

Juli Baldi: Welcome to Circular Culture in Conversation, an audio interview series to explore art, culture, ecology, and climate change.

Have you ever imagined that festivals in Latin America and the Caribbean not only stand out for their creativity, but also for their positive impact on the planet and the cultural connections they promote?

This is exactly what we seek to strengthen through the Circular Culture programme, developed in collaboration between the British Council and Julie's Bicycle.

We start with a brief introduction to the project. Then, Julie Baldi from Mapa dos Festivals, talks with the organizers of two events, Gabriel Cevallos, from the Kino Beat Festival, in Porto Alegre and Renée Chalu, from the Se Rasgum Festival in Belém.

Follow this path that combines creativity and care for the environment, promoting new practices that mark an important step in building a more sustainable future, both from an ecological and social point of view.

Introduction of the project: Now, a little history of the programme. Cultura Circular was born in a post-pandemic context, when festivals were seeking to regain their vitality after the global pause, while also facing the inevitable challenge of climate change. This programme connects the region's in-person, digital and hybrid festivals with the UK, fostering a cultural exchange that goes beyond the artistic.

Through mentoring with specialists, financial support and the integration of sustainable practices, Cultura Circular encourages new ways of creating and experiencing culture with environmental responsibility. With more than 110 festivals in 75 cities, we are weaving a network of projects committed to sustainability and innovation.

Join us on this journey!

Graciela: Thank you for your presentation. I'm Graciela Melitzko Thornton from Julie's Bicycle in London. Julie's Bicycle is an organization... Non-profit that seeks to mobilize the art and culture sectors around the climate crisis, nature preservation, and social justice. You'll have to forgive me, my portuñol.

Specifically in Circular Culture, our role focuses on the development of training, mentoring and networking activities to support festivals in their environmental actions. I am very happy to be able to share through these audio interviews the experiences of some of the festivals that participated in the activities of Cultura Circular.

Thank you very much until ready and now the interviews.

Juli Baldi: Hi, I'm Juli Baldi, creative director of Mapa dos Festivals, a content and data platform about music festivals in Brazil. And this is the Circular Culture podcast.

In this Brazilian episode that you are listening to, I have the honor of talking to Renée Chalu, managing partner of the Se Rasgum Festival, in Belém do Pará, and Gabriel Cevallos, director and curator of the Kino Beat Festival, in Porto Alegre. And I'm especially excited about this chat, because these two festivals, in addition to being incredible and essential, have very different proposals, located in unique contexts.

Se Rasgum, in the Amazon, and Kino Beat, in the south of the country. Gabriel and Renée, thank you so much for being here with us.

And to start, I would like you to contextualize for the listeners a little about the festivals you represent.

Renée: Hi Juli, it is a great pleasure to be here chatting with you, to talk a little, about the festival and the actions that we have carried out here in the north, in the Amazon, in our Brazil.

And, in this continuity, we are working for the second consecutive year, in partnership with the British Council, doing several very cool actions, really focused on sustainability, which is a platform that we have been developing for some time, at the festival, to improve, trying to improve each year, implementing more and more actions and also doing this exchange, with the United Kingdom, bringing these artists to also dialogue with artists here in the region.

And as this exchange, it also manages to create an artistic power to talk about, themes that are common to the world, about the question of how we here as a festival in the Amazon can do our part to reduce the impacts, that the festivals cause that, how we manage to mitigate, at least a part of the impacts that we, that festivals cause. So, the Se Rasgum Festival, the festival that completes, in 2025, twenty consecutive years. So, we have been present here in Belém, Pará, since 2006.

And this year is a year, a special edition, in addition to hosting Cop 30, the purpose of the festival, from the beginning, has always been to connect our Amazonian music with the rest of Brazil, and also making connections with Brazil abroad, from the very beginning, like, from the first editions, we have always made partnerships, international, so, always having the presence of artists from various corners of the world, not only British, but French. We have already brought artists from Canada, several countries also in Latin America. So it's about making this connection of our northern music so that it can also connect with the rest of Brazil, and also reach other continents as well, other countries.

Juli Baldi: Yes, incredible.

And you, Cevallos, tell us a little bit about the format, the curatorial line, a little bit of the history of Kino Beat.

Gabriel: Nice to meet you, Juli, Renée and everyone who listens to us, I'm talking here with you a little about my work, our work here in the city, in Porto Alegre, about the experience that Kino Beat has been developing over the last 16 years.

