Brazilian Youth

The collection brings together texts of Brazilian researchers who are dedicated to themes related to studies of youth cultures: social interactions, subcultures, identities and belonging, pop culture, social movements, migration, consumption and materialities, generational exchanges, media representations and digital media, among others.

The objective is to promote a broad dialogue that includes fields of knowledge such as communication and social sciences, as well as local perspectives that represent the huge and rich diversity of the Brazilian regions. At the same time, the book proposes to discuss the reflexivity of such local youth cultures in the face of a global context that challenges, with ruptures and permanencies, the very idea of youth. The book seeks to fill the gap of a selection of scientific texts by Brazilian authors, about Brazilian youth cultures, aimed at foreign researchers.

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The Youth, Young Adulthood and Society series approaches youth as a distinct area, bringing together social scientists from many disciplines to present cutting-edge research monographs and collections on young people in societies around the world today. The books present original, exciting research, with strongly theoretically- and empirically-grounded analysis, advancing the field of youth studies. Originally set up and edited by Andy Furlong, the series presents interdisciplinary and truly international, comparative research monographs.

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I dedicate this book to João Pereira, my beloved father, who used to be so proud of me. And to Sônia, my dear mother, with whom I walk side by side in this short journey that is life.
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As I was writing this preface, Jair Bolsonaro, the recently elected, authoritarian president of Brazil, announced his intention to cut the funding of philosophy and sociology programmes at public universities. That this came on the same day as an assertion that the country must not become a “gay tourism paradise” and the censorship of a bank advert featuring positive representations of black and trans people, gives a flavor of the threat that Bolsonaro’s administration poses to critical thinking and alternative lifestyles and identities in Brazil. His policies and pronouncements explicitly challenge the status and the safety of numerous minority and marginalized communities: the poor, women, and black, indigenous, and LGBTQ+ communities. Consequently, this indicates too what a timely and important book this is. It is timely and important not just because it offers a corrective to the growing constraints being placed on Brazil’s intellectual and cultural life and celebrates diverse forms of creative action and resistance but also because it provides a snapshot of Brazilian youth culture before Bolsonaro; a period that, while very recent, is now also historical.

This is not to imply that Brazil before Bolsonaro was without its problems. In many ways he can be regarded as a symptom rather than cause, a symptom of a rapidly escalating political and economic crisis marking the end of a period of apparent growth and stability when the country felt ready to open itself up to a global audience, hosting the Football World Cup Finals in 2014 and the Olympic Games in 2016. I say apparent, because as the crisis deepened it became increasingly evident that long-entrenched divisions and inequalities along the lines of class, ethnicity, region, religion, gender and sexuality had been ameliorated but not expiated and continued to fester not far beneath the surface.

But this negative narrative in no way tells the full story of Brazilian society and culture or of the country’s immense and exceptionally diverse population. Brazil, as the editor of this volume notes, is a nation of superlatives, of paradox and of dichotomies. A huge country, rich in natural resources and beauty, it boasts a cultural and intellectual vibrancy proportionate to its size, both because of and despite its complex and not always happy history. Throughout the world Brazil has a reputation for excitement and a particular type of Latin, hedonistic fun, of futebol, Carnaval, Carmen Miranda, caipirinhas and Capoeira. Rio de Janeiro, in
particular, continues to enjoy a reputation in the West as an exotic and glamorous tourist destination. But again, these more positive stereotypes are only part of the story of a country that is complex, contradictory and often full of surprises.

The collection of chapters in this book make a contribution to painting a picture of Brazil that goes deeper than the persistent national stereotypes and decontextualized snapshots that foreigners see on the news. It tells stories of the cultural and political lives lived by young Brazilians in a variety of different spaces and places. It shines a light on some unfamiliar (to Western readers) activities and ontologies, locating these within a global context whilst emphasizing the importance of understanding the specifics of local circumstances. The book brings together a collection of innovative and fascinating scholarship in one place, allowing the reader to find patterns and connections between chapters in addition to the insights offered by each individual chapter.

The book also functions as a useful addition and corrective to the Western canon of youth and subculture studies which is dominated by Anglophone authors and their perspectives (as is global scholarship more generally). As Cláudia Pereira, the editor of this collection, notes, it can be difficult for Brazilian and lusophone academics to find an international readership for their research, and this volume makes a small but significant contribution to amending this imbalance. This is of advantage not just to the authors but to anyone with an interest in youth culture and a desire to gain a wider, cross-cultural perspective on the topic. In an increasingly globalised world, it is no longer sufficient – if it ever were – to look at cultural expressions in isolation, without acknowledging the broader contexts and networks within which they develop. A number of chapters in this book examine the ways that global cultural and media phenomena, such as YouTube, Beyoncé and the goth subculture, have been adopted and adapted to meet and reflect the specific social and cultural needs and wants of Brazilian youth. However, Cláudia Pereira poses the question, “Can we also believe that Brazilian youth cultures, those that constitute artistic expressions, for example, modify the global youth cultures?” I think we can, and would offer the growing popularity (in both audience size and distribution) of funk music. Funk music, usually described as Baile or Carioca funk in Western contexts to distinguish it from the North American variant, has become the dominant form of popular music in Brazil. A bass-heavy party music, often with rap-style vocals, that emerged from Rio’s favelas, it has enjoyed a cult following in Europe and North America in the twenty-first century, influencing hit records by the likes of Diplo and M.I.A. However, prompted in part by the international exposure afforded by the Olympics and the rise of streaming services, it has started to reach a bigger global audience. In December 2017, funk megastar Anitta’s song “Vai Malandra” became the first Portuguese-language release to find a place on Spotify’s Global Top 50 Chart.

Brazil and its youth culture(s) are distinctive and unique, but they also share some common characteristics with other countries and cultures, which further increases this book’s interest for an international readership. As James Joyce observed, “In the particular is contained the universal”, or as the editor of this
volume asserts, “the different situations of young Brazilians can illustrate, as case studies, issues that concern young people around the world. After all, they are young people who are living with inequalities, violence, insecurities and vulnerabilities, but also with a lot of creativity to survive all of this”. Specifically, readers from nations with colonial histories which are now grappling with the ramifications of those pasts in a multicultural present may find the opportunity to make comparisons between Brazil and their home nations both fruitful and enlightening.

This certainly reflects my own experiences. I owe my first encounters with Brazilian youth and youth culture to Cláudia Pereira when, in spring 2015, she invited me to PUC-Rio to give a number of guest lectures on the creative industries sector and youth culture in the UK. Lively conversations with her students and colleagues indicated shared themes and concerns and encouraged me to explore these further in collaborative conferences and publications and my teaching in London and Rio. A London music scene like Grime, a predominantly black, working-class genre which combines the polyglot sounds of a world city and the global reach of social media with an intense localism, can speak to Brazilian youth, as the Carioca funk and Passinho dance scenes of Rio can speak to young people in the UK, with both their similarities and differences cause for fascination. In both places, the popular success of these styles and the voice they offer to marginalised groups have facilitated a growing sense of self-worth and community in socio-economic contexts which actively militate against this. As Aline Maia observes: “passinho reveals common aspects of individuals from favelas, everyday situations and the relationship with the territory that in response to a stigma of place, it has been re-signified in the pride of the statement ‘I am favelado’”. As such, these cultures can be thought of as a form of revolutionary social action as well as creative production.

