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# Patrimônio imaterial no Estado de Goiás: Uma reflexão sobre as políticas públicas para as festividades da cultura popular

Intangible heritage in the State of Goiás: A reflection on public policies for popular culture festivals

Patrimonio inmaterial en el Estado de Goiás: Una reflexión sobre las políticas públicas para las fiestas de la cultura popular

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**Resumo:** A regulamentação do patrimônio imaterial percorreu um longo caminho para a definição de instrumentos normativos que implementassem políticas públicas de reconhecimento, valorização e proteção de bens dessa categoria. O histórico da legislação atual no Estado de Goiás é recente e remete ao Decreto 8.408/2015 e à Instrução Normativa 003/2022. Trata-se de uma pesquisa preliminar desenvolvida no âmbito da Secretaria de Estado da Cultura pelo Núcleo de Preservação do Patrimônio Material e Imaterial. Buscando atender ao objetivo

proposto, optamos pela pesquisa bibliográfica, legislação estadual e federal referente ao patrimônio cultural e documentos institucionais. Partindo das relações entre legislação, patrimônio cultural e identidades sociais, pretende-se apresentar um panorama das políticas públicas no Estado relacionadas às festividades da cultura popular.

**Palavras-chave:** Cultura Popular. Estado de Goiás. Patrimônio Imaterial. Políticas Públicas.

**Abstract:** The regulation of intangible heritage has come a long way in defining normative instruments to implement public policies for recognizing, valuing, and protecting assets in this category. The history of current legislation in the state of Goiás is recent and refers to Decree 8.408/2015 and Normative Instruction 003/2022. This is a preliminary study carried out within the scope of Secretary of State for Culture by the Department for Preservation of Material and Intangible Heritage. In order to meet the proposed objective, we opted for bibliographical research, state and federal legislation on cultural heritage, and institutional documents. Based on the relationship between legislation, cultural heritage, and social identities, the aim is to present an overview of public policies in the state relating to popular culture festivities.

**Keywords:** Intangible Heritage. Popular Culture. Public Policies. State of Goiás.

**Resumen:** La regulación del patrimonio inmaterial ha recorrido un largo camino en la definición de instrumentos normativos para la implementación de políticas públicas de reconocimiento, valoración y protección de los bienes de esta categoría. La historia de la legislación vigente en el estado de Goiás es reciente y se remonta al Decreto 8.408/2015 y a la Instrucción Normativa 003/2022. Se trata de un estudio preliminar realizado en el ámbito de la Secretaría de Estado de Cultura por el Departamento de

Preservação do Patrimônio Material e Imaterial. Para cumprir com o objetivo proposto, optamos por a investigação bibliográfica, a legislação estatal e federal sobre o patrimônio cultural e os documentos institucionais. A partir de a relação entre legislação, patrimônio cultural e identidades sociais, se pretende apresentar um panorama de a políticas públicas em o estado relacionadas com a festas de a cultura popular.

**Palabras clave:** Cultura Popular. Estado de Goiás. Patrimônio Imaterial. Políticas Públicas.

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## Introduction

Refreshing reflections concerning Intangible Heritage have enabled us to visualize new horizons while studying popular culture manifestations and its festivities. These constitute an essential aspect in the construction of collective identities. In that sense, specific legislation to regulate the register and safeguarding of intangible heritage is a fundamental tool to recognize and protect popular festivities.

A paradigm shift surrounded public policies focused on popular culture, a process in which new actors participated - folklorists, anthropologists, performers, and custodians, among others. Historically, cultural heritage is a means to preserve peoples' history and memory and to construct national identities, thereby legitimizing state power. Magalhães (2020) emphasizes that cultural heritage produces a "mythology of origin" passed down through generations. The construction of these origin myths correlates to the formation of the nation-states, which "utilize identified cultural heritage as national heritage."

When reflecting on intangible heritage, specifically on popular culture, we regard it as part of numerous symbolic values. Later, the mediation of these values contributes to the invention and construction of social identities. Frequently, they stand as groundwork for the

existence and legitimacy of the National State and regional identities.

Rocha (2009, p. 219-220) explains that the concept of “popular culture” reverts to the late 18th century and has been subject to multiple interpretations, inspiring debate in various fields of knowledge. The dichotomy between the popular and scholarly permeates different aspects of social reality, for example, rural vs. urban, oral vs. written, and traditional vs. modern.