Kino Beat, it has had many transformations and turns over this, more than a decade and a half, and establishes, then, today, as an art festival in which it acts multidisciplinary and that acts at an intersection between visual arts, music, audiovisual, cinema, always having research and experimentation, both the invited artists, but also the curatorial part.

So, very focused on these experiences, musical, sound and also having forms focused on the stage of a theater and then the festival gained another body, leaving the theater, going to other institutions, going to the street, to galleries, to other theaters.

Open spaces, in short, a multiplicity of formations in which this, these boundaries between sound, image, visual arts, performance, cinema, all of this is tied together from an idea of provoking sensations, curiosity and reflections on this changing world in transformation that we are saying, whether climatic, be it social, I think that art can then contribute to these discussions and from this, from this place that Kino Beat is located today, as this platform for invention, for promotion, for reflection in the field of future art in general.

Juli Baldi: And as you said, Se Rasgum will complete 20 years this year. And Kino Beat is going to its tenth edition in sixteen years of history.

And I wanted to know what the actions to reduce the environmental impact of sustainability were like at the beginning of Se Rasgum twenty years ago, at the beginning of Kino Beat sixteen years ago. And how was this evolution until you reached the actions you have in 2024?

Gabriel: I confess that there have been no major transformations, not least because of the format that the festival has acquired over time, of occupying institutions, existing spaces.

For example, the Marie Quintana House of Culture, the Ying Institute, here in which in Porto Alegre, are references, thus, of existing cultural equipment and that, in short, depend a little, on the very structure of the building, on the location where it already has its emission there, already has its sewage there, already has its energy there and that it is difficult for the festival to interfere in this sense.

But I think that what changed, and changed a lot, was from then on in 2018, the festival was along, it was gradual, like this, gradually, inserting within its

programming, these reflections on the transformations in society, on the planet, and this apex it comes within, from this partnership with the British Council.

From the 2023 Circular Culture, we are also in the second consecutive year, working together, in which the Formigueiro residency emerges.

That it is an artistic residency, which is a format of working mainly with artists from the city of Porto Alegre in collaboration with a British artist and this idea also of reinforcing the locality, I think it also has a little to foster a scene, to foster this production of those who live and make the city, there is also the question that maybe this is one of the movements to be made in the future, less and less displacements, more and more the community, whether artistic or public, but also the residency becomes this space, you know, an area of reflection to attribute, in these discussions about transformations. The coming from a pandemic, from a flood.

So I think the festival has consolidated itself in the last two years, mainly from Cultura Circular. With this possible space of how to think from the field of art and it is that I speak of art in general of the many languages. Of how we impact the individual, how we impact public awareness, how this can reconfigure some looks, reconfigure some ways of being in the world that can really lead to this collective transformation.

So, I think it is also eternal to think like this, even further away, from the role of art, in the world, from the role of art in our society, from how this can, in some way, from which, it is difficult to measure, but how it can awaken us to other behaviors, other consciousnesses.

Juli Baldi: In a little while we, I want to talk a lot more about this residency, but first, Renée, tell us a little bit about this evolution of sustainability actions within these 20 years of Se Rasgum, what do you highlight?

Renée: 20 years is right at the beginning we had a lot of difficulty, like, that old one, like, a recurring agenda, which we have talked about a lot between festivals, is the difficulties we had to raise a project of this size in the Amazon, at the festival, back in 2006, we even started a little daring, we did three days of programming in a reserve, it was in Parque dos Igarapés.

Parque dos Igarapés, here in Belém, it is an ecological park, it is a reserve and such, we wanted to kind of give this footprint, this immersion even to, for the artists, that we brought at the time, even the press, guests, it was something that if like today, even today, people really have a kind of notion, stereotyped sometimes of what it is to be a big city in the Amazon, imagine that 20 years ago, so like this, but we also wanted to put this, this contrast of the urban, a forest, and how this all relates, and in the first editions of the festival, we always had an idea like this, of, "ah, we are, we are a festival here in the Amazon, there are so many concerns about how we can resignify contribute", in short, even with the riverside communities, we started to bring these small actions into the festival, so

we did, I think that from the fourth edition of the festival, we implemented it, all the team's shirts were made of PET shirts, we worked on a space all made of reuse of materials, so there were tires, there were seats, made of PET bottles anyway, we wanted to try, at that moment, to bring to the public how important it was to do the work there, to separate, to do the part there, the basics, in our daily lives, to work on this for waste, recycling as well.