The popular success of “ghetto” cultures such as passinho has facilitated a degree of social mobility, producing a fraction of young, working class people, suggests Cláudia Pereira, “who go through social inequalities, leaving daily from poor and peripheral neighbourhoods, crossing social barriers erected in the form of malls and luxury nightclubs, becoming mediators, taking and bringing culture from one side to the other”. Reading this reminded me of a memorable evening spent at the Caixa Cultural Centre in Rio, enjoying history and dance lessons from Cebolinha, a famed exponent of passinho. Confident and articulate as this young man was, the class and ethnic differences between him and the majority of his audience at a predominantly white and middle-class downtown arts venue was marked. It pointed to the limitations of such social mobility; he was a tourist in his own city, as was his audience, arguably entranced by an exhibition of domestic exoticism as well as physical and artistic skill. The mainstream might attempt to repress and diminish such autonomous creative flowerings, but equally they may seek to exploit their (sub)cultural capital, or as Cláudia Pereira suggests, they may be “coveted and well paid by companies, who take to themselves the image of an ‘other’ that comes to their lucrative interests”. A notable example was the
Passinho Dream Team that was assembled and sponsored by Coca-Cola as part of their marketing drive connected to the 2014 Football World Cup Finals. An audience member at the Caixa event expressed the opinion that this was an example of passinho “selling out”, only to be informed by Cebolinha that one of the group was his sibling, and that his community were for the most part thrilled that the dance style was becoming accepted and offering careers and a means of escape for a chosen few. There is, however, a thin and constantly moving line between cultural legitimacy and cultural appropriation and exploitation, between autonomy and hegemony. Again, we can see that these case studies from Brazil offer unique, culturally specific insights but also speak to broader phenomena in youth cultures and Youth Culture Studies. How to maintain an “authenticity” of style and purpose that satisfies both the originating community and external interests (and particularly in instances when that “authenticity” might be equated with poverty and/or criminality) and fulfil the emancipatory potential of finding a wider audience for marginal cultures, identities, actions and positions when capitalism is the only available vehicle is perhaps the most knotty and universal dilemma of youth cultures across space and time.

Despite the darkening political clouds in Brazil and elsewhere, we, like the authors of this book, can find hope in the attitudes, actions and bravery of young people in taking a stand against inequality, violence and corruption. At PUC-Rio the students renamed one of the university’s administrative buildings after Marielle Franco, the black, bisexual, feminist political activist who made the transition from favela to serving as a member of the Municipal Chamber of Rio de Janeiro. Franco was assassinated in March 2018, aged only 38. The students’ gesture can be understood as part of the wider grassroots movement of “Marielle Presente” (Marielle is here), which seeks not just to honour her memory but to ensure her image and values are not erased from public life or public spaces (including Carnaval), despite the best efforts of the authorities. During the period of the election which saw Bolsonaro victorious, students and universities across Brazil risked censure and worse by publicly demonstrating their opposition to fascism. Campuses were raided by federal and military police to remove the evidence of this political opposition and to disrupt classes regarded as encouraging dissent. When the “adults” in power are deemed to be inept or downright dangerous, it is often the youth that step up to be counted and attempt to take charge, now armed with the “digital native’s” understanding of social media and technology, of public discourse and political process, an action that provokes suspicion and hostility amongst established elites. Witness, for example, the attempts to discredit Greta Thunberg, the 16-year-old Swedish climate change activist who has managed to mobilise support and political action from school children and adults alike and gain the ear of politicians and opinion formers across the world. As Cláudia Pereira observes: “Since the ‘adults’ are now confronted to a new political player, the ‘Other’ that comes to arise, they ask themselves, ‘who are these adolescents and youngsters that put in doubt our system? Where do they come from? What are the forces that support them?’” That this would seem to be a widespread phenomenon further supports the case that
research that focusses on the specifics of the lives and activities of Brazilian youths can have a wider resonance and relevance across cultures and continents and indicates the topicality and significance of this book and the stories it tells. But these accounts and analyses of Brazilian youth can claim their own inherent value and interest; they are windows into lives rarely known or accessible to overseas readers and, as such, can enrich our understanding of the world around us.
This collection could not be carried out without the cooperation of many people, some of whom I may, from pure and unjust oblivion, fail to mention here. I therefore address my first thanks to all those who, directly or indirectly, take care of my affective health, encourage my projects, inspire my days, support practical things, finance my ideas and gently accept to be observed, interviewed, analyzed.

I thank Routledge for having agreed to publish this work, especially Emily Briggs and Elena Chiu, who closely followed the entire construction process of the present book.

I thank the 16 authors who signed the preface and chapters of this collection and who, together with me and thousands of other Brazilian researchers, are fighting for the Social and Human Sciences in our country.

Thank you to Capes – Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – for all the funding that, in one way or another, make this book viable.

I thank all of my students for inspiring daily exchanges.
Brazil is a place of continental dimensions, with a territory of more than 8 million square kilometers – so huge that there are only four other countries that are larger. Its lands are divided into five major regions (North, Northeast, Midwest, Southeast and South), through which 26 states are distributed (plus the Federal District of Brasília, the capital of the country) and 5,570 cities. In Brazil, everything is superlative: we have the largest forest in the world (the Amazon rainforest) and the tenth most populous city in the world (São Paulo), as well as the Samba Schools Parade in Rio de Janeiro, the biggest popular party in the world. We are also among the ten countries with the greatest social inequality on the planet.

We are one of the greatest in the world in many respects, both positive and negative, and consequently we have brought together many worlds in one place. We are more than 200 million Brazilians, including 50 million (almost an entire England) ones who are young people from 15 to 29 years old. So we already have a problem with the title of this collection: can we talk about “Brazilian Youth”? Can we talk about, in fact, a single youth, despite all the social, political and economic crises that affect him or her?

The challenge of the social sciences in the sense of investigating youth in all its plurality has long been accepted, and, we may say, surpassed. The “youth culture” that Edgar Morin (2006) analyzed in the emergence of mass culture in the ’60s and ’70s no longer exists in its original form. The world is now fragmented and unfolded in other universes, such as the internet, and with them, we have seen the suppression of distances and the extension of some generational categories – after all, what is it to be “old” or “young” today? Youth, as an object of study, becomes more complex and invites us to abandon the doxa and visit the paradox. Brazil, for all its characteristics, is given to paradoxes. And to understand them through their youth cultures is what motivates this collection.

For José Machado Pais (1993), the idea of “youth culture” is directly related to “leisure culture”, in a sense that it is a way of saying, “Hey, we are distant and different from you and your values, stupid adult”. For British cultural studies, Youth Culture (with capital letters Y and C) is a specific social phenomenon in postwar England when youth subcultures emerged – of mods and rockers at first and then punks and skinheads (Clarke et al., 2003), – directly related to the idea of
resistance of the British working class. For Edgar Morin (2006), as we have seen, youth culture was born with 1950s cinema, music, fashion and magazines, dedicated to a new consumer of rock’n’roll and jackets legitimated by James Dean and Marlon Brando. The three perspectives are contemplated in this book, although they may seem contradictory in such a view. A kind of distinctive leisure, expressive resistance and consumption: can it be reconciled? In the paradoxes of Brazilian youth, yes, it is possible, and sometimes in peculiar ways.

