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Description and analysis of the strategy to promote and conserve the Pípiripau Christmas Crib through the production and availability of phonecards in Brazil

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ABSTRACT

The construction of the Pípiripau Christmas Crib (PCC) was carried out during the 20th century in Belo Horizonte, Minas Gerais, Brazil. Telemar, a telecommunications company in Brazil, made phonecards available that were printed with images referring to the anniversary of the institution and artifacts such as the centenary of the PCC, with a small number of these cards made available in presentation folders. The objectives, of this study, were to describe the phonecard, presentation folder and centenary ceremony and to discuss how the circulation of these cards contributed to the existence, promotion and conservation of the PCC. The front of the phonecard and presentation folder inner face is printed with an overview image of the crib and a message explaining its significance. Thirty-two different versions with a total print run of 1,204,330 units, of the phonecards, were produced and made available for purchase by the general public in 15 Brazilian states operated by Telemar for its use in public pay phones. The centenary ceremony, held in 2006, represented the commencement date for the availability of the phonecards and included information from the public authorities about the allocation of the budget for its restoration, which was conducted and finally completed in 2017. The production and availability of phonecards and the centenary ceremony contributed to the encouragement of conservation by the authorities, the promotion of visits by people from other regions and the preservation of the PCC.

Keywords: Art, Belo Horizonte, Collection, Pay phone, Telemar.

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1. Introduction

A phonecard is most commonly a credit card-size piece of plastic containing pre-paid credit that enables the bearer to make telephone calls from a private or public pay phone that accepts phonecards (TelephoneCardCollector, 2022). Phonecards were created for the purpose of reducing the high costs of telephone tokens and providing better efficiency, modernity, quality of services, reliability,

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versatility, and easy management (Assano, 1997). The first phonecards available for purchase by the general public in Brazil were launched at the United Nations Conference on Environment and Development 1992 - UNCED 1992, held on 3rd to 14th June 1992 in Rio de Janeiro (Arquivo Público do Paraná, 2022). Important documents were prepared from the UNCED 1992, including the Rio Declaration on Environment and Development, the Agenda 21 and the Forest Principles. In addition, important legally binding agreements were opened for signature, including the Convention on Biological Diversity and the Framework Convention on Climate Change - UNFCCC (Thomas, 1992; McCammon, 1992). The phonecards launched at the UNCED 1992 were designed with inductive technology created by the Brazilian engineer Nelson Guilherme Bardini (Clube Filatélico e Numismático de Taquara/RS, 2022) following the Law of Induction of Electricity, discovered by Michael Faraday, and they are immune to dust, magnetic fields and oil (Correio Popular, 2000).

The phonecards are collected by people around the world (Tavares, 2021), while Italy, followed by Brazil are countries with the highest number of collectors according to a survey carried out by Facebook phonecard groups, although this number has reduced from the 1990s and 2000s (Tavares, 2022a). The phonecards are collectible items, because of the images pictured on them and their rarity are of interest to the collectors (Costa Neto, 2005; Tavares & Silitonga, 2024), including religious images, such as Christmas cribs, churches, popes, and saints (Berwaldt et al., 2004). Historical facts and curiosities upon the production of phonecards are, also, information sought by collectors. Example 1, the high print run, but difficulty or rarity of certain phonecards to be obtained by collectors is explained by the fact that they were taken out of circulation by the telecommunication companies before or shortly after their availability on the market for purchase by the general public. Example 2, the difficulty or rarity of certain phonecards to be obtained by collectors is explained by the fact that they were distributed only in private events attended by few guests, including overseas. Several of these phonecards were lost because they were discarded after use or taken to the country of origin of foreign guests (Tavares, 2023a).