And then too, in the other editions, we have already started to expand. So, the thing really took another body so that we could, in this last edition of 2024, We managed to be the first festival in the region to have a zero waste certification.

And this was an action that I, I always say that we would not have achieved if it were not for this partnership that we have already made with the British Council that made it economically viable, for us to implement and increase our platform that I call a platform because we created a sustainability corridor within the festival, we created playful actions so that the public could understand how it works. And in this last edition, we made a video-manifesto with Amazonian artists to talk about this issue of the impact of the climate emergency crisis in the Amazon.

So, these last two editions I think we took a step, we advanced a lot due to this partnership with British Council. So we are very happy with the results.

Juli Baldi: Very cool the evolution of the actions of the two festivals. And you both commented on this common thing of one of the evolutions was this partnership, having participated in the Circular Culture Programme of the British Council and Julie's Bicycle, receiving this training, with Julie's Bicycle And you also had the opportunity to connect with other participating festivals. So, I wanted to know a little about what were the biggest lessons you learned from this programme.

Gabriel: Well, I think the mentoring and the exchanges, especially with some lectures, many interesting cases, from British guests and also from other countries, and, but there was one, a speech, which I won't remember who it was, one of the mentorships, which was actually on 2023. An issue that I, who I found very pertinent, since then, trying to work on it within this relationship. and sustainability, environmental causes, ecology within the festival, which was, instead of trying to embrace the world, to also understand the limitations of each, the limitations and also, thus, the desires of each producer, of each organization, that we will not be able to do everything.

You won't be able to work with recycling, with the philosophical part, with a part of energy, with a part of, in short, with the whole chain, of being 100% clean, this is something complicated, even more so within the structures of independent festivals, so, instead of punching at all points and maybe staying at two points and trying to make the best of these. So I think it was like that, a touch, an interesting way for us as a producer to deal with this anxiety and frustration that maybe we're not just going to be here alone. So just as within our possibilities we

who impact our community, our audience, what within the identity of each festival, each organization, what they can, came with more strength within their agendas, environmental.

That's why this idea of the Formigueiro Residency arises, to work, with artists, topics, points and ideas that are being boiling because we are feeling exactly in the body, the climatic consequences of a city like Porto Alegre. In the last five years, it has been affected by a pandemic, like everyone else, but also an unfortunate and very drastic one, and how we from our place, which is specific to the producers, the makers of art and culture, to their need, how we can touch people.

So it was again to say that the partnership with the British Council from Cultura Circular was very important. Because the conditions arose, as Renée said financially, we had the opportunity to implement a budget with that in mind. And again, within our production, economic chain, and we know how difficult it is for independent producers to make the festival happen as a whole.

So we can do a festival in general, think about the programmes, but also have the possibility of focusing on one point or some points within the issue of sustainability, I think it is fundamental, it was fundamental, so, to bring this agenda in a more present and clear way, to the city, to the public, of how art and sustainability are can have some strong relationships there.

Juli Baldi: And how were the exchanges of experiences with other countries? What does Brazil do, what do we have in common with them?

Gabriel: I think that mainly from the exchanges with partners in South America I think that the issue of that let's say workaround, I will say quote "economic precariousness" that we face, of overcoming these issues like this, so the dilemmas are the same, economic problems, structural of how to make complex events happen within unstable economies and not only economics, but a public power that sometimes does not understand, does not release, does not collaborate.

So I think it's an issue that unites us within an idea not only of Latin America, but of a global south as a whole, Africa, Asia, European countries as well that are there on a southern line, so to speak. Of these issues, I think what unites us is also, we are also capable of inventing and reinventing things from this place of scarcity. In this it is not total scarcity, right, we also feel some privileges, but of course. But that's it, we're getting by, I think what unites us is this, it's this connection.

Renée: I think that's just it, we have to reinvent ourselves all the time. Because as we work, it is very difficult to put the difficulties of production, of independent festivals. I think we manage to do a lot with very little. I always think that, I always say that we multiply investments. because of the partnerships, because of the desire to want to do and to show. And this, sometimes, is very contradictory in

those who have a lot of money or who do and who have the possibility of really making a difference.