For analysis purposes, we synthesize a conciliatory definition for the category “youth cultures”: spontaneous or organized collective practices and values that, by the most diverse means, bring together individuals who adopt lifestyles, subcultures or ideas such that, for their own “nature”, put them apart from what can be regarded by common sense as belonging to the adult world, which is to say of everything that is predetermined, inflexible or overly institutionalized.

The purpose of this collection is to bring together expressions of Brazilian youth cultures, as we understand them, highlighting some of the local aspects, which are difficult to synthesize in the face of all the wealth of Brazilian “spotted cultures”. As we have seen, these cultural expressions spread throughout its immense territory are traversed by global trends in politics, technology, fashion and music, just to name a few. An internal joke very popular among sociologists and anthropologists is that “the Brazilian people need to be studied”, given their peculiarity in the face of all diversity.

And why study the Brazilians outside Brazil? If the complexity of their culture is not yet a sufficient compelling reason, not to mention bringing the numbers of a large and potential economy to the global market, we can still argue that the different situations of young Brazilians can illustrate, as case studies, issues that concern young people around the world. After all, they are young people who are living with inequalities, violence, insecurities and vulnerabilities but also with a lot of creativity to survive all of this.

In the political scene, Brazil reconquered democracy in 1985, with the end of the dictatorial military regime. Since then, some forms of manifestation have emerged among adolescents and young people. One of the most expressive manifestations took place in the 1990s, when adolescents and youngsters painted their faces in yellow and green (the colors of our national flag) and gathered in the streets to protest for the impeachment of former president Fernando Collor de Melo. In 2013, however, inspired by the Arab Spring, they organized themselves on the internet and wrote pages in the country’s history called “June Journeys”, occupying the streets without political leadership or a specific cause – they agitated for a lower price for bus tickets and for many other things, such as the end of structured corruption in Brazil. At that time, adults said that they “left Facebook and went to the streets”. Two years later, the occupations of public schools followed, with teenage student leaders fighting for better conditions in education. Suddenly, young Brazilians became, in public opinion, a political actor. How could Brazilian society deal with this new social representation and civil representativeness? Amid a scenario of numerous social problems, the city environment is
a provocative one, not to say that it is challenging: it is mandatory to face it. There are young people who go through social inequalities, leaving daily from poor and peripheral neighborhoods, crossing social barriers erected in the form of malls and luxury nightclubs, becoming mediators, taking and bringing culture from one side to the other. There are others who worked early on in traditional, rural cultures but who negotiate their existence and identity as young people as they are in the globalized and digitized world. And, of course, there are those who choose not to live with the problems of Brazil, migrating to other countries. What brings young Brazilian emigrants to the countries of destination, and why they are the way they are? And young foreign immigrants in Brazil: how do you live your experience in a different and complex context? Can we also believe that Brazilian youth cultures, those that constitute artistic expressions, for example, modify global youth cultures? Socially “invisible” young people, whether because of their social condition or sexual orientation or the subcultured values they choose for themselves, elaborate new forms of expression in the face of a mainstream (and rich) culture that privileges image in online social networks – they create digital shortcuts to cross through social walls that separate them from normative society. Influenced by global trends in the field of arts, but to a greater extent largely rooted in the local culture that subsists on the margins of the consumer market, invariably poor and therefore socially invisible, stand-up comedians, singers, dancers and Brazilian visual artists develop visibility strategies through the internet: some of them have become famous and referenced as influencers and, as such, are coveted and well paid by companies, who take for themselves the image of an “other” that comes to their lucrative interests.

The authors who collaborate in these pages are anthropologists, sociologists and social scientists in general, many acting as researchers in the field of communications, who dialogue with issues related to the theme of youth. The chapters are organized to provide a reading, in the broad sense of the word, of the context in which Brazilian youth cultures are configured.

Historically, we know that the notion of “youth” is a social construction, a process that involves the media, common sense and the knowledge of some scientific fields such as psychology, sociology, anthropology and education, among others. Moreover, in Brazil the political context is a critical background for the birth and growth of a still new kind of youth, the one that emerged in the 1990s and 2000s movements against corruption. Since the “adults” are now confronted with a new political player, the “Other” that comes to arise, they ask themselves, “Who are those adolescents and youngsters that put our system in doubt? Where do they come from? What are the forces that support them?”

In Part I – Brazilian youth, public space and activism, Chapters 1, 2 and 3 invite us to understand the play of young people in the context of Brazilian society in the face of the consequences of the Arab Spring. A young subject emerges and has become the social actor who has surprised the “adult world” with his strength, sustained by an environment of technology in which he transits very well. Echoes of global manifestations were transfigured into a Brazilian way of
being, which is determinative to gain a little better understanding of the youth who interests us here.

In *Youth, culture and politics: societal changes and new conceptual challenges*, Regina Novaes proposes a reflection about relations between generations, culture and politics through a comparative view between past and present. From the 1960s student movement through the 1990s hip-hop scene, new conceptual efforts are suggested to understand the political repercussions of the cultural actions of young people on a local and global scale.

Luís Antonio Groppo, in *Formative practices of student collectives in a public university*, presents a case study about three student political groups called “Together!”, “Youth Popular Rising” and “Quilombo” that acted during the collective youth struggles in the 2010s in Brazil. This work helps to understand how the Arab Spring influenced the Brazilian experience in the countryside of Minas Gerais state.

In *Ways of living and engaging in the city of São Paulo: local and global in the narratives and youth practices of the “School of Activism”*, Rose de Melo Rocha and Danilo Postingué look deeply into the “School of Activism”, an autonomous, independent and nonpartisan collective constituted in 2011 formed by a multidisciplinary group of activists in the city of São Paulo.

Inequality is a structural aspect of Brazilian youth configuration, and it takes place in the cities in many ways. Chapters 4, 5 and 6 plunge into the scene where youth actions and demonstrations take shape, that is, in the streets. The geographies of Brazilian inequalities in which identity maps are shaped sometimes reinforce the lines of local tradition, sometimes blur the margins with traces of what comes from outside, what is exogenous and which, incorporated, becomes a new landscape of culture. This important Brazilian context must be part of the discussion not only for its political causes but also for the social ones that produce some kinds of youths. Yet they are oppressive and sometimes disguised in a typical “mixed race” Brazilian discourse that does not correspond to the practiced violent exclusion of everyday life. On the other hand, inequality in Brazil, although severe, is apart from geographical distance. In general, rich and poor live together in some neighborhoods of Rio de Janeiro, for instance. There are creative ways of being young that arise in such situations. Otherness manifests itself not only in generational but also in social terms. The same phenomenon happens in “deep Brazil”, one of agricultural environments where many families live. The patterns of being young in urban cities modify those subjects who grow in rural ones and vice versa. Technology and social media added to migration and exchanges with other cultures are now accessible for those who are considered to be “cowboys” who know nothing but to work and live isolated in family boundaries. *Part II – The “other” youth and the city*, reveals some youngsters that are always in-between, they are not a thing or another. They live in the *favelas* or in the countryside; some of them come from abroad. The city becomes an important counterpart, sometimes as a way of being and living, other times as an interlocutor that provides them the basement for an identity construction – or re-construction.
In this section, we will find the youth that mediates a plural world and make it a possible one.

