

An aerial photograph of Rio de Janeiro, Brazil, featuring the Christ the Redeemer statue in the foreground, the city below, and the bay with Sugarloaf Mountain in the background. The entire image is overlaid with a semi-transparent orange filter. The text 'MUSEU DO SAMBA' is centered in the upper half of the image.

MUSEU
DO
SAMBA

*Visible and invisible cultural landscapes
between territory, heritage and community*

The image is a composite of two photographs. The top photograph shows a wide aerial view of Rio de Janeiro, Brazil, featuring the bay, several large mountains, and the Christ the Redeemer statue in the foreground. The bottom photograph is a closer view of the Christ the Redeemer statue, showing its base and the surrounding city buildings. A blue semi-transparent banner is overlaid on the middle of the image, containing white text.

Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea was nominated in 2012 for its majestic scenic panoramas formed by complex interchange between man and nature, through a sequence of interventions spanning little over a century.



These interventions led to innovative landscape creations on a major scale in the heart of the city that are perceived to be of great beauty.

This landscape has shaped the culture of the city, and provided artistic inspiration to musicians, landscapers and urbanists.*

*<http://whc.unesco.org/en/list/1100>







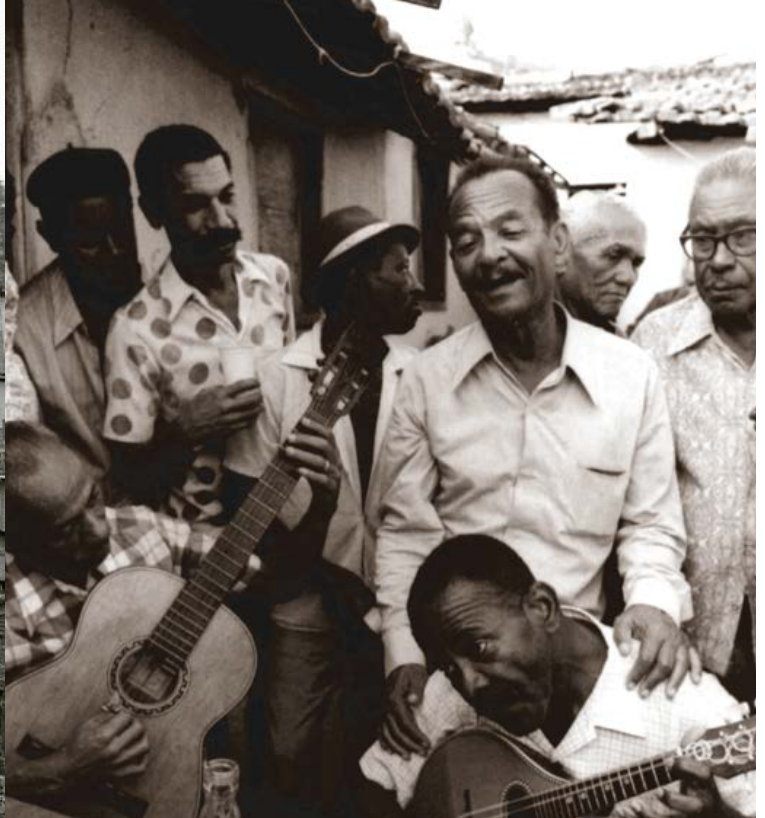
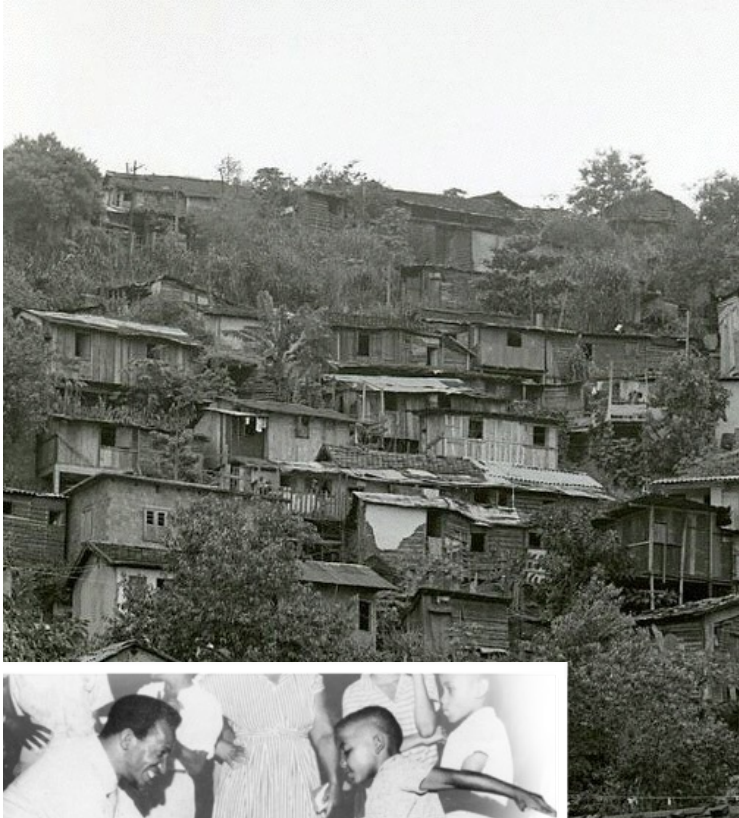
On the flip side of the same urban achievements, a less celebrated type of interchange between man and nature took place ...



