raw material that, according to Mr. Zé, is increasingly lacking in the market. As in the production of clay handicrafts by Dona Angelita, João noticed that the artisanal production of the instruments in the "Três Luará" manufacture takes a long time. Zaqueu is the brother who specializes in the production of the fifes, as is Mr. Zé who prefers to work on the final finishing of the piece. Zaqueu explains that the process of producing a fife takes about an hour. The first step is to cut the larger stick of the "taboca" into small pieces. This cut has a standard measurement. After the cut, small holes are made in the "taboca" through which the sounds are emitted. Next, the semi-finished fifes go to the fire where the perforations are better finished and defined. The final part of the production is reserved for sanding the entire fife instrument which provides a smooth and shiny appearance.

The drum production takes longer. The cuts in wood and steel are the most difficult to make. Malaquias explains to João that "[...] to make a piece like this, it takes a week to be done. To leave a piece like this to play, put the leathers on, put everything on, the skins, to play everything right... if it starts today, let's say, on Monday, when it's Saturday it's ready, you can play it, a week's work in one piece". Mr. Mane and Mr. Sebastião do Riacho were the names of the father and grandfather who taught the production process and the playing of the instruments. João realizes that it is a learning process with a generational characteristic. Mr. Zé usually says that "[...] it comes from my grandfather and my great-grandfathers, the fife, this tradition, this culture runs in our veins, it comes from father to son, it comes from generation to generation, look, is such a sure thing that passes from generation to generation that my children today are already great masters". The generational character in the transmission of knowledge that sustains the cultural expression of the fife band and the "Três Luará" manufacture is present. Similar to

what João had observed in the other cultural organizations. The family transmission among great-grandfathers/grandfathers/fathers/sons/grandchildren marks the maintenance of the local culture.

**Image 6** Fife production over the drums.



**Source:** Prepared by the authors (2017).

## Case Dilemma

The situated context of the narratives told about the 8 cultural organizations demonstrates the specificities, similarities, and disparities that demarcate the perception of organization, economy, and innovation linked to the tacit and symbolic dimension in the conception, distribution and consumption of cultural manifestations. So, João was faced with the following empirical dilemma: how to understand the character-

ristics and the popular knowledge of cultural organizations in the city of Caruaru: (1) from the idea of innovation consistent with the experience of the cultural industry of mass production? or (2) from the idea of innovation aligned with the contextual and relational dimensions of the cultural economy? This was the reflection task that João sought to answer through the popular culture segment as a way to (re)think the common understanding about innovation, taking into account the contextual dimensions of cultural economy.

## Teaching Notes

### EDUCATIONAL OBJECTIVES

The general objective of this teaching case is to discuss the themes of cultural economy and innovation from the characteristics of the cultural knowledge present in the daily life of popular culture organizations. For this, it is indicated that a) the student reflects and understands the phenomenon of innovation within the discussion of cultural economy from the organizations of popular cultures; b) that the traditional debate on innovation associated with the mass production of industry sectors be opposed; and c) that directs the gaze on innovation to the relational and situated perspective that characterizes the local cultural production. We intend to displace the discussion of the (cultural and economic) value of an innovation as being shaped by context and agency, rather than being something universal and deterritorialized. The case can be directed to business college students in subjects such as Introduction to Management, General Theory of Administration, Social Entrepreneurship, Organizational Strategy, Social Management and Macroanalysis of Organizations. The application of the case can also be directed to disciplines in postgraduate courses with specific themes on Innovation, Creativity, Innovation Environments, Cultural Economy, Creative Economy and Cultural Studies.

### INFORMATION SOURCE

The narratives told about the surveyed organizations were elaborated using the information gathered by the research project carried out during the years 2017 to 2020. The main objective of this research project was to map cultural organiza-

tions and understand the knowledge and practices that allowed their organization. The definitive results of this research project allowed us to reach a more accurate detail about the field of popular cultures in the city of Caruaru, Pernambuco, Brazil (SANTOS *et al.*, 2021a; SANTOS *et al.*, 2021b).