Cristina Bravo and Juliana Müller reveal more than consumerism in the “it-girls” from Rio: between cultural mediation and urban fences. In this chapter, we can find female youngsters that live in some favelas of Rio de Janeiro but that are not shadowed by their poorness, on the contrary: by making use of their own consumer practices as a way to approach social habits and values, proper to their communities, this particular group of “it-girls” managed to establish cultural and material parameters that help them articulating their own identities in relation to other local social groups.

Youth media practices in rurban contexts: aspects of “Brasil Profundo” compiles some of the results of a research conducted by the authors Nilda Jacks, Mariângela Toaldo and Jane A. Marques. In this chapter we can find a snapshot of the media consumption practices of young people living in what they call “rurban” areas. The interviews with 94 youngsters from 18 to 24 years old in four cities of the state of Rio Grande do Sul show how daily life are characterized in their rurbanity conditions, considering the uses they make of internet, social media, technological devices.

Youth and migration are the main concerns of João Guilherme Xavier da Silva and Fernanda Martinelli in Rebuilding lives: itineraries, life projects and field of possibilities of migrant youth in Brazil. From the concept of “field of possibility”, the authors seek to reflect on the individual goals and the confrontation with the values of Brazilian-born youth from the perspective of Toussaint, a young migrant from Haiti. The authors discuss the challenges of being young in a new cultural, linguistic, socioeconomic and political context.

Finally, in Part III: (In)visibility strategies in youth cultures, Chapters 7, 8, 9 and 10 reveal the strategies that allow such maps to be redesigned, realigning the idea of youth with the aspect that gave rise to it, culturally and historically, which is a leisure culture. Through dance, subcultural practices, digital media and music, invisible young people state their place in the world.

Those creative ways of being young can be read as strategies and identity negotiations. Considering the dialogue between local perspectives and global trends that permeates this book, the otherness of young people is positively assumed and incorporated in daily practices. Consumption is a classical means of erecting fences or building bridges, as Mary Douglas and Baron Isherwood (2004) have written. North American fashion, British subcultures, African hair, Latin rhythms – everything is used to exclude and include but mainly to modify culture and to produce an “Other” that is globally young and locally Brazilian.

Aline Maia, in Affirmation and visibility between prejudices and stigmas of the young from favelas in Brazil: let’s talk about the “passinho dance”, reveals an amazing artistic popular expression that is full of meanings. In the singularity of the performative body, the passinho dance places the dancers in the collective questions that brings them closer to others in similar conditions, but it also brings
light and visibility to their youth identity, as part of a society that only sees them positively through the lens of the media.

“I want to have 1 million friends”: youth social interactions and visibility strategies on YouTube, signed by Renata Tomaz, presents an ethnographic case study about young YouTubers, Brazilian children and adolescents that have millions of subscribers to their channels on YouTube. The author shows how the construction of a kind of narrative that takes place in the internet produced by youngsters is permeated by current exhibition regimes in the contemporary context.

Adriana Amaral, in “Children of the dark in a tropical country”: media archeology of Brazilian Goth Subculture and its transformations, draws a media map of the Brazilian goths and their representation in TV shows and goth fanzines. The author develops her text using media archeology practices and observation as a methodology of analysis of mainstream media and niche media. As a result, it is possible to see continuities and changes in the longevity of goth subculture.

Pop culture is represented in the last chapter of this book by Thiago Soares, author of Fans who camp in concerts of pop artists: notes on performance and coloniality of Brazilian youth. From the long lines of the shows and festivals, many and many days of expectation, little sacrifices and hysterical yells from young fans of foreign artists, the author develops a relevant discussion through which we can perceive the residue of colonial relationships and the performative reiteration of gestures around the fascination for the foreign in Brazilian youth culture.

Come visit Brazil from the point of view of paradoxical questions that make our youth both local and global, but in a more complex sense. Be welcome!

References
their messages. The challenges today are how to create and keep internet channels, how to get new readers to alternative publishing houses and how to live from peripheric art.

From their social place, these young cultural activists have demanded support from public policies claiming recognition and the “right to culture” (promised by the country’s major law, the Federal Constitution). But to what extent has their questioning presence in the public sphere broadened results in political gains?

Actually, the answer to that question is not an easy one and, certainly, is becoming even harder to see in the present days characterized by an accentuated conservative wave that threatens to stop the process of recognition of human rights in our country. Still, it is necessary to reaffirm that the young people’s artistic manifestations express one of the most important challenges of contemporary democracy: public cultural policies that articulate the fostering of equality (of access and opportunities) and the valuation of diversity.

Finally, it is important to notice that, over the two historical moments, young people articulated artistic manifestations and political intentions. However, what is new today is to observe young people excluded from the “youth condition” producing new representations of themselves and the social spaces where they live. Connected to the biographical dimension, identity causes and peripheric identities, this portion of youth questions hierarchies and power connections. Their presence on the public scene expresses the possibilities of an original generational experience. Nothing will ever be the same again.

Notes
1 For more on how the School of Chicago discussed the rapid urban expansion of downtown Chicago and its recurrent social issues, see Perez Islas (2008).
2 For more on the notion of social postponement, see Margulis and Urresti (1996). For more on the stage of passage from youth to adulthood, see Camarano (2006).
4 The first example was extracted from an interview to the reporter Magali Cabral, published in Pagina 22 Magazine, FGV EAESP, issue 107, Jun/Jul 2017. The three following examples were extracted from a book that gathers works by young poets and writers from São Paulo that participated of the Young Cultural Monitor Project, from the São Paulo Mayor’s Office (Several authors, 2016).
5 Tony Marlon’s interview was published by Safatle and Cabral (2017).
6 For the presence of religious categories on rap lyrics, see Novaes (2000, 2012).

References
Several Authors. (2016). Escritos e Imaginários Programa Jovem Monitor/a Cultural (PJMC), Instituto Pólis.
In the interviews, we also heard about how sexist practices are much more difficult to combat when the scope of public space is greater as well as the decision-making power involved: from the discussions in the coordination of the DCE and the more relevant decisions of the local group to most networks and major events of student organizations. In these places, while women, black men and women and LGBTs are made “totems”, male chauvinism and other prejudices penetrate, in ways that are more or less disguised, hindering the effective participation of these subjects in the main political formulations, definitions of national guidelines and more general decision-making processes. We obtained more records of macho practices, as previously seen, which have tried to reject, or at least to slow down this appearance of women as political subjects.

At the peak of the youth protests, as in the occupation of the university in 2016, Rancière’s policy – as an irruption against the exclusionary order and the appearance of new political subjects – had its great moment in the recent student movement, both nationally and locally. It was an intensely formative process – self- and co-formative-, with innovative educational practices, such as self-organized meetings and content that repoliticized education – with gender and race discussions, for example.