Evicted from the centre of town, descendants of Africans slaves and Brazilian migrants started occupying the inhospitable *morros* (mountains) of the city, giving birth to today's *favelas*.

Samba, Born with an African ancestry at the slums of 1900s central Rio, in the houses of *Tias Baianas* (Aunties from Bahia) at *Pedra do Sal* and *Praça Onze*, was then pushed out of the city onto the *morros* and *favelas*.





At *favelas*, *Samba* finally found fertile ground, as *communities* grew with a strong African heritage and the will to celebrate their *morros* and *ways of life*.



Initially despised for its African roots, *Samba* slowly gained importance. Since 1932 *Samba* climbs down the *morros* again during Carnival to re-occupy its birthplace, at central Rio, from where it was expelled over 100 years ago.



And while *Carnival* today equates to Brazilian identity and is the biggest open air show in the world, *Samba*, Rio's celebrated cultural product, appears progressively divorced from its lifeblood, still firmly rooted in the *favelas*.



This failure by official narratives to celebrate *favelas* Afro-Brazilian heritage creates tensions and emphasises the invisibility of many cultural territories that are part and parcel of Rio's celebrated cultural landscape.



Museu do Samba wants to contribute to reassessing what it means to be Brazilian through the legacy and history of samba and its agents and empower the Samba community ...



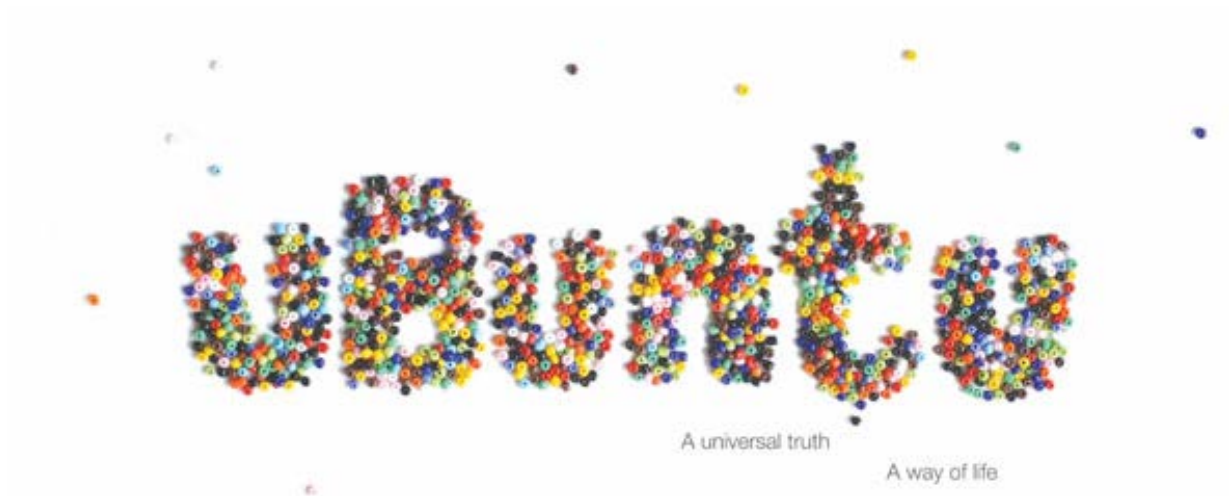
... it wants to valorise the African ancestry within Brazilian society by safeguarding samba's heritage and cultural territories through collections, communication, social responsibility and inclusiveness.