The information gathered during the project was collected from participant observations, semi-structured interviews and document analysis. For the particular construction of this case for teaching, we returned to the information collected during the development of the research project and elaborated the eight narratives presented about the cultural organizations of "Afoxé", "Clay Handicrafts", "Fife Band", "Capoeira", "Circus", "Popular Dance", "Cordel Literature", and "Mamulengo Theater". The narratives are based on the empirical information collected, however, we emphasize that part of the narratives have been adapted for better fluidity of the stories. The names adopted in the narratives are fictitious.

## PEDAGOGICAL ASPECTS

The proposed case aims to reflect on the characteristics of popular knowledge that underlie cultural organizations within the macro context of cultural economy and innovation. The expectation is that innovation will no longer be contextualized solely in terms of the industrial transformation experiences of mass production, bringing in, instead, the empirical experiences of popular cultures to show the situated nature of innovation in the context of the cultural economy. To enable classroom discussion, we suggest the following reflective questions:

1. What does popular culture mean and how does this understanding approach or distance itself from the ambience of the cultural economy?
2. Contextualizing the cultural economy, how can we think about innovation from the asymmetries of cultural organizations?
3. What material and symbolic elements characterize cultural organizations in the context of production?
4. How is it possible to think about cultural organizations as a production logic in the circuit of cultural economy and innovation?
5. From a commercial point of view, is popular knowledge valued for its subjective and experiential qualities or for its functional qualities?

6. Thinking from the cultural policies, is it possible to make cultural production viable by balancing artistic production and commercial viability? Thinking about the administration of cultural organizations and the management of cultural production, can one think something specific about how cultural organizations can be managed, what are their innovative characteristics, who and how are their objectives, goals, functions?

We believe that the use of these questions can guide the discussion of the case dilemma. To assist in the theoretical basis of the questions presented here, we suggest that the teacher add to the content of the previous lesson and to the case application lesson the bibliographical references of Abreu (2003), Canclini (2012) and Santos *et al.* (2021a; 2021b).

## CASE APPLICATION GUIDE

As for the application of the case, we recommend that it be applied in the classroom after a theoretical explanation of the central themes discussed: Cultural Economy, Innovation, and Popular Cultures. Initially, it is necessary to sensitize students about the theoretical distinctions and approximations that can enable the resolution of the proposed questions in the face of the presented dilemma. The theoretical explanation class helps to guide the reading of the cultural organizations' narratives, capturing approximations and distancements from the theoretical discussion in the face of the empirical experiences addressed. We suggest a minimum time of one week between the theoretical explanation class and the case narratives discussion class for teaching.

As a suggestion for the classroom discussion, we recommend that the teacher guides the division into groups of up to 5 students for the discussion and elaboration of the answers to the suggested questions. The group discussion and resolution of the questions by the students can take approximately 1 hour to 1 hour and 30 minutes. From the group discussion, it is expected that reports will be generated with the answers proposed by the group to the suggested questions. These reports are important to support the arguments in the whole class discussion. The discussion among the groups about the reports with the answers can take an estimated duration of 1 hour and 30 minutes. Therefore, we recommend



that the minimum class duration be between 2 hours and 30 minutes or 3 hours in total. As evaluation criteria, the following can be used: (1) active participation of students in theoretical exposition and case discussion classes; (2) active interaction of students in the discussion of the answer resolution with their group and in the general discussion with the other groups; and (3) the final report of the answers delivered as a group. It is possible that a greater active participation of students occurs with encouragement from the professor responsible for guiding the debate. We suggest that the teacher choose the most introspective students to read the answers prepared in group and stimulate the opinion of other students. To better understand the application of the case for teaching, follow table 1 with all the details.