Note

1 Ruskowski (2012) and Santos (2018) did similar studies with the Popular Youth Rising in other regions of the country.

References


Notes

1 The “School of Activism” is an independent Brazilian collective formed in 2012 with the mission of strengthening activist groups through learning processes in strategies and techniques of nonviolent and creative actions, campaigns, communication, mobilization, and information security, aimed at the defense of democracy, human rights and sustainability. Available in: https://escoladeativismo.org.br/escola/. Accessed 30 Mar. 2019.

2 Due to the political moment lived in Brazil, there was a deep instability in social sectors directly linked to activist practices and agendas, the issues of race, gender and environment being in the forefront of vulnerability. Thus, and in regard to concerns presented by some of our informants, we chose to preserve their anonymity, working exclusively, in our analysis, with public documents and expressions with free access referring to the “School” activities.

3 The data presented were published in 2015 due to the nonexistence of updated and/or more recent data available publicly.


5 The construction project of Oficina, now in progress, is filled with controversy, due to its huge and concerning human and environmental impact.


7 Donations can be made even with bitcoins (a digital coin).

8 This information was extracted from the crowdfunding website Catarse, where the crowdfunding project is published. For more information, see: http://twixar.me/0CdK. Accessed: 16 Mar. 2019.

9 This term is an example of the combination entrepreneurship-activism performed by the “School”.

10 It was a United Nations Conference about the environment and development, which took place in Rio de Janeiro in 1992.

11 Annual international meetings articulated by social movements, NGOs and the civil community to discuss neoliberalism, imperialism and social inequalities created by globalization.

12 The option for images is because in them we can perceive a bigger informational force; the text following the post can be considered a type of subtitle for the image. The significant power emerging in them took us to characterize them as image-texts.

13 In November 2014, the school performed a workshop during the month of activities dedicated to creative activism on SESC – Commerce Social Service – at Pompeia, a neighborhood in São Paulo, debating in a critical form the use of this tool of communication and putting in practice some forms of content creation. For more information, see: https://escoladeativismo.org.br/project/oficina-memes/. Accessed 9 Mar. 2019.

14 The month of June 2013 was marked by a wave of protests that, from São Paulo, spread out throughout Brazil, mobilizing thousands of people to what would become, at that moment, the biggest series of street protests since the movement for impeachment of President Fernando Collor. For more information, see: http://twixar.me/WCdK. Accessed 9 Mar. 2019.


16 For more information, see: http://twixar.me/gCdK. Accessed 9 Mar. 2019.


18 Matilha Cultural is an independent entity located in the central region of São Paulo, with a focus on tackling environmental and human rights issues and supporting independent artistic movements. For more information, see: www.matilhacultural.com/. Accessed 16 Mar. 2019.

19 It is an international organization responsible for the organization of annual meetings with the participation and collaboration of the biggest companies in the world.
20 The Ocupe Estelita (Occupy Estelita) movement is in opposition to the Projeto Novo Recife, which intends to build residential and commercial towers in the lot where the old Cais José Estelita is located, in the city of Recife. For more information, see: http://twixar.me/JCdK. Accessed 9 Mar. 2019.

References


In this sense, we can infer that, for the young girls who took part in the research presented, being an “it-girl” happens through their recognition as a reference within and outside of the social groups where they belong. We can narrow this definition, considering the thoughts of Bourdieu (2013) about social differentiation as a symbolic principle of power distribution; in other words, the way we are or would like to be seen is deeply defined by social structures and by social spaces, from the principle of distinction and from how much symbolic capital would be used in order to improve our position.

If, on the one hand, the fieldwork revealed stories previously entrusted to only a few media vehicles, it showed, on the other, that these “it-girls” are not confined to the favelas; on the contrary, they transit through different regions of the city, search for references on the internet and social networks – which reinforces the socializing power of such tools – and establish social relations outside their home environments, even if they still face sociocultural barriers in this sense. Such cultural exchange interweaves the values and habits of the communities in which they live with those of the rest of the city; it may change their perspectives on their own daily lives and help them glimpse a brighter future for themselves but does not seem to be able to change the structuring axis of their original social formation, of their cultural capital (Bourdieu, 2013), found in the roots and values constituted throughout their life trajectories. Thus, our “it-girls” became capable of articulating the favela and the rest of city by creating trends based on their consumer practices, which, in turn, are inspired by global information but locally experienced.

Notes

2  Locally known as favelas. This term will be used throughout this chapter in order to name the neighborhoods where some of these girls live or frequent.
3  Translation provided by this chapter’s authors to the following original text: um intérprete e um reinventor da cultura. É um agente de mudança quando, através de seu cosmopolitismo objetivo e/ou subjetivo, traz, para o bem ou para o mal, informações e transmite novos costumes, hábitos, bens e aspirações. Isso pode ser feito, hoje em dia, por meio de velozes viagens internacionais ou mesmo diante do computador, através de acesso potencial a um repertório quase ilimitado de dados, notícias, informações em geral. Esse uso, é importante que fique claro, se dá de modo altamente desigual em função do background, capital cultural e trajetória dos usuários.
4  Translation provided by this chapter’s authors to the following original text: Como em uma coleção de diversidades, ele [o jovem] pode, por exemplo, pintar os cabelos de vermelho, gostar de uma grife internacional, ser esportista e ouvir samba-canção. […] pode reunir experiências de múltiplos lugares e domínios dispersos, pode harmonizar diferenças e é capaz de compatibilizar coisas provindas de universos lógicos distintos.
Falar de favelas é um tema complexo que acende muitas discussões sobre políticas de urbanização, infraestrutura e identidade. [ . . . ] Tais números só reforçam a importância de se conhecer a realidade de quem vive nesses locais. [ . . . ] Na mídia, o nome mais comum é favela. Mas também pode ser grotão, invasão, alagado, vila, bairro – dependendo do lugar e de quem fala. No Rio de Janeiro, por exemplo, a palavra comunidade tem sido usada para falar desses espaços de forma a incluir seu aspecto de convívio e ressignificar a associação imediata entre favela e violência. Mas isso não é consenso: há quem defenda o termo favela como espaço de afirmação de uma identidade própria, de resistência e denúncia de suas condições, e que acredita que falar de comunidades representa apagamento e silenciamento dessas questões.

O Globo Magazine, Jan. 4, 2015, pp. 20–31. There is also an online short version of such article under the title “Meet the girls who are fashioning in and out of the communities”. In this mentioned title, the original term favelas was replaced by communities, an alternative way to name such spaces, as it has been previously explained along this chapter. Available in: https://oglobo.globo.com/rio/conheca-as-meninas-que-estao-ditando-moda-nas-comunidades-fora-delas-14949405.

Available in: www.bbc.com/portuguese/noticias/2015/01/150121_vert_cul_primeira_itsgirl_ml.


Testimonials of advertising, fashion and theater professionals who have been getting familiar with the projects and activities developed by this group of girls. Available in: https://oglobo.globo.com/rio/conheca-as-meninas-que-estao-ditando-moda-nas-comunidades-fora-delas-14949405.