Furthermore, the perspective of progress deemed that popular culture’s values and customs were at risk of extinction. Thus, the themes became an object of study for numerous intellectuals interested in defending “the spirit of the people.” The field of culture does not restrict itself to a specific knowledge area, representing a “privileged epistemological region” within the Humanities and Social Sciences. It encompasses aspects of folklore, cultural heritage, and national culture studies.

In 1846, archeologist William John Thoms introduced the term ‘*folklore*’ in *The Athenaeum* journal. The primary purpose was to gather support for data collection on regional traditions in England. At the time, there was a concern that elements aligned with popular culture, especially in rural areas, could disappear due to industrial and urban expansion.

Within this discussion, folklore and popular culture are frequently comprehended as synonyms because they are intrinsically linked. Overall, the social transformations starting in the 18th century motivated the construction of a new field of studies and the creation of institutions and laws that connected folklore, popular culture, and intangible heritage. Considering this, we do not propose, in this preliminary paper, to profoundly analyze the journey of concepts and institutions. Instead, we aim to display a panoramic view on this matter, promoting a reflection that considers the symbolic dimension as a crucial aspect of organizing social and political life. In this perspective, producing rituals, images, and laws benefits specific goals and political usages.

In Brazil, the concept of cultural heritage relates to the construction of the National State in the 19th century. After the Independence Proclamation, numerous institutions arose to solidify, symbolically and aesthetically, the Brazilian national identity. Bracarense (2014) exemplifies the Historical and Geographical Institute (1838), the Imperial Academy of Fine Arts (1826), and the Public Archives (1838)<sup>1</sup> as 19th-century institutions that aimed to recognize, preserve, and share history, culture, and arts in Brazil. The Republican period - starting in 1889 - was

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<sup>1</sup> **Original designations:** Instituto Histórico e Geográfico (1838); Academia Imperial de Belas Artes (1826); Arquivo Público (1838).

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characterized by the emergence of different preservation initiatives and, considering the legal realm between 1920 and 1925, the first proposals aimed at creating protection agencies for national heritage.

Rocha (2009, p. 221) highlights three constitutive phases regarding the concept of popular culture in Brazil.

The first phase, from the 1920s to the 1960s, is marked by a significant methodological dispute between folklore studies and the emerging sociological approach from *São Paulo* concerning the scientific authority and legitimacy of the countryside. The second phase, developed between the '60s and '80s, is characterized by the broad dissemination of popular culture as an intense political and ideological concept. Since the 1990s, the final phase has aligned with the renewal of cultural heritage, primarily regarding intangible heritage, when popular culture effectively adheres to a strictly ethnographic meaning.

During Getúlio Vargas' government, especially during *Estado Novo*<sup>2</sup>, nationalism constituted a State policy and incorporated the institutionalization of cultural heritage preservation. It is worth mentioning that, as stated by Cunha and Magalhães (2021, p. 344-345), cultural heritage in the 1930s focused on its tangible dimension. The primary tool of protection was the listing of cultural properties [*tombamento*, in

<sup>2</sup> The dictatorship under Getúlio Vargas' leadership started with the *coup d'état* on November 10, 1937, and extended until Vargas' deposition on October 29, 1945. This period is traditionally called *Estado Novo* (New State) in Brazilian historiography.

**Source:** Atlas Histórico do Brasil. Fundação Getúlio Vargas. Access on: March 5, 2023.

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Brazilian Portuguese]<sup>3</sup> regulated by Decree-Law No. 25/1937,<sup>4</sup> legislation that instituted the National Historical Heritage Service (SPHAN).<sup>5</sup> SPHAN and its actions were marked by the concept of “tangible culture,” in which the Brazilian civilizing process includes African, Indigenous, and, especially, Portuguese influences. Thus, the agency established listings in different Brazilian regions, concentrating on *Minas Gerais* Baroque and the colonization period (Lanari, 2010, p. 16-17).

In that sense, we understand that culture encompasses different languages, beliefs, worldviews, knowledge, and practices shared through a dynamic process of transmission of actions and meanings. The latter are created and reinterpreted to search for guidance and meaning in a historical period. However, Carvalho and Simão (2021, p. 25) stress that the heritage policy of *Estado Novo* anchored itself in a “hierarchical notion of numerous elements and traditions that constituted Brazilian culture.” This perspective designated European culture as the ideal,

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<sup>3</sup> The term “*tombamento*” (*verb. tomar*) refers to the specific practice of recognizing and registering tangible cultural heritages/properties in Brazil.