The construction of the Pipiripau Christmas Crib (PCC) was initiated by the craftsman Raimundo Machado de Azevedo (born, 5th November 1894 in Matosinhos, Minas Gerais, Brazil; died, 27th August 1988) at seven years old in 1906 and continued throughout the 20th century (Universidade Federal de Minas Gerais, 2001, 2005). A crib is the special exhibition, particularly during the Christmas season, of objects representing the birth of Jesus Christ (Kowalska, 2019). The PCC occupies, currently, an area of about 20 m² and synchronizes more than 580 moving parts spread over 45 scenes telling the stories of Jesus Christ and the daily life of a town (Chrispim, 1927; Machado, 2003; Paraizo, 2006). The PCC was created at the Américo Werneck Colony, locally called Pipiripau, where it currently forms the Horto, Sagrada Família, Floresta, and Santa Teresa neighborhoods in Belo Horizonte, Minas Gerais (Borges, 1996; Fonseca, 2006, 2020). The PCC was transferred and became definitively part of the collection of the Museum of Natural History and Botanical Garden (MHNJB) of the Federal University of Minas Gerais (UFMG) in Belo Horizonte in 1983 (Universidade Federal de Minas Gerais, 2005; Ferreira, 1999), and it has been listed as a heritage artifact by the National Historic and Artistic Heritage Institute (IPHAM) in Brasília, Federal District, Brazil since 1984 (Campos & Teixeira, 1989).

The telecommunication companies developed projects on issuing phonecards with images and containing information on commemorative dates of artifacts and Institutions, cultural attractions, important events, tourist spots, etc. in regions operated by them in the 1990s and 2000s, such as the centenary of the PCC (Brandão & de Barros, 2020). Some early phonecards, produced by Telemar (1998 to 2007; currently Oi S.A.) and Oi S.A. (state of Rio de Janeiro, Brazil), were available in presentation folders with different designs to hold one or a phonecard set together for their organization and protection (Tavares, 2022b, 2023b). The majority of phonecard presentation folders also provided media for products (business) and/or services, but they fulfilled other functions, such as the organization of phonecards for distribution to delegates at conferences (Reid-Smith, 2008). As an alternative to presentation folders, some phonecards were launched during ceremonies in their enlarged form and placed in frames (Tavares, 2023b). The decision to make a new phonecard could be an initiative from the media owner, Institution or Telemar/Oi S.A. If Telemar/Oi S.A. intended to produce a new phonecard, the proposal could be part of its projects, such as that to publicize the commemorative dates of artifacts and Institutions, including centenaries (Tavares, 2022b, 2023b).

The exhibition of images on phonecards contributes to the spread of information on the existence of artifacts to different populations, since the cards were available for purchase by the general public and they are collected by people across Brazil (Tavares, 2022a). This fact contributes to the preservation of the cultural aspects of the country and creates the potential to increase the number of visitors (Poon, 2016), which provides financial resources for the maintenance of artifacts in the form of donations and visitation fees (Kim & Chung, 2020). This can, also, increase the responsibility of the public authorities in developing cultural preservation policies and release financial resources to guarantee the existence and conservation of artifacts (Ed.daran & Zia-ud-Din, 2024).

A relatively low number of phonecards available in presentation folders were produced by Telemar/Oi S.A. upon commemorative dates of artifacts, Institutions, etc. in Belo Horizonte. The majority, of these folders, were presented and distributed in ceremonies restricted to the participation of a few guests and, therefore, they are currently difficult or rare to be obtained by collectors (Tavares, 2022b, 2023b). The centenary of the PCC was celebrated in 2006 (Diretoria de Ação Cultural da UFMG, 2007) in a ceremony restricted to the participation of around 200 guests. A book and a phonecard available in a presentation folder are known to have been produced in reverence to the centenary of the PCC and distributed during the ceremony, with the latter made in collaboration with Telemar (Diretoria de Ação Cultural da UFMG, 2007). The objective, of this study, was to describe the phonecard, presentation folder and centenary ceremony of the PCC. Many artifacts are abandoned or little visited due to the lack of knowledge about its existence and government interests (Daneshyar, 2021). We hypothesize that the production of the phonecard printed with the image of the PCC contributed to the increase in the number of visitors and the interest in preserving this artifact by the public authorities.