A favela resident.

Translation provided by this chapter’s authors to the Portuguese version of Bordieu’s work.

Translation provided by this chapter’s authors to the Portuguese version of Campbell’s work.

References

Finally, the other objective that underlies the analysis performed here should be mentioned, which is the exploitation of informational technologies to process the interview data, which resulted in factorial and content analysis displayed on the dendrogram (Figure 5.3). The importance of the so-called computer-assisted qualitative data analysis software (CAQDAS) is increasingly recognized as a tool for the social sciences, especially in the organization and relationship processes of large amounts of open data. The great advantage provided by this type of software is to permit a researcher’s personal vision about the data to be overcome, to which he attributes importance only from his own perception. With the resources offered by the informational tools, the researcher acquires the possibility to cross-reference data from different sources in an interactive, intuitive and friendly way. Thus, one can obtain systems of conceptual networks (semantic maps, thematic matrices, etc.), which point out connections between data of different or not natures, which are stored, shown and administered by the same program (Jacks et al., 2016).

Notes
1 According to the author, “profundo” is the Mexico composed of the pre-Columbian, or Mesoamerican, civilization, and the Imaginary Mexico is the one founded on the Western civilization, which supports the current development model that overlaps with other possible forms of development.
2 We also developed the research in the states of Pará and Sergipe, by teams that are part of the project.
3 The study Jovem e Consumo Midiático em Tempos de Convergência: o Brasil Profundo (Youth and Media Consumption in Times of Convergence: “Brasil Profundo”) (Edict PROCAD 2013) is in progress, and some partial results have already been published, as indicated in the body of the text.
4 “Ser jovem é um leque de modalidades culturais que se desenvolvem com a interação das probabilidades parciais dispostas pela classe, pelo gênero, pela idade, pela memória incorporada e pelas instituições” (Margulis & Urresti, 2008, p. 29).
5 “Terá mais possibilidade de ser jovem todo aquele que possua esse capital temporal como condição geral” (Margulis & Urresti, 2008, p. 20).
6 Term used in reference to the requirement that youths would have to study, to take advantage of free time and to postpone concerns about the responsibilities referring to work and family life.
7 From biological properties related to the vital moratorium, until external physical aspects, body, clothes, posture and, even, the enjoyment of the possibilities from the social moratorium. Such characteristics present themselves to society as desirable at this stage of life (Margulis & Urresti, 2008).
8 The other classifications are adjacent intermediate, remote intermediate, remote rural and urban.
9 They have fewer than 3,000 inhabitants and are located at a distance equal to less than the national average “em relação a pelo menos um dos centros Regic (Regiões de Influência das Cidades) considerados” (IBGE, 2018, p. 54) “in relation to at least one of the Regic (Regions of Influence of Cities) centers considered” (IBGE, 2018, p. 54, own translation).
10 “princípio dialético de interpenetração de contrários [que] permite enfocar dicotomias que se entretêm para dar lugar a outras categorizações” (Cimadevilla & Carniglia, 2009, p. 11).
“se comportan imaginariamente como artefactos rituales para controlar la incertidumbre, neutralizar la dispersión familiar, evitar la fragmentación biográfica, garantizar la inclusión y exorcizar los fantasmas de la otredad” (Winocur, 2009, p. 13).

Each interviewee’s statements are indicated in alphanumeric terms, e.g. A.1, A.2, B.1, etc.

Highlighted words appear because they are repeated during the interview.

Cooperativa Mista de Agricultores Familiares de Itati, Terra de Areta e Três Forquilhas [Joint Cooperative of Family Farmers of Itati, Terra de Areta and Três Forquilhas].

In Portuguese, the word is “invernar”, which, lemmatized by software, corresponds to the word “wintering”.

“como los jóvenes han incorporado Internet y el celular en sus vidas, con entradas y salidas simultáneas entre los ámbitos off line y on line, [nos habla de] que la participación en ambos mundos se integra en la experiencia cotidiana” (Winocur, 2009, p. 23).

“hoy la mayoría trabaja en algo que no tiene nada que ver con lo que es su proyecto de vida” (Castells, 1998, apud Martín-Barbero, 2017, p. 76).

“Escuchar la radio, mirar la televisión o una película de video, han sido y siguen siendo fundamentalmente actividades familiares” (Winocur, 2009, p. 107).

Dendro in Greek means tree. It is a type of diagram or iconic representation that organizes certain factors and variables. It results from a statistical analysis of certain data, where a quantitative method of groupings is employed for their ascending hierarchical ordering – it resembles to the tree’s branches, which are divided into successive branches. That is, it illustrates the clustering arrangement derived from the application of a “clustering algorithm”.

“una extensión del hogar y, consecuentemente, del ámbito privado”, pois mesmo no espaço público, “los asuntos que tratan son de orden estrictamente personal, familiar o laboral, y eso le imprime a la comunicación digital un rasgo cultivadamente local” (Winocur, 2009, p. 47).

“los jóvenes y requieren consumen fundamentally en Internet es información. Información y naturaleza of every kind” (Winocur, 2009, p. 60).

Rede Globo, Brazil’s largest open commercial television network.

“se siguen valorando los espacios de encuentro colectivo que se organizan alrededor de las rutinas domésticas y el tiempo libre” (Winocur, 2009, p. 107).

Considering that structured (or quantitative) data are processed in the social sciences in computerized form since the emergence of the computer.

References


thousands of young black immigrants in Brazil touches this constant debate, which has become more and more evident in Brazil’s public sphere, especially in the aftermath of extremist conservative rhetoric and political organization opposing different ways to view Brazil. As much as this discussion can be indefinitely extended, here the main idea of Toussaint’s struggle, as paradigmatic of migrant youths struggles in Brazil convey, can be easily synthesized. The conservative way of looking at Brazil’s identity can even conceive of it as a country “made” by immigrants, cordial and hospitable (to the good working people). What is evidenced by Brazilian new migration, as possibly by any migration as a contemporary fact, is the engagement of energy, the struggle for a project, as individuals and as a collective, that involves immigrants finding their roles and participation in this country in the making. This reclaims the country and migration presence not as adhesion but, transgressively, as creation.

References

globalization (branded products, multinational companies such as Nike and Coca-Cola, for example). There is also a strong presence of black racial affirmation, expressed in Afro hairstyles, for both boys and girls. To assume the curly hair, whether loose or braided, bulky or ornamented with bands, with red tips, blond or simply in natural color, became an element also shared by the dancers. The phrase “I decided to take over” was heard several times in the field. Being a keeper of a powerful black image became a sign of pride and status, too.

Without belonging to any kind of institutionalized political-social movement, the youth of the passinho have collaborated to try to create a new reading of black and favelado, thus assumed and presented in its cultural practices – which brings us back to the third general point.