<sup>4</sup> Decree-Law No. 25/1937 is related to previous debates and attempts to protect cultural heritage. On this subject, see: TELLES, Mário Ferreira de Pragmácio. **Entre a Lei e as Salsichas: análise dos antecedentes do Decreto-Lei nº25/1937**. In: VENECULT - Encontro de Estudos Multidisciplinares em Cultura, Salvador, 2009. Disponível em: <https://www.cult.ufba.br/enecult2009/19408.pdf>. Access on: October 20, 2023.

<sup>5</sup> **Original designation:** Serviço do Patrimônio Histórico Nacional.

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neglecting African, Indigenous, and, consequently, popular cultural productions.

It is worth mentioning that the tangible dimension of cultural heritage was prominent. However, the notion of intangible heritage as something important was apparent in institutional discourses, unveiling the strength of Brazilian popular culture. Accordingly, we mention Mário de Andrade's preliminary project, developed upon request of Gustavo Capanema, then Education and Health Minister. The project encompassed popular culture manifestations and expanded the concept of monuments to include popular buildings; it also considered folk legends, dance, music, proverbs, and other traditions (Fragelli, 2020).

In 1947, the National Commission of Folklore (CNFL)<sup>6</sup> exemplified the national process of recognition and promotion of popular culture. Historian Guilherme Talarico (2009, p. 29) highlights that folklore propagation resulted in better visibility of popular expression models, comprising significant mobilization power within the scholarly and academic field and institutionalizing its initiatives. From the same perspective, Mônica Martins da Silva (2008, p. 99)

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<sup>6</sup> The emergence of the National Commission of Folklore relates to the post-war period, in which the United Nations Educational, Scientific, and Cultural Organization (UNESCO), founded in 1946, led a movement that aimed to implement tools to document and preserve traditions at risk of disappearing. **Original designation:** Comissão Nacional de Folclore.

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emphasizes that the professionalization of folklore studies gained recognition solely after the emergence of CNFL, constituting a field with “clear guidelines and positions” aiming at “producing an extensive symbolic capital.” Therefore,

[...] Folklore studies gathered steam in the 1940s and '50s. Later, they encountered repressive marginalization aligned with the dictatorship period and, finally, recovered through the strengthening of Brazilian social studies and the arrival of Cultural History in the late 1960s until re-democratization. (Talarico, 2009, p. 30)

In this context, themes concerning popular culture and folklore take part in renewing scientific thinking. They become elements to explain how the Brazilian identity builds itself. Additionally, the National Commission of Folklore and its creation relates to the emergence of two other organizations, the United Nations and the United Nations Educational, Scientific, and Cultural Organization (UNESCO). These organizations recommended the creation of supra-state agencies to enable the participation of extra-governmental institutions and movements. The Brazilian Institute of Education, Science, and Culture<sup>7</sup> (IBECC), established by Decree-Law No. 9.355/1946, associated with the Ministry of External Relations, exemplifies this policy.

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<sup>7</sup> **Original designation:** Brasileiro de Educação, Ciência e Cultura.

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Other projects and institutions stand out in the constitution of policies concerning intangible heritage, namely the Campaign for the Defense of Brazilian Folklore (CDFB), associated with the Ministry of Education and Culture in 1958, during Juscelino Kubitschek's government (1956-1961). The CDFB displays how folklore took part in the period's institutional policies for culture. Additionally, Aloísio Magalhães established the National Center for Cultural Reference (CNRC), which innovated heritage policies to designate a basic referential system that allowed for analyzing the dynamics within Brazilian culture. In 1979, the Pro-Memory National Foundation emerged in the final stages of the Civil-Military Dictatorship, and its goal was to implement preservation policies of the National Secretariat for Historical and Artistic Heritage, incorporated into the Historical Cities Program (PCH) and the National Center for Cultural Reference<sup>8</sup> (Castro, 2008).

The Federal Constitution of 1988 (CF) represents a significant advancement in the cultural field. It adopted effective measures to distribute competencies and responsibilities, recognizing culture as a fundamental right. The Constitution guarantees the exercise of this right and access to cultural activities through art. 215

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<sup>8</sup> **Original designations:** Campanha de Defesa do Folclore Brasileiro; Centro Nacional de Referência Cultural; Fundação Nacional Pró-Memória; Secretaria do Patrimônio Histórico e Artístico Nacional; Programa Cidades Históricas.