I don't see who, here I speak because I see the big events here, in Belém, which will host the COP, where everyone is talking about the Amazon. But the big events, they, I see that there is not the slightest concern about this type of delivery exchange, because we also have structural difficulties even to, even to carry out sustainability actions, there are difficulties of not having it, for example, I can't do it I don't have a generator, that cleans, I don't know, that it does a lot of things, that its energy is renewable, there are several things that we would like to do here in the region that we don't have access to technology and structure.

It's thinking in this direction and the Latin countries, in general, they talk a lot with the same difficulties as we here in Brazil, talking about the Brazilian market, and we're talking about two extreme cities, we're talking about Belém, in the north of Brazil, which has problems, for example, which is the opposite of the south with very serious droughts, imagine, like this, rivers drying up, populations that depend on fishing and this economy of the rivers, suffering this impact and Porto Alegre with the floods, then, are really extreme.

In a continental country like Brazil, it's kind of very challenging, and I also think that's it, we can do it in these exchanges, learning what is possible to do within these limitations, so I think that these exchanges are what really enrich. Because we say, ah, I think I can do this here at my festival, but this way and not everything that works for one is works for another, and I think that's really cool.

Juli Baldi: Yes, and it's really cool that we're also here talking about two festivals, which even Renée just talked about, which are one in the north of the country, the other is in the south, and they also have different formats.

So, this year, Se Rasgum managed to be the first festival in the Legal Amazon to be certified as zero waste, so, a great action, of sustainability. And, while Kino Beat, he also brings these reflections on the impact, so Gabriel has already talked a little about the Formigueiro residency, and now I wanted to go into this topic because it was a topic to investigate, the topic of investigation was the Guaíba, which is a river-lake, which overflowed in the flood, reached Porto Alegre in May last year.

How was it, Gabriel, to propose this theme that derives from an extreme weather event and what was the artistic result from it?

Gabriel: Yes, I'll tell you that it was very challenging, because the exhibition started in October and we were like this with the impacts of the flood, like, visible in this extreme form until June, and until now and it will be, like, the water went down right there at the beginning of June, so, then in October bringing this topic is still very recent. It was something that was very present there from the people, from the artists who were affected, from me who am affected, from everyone who

was affected. So, bringing this discussion about this body of water, if it is a river, if it is a lake, it was once one, it was another.

This idea of a body of water, which was invaded by the city, because a good part of the city, or one of the main parts of the city, its historic center, the entire waterfront, everything there was buried. So, the city... It has already invaded Rio, anyway, this year it came back, last year it came back and invaded the city back, so, the idea was to work with this water body in a way that did not arouse triggers in people, that was not too literal, so we couldn't be, we had a space that was an art gallery, and this space, like at the Academia de Cultura do Mar de Quintana, which is a space that a lot of people pass through, a lot. So, this was in the form of discussions between the ...

Among us, curatorship, the artists, how to speak, so as not to forget, but how to show a lot also so as not to touch wounds, so it was, it's a delicate situation. I'll give you an example of a work, which was a work that went outside the gallery until, he called O Dia do Guaíba. It was a, a celebration, in fact it is a municipal date that exists, every last Sunday of November is a municipal date called The Day of the Guaíba, so it was made, a date that celebrates this water body, but no one knows this date, we discovered this date turning things around and what do we, What did I propose for the artists, then, this date that exists there in a protocol way, but no one celebrates, so this date already exists.

So let's go, let's propose this day of Guaíba, let's invent this day, let's celebrate, give body, give shape, give substance to this date.

And it's to create that day. So we were an initiative, led by the duo called Beirada. So their name is sugestivo, Marcela Futuro and Tiago Gasperin. They invited two other artists to occupy the Guaíba waterfront right in the vicinity of the gasholder plant.

There is the most populous place on the shore. So the artists produced some objects. Filters, big color filters. In which people could, each one held with flags, each one held one end and the other another one held another end. Two meters of colored plastic filters, so you could put that against the horizon.

And to reconfigure this, to relook, to change the perception of the gaze on this river. Among others, a canvas to draw, write some sentences, other objects with liquid. To also refer to the forms of water. And yes, it was a movement of urban and spontaneous intervention that needed people circulating there and that ended up really creating an activity for that day. We also created a newspaper with some texts, distributed to the public.