Museu do Samba believes in the African ideal of UBUNTU

“I am who I am because of who we are”

community wellbeing = society wellbeing

cultural landscapes = official + invisible cultural territories





SOCIETY

CULTURAL
LANDSCAPE

CULTURAL
TERRITORY

COMMUNITY

... It believes the legacy of samba is a tool for transforming relationships of power between society, community, cultural landscapes and cultural territories, creating a more equitable society.



Rooted firmly at the foot of the *Mangueira Favela*, Museu do Samba promotes exhibitions and immersive experiences ...

... Special school dynamics with children and teachers from the region to work Afro-Brazilian heritage within their curricula through samba



**Museu do Samba leads
the Samba Council and
Rio's Immaterial Heritage
Preservation Council ...**



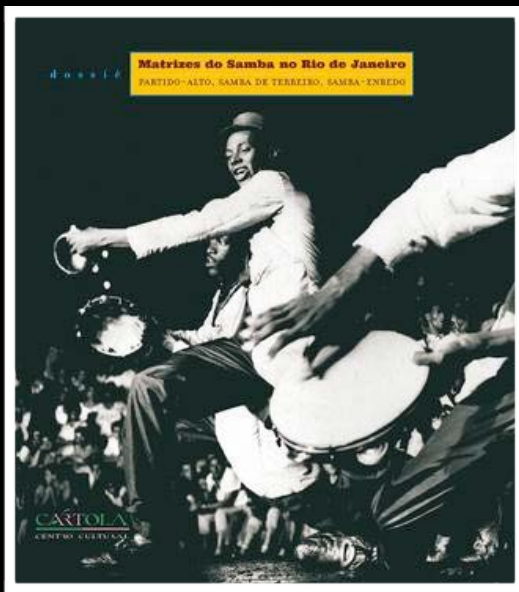
**promoting meetings,
debates, seminars and
intergenerational dialogues
and exchanges to keep the
roots of samba alive.**



Lembrança do Carnaval
de 1952. *comunidade*
Reverdos e Vinier -
Iba dos Boêmios.
Luz huto. L. S. Naito. pri. Samsais. ornado.
Moangueira
2051 *Moangueira*