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and 216. Additionally, the State bears responsibility for safeguarding cultural expressions of indigenous and Afro-Brazilian peoples and those of popular culture. Another meaningful aspect is the recognition of intangible and tangible cultural heritage, encompassing forms of expression, ways of creating, doing, and living, artistic, scientific, and technological creations, works, objects, urban ensembles and sites of historical, archaeological, paleontological, and natural value. Therefore, the Fundamental Law recognizes cultural diversity in Brazil while considering different communities and the public power in selecting, protecting, and disseminating cultural assets.

Castro (2008, p. 15) asserts that, since the 1990s, Unesco's initiatives impacted its member countries, as displayed by the *Recommendation on the Safeguarding of Traditional and Popular Culture* (1989), the *Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity* program (1997), and the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).<sup>9</sup>

From this perspective, the construction of public policies regarding popular culture had different phases.

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<sup>9</sup> **Original designations:** Recomendação sobre a Salvaguarda da Cultura Tradicional e Popular (1989); Proclamação das Obras Primas do Patrimônio Oral e Imaterial da Humanidade (1997); Convenção para Salvaguarda do Patrimônio Cultural Imaterial (2003).

Later, we will explore Federal Decree 3.551/2000<sup>10</sup> and Decree 8.408/2015 of the State of Goiás. These legal documents establish the Register of Intangible Cultural Heritage and result from new paradigms regarding expanding notions on the matter, actions from various scholars and organizations, and, mainly, from civil society's social demands.

Thus, it involves comprehending popular festivities as manifestations becoming cultural heritage. Additionally, they require protection and safeguarding to ensure its continuity. As an object of study for science, these festivities constitute places of cultural identity building. Ferreira (2006, p. 111-112) emphasizes that they can be analyzed under the perspective of playful activities, in addition to an "integrator of community reality." They foster citizenship and consciousness about social participation, comprising the group's values and beliefs and unveiling conflicts and disputes in the social domain.

The relationship between folklore, popular culture, and heritage is complex. The values and

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<sup>10</sup> It is crucial to emphasize the seminar *Intangible Heritage: strategies and protection techniques* in Fortaleza - CE (1997). This seminar addressed the legal and administrative tools to preserve intangible cultural heritage. The following year, a commission and workgroup emerged to draft a regulatory proposal for the Register of Intangible Heritage. By 2000, they had developed the National Inventory of Cultural References (INRC) as a method that proposed to produce knowledge regarding cultural heritage, aligning with principles of the Federal Constitution of 1988 (Castro, 2008).

notions guiding this relationship take root in history and tradition. These values become official through initiatives of recognition and heritagization, though they come forth through the communities. Thus, Brandão (1984, p. 56) reinforces that:

What we saw existing as folklore is nonexistent in its pure form. It exists within a culture or cultures that continuously traverse, representing social categories of those who produce ways of "feeling, thinking, and doing." Maybe better than saying that folklore is one type of culture - considering the characteristics we've been observing pages before, reader- is to say folklore is a situation of culture. It is a moment that structures temporary and anonymous creation models: popular, collective, persistent, traditional, and reproduced through non-scholarly community systems of knowledge. These cultural ways or situations transverse and, from time to time, stimulate something designated as folklore.

Stemming from this discussion, we aim to analyze public policies concerning popular festivities implemented by the State of Goiás.

## **Intangible Heritage and Popular Culture Festivities in Goiás: An Examination of Institutional Policy**

The Constitution of the State of Goiás, established in 1989, is an outcome of the 1988 Federal Constitution, which marked the democratic resurgence in Brazil. Similarly to the Fundamental Law, the State Constitution defined tangible and intangible heritage and its varieties in art. 163. Another similarity is the inclusion of traditions, operations, and customs of indigenous groups from Goiás, in addition to Afro-Brazilian artistic and popular manifestations in the State cultural heritage register - the latter only appointed in 2010 through the Constitutional Amendment No. 46. The regulation of intangible heritage only occurred in 2015. However, as previously mentioned, the Brazilian concern to preserve popular culture elements goes back to the 19th century.

The movement to recognize folklore and popular culture in Goiás spanned from the 1940s until the 1980s. Talarico (2009, p. 69) reminds us that the National Commission of Folklore and structuring a collaborative network aiming - through IBECC - to reach remote locations in the country was an essential



expansion strategy. Through this process, the Commission could exercise its role regarding national folklore studies and its dynamics, organizing folklore weeks and congresses, among other initiatives. Furthermore, the Folklore Commission of Goiás<sup>11</sup> arose in 1948. It is worth mentioning that, in this context, the piece *Folklore Goiano - Cancioneiro, Lendas, Superstições* (1941),<sup>12</sup> by José Aparecido Teixeira, was published upon request of the State Government.