**Table 1 Case Application Guide**

1 <sup>a</sup>	In the previous class, the professor should socialize the topic with the students so that they are already familiar with popular cultures and innovation when receiving the case.
2 <sup>a</sup>	On the day of the case resolution, the professor must deliver only the narrative and pedagogical questions. Students should not have access to the theoretical guide.
3 <sup>o</sup>	Next, the professor should organize small groups with up to 5 students.
4 <sup>o</sup>	The groups should answer the proposed questions after reading the case narrative.
5 <sup>o</sup>	After solving the questions, each group should socialize their answers with the whole class.
6 <sup>o</sup>	Finally, each group must deliver to the professor a document with the registered answers.
Tempo	It is recommended between 2h30 and 3h for the case application.

**Source:** Prepared by the authors (2022).

We emphasize that there is no right or wrong answer to the case dilemma. In fact, the suggested debate questions are just starting points for a broader discussion about cultural economy, innovation, and popular cultures.

## Theoretical Guide

### CULTURAL ECONOMY, INNOVATION AND POPULAR CULTURES

**As a suggested resolution for question 1 and 2 of the teaching case, we present the following rationale:** The initial provocation we incite is to deslocate the perceived "value" of innovation through cultural organizations. For this, we start from the understanding of cultural economy with the "value" of innovation linked to the product or organizational practice in what Pratt (2017, p. 230) put as the perception of revaluing the stages of the "production process between ideation and the use". Within this logic, we suggest looking at innovation not only as a natural or universal fact, and, therefore, situate innovation to its sociocultural context of production (PRATT, 2017). The perception of innovation that we work with for the interpretation of the proposed teaching case is that it is deeply and directly involved with cultural, social, economic, and ultimately organizational issues. Leslie and Rantisi (2017) suggest that creativity is the emergence of new ideas that promote creation, and innovation is the commercial value attributed to products, services, processes or experiences arising from creativity. That way, we can understand cultural organizations through the understanding of innovation aligned with the contextual and relational dimensions of the cultural economy.

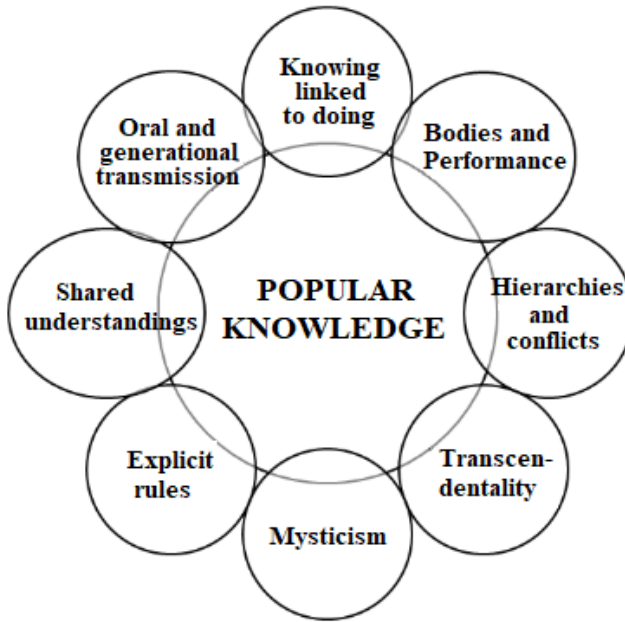
The notion of cultural economy brings precisely the perception of diversity of the social context where innovation occurs from the generation of relational knowledge, demonstrating economic and cultural values shaped by the agency and its situated context of production (PRATT, 2017). So, the cultural economy term is used to capture the production system as a whole known as the innovation cultural ecosystem (PRATT, 2017). In the production of capoeira teachings, the afoxé activities, the making of clay handicrafts, the popular dance, the production of the circus show and the mamulengo theater, the production and sale of cordel literature and the practices of the fife band represent cultural occupations that are different from traditional mass industries, and in which the innovation of cultural production cannot be neglected.