Through dance, these juvenile subjects produce self-representation, offering to society a construction of themselves that passes through the aesthetic, artistic and also in individual, singular scope. In this context, success and fame – whether at the edge of the favelas or in the mainstream media – would be goals for social status – parity of treatment in their social interactions – and media strategies taken as practices that would help to confer legitimacy to the passinho while dancing to be seen by Others. As a disseminated network in the communities of Rio de Janeiro – and enhanced by the media – the passinho presents elements that place it in the field of subcultures. Within the movement, the criteria of authenticity would embrace historical and behavioral principles, as we quoted earlier. Nonetheless, even if it was in a sense of marginalization to perceived sociocentric parameters, the passage also became the target of entrepreneurs seeking to exploit the youth market, always attentive to the next “big thing”. After all, as Haenfler (2015) pointed out, subculturists, like other people, are consumers, distinguishing themselves and others in part by what they buy and what they do not buy.

Finally, thus, on TV, on the internet or in the favela, the little step seems to exert in the communities a seduction linked to the glamor of art, visibility and success. If in the 1990s the funk emerged in Brazil, particularly in the Carioca scene, as an industry involving performances, clothing production, CDs, dance classes, TV programs, musical shows, directly and indirectly generating income for hundreds of people, we dare to affirm that it was up to us to update this market from the 2000s, both on a national scale, with the participation of groups of media expression, and at a local level, within the favela itself. Passinho is a communication practice because of the exchange of socially significant experiences among subjects who have, through their artistic abilities reflected in the body, re-signified hegemonic representations of the young favelado, thus proposing a self-representation or a re-presentation of self.

Notes
1 Note taken on Aug. 20, 2016. Rio de Janeiro, Brazil.

4 Group data at the time of field research in 2016.

5 Note taken on August 13, 2016. Rio de Janeiro, Brazil.

6 Note taken on November 4, 2016. Rio de Janeiro, Brazil.

7 Expression that names a movement in the passinho dance.

8 The subject dancers of the field are identified by their artistic names in the passinho dance.

9 According to data released at the 2º Fórum Nova Favela Brasileira (2015), 67% of the slum dwellers are black (55% of the Brazilian population is black, according to PNAD 2013). Available in: http://economia.ig.com.br/2015-03-04/84-dos-moradores-de-favelas-dizem-sofrer-preconceito-aponta-pesquisa.html.

References


interactions engendered in Brazilian children YouTube channels. The quest to become known drives them to specific practices in the virtual environment, indicating their frank dialogue with the world around them.

**Final considerations**

I identify, in this work, a subjective type that emerges from the interactions made from the phenomenon of young YouTubers: a youthful subject that is constituted by successive processes of visibility through the systematic use of new technologies, access to digital media, the performance of social roles by children and adolescents in contemporary societies and specific consumer practices. By using different strategies to become more visible to a gradually increasing number of people, they reveal pressing values in contemporary societies. In this sense, they point to an ideal of being in the world that passes, in this sense, by a performative search for popularity, which begins in online social networks and extends to face-to-face interactions. The social interactions coming from the channels of young YouTubers engender the construction of a constantly visible self. In other words, they signal that appearing or being visible is necessarily a way of being, or becoming, someone.

**Notes**

1 In addition to the gold plaque, YouTube grants three other types of plaques: silver, for 100,000 subscribers; diamond, for those who reach 10 million subscribers; and ruby, for 50 million subscribers.

2 The name of the channel changed to *Fran, Bel e Nina para meninas* (*Fran, Bel and Nina for girls*) and includes as protagonists Isabel, her mother (Fran) and her younger sister (Nina). Here is the link to the channel: www.youtube.com/user/belparameninas.

3 Link: www.youtube.com/user/paulaloma29.

4 Link: www.youtube.com/user/Juliana1846.

5 Link: www.youtube.com/user/veveantelo.

6 After the abolition of slavery, on May 13, 1888, jobs in Brazilian plantations and factories were offered to European immigrants. They were the main factory labor force at the beginning of the country’s industrial activities.

7 Original title: *O guia médico das mães de família*.

8 Original title: *A mãe de família – jornal científico, litterario e ilustrado*.

9 Original title: *A Família: jornal litterario dedicado a educação da mãe de família*.

10 Original title: *Noções de puericultura para as mães e para as escolas*.

11 Original title: *Livro das mamães*.

12 Original title: *Cartilha às mães*.

13 Original title: *Vamos criar seu filho*.

14 Original title: *O livro das mãezinhas*.

15 Original title: *O médico e a criança*.

16 Original title: *A vida do bebê*.

17 Original title: *Segredos da Bel para meninas*.

18 From *Segredos da Bel para Meninas*, 2016.

19 From *Segredos da Bel para Meninas*, 2016.

20 In this chapter, I used codenames in order to protect the informants’ names.
References

in its kind of moral panic coverage relating to gamer and RPG subcultures, for example, to violence – the growing of the attacks from neo-Pentecostal religions on goth and geek subcultures are usual on newspapers and TV programs. Through creative uses of SNS (Twitter, Tumblr and Facebook), there’s a distinct media repositioning of the subculture that is essentially performative (Spooner, 2012).

Final remarks

Goth subculture is not only related to musical (or music genre) aspects but also as a lifestyle centered in broader aesthetic values linked to literature, film, fashion, design, art, sexualities, etc. The continuity of a goth mode in contemporary culture and the acquisition of a subcultural capital happen through the knowledge of this subcultural language. My understanding of goth here is much aligned with the notion of goth pop (Edwards & Monnet, 2012) as a trend that blurs the relationship between performance and performativity, a contemporary pop mode that is fluid in and outside gothic culture, “A manifestation of Goth/ic Style and aesthetics in mainstream popular culture”.

In this chapter I’ve tried to outline the most important aspects focused on different researches about Brazilian youth and their relations with global movements and local perspectives. Goth subculture is an enduring subculture since the end of the ’70s and has spread from the UK and Europe (countries such as Germany) to the US and around the world. But most of the research of these communities is still focused on the UK/Germany/US and not focused on a postcolonial approach or emergent/peripheral countries such as Brazil. Despite the discussion on aging on the subculture, the development of what is considered a youth subculture and its endurance has a strong tie to this book’s core theme. This also is an emergent trend in the field of youth cultures and studies.

Besides that, through media archeology as a methodological tool I’ve tried to make an exploratory map about the transformations of the subculture, showing different degrees of engagement and goth representation in mainstream media as much as in the goth media. There’s a media ecology that connects members of the subculture to their lifestyles, values, disputes and identities that can be traced through this media map. From telenovelas to fanzines and social networks, the importance of media products inside this subculture reveals and emphasizes members’ choices and their individuality as much as their collective Brazilian identity.