From the 1960s and especially during the 1950s, the state of Goiás experienced its pinnacle in institutional policies concerning folklore and popular culture. Among these policies, Mônica Martins da Silva (2011, p. 7) highlights the creation of the Folklore Institute of Goiás (IGF) in 1964, connected to the State Department of Culture (DEC), which stemmed from the Secretariat for Education and Culture (SEC).<sup>13</sup> We can consider the IGF as a development of cultural policies in Goiás, in addition to the influence of the Campaign for the Defense of Brazilian Folklore, which sought to “stimulate the states to protect and research regional folklore.”

Concerning the context, Alencar (2001, p. 347) reinforces that the Civil-Military Dictatorship purposed

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<sup>11</sup> **Original designation:** Comissão Goiana de Folclore.

<sup>12</sup> **Translated title:** Goiás Folklore - Songbook, Legends, Superstitions.

<sup>13</sup> **Original designations:** Instituto Goiano de Folclore; Departamento Estadual de Cultura; Secretaria de Educação e Cultura.

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to produce a “positive, joyful, and popular” national identity displayed, for example, in events, publications, and recordings. During this period, a production by *Discos Marcus Pereira* and the State of Goiás Secretariat for Education and Culture recovered the *Batismo Cultural de Goiás* recording.<sup>14</sup> They envisioned the touristic potential of folklore manifestations. Folklore weeks and popular handicrafts also became a target for publicity by GoiasTur and the Secretariat for Education and Culture, in addition to celebrations of Folklore Day (August 22nd).

Therefore, popular culture and protection policies for cultural heritage comprise different aspects but are intertwined and share a historical context. It is noteworthy that scholar’s studies in institutions directly connected to the government did not necessarily align with the model proposed by universities. Accordingly, Talarico (2009, p. 152) asserts that the Folklore Commission of Goiás distanced itself from ‘scientific’ discussions when recognizing folklore as a Science - a process executed by the CNFL. Instead, the Commission aligned with a more traditional perspective that associated regional folklore with literature. In any case, IGF’s folklore research focused on studying religious festivals and rites. Through these investigations, IGF produced documents with more

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<sup>14</sup> **Translated title:** Cultural Baptism of Goiás.

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precise data regarding the culture of Goiás. Silva (2008, p. 205) emphasizes that the report *Relatório de Festas Tradicionais das cidades de Goiás*<sup>15</sup> enabled the conclusion that the primary festivities in cities of Goiás were, in that context, *folias de Reis*, *folias do Divino*, and *festas de São Sebastião*, *Nossa Senhora Abadia*, and *Divino Espírito Santo*.<sup>16</sup> The assessment also resulted in the Folklore Calendar of Religious Festivities from 1971.

The use of popular culture celebrations to stimulate tourism intensified during the 1970s. In that context, the creation of GoiásTur through Law No. 7.540/1972 reflects the policy on the matter - this regulation also defined the policy for tourism in Goiás. The state-owned company was primarily responsible for promoting popular culture and its festivities. For example, the *Cavalhadas de Pirenópolis*<sup>17</sup> and *Procissão do Fogaréu* currently occupy the *Touristic Calendar of Goiás*<sup>18</sup> and have gained strength in the culture of Goiás in this context.

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<sup>15</sup> **Translate title:** Report on Traditional Festivities of cities of Goiás.

<sup>16</sup> **Folia** is a Portuguese term that resembles "revelry." According to the Cambridge Dictionary (2024), **revelry** is "a situation in which people are drinking, dancing, singing, etc. at a party or in public, especially in a noisy way; noisy, lively enjoyment." Thus, the mentioned festivities translate to *Revelries of the Kings*; *Revelries of the Holy Spirit*, *celebrations of San Sebastian*, *of Our Lady Abadia*, and *of the Holy Spirit*. Available in: <https://dictionary.cambridge.org/dictionary/english-portuguese/revelry> Access on 8 Mar. 2024.

<sup>17</sup> The *Cavalhadas of Pirenópolis* are part of the *Revelry of the Divine Holy Spirit*. The Revelry of the Divine was recognized by IPHAN in 2010 and inscribed in the Book of Registration of Celebrations.

<sup>18</sup> **Original designation:** Calendário Turístico do Estado de Goiás.