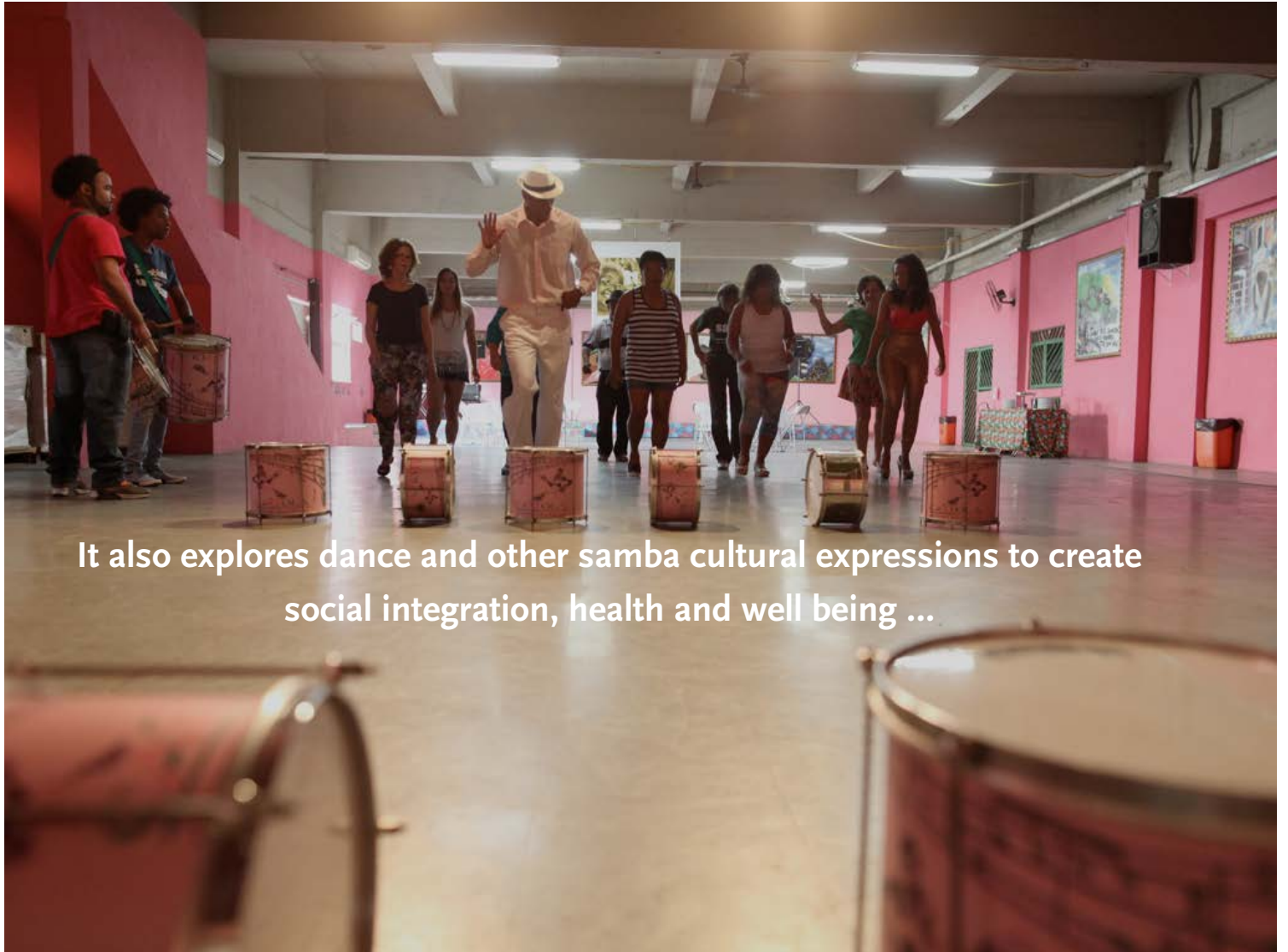
Investigates, collects and
researches samba history
and heritage through
participatory processes,
academic and community
consultations ...



Lead the registration of samba as Brazilian Immaterial heritage with the Brazilian Heritage Institute (IPHAN) in 2007.

- Relevant publications
- Biggest samba oral history project in Brazil





It also explores dance and other samba cultural expressions to create social integration, health and well being ...



And dialogues with other art forms that keep changing lives ...

Nathan Amaral was born at *Mangueira Favela* and started studying violin at Museu do Samba.

In 2016 Nathan was admitted in first place to the University of Salzburg, Austria – an achievement he said only became possible because one day Museu do Samba gave him a chance to dream!



Since 2015, the Ford Foundation has been supporting Museu do Samba through a major transformation process to continue pursuing its dream to make the cultural territories of samba visible and to build a better society through culture and art.

MUSEU
SAMBA

THANK YOU