In that way, it is important to situate the understanding we adopt here about "popular cultures", because depending on the mobilized perspective "what is and isn't", the popular culture may vary. Therefore, we understand that the denomination

of popular cultures is used in the plural, as proposed by Abreu (2003), since this is a cultural manifestations field marked by a strong political dispute that denotes inclusions or exclusions, visibilities and invisibilities. Even the connotation of the "popular" term is inconclusive whether or not it derives from the word "people" and as well as whether it is positive or negative. So, by treating popular cultures denominated in plural, we are considering the diversity and tensions of the field (Abreu, 2003), when we express the eight narratives shown in the teaching case.

**As a suggested resolution for question 3 of the teaching case, we present the following rationale:** we direct the professor to use as guidance the discussion based on the recent works by Santos et al. (2021a) and Santos et al. (2021b), in which we understand that popular knowledge is the practical knowledge incorporated by the members of the narrated cultural organizations, or what we understand as "know-how" inherent to the tacit knowledge that sustain everyday practices. We also understand that it is from this practical knowledge present in the everyday activities context of cultural organizations that innovation happens through creativity and the amalgamation of transversal knowledge. As shown in Figure 3, the notion of popular knowledge, which supports the activities of cultural organizations from the point of view of innovation, can be characterized through: (1) know-how of popular cultures; (2) composed of oral and generational transmission; (3) that sustain intersubjective relationships between shared understandings and explicit rules, as in the "formula" of Cordel Literature; (4) in addition, the understanding of popular knowledges is related to mystical and transcendental beliefs by the participants; (5) not absent from hierarchies and conflicts; (6) in which the popular knowledges are re-elaborated throughout time, demarcating the bodies and their performances.

**Figure 3** Popular knowledge characteristics that support the practical context of innovation.



**Source:** Prepared by the authors based on Santos et al. (2021a) and Santos et al. (2021b).

**As a suggested resolution for question 4 of the teaching case, we present the following rationale:** we ask the professor to use the concepts that we present in sequence. Within the context of culture economy, the creative industry and the creative economy emerge, consisting in “third industrial revolution” products directly related to the production model based on the post-Fordist era of knowledge, information and learning (MIGUEZ, 2007). The expression Cultural Industry was created by the Frankfurt School theorists Horkheimer and Adorno, in order to describe the consumption process of standardized and popularized products. For Rantisi (2013), the cultural economy and the industries that foster such an economy are the result of the transition process from the Fordist production model (heavily based on large-scale standardized production) to the post-Fordist production model - which strives to realize the value of symbolic knowledge as a differentiator of the generated product from creative work.

According to UNESCO (2008), the cultural industry operates in the production and distribution of cultural goods and services that embody or convey cultural expressions, when considered from the point of view of quality, use or purpose. For Castells (1999) the cultural industries can be seen as an economic phenomenon, linked to public policies that aim at social development and economic growth, and as a cultural phenomenon adding to the new values generated by the intellectual base of capitalist society. Scott (2000) emphasizes that these industries involve the production of goods and services with aesthetic or symbolic content. These products are valued for their experiential and subjective characteristics. For Araújo and Davel (2011) artistic products and organizations are consumed in an aesthetic way, so managers must act in accordance with this paradigm. These art-oriented products are highly aesthetic in their final products and processes.

The economic importance of the cultural industry is growing, besides being related to public development policies and the emergence of new industries, it is responsible for a transformation of social and cultural values, called the cultural turn, being an important source of employment and income (BONNEL; HUNT, 1999; LESLIE; RANTISI, 2019). That way, we shift the understanding of innovation as a result of tacit and situated knowledge from the context of cultural organizations that present knowledge and actions linked to their creative work on a daily basis. For Ibert (2007, p. 104), the knowledge is associated with the know-how resulting from everyday practices when they occur in "specific places" in the generation of innovation perceived as integral ideas through socio-spatial organization of its production. In that case, innovation is also perceived as collective and comes from the tacit knowledge that sustains it through the contextual status of value generation.