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According to the accounts, the *Cavalhadas de Pirenópolis* (a dramatization of medieval battles and calvary games) dates back to 1826. It is worth noting that, currently, the *Cavalhadas* have a significant impact as a cultural and touristic event but did not occur regularly during the 19th century. Since the 1930s, the festival underwent recreation, changes, and adaptations until an interruption in 1960 and its comeback in 1966. Spinelli (2010, p. 60) highlights that the emergence of Pirenópolis as a tourist destination is a complex process comprising two fundamental and complementary projects: policies concerning regional tourism and heritage policies. Accordingly, the city's historical past gained recognition, while tourism stimulated traditional culture and natural attractions. The researcher adds that, according to the city's residents, GoiasTur is the leading agency responsible for promoting Pirenópolis throughout the 1970s and '80s, acknowledging traditional festivities, namely the *Festa do Divino Espírito Santo* and the *Cavalhadas*, structuring tourism and popular culture.

Furthermore, *Procissão do Fogaréu* in Cidade de Goiás occurs during the Holy Week celebrations. Documents report that the Holy Week celebrations have happened since 1749. However, it was not until the 1960s that a group founded the Vilaboense

Organization of Arts and Traditions (OVAT),<sup>19</sup> responsible for creating the traditional performance. Silva (2011, p. 219-220) argues that this movement recovered religious and cultural aspects in cooperation with the Catholic Church, making the Procession more attractive to tourism. Tamaso (2007, p. 288-289) emphasizes that OVAT dedicated itself to safeguarding specific traditions, but it also acknowledged and recovered previously interrupted cultural expression, aiming to make them available to the tourist market. Thus, with GoiásTur's support, the city's contingency of tourists grew continuously. The city's pinnacle of heritage acknowledgment happened with the title of World Heritage, granted by Unesco in 2001.

We do not intend to analyze the *Cavalhadas de Pirenópolis* or the *Procissão do Fogaréu* as a case study. We aim to approach how institutional policies continuously intersect popular cultural expressions. Brandão and Marques (2015) assert that popular festivals constitute the social community structure as cultural manifestations, going through interactions, influences, and alterations. Therefore, the festivals are dynamic, and their creators temporarily blend with different public or private institutions that exert specific functions according to their particular interests. Thus, the production of events ceases to be an initiative

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<sup>19</sup> **Original designation:** Organização Vilaboense de Artes e Tradições.

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exclusive to the community; its popular nature undergoes new influences and adjustments.

Regarding institutional policies, other aspects stand out beyond the incentives for festivals, as Talarico (2009, p. 25) argues. Some initiatives, namely the *Week of Folklore and Handicraft*,<sup>20</sup> promoted by the State Government through different governmental agencies: the Secretariat for Education and Culture, the Folklore Protection Service, the Secretariat of Social Service (and its programs, Development of Handicrafts in the State of Goiás and Artisan Workforce Training Project), the Department of Industry and Commerce, and the Tourism Company of the State of Goiás (GoiasTur).<sup>21</sup> Additionally, we mention the State Decree No. 1804/1980, which establishes the Program for Handicraft Development in the State of Goiás, linked to the Secretariat of Labor and Social Development. Thus, through these institutions' initiatives, we understand that folklore benefitted from various safeguarding measures to preserve cultural expressions within the institutional framework.

As previously mentioned, public policies were renewed in the face of the re-democratization process, reflected by the 1988 Federal Constitution, and the

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<sup>20</sup> **Original title:** Semana de Folclore e Artesanato.

<sup>21</sup> **Original designations:** Secretaria de Educação e Cultura; Serviço de Proteção ao Folclore; Secretaria de Serviços Sociais; Desenvolvimento do Artesanato do Estado de Goiás; Projeto de Formação de Mão-de-Obra Artesanal; Secretaria da Indústria e Comércio; Empresa de Turismo do Estado de Goiás (GoiasTur).

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State of Goiás regulated the Secretariat of Culture through Decree No. 3.156/1989. It is worth mentioning the creation of the Superintendence of Memory and Cultural Heritage - comprising research, documentation, archaeology, conservation, listing, and restoration, and the Superintendence Center of Traditions and Handicraft in the State of Goiás - responsible for cultural sales, restaurant, cultural presentations, handicraft expansion, support for handicraft and artisanal products centers, thus, initiatives that promoted traditions. Although the State of Goiás Constitution encompassed intangible heritage, the Secretariat of Culture did not mention this heritage category in its regulatory document. However, the state reinforced existing actions toward the matter when mentioning handicrafts and popular culture, recognizing the importance of developing new public policies in that context.