2. Data and methodology

Description of the Pípiripau Christmas Crib phonecard and presentation folder

The description of the PCC phonecard and presentation folder is part of a project about the rediscovery and description of all phonecards available in presentation folders issued by Telemar/Oi S.A. and made and circulated in Belo Horizonte (Tavares, 2022b, 2023b). The PCC phonecard was obtained from the author of a private collection of phonecards and other collectibles in Sete Lagoas, Minas Gerais, while the presentation folder was seen during a technical visit to the MHNJB Library of the UFMG in Belo Horizonte.

The description of the PCC phonecard and presentation folder was carried out through visual observation and technical analysis. The following parameters from the phonecard were evaluated: name of the producing telecommunication company, print run, manufacturing date (month and year), technology, code, manufacturing company, number of credits, name of the photographer of the image pictured on the card, and width and height (in cm). The name of the telecommunication company in connection with other information indicate the Brazilian states in which the card was made available and period (before or after the privatization of Telecomunicações Brasileiras S/A - TELEBRAS (1972-1998), the state-owned telecommunication company controlled by the Ministry of Communications of the Brazilian Federal Government) (Guimarães, 2007). The print run indicates the Brazilian states in which the card was made available with those with low print runs made circulated in only one or a few states, in states with a low population size, or are part of a second print batch with a lower number of cards produced. The manufacturing date indicates the commencement date of availability of the card for purchase by the general public. The technology indicates the country in which the card was produced and then circulated (Tavares, 2022a). The number of credits is linked to the prospects of the card to have been purchased by consumers, with a higher possibility to have been sold and spread across the country area for those with a lower number of credits which, in turn, had a lower acquisition price by customers. The name of the photographer of the image printed on the card indicates his/her photography specialty (photography of action and aerial scenes, artifacts, gastronomy, landscape, products, sport, etc.). The length and height confirm the authenticity of the card (Tavares, 2023c; Tavares & Silitonga, 2023d).

The acquisition price of the card for purchase by the general public in 2005 in Brazilian real was identified from the Universidade Federal de Minas Gerais (2005). The price for buying the card

corresponds to the number of credits and it indicates the potential to be purchased by consumers and spread over the country (Tavares & Silitonga, 2024).

The following variables from the presentation folder were assessed: name of the producing telecommunication company, print run, width of the folder closed and open and its height (in cm), diameter of the Christmas ball and height of its clapper (in cm), fold type of the folder according to a description by Baumfolder Corporation (2022), and the name of the photographer of the image pictured on the folder. The folder details, such as width and height, the Christmas ball diameter, clapper height, and fold type are information that can be used by collectors to compare with their own folder in order to authenticate its originality, since fake collectibles are common worldwide (Bhandare, 2022; Tavares & Silitonga, 2023a). The folder size indicates, also, the number of cards held, because larger folders generally carry a higher number of cards and overwritten information (larger folders are, generally, richer in details and contain a larger number of overwritten information) (Tavares, 2022b; Tavares & Silitonga, 2022, 2023c). The original photograph of the PCC that is pictured on both, the phonecard and presentation folder was obtained from the professional photographer Sanzio Melo.

All versions of the PCC phonecard were identified and described from the LOPES electronic phonecard catalog (2022). The phonecard catalogs are electronic or printed magazines with descriptions and photographs of phonecards, besides their control numbers, mint and used prices, print runs, standard catalog reference numbers, additional notes, etc. (Tavares & Silitonga, 2022, 2023a). The following parameters of these phonecards were identified: Brazilian states in which they were made available for purchase by the general public, manufacturing date (month and year), code, print run, manufacturing company, and credit number. The total number of versions and their print run were, also, obtained after calculation. The total number of states in which the cards were circulated indicates the extent of the Brazilian territory informed of the existence of the PCC and the