For Florida (2011), the creative economy addresses activities based on knowledge, art and culture, comprising economic, cultural and social dimensions. Howkins (2007) emphasizes that the raw material of the creative economy is human talent. UNESCO (2008, 2010) puts creative economy as a way to boost economic growth and represents an alternative for development. This is due to the fact that creativity is the basis for the Creative Economy. Pratt (2017) complements this understanding when he states that the Cultural Economy encompasses a diversity of products, processes, and social contexts in which it develops. This can help understand the creative and innovation diversity existing in cultural

organizations demonstrated in the case dilemma for teaching, and, therefore, to perceive innovation as a process that encompasses the immaterial and material work, associating the "knowing" of the "doing" from the represented and tacit knowledge in the generation of social, cultural and relational value (RANTISI, 2013; PRATT, 2017). It is from this understanding that the field of popular cultures helps to (re)think the common understanding of innovation from the contextual dimensions of the cultural economy.

About the relationship between the culture economy and innovation, Brandellero and Kloosterman (2010) emphasize that innovation and creativity are not only prerogatives of high-tech companies, but are also part of high-concept activities such as consumer services and the cultural industries. The creative industries in general are associated with various forms of 'hidden innovation', that is, innovation that cannot be captured by traditional measurements and indicators (MILES; GREEN, 2008). These innovations include research and development of new products, business changes, new configurations and models to communication, marketing and media (BRANDELLERO; KLOOSTERMAN, 2010).

As regards precariousness and lack of structure, the masters report difficulties in working with organizations, which the professor can rescue with the students and problematize how the creative industry and the cultural economy, even presenting itself as a economic growth power structure, have different access in their structure. Some of the aspects reported were: (a) the lack of appreciation of cultural production, which directly affects the sustainability of cultural organizations, (b) disadvantage of the public policies aimed at the cultural branch, (c) high workloads, (d) low artistic recognition, and (f) lack of basic materials for the physical maintenance of circus facilities. This can be evidenced, for example, when Mrs. Maria de Iemanjá tells about the *afoxé* invisibility before the public power.

We can also evidence in the cordel literature another economic difficulty report that goes hand in hand with the lack of recognition and value for what is produced in organizations. And, it becomes clear when cordelistas need to find another professional activity to be their main source of livelihood. And, therefore, the masters seek, through innovation and in the significance of their activities, either by ancestry, for being something present from generation to generation, or by religiosity, affection, and identification, ways to resist the difficulties present in the art and

culture segment that, even though they belong to the creative economy, occupy an attention and investment peripheral space.

Within the context of the cultural economy, popular cultures arise, which are organizations located in a different position from the so-called elite, and which are the result of their unequal appropriation of cultural capital, the constant (re)elaboration of their living conditions, and their conflictual relationship with the ruling class (CANCLINI, 2013). The organizations presented in this teaching case are examples of manifestations of popular cultures in which material and immaterial work complement each other. Leslie and Rantisi (2017) argue that the material and immaterial dispositions of the creative and innovative processes present in cultural work are results of social contexts in diverse networks of actors, encompassing the material with the immaterial, the knowing with the doing, the economic with the symbolic. They are complex innovation activities arising from the relationality that compose it.

In this case, the material elements can be characterized through the berimbau in capoeira; the puppets in the mamulengos theater, the fife in the band, the clay pieces in handicrafts and the booklets in cordel literature. The symbolic and spiritual elements are present, for example, in the afoxé, with its ancestrality; in popular ballet dancing, with the rescue and maintenance of know-how; in capoeira, with its generational character; in handicrafts, from the understanding that knowledge is a "gift", in the mamulengo theater, in the circus, and in cordel literature, when the masters report on the social and transforming role of the artist and his art.