The proposition to regulate Intangible Heritage in Goiás strengthened in the 2010 decade, stimulated by national legislation. Technical studies resulted in data that displayed the need to publish a Decree concerning public policies to register intangible assets. In 2013, the draft of the Registration Decree had adjustments based on the Convention for the Safeguarding of the

Intangible Cultural Heritage of UNESCO<sup>22</sup> (2003), ratified by Brazil in 2006. The publication of this Convention introduced intangible heritage as a normative tool for the federative units, reflecting the role of public authority, which suffered swift and profound social changes. Accordingly, Official Order No. 61/2014 (Process No. 201111867000.111/SEI) of the Superintendence of Historical and Artistic Heritage<sup>23</sup> emphasizes how the State of Goiás needs to align with these innovations:

The State of Goiás cannot afford to overlook the implementation of regulations concerning Intangible Cultural Heritage, especially considering the successive social demands received by the SPHA, originating from various sectors of the State, requesting recognition of their identity and cultural references. Becoming involved in this phenomenon also means recognizing the significance of the intangible cultural heritage of the State of Goiás, which is notably rich and still open to regulation and the implementation of public policies by the state government.

After the publication of Decree 8.408/2015, technical studies dealt with the regulation, namely, appropriately detailing the matter to guarantee adequate execution. The regulation started through the Secretariat for Education, Culture, and Sports<sup>24</sup> in 2018 and underwent various adjustments, including an

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<sup>22</sup> **Original title:** Convenção para Salvaguarda do Patrimônio Cultural Imaterial da UNESCO.

<sup>23</sup> **Original designation:** Superintendência de Patrimônio Histórico e Artístico.

<sup>24</sup> **Original designation:** Secretaria de Educação, Cultura e Esportes.



administrative reform in 2019 that recreated the State Secretariat of Culture. The Normative Instruction was published that same year and improved later, resulting in Normative Instruction 003/2022 (Process No. 201800006005707/SEI e Process No. 202017645002151/SEI), invalidating the previous one. In 2019, during the process of regulation, three processes aimed to register intangible heritage: *Feira Hippie de Goiânia*, an open-air fair (Process No. 201917645001254/SEI), *Cavalhadas* of the State of Goiás (Process No. 01917645002005/SEI), and the *Corporação Musical Santa Cecília* from the city of Jaraguá (Process No. 201917645001996/SEI).

The *Cavalhadas* is one of the most traditional festivals in the state of Goiás, receiving support from the state government primarily through the State Secretariat of Culture and *Goiás Turismo*. The *Circuit of Cavalhadas of Goiás*<sup>25</sup> Officially encompasses the cities of *Corumbá de Goiás*, *Crixás*, *Hidrolina*, *Jaraguá*, *Palmeiras de Goiás*, *Pirenópolis*, *Posse*, *Santa Cruz de Goiás*, *Santa Terezinha de Goiás*, and *São Francisco de Goiás*. After receiving the registration instructions, several cities expressed their interest in hosting the *Cavalhadas* festival again. Therefore, the State Secretariat of Culture supported the movement in *Cidade de Goiás* (2022) and *Luziânia* (2023) through the

<sup>25</sup> **Original title:** Circuito das Cavalhadas de Goiás.

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Superintendence of Cultural Promotion and Management. Currently, the administration is preparing initiatives so that the *Cavalhadas* will occur in 2024 in *Silvânia* and *Niquelândia*.

The *Cavalhadas* narrate the story of Charlemagne and the twelve peers of France, a legendary medieval anecdote. The performance occurs for 200 years in Goiás and represents the battle between Moors and Christians during the Reconquest of the Iberian Peninsula. The narrative adjusts the Lusitanian “universe” into a staging aimed at motivating Christian armies during the Crusade battles. This cultural manifestation arrived in Brazil during the Colonial Period, and travelers such as Johan Baptist Emanuel Pohl and Auguste de Saint-Hilaire reported its occurrence. These travelers witnessed stagings in *Vila Boa* (currently *Cidade de Goiás*), *Arraial do Bonfim* (*Silvânia*), and *Santa Luzia* (*Luziânia*).

Schipanski (2009, p. 99) emphasizes that landowners introduced the *Cavalhadas* of the *folk entertainment* type in the Brazilian countryside, with the active participation of the impoverished population. These productions were simple compared to those presented by the Portuguese elite during colonial times. The *Cavalhadas* incorporated themselves into Brazilian culture in multiple places, especially in cattle farming areas. They represent a Portuguese heritage

that underwent resignification and restructuring in the present time, which altered and modernized the festivities' characteristics - although the symbolism within the ritual preserves religious and political messages of the past.