There was a perolite, there was a perolith that was made with an instruction like this from the package talking about how long it takes for a fish to disappear from your mouth. In short, a playful city, referring, sometimes in the sense of so to also provoke about the pollution of the river. But all this in a non-literal way. A way that would awaken this would cause people to trap there.

Precisely to avoid this confrontation that was once so literal and so impactful of the water itself invading the city. At this point that we occupied on the shore, it was completely flooded. And in addition, it was a main point of rescue.

And people from the Guaíba islands. So it was a very striking place, like, it was a war scenario, like, with the armies, firefighters, at that point. So there was also this symbology of occupying, this space with this character, relaxed and festive and celebrating, because one day... The day of the Guaíba, we thought it should be this, to celebrate coexistence, with this, with this body of water, to awaken what, what it is to live next to such a powerful body of water, something that can really, let's say, stress the city even more. So, I think it was a, a very rich experience, like, to be able to work with people, to investigate from there what we know, what it is also possible to understand this. Right.

Juli Baldi: And Gabriel, you also dealt with the effects of climate change with the heavy rains, which hit Porto Alegre several times, 2023 with the Avante festival and then with this great flood in May 2024. So, in addition to the Formigueiro Residency, which you talked about just now, which was this great and beautiful resignification there, of Guaíba there for several artists, how do these events, these rains affected Kino Beat in 2024, in addition to the Residency?

Gabriel: The calendar was not directly affected, because we started there in the middle of October until December, especially the openings, staff extended until 2025, due to the results of the exhibition, of the residency, which have extended until now, March, but the calendar, like, of live events and openings was not affected indirectly, but the programming was, because some places were affected.

The Casa de Escultura do Maio Quintano itself, where the Formigueiro residence took place. MARGS is a museum in Rio Grande do Sul, all in a square, which is two blocks from the river.

So some of the spaces had a planned schedule, they had to be changed, relocated or really... I talk about thinking about another program.

In this sense, I think it opened up a very interesting opportunity like this, because there was time for us to rearrange things and we are staying, I don't know, so okay, let's think about other things, but also rearrange schedules so that from this catastrophe, we can give possible support within our functions, which was to redirect a good part of the programming to local production, for local artists, for local independent spaces, for small producers.

So a festival, which is already 15 years old, which was celebrating, taking advantage of this momentary stability of the festival and its capacities, networks, sponsors, supporters, is to maintain this to be in a place that was very affected artists without work, artists who lost everything, closed spaces, spaces that did not reopen.

There was also programming confirmed there and it was devastated, a concert hall here in the city, an incredible space, people ended up taking this, this direction of understanding their position already with a resolidified organization and they can move and can share their capacity, to hire, to programme, to make it happen together with the people of the city. So, within this bad scenario, I think there was this, I think it was a positive part of being able to work harder with its venues, of reinforcing the bond between the festival and the city, which is, the festival, it is from the city, it is from Porto Alegre, it is 100% Porto Alegre.

Juli Baldi: Yes, I think it's something that the two festivals, both Se Rasgum and Kino Beat do a lot, sustainability is not just the impact that the festival generates on the environment, it's making your artistic career sustainable so that the festivals continue to happen, and I think that both Kino Beat and Se Rasgum do this excellently there, year after year, that's pretty cool. And Renée, there's one, this year we have a very grandiose event there in Belém, which is long before it happens, it's already reverberating.

How do you see the preparations for COP30, the United Nations Conference on climate change that Belém will host in 2025, how do you see these preparations there and if this event will impact or has already impacted Se Rasgum?

Renée: It is a topic that we have talked about a lot, especially those of us who are here in Belém and very delicate too because although it brings many, positive things too, but it brings other negative things. And I think that speaking within our market here in Belém, I think it will be very impacted.

Because we, in fact, have not seen a construction, in general, of state government and federal government, thinking a lot about how this will happen so that those who are here in the territory, in some way, they are protagonists of this story, we are having difficulty, first for investments, which we have really suffered.

There will be the Amazônia forever event, it's the Rock in Rio event, in September, it's going to be a, I think ten days after the Se Rasgum festival, we had to, the festival has always been to, in recent years, in November, and since last year, we have changed the date to September, because it would be unfeasible to hold the festival, logistics, imagine the month of November, we are already suffering from the logistics of accommodation.