And, in this way, we understand that the case makes it possible to deepen several aspects of cultural economy, innovation and popular cultures. Therefore, we highlight some reflective points for discussion in the classroom that can further instigate the debate. In other words, we want to rethink the traditional mass production logic as a logic not related to the procedural needs of creation and innovation that cultural organizations present from the proposed narratives. Distant from the Fordist mass production logic, and close to a cultural production logic that is its own, how can we think of solutions to the everyday problems that cultural organizations resist? And yet, how can we expand the understanding about popular cultures to other cultural production contexts that recognize creativity and innovation as contextual and relational with imbricated symbolic and economic values? We believe that the

theoretical guide we provide helps to initiate answers to such questions in their interpretive complexity.

**As a suggested resolution for question 5 of the teaching case, we present the following rationale:** we request that the professor, based on the discussion carried out by questions 1 to 4, ask the students for their reflections. There is not a single answer, the intention is that they can put themselves in the role of administrators and observe how the knowledges of decision-making process, strategy, and finance relate to the culture economy.

## READING RECOMMENDATIONS

For students to learn innovation basic concepts and the means for its operationalization in organizations, we recommend the following texts:

- “*Gestão da inovação*” [Innovation management] by Tidd and Bessant (2015), published by Bookman Editora. It is the reference book in undergraduate and graduate courses when the subject is innovation and innovation management. This latest edition deals with the most recent discussions in the field, several case studies that facilitate the connection of theory with the practice.
- “*Gestão da inovação: uma abordagem estratégica, organizacional e de gestão de conhecimento*” [Innovation management: a strategic, organizational and knowledge management approach] by Paulo Tigre, with the last publication in 2019. Analyzes conditioning and enhancing factors of innovative activity, addressing issues such as the new technologies advancement, intellectual property and new institutional arrangements for innovation. The main theories about innovation are portrayed in the text, but as they are based on the other countries realities, Tigre tries to frame the analyzes to the characteristics of our country.
- With Giglio, Wechsler and Bragotto (2018) we have the text “*Da criatividade à inovação*” [From creativity to innovation] by Papirus Editora. This treats innovation as a result of creative activities, which becomes a differential for the people and organizations growth. These two phenomena are treated in their theoretical and practical aspects, with reflections and research related to education and culture.



For an understanding about the Culture Economy and Popular Culture, consult:

- In "*Política Cultural e Economia da Cultura*" [Cultural Policy and Economics of Culture], the sociologist José Carlos Durand (2013) brings to the student a political, economic and social discussion about culture. He warns about the need to professionalize the management, structuring of cultural projects, and the need to produce more knowledge about cultural production in the country.

For a better understanding about Cultural Organizations and Popular Culture, we suggest the following literature:

- In "*Cultura Popular, um conceito e várias histórias*" [Popular culture, a concept and several stories], Abreu (2003) presents the political character of how the concept of popular culture can be understood from different social groups. So, we understand that it is possible to activate the popular culture concept from the narratives presented in the case for teaching.
- "*Culturas híbridas: Estratégias para entrar e sair da modernidade*" [Hybrid Cultures: Strategies for Entering and Exiting Modernity], the sociologist Canclini (2012) explains how popular cultures are co-opted by the modernity economic system. Reading the text helps to understand how popular cultures can be perceived within the economic and cultural circuit.
- Specifically about cultural organizations, we recommend the reading the texts: "*Mapeando Dificuldades e Intervenções no Cotidiano das Organizações de Cultura Popular*" [Mapping Difficulties and Interventions in the Daily Life of Popular Culture Organizations] and "Knowledge and Organizational Practices of Popular Cultures", both produced by Santos et al. (2021 to; 2021). In the first suggested text, it is possible to understand the main difficulties from an operational point of view in the management practices of cultural organizations. Despite the difficulties presented, popular culture organizations remain in operation. In the second suggested text, students will be able to understand different knowledge and activities that take place in cultural organizations as insight to think innovation from this context.

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