Concerning the modernization of the festivities, Marques and Brandão (2015, p. 17) highlight the process of substituting tools and rudimentary production practices that facilitate the festival preparations, in addition to modifying its "aesthetic essence." Thus, activities previously executed through popular knowledge could disappear with time. However, we can point out the positive aspects of the interaction of traditional and modern: the change in dynamics of the festival does not necessarily invalidate the essence of what exists. Therefore, considering the malleability of culture, we can preview transformations in popular festivities, though it is essential to be aware of interferences that risk its authenticity.

When reflecting on cultural public policies, it is crucial to consider how establishing criteria to make particular cultural manifestations relevant unravels disputes within the institutional discourse, which is responsible for defining official identities. In that sense, classifying, selecting, including, or excluding cultural expressions demonstrates the process's complexity. In Goiás, the strategies for preserving this festivity

encompass promotion, incentive, and, as previously mentioned, registering the festival as an intangible cultural heritage. We agree with Pataro (2021, p. 199) regarding how official heritages relate to “ideological values that state agents intend to reinforce in society and that sustain numerous policies for selecting cultural assets for preservation.” Thus,

These insights about the festivity reunite, between the lines, sensible experiences with the celebration and consider it through utilitarian values, especially sociability and collective entertainment, as well as symbolic elements like votive offerings or faith rituals, always emphasizing, through heritage listing, the historical perspective and focusing on memories triggered by the celebration. (Pataro, 2021, p. 200).

The cultural significance of the festivity emerged from the dynamic interplay between its custodians and the broader community, elevating the event to a social heritage long before institutional power formalized its status. From this perspective, the State action of registering heritages as a protective mechanism represents the systematization of information, describing the celebration and its complexity, observing its origins, changes, and historical endurance, in addition to its vulnerabilities and threats, process of production, circulation, and consumption, and, finally, identification of the social groups involved.

Costa (2021) developed a relevant piece about the jurisdictional and social effects of Brazilian intangible

cultural heritage, emphasizing the PCI Register, established by Federal Decree No. 3551/2000. The PCI Register consolidated itself as a mechanism for protecting and strengthening collective cultural rights recognized by the 1988 Constitution, the sub-constitutional legislation, and the Conventions to which Brazil is a signatory. Initially, they proposed the Register as an Act of Declaration, but custodians appropriated it to claim various rights, namely, intellectual property. Hence, the importance of supporting and incentive initiatives after registering the heritage.

In the State of Goiás, registering is a protection policy in its developing stages. Considering the *Cavalhadas*, the process evolves to encompass, beyond promotion and diffusion, the importance of actions related to research, identification, and documentation; recognition and honoring; sustainability and training; and, at last, institutional strengthening.<sup>26</sup> From the perspective of State protection, examining popular culture festivities needs to reconcile economic aspects, its outcomes, and touristic potential with community identity significance. In that sense, we agree with Ferreira (2006, p. 114):

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<sup>26</sup> Perspectives based on Ordinance No. 200/2016 - IPHAN, which provides for the regulation of the National Program for Intangible Heritage (PNPI). It is worth noting that State Decree No. 8.408/2015 also established the Intangible Cultural Heritage Program; however, this program has not yet been regulated.

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The study of festivities implies the exaltation of historical and cultural elements of a particular territory, accentuating civilizing processes, which act as integrative agents of a community. In that sense, we understand a specific locality as a *locus* endowed with identity aspects that expose collective history but also with individualities in a comprehensive sense [...].

Hence, it is not solely about identifying and recognizing cultural references. Popular culture manifestations are alive, dynamic, and open to the dialectic, the inquiry of what merits remembrance and what is forgotten or replaced. As such, any effort from institutional authority must consider the profound meaning of popular culture.

## Final Considerations

Throughout this paper, we aimed to create a panorama of the discussion concerning intangible cultural heritage in Brazil and its impact on the public policies of Goiás. Decree 8.408/2015 and Normative Instruction No. 003/2022 expanded protection and promotion action for popular culture festivities. Considering future outcomes, we hope to evaluate the applicability of the register as a protection mechanism within the category of intangible assets.

The consolidation of protection for intangible cultural heritage should occur through a democratic process, encompassing the broad participation of community custodians. The significance of Intangible Heritage, set in official and institutional discourses, reflects the political expression of protagonism between the social agents involved in particular cultural manifestations. Finally, it also raises a meaningful inquiry: the challenge of balancing protection and State promotion with the autonomy of custodians.

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