Notes

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2 Some of these issues were discussed from the perspective of autonethnographic insertion on digital communities (Amaral, 2009).
3 www.youtube.com/watch?v=CghALAiKX_8
4 www.youtube.com/watch?v=iVJvX1eLC7s
5 www.youtube.com/watch?v=1qbdP13Er4&t=296s
6 http://realgothicbrasil.blogspot.com/
7 Translation: No Brasil, a origem dos fanzines punks não é conhecida, não há um título que se sobressaia entre a comunidade como primeiro.
8 It is important to highlight that in the 90s there were lots of goth fanzines such as Arco of Descent, Limiar, Speculum and others, but I am discussing the ones that were more evoked and talked about by scene participants and key members.
9 Nowadays ETS has evolved into a web radio show hosted by DJ Tonyy and others like Renato Zanotto.
10 https://contraforma.wordpress.com/2012/02/06/enter-the-shadows/
11 www.youtube.com/watch?time_continue=242&v=eS0wmETDlxk
12 “Xou da Xuxa” was a TV and variety show for kids that aired on TV Globo between 1986 and 1992. Xuxa Meneghel was the show host and became a big celebrity in Brazil.
13 Translation: Pretendemos com este Zine, preencher um vazio informativo muito grande em termos de Brasil, com relação a estes temas que pretendemos abordar. Do ponto de vista pessoal, será extremamente satisfatório levar informações às centenas de jovem que se identificam com isso tudo, mas por falta de conhecimento ficam restritos a se vestir de preto e se dizerem fãs do “THE SISTERS OF MERCY” . . . Infelizmente isso os torna tão mediocres quanto um “N.B.A. Teen”, que exibe orgulhosamente a sua camiseta de um time de basquete Norte-Americano, ou um fã do “Xou da Xuxa” . . . (Editorial Enter the shadows, DJ Tonyy, 1992)
14 https://contraforma.wordpress.com/2012/12/13/de-profundis/
15 Translation: Inspirado pelo formato do zine/revista Invocations of Rozz Williams ( . . . ), Morpheus deixou de lado a tesoura e a cola. No ano 2000, embora tenha reaproveitado o nome De Profundis, usado em três de seus zines focados em literatura marginal, suas próximas edições passariam a ser diagramadas eletronicamente e rodadas em gráficas, com raro esmero. Surgia, assim, uma publicação impressa cuja importância no underground gótico paulistano finalmente se equipara à do zine Enter the Shadows. Em quatro edições, publicadas entre 2000 e 2003, a revista ajudou a divulgar poetas, bandas, sites, casas noturnas e quadrinistas do meio gótico nacional, suprindo a principal carência de nossa cena. Sua escrita leve também exala uma humildade pouco vista nessa subcultura, e suas páginas abrigaram matérias escritas por e sobre representantes de diversas correntes, aproximando grupos rivais sem favoritismos.
16 www.gothicstation.com.br/
17 According to researchers like Recuero (2009), Orkut was the first social network site that became popular in Brazil. It was started in 2004 and it was disabled in 2014.
18 There are many examples, but key figures include Henrique Kipper, who has released two books (Happy House in a Happy Planet Vol. 1 and 2) and right now is producing videos for YouTube, and Humberto Luminatti, DJ, who produces content for the Facebook page “Do you feel dark?” where he circulates information and trends from music to books, fashion and so on.
19 The bookstore is located at 296, Dr. Cesário Mota Júnior Street at Vila Buarque neighborhood in São Paulo.
20 The CholoGoth Movement is a part of the subculture that combines the cholo culture (Mexican immigrants who go to US and participate in gangs) with goth. The San Francisco musical duo Prayers are considered the first ones to assume this label.
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social, political and cultural exclusion generated by the most recent incarnation of global capitalism, known as neoliberal globalization” (Santos, 2010, p. 42) and whose objects are tangible in the formation of imaginaries of access of a global sense that is built around fiction but acts about the adverse daily life of subjects.

**Final considerations**

We sought to reflect about the singularity of fans’ experience of international pop artists in Brazil as a symptom of a colonial relationship that has a residual effect over bodies in the context of Latin America. Brazilian fans, in the moment they form camps to wait for their favorite artists, put in evidence ambiguous affectionate gestures that seem to take back rituals of contact between foreigners and natives in colonial processes. It is understood that the wait and the sacrifice are parts of a performative script that deliberately presupposes the approximation of their idols through media devices and mediators that work as access to the coded universe of the spectacle and the entertainment.

There are three performative aspects in the wait of fans camping that reveal the relationships of part of the Brazilian youth with pop artists: (1) the fascination for the image of a strong businesswoman, who built herself up through values of the entertainment culture in the United States and its territorialization in the Brazilian context; (2) the performance of sacrificing oneself to be closer to a pop idol as a disposition of colonial structures of the relation native-foreigners pointed toward a carnivalized and festive form of dealing about the sacrifice as scars of these colonial relationships, as well; and (3) the important racial and gender mark coming from the artists present in the Brazilian music market, evidencing cultural citizenships and ways of understanding the world in relation with pop culture.

The debate about fan culture, the work universe and social inequalities that are presented in fan camps demands epistemological movements that directs us toward the bonds between pop culture studies and their symbolical impacts in the daily life of subjects; about the specificity of fan culture in Brazil and in Latin America and about the way in which we respond to invitations of cosmopolitism and globalization.

**Notes**

1 The year 2011 is used as a media register of fans camping to wait for the Britney Spears concert “Femme Fatale” in Rio de Janeiro and São Paulo. The campers shared their experiences on social media, revealing solidarity among them but also disputes among groups. For more information: www.youtube.com/watch?v=WV9NilpNHrk.

2 For more information: https://g1.globo.com/e-ou-nao-e/noticia/bieber-mandou-mudar-a-fila-de-lugar-e-os-fas-acampados-sc-deram-mal-nao-e-verdade.ghtml

3 Singer Justin Bieber, especially in the Purpose Tour, had a strained relationship with his fans. In Spain, the singer hit a fan who tried to get close to him. For more information: https://extra.globo.com/famosos/justin-bieber-da-soco-na-cara-de-fa-antes-de-show-em-barcelona-20522710.html
5 www.youtube.com/watch?v=Yfe0nK6LiOk
6 For more information: https://www1.folha.uol.com.br/fsp/cotidian/ff0502200622.htm
7 Global South is a term used in postcolonial studies that can refer to a group of developing countries, including the poorest parts of the world (generally in the southern hemisphere) in opposition to richer countries (in the Global North). The term works as a metaphor for these countries that have an interconnected history of colonialism, neocolonialism and social and economic structures with big inequalities in life standards, hope, vulnerability and access to basic life resources.
8 The phenomenon of the hashtag #PleaseComeToBrazil was already studied as an engagement strategy between fans and drag queens in the Brazilian context of the show “RuPaul’s Drag Race” (Castellano and Machado, 2017).

Epistemology is understood as every notion or idea, reflected or not, about the conditions that count as valid knowledge. It is through valid knowledge that a given social experience becomes intentional and understandable. There isn’t, thus, knowledge without practices and social actors. (Santos, 2010, p. 9)

The author calls the South a metaphorical concept in which the geographic South (countries of the southern hemisphere – Latin America, Africa, Southeast Asia and Oceania) therefore, countries that were under the European colonialism and that, with exceptions, for example, Australia and New Zealand, did not achieve a similar level of economic development as the Global North (Europe and North America). It is not a full superposition because, within the geographic North, vast classes and social groups (women, workers, indigenous people, African American people, Muslims, migrants) were subject to capitalist and colonial domination and, on the other hand, in the geographic South, there have always been “little Europe regions”, local elites that were benefiting from the colonial and capitalist domination.

References
Fans who camp in concerts of pop artists