This also absurdly inflated the services in the city of accommodation, it's much more expensive, the tickets, so it's even more expensive to do the event here. It's more expensive, it's more difficult for us to get the spaces too, it's more difficult. And the investments that are also not enough for local projects.

And it shouldn't be that way, I think it should be, there should be a collision or a political understanding, to precisely boost the projects that are local to the territory. And now what we've seen is that, in fact, the brands, who finance the projects, they want to do their own thing.

Anyway, it would be much more interesting for you to be adding there to those who are already there doing it, you know? And not wanting to invent the wheel, you know? Anyway, I have a lot of criticism in relation to all these movements that are happening in relation to the COP. And we are having difficulties, much greater than what we already have, our amazon cost is even higher.

Juli Baldi: And just so we can end a little more optimistic, a little more excited, even you, yes, you commented, earlier, I think it was Cevallos who said, ah, you can't do everything, but if you do something very well. It's already pretty cool, is it?

First we start, then we get better. So I wanted to ask you what's in your head, like, being planned for the next two, five, I don't know, for the future, what you want to improve or start doing that is not yet possible to be done to further mitigate the impact of festivals in the world.

If you have any action that, or even for the producers, of festivals that are listening to us, what kind of action do you think brought a very cool impact to the festival, to those who participated, to the world? Just a message, like, a little more optimistic, than what we can expect from Se Rasgum and Kino Beat, in the coming years regarding the impact?

Gabriel: I think I pass on, this idea that was, it was transmitted to me there in this group in the mentoring, following your provocation to say to other producers, other people who are coming and working with this. I think that reinforcing this idea, in this way, understanding what your space is, understanding your city, your community, your organization.

What are its pillars and from it choose some absences try to reinforce, make the best possible one, two absences, anyway, then the number is up to each one to decide but I think it would be like a tip, passing on the mentoring to those who did not participate. So, I think it can be, it's good, like, to reduce these anxieties, the distractions of the producers that we live with this, but not, to force, "look, I'm doing this, with this depth, with this purpose".

I think that, in the case of Kino Beat, it is to continue with the residency, with projects derived from the residency, with other programmes that reinforce this pillar that I adopted from the festival, which is reflection, which is awareness. I'm going to do the eco cup, I'm going to treat the solid waste, this, I think that's kind of the minimum.

Being able to feed the bar, being able to feed the big stage, okay? How can we have these actions, work with selective collection, handlers. Porto Alegre is a city that was a pioneer in this issue of selective collection in the 80s. So, like, there is a whole ecosystem that can and should be encouraged, working with these people, with these cooperatives, this is something that is, is planned, will be done.

Renée: I wanted to do many things, but yes, that's what Gabriel said, we have to contain our anxiety and see what is possible to do, within the context of where you live, your relationship with the city, with your community, in general.

And in Belém, our concern... It is the relationship between the city and the rivers. We always have in our actions a great concern with the relationship of the population that lives on the margins. How we manage, through our actions, to sensitize the public.

This relationship of his, in our case here in Belém, in a city that is bathed by rivers, of how this relationship with his inhabitation. I think what we can do is what is here within our reach, trying to raise awareness in the way, which is feasible, what has the greatest impact, in our region.

Local thinking today is global thinking, it is local thinking global always, yes, what happens here in the Amazon will impact the whole world. And how it also impacts the people who live in these places and how they are affected. So, I think that's it, we, I leave it like this, it's a message that's the same, for us to try to do something that is within our reach and that dialogues, in some way, with our region, with your city. And, in some way, how this can sensitize other projects as well, other movements.

And I think that's it, yes, we have to make sure that if we touch the little heart, or else mobilize two or three people who are already going to replicate some models, I think it's already generating impact, you know, within their territory. So that's it, being positive, art is transformative, art has this power to sensitize people and change many things, so I think we have to continue with this strong work that we have been doing in each, in their territories, and taking these messages in an increasingly positive way, also positive, of changes to the, for the people who follow us and who don't follow us either, of how we can also pierce these bubbles.

Juli Baldi: Yes, amazing. Gabriel and Renée, thank you very much for participating in this inspiring conversation and for sharing this experience of yours, this knowledge acquired. Thank you very much.

I'm Juli Baldi and this was the episode of Cultura Circular dedicated to Brazilian festivals.

Thank you very much for the company and see you later.