

① First the routine: I started waking-up earlier, dressing formally, attending to a large number of meetings with politicians, businessmen, cultural agents and producers, etc; a different dialogue with the press and a new regime of travelling. I also had to reduce drastically my artistic agenda to a 20% ~~from~~ what I had before. I also had, psychologically, to adjust to a different public expectation regarding my behaviour and performance.

② Musicians are unconditionally appreciated by the public. Politicians or public service managers are seen with a certain reserve. Even if I am able to transfer my prestige as an artist to my function as a minister, ~~it~~ it never happens entirely.

③ Two things: administrating the division of time between both activities and ~~avoid~~ avoiding the conflict of interests. For the first ~~one~~ I dedicate my ~~weekdays~~ ~~on~~ working days to the ministry and some week-ends and holiday periods to performing music. For the second problem I ~~can~~ count on the Ethical Council for the Superior Administration, a organ that monitors activities of the ~~high~~ high officials

in the federal government, so that they can adjust their particular acts to the ethics of public service.

4) May be as a young artist a had been looking for success as a meter for my work. Not as an old one anymore. I have done a lot of things as a musician and the ruling reference has always been self-amusement and public satisfaction ~~with~~ which I have not been able to achieve all the time, though I can be considered ~~a~~ a successful entertainer. As a Minister I have been trying to consolidate ~~at~~ the cultural institution as a prestigious and accountable one both for the Government and the society: better budget, better personnel, larger scope and realm of action, special attention to the new issues ~~for~~ in cultural concern such as cultural diversity ~~and~~ or digital inclusion.

5) Support their political action as a legitimate one and do my job the best I can so that excluded social sectors of our society may benefit ~~of~~ both as ~~producers~~ cultural producers and consumers.

E-Mail Interview with GILBERTO GIL – RJ, 16 DE JUNHO DE 2005.

1. WHAT CHANGED SINCE YOU HAVE BEGUN YOUR WORK AS A MINISTER?

- 1) First the routine: I started waking up earlier, dressing formally, attending to a large number of meetings with politicians, businessmen, cultural agents and producers, etc; a different dialogue with the press and a new regime of traveling. I also had to reduce drastically my artistic agenda to 20% of what I had before. I also had to psychologically adjust to a different public expectation regarding my behavior and performance.

2. DO YOU FEEL MORE BELOVED AS A MUSICIAN OR AS A MINISTER?

- 2) Musicians are unconditionally appreciated by the public. Politicians or public service managers are seen with certain reservations. Even if I am able to transfer my prestige as an artist to my function as a Minister, it never happens entirely.

3. WHAT IS THE MOST DIFFICULT THING WHEN DOING BOTH JOBS AT THE SAME TIME, BEING ARTIST AND MINISTER?

- 3) Two things: administrating the division of time between both activities and avoiding conflicts of interests. First I dedicate my working days to the ministry and some weekends and holiday periods to performing music. For the second problem I can count on the Superior Administration's Ethical Council, an organization that monitors the activities of high-level officials in the Federal Government, so that each can adjust their particular activities to the ethics of public service.

4. WHAT IS YOUR BIGGEST SUCCESS IN YOUR EYES AS A MUSICIAN?
WHAT IS YOUR BIGGEST SUCCESS IN YOUR EYES AS A MINISTER?

- 4) Maybe as a young artist I had mostly been looking for success as a measure of my work but not anymore. I have done a lot of things as a musician and the ruling reference has always been self-amusement and public satisfaction, which I have not been able to achieve all the time, although I can be considered a successful entertainer. As a Minister, I have been trying to consolidate the cultural institution as a prestigious and accountable one both for the Government and the society; higher budget, better personnel, larger scope and realm of actions and special attention to the new issues in culture concerning cultural diversity or digital inclusion.

5. WHEN YOU SEE THE LACKLANDS DEMONSTRATE, WHAT CAN YOU DO FOR THEM?

- 5) Support their political action as a legitimate one and do my job the best I can so that excluded social sectors of our society may benefit, both as cultural producers and consumers.

Subject: Short E-Mail-Interview with Gilberto Gil
Date: 04 de junho de 2005 08:14
From: gisela sonnenburg <gissonnenburg@hotmail.com>
To: <meny@gege.com.br>

Sabjan

Dear Ms. Lopez,

I already asked for a few questions to Mr Gil, and here I just send them to you, hoping for an answer. I am a Journalist in Berlin preparing an article in the big paper "Die Welt" for Mr Gils Performance at the 1st of July that is to be seen live on tv her, too.

With compliments and lots of greetings and also many thanks for answering
- Yours, Gisela Sonnenburg / Die Welt

1. What did change since you have begun your work as a minister?
2. Do you feel more beloved as a musician or as a politician and why?
3. What is the most difficult thing when doing both jobs at the same time, being artist and minister?
4. What is your biggest success in your eyes as a musician? What is your biggest success in your eyes as a minister?
5. When you see the lacklands demonstrate, what can you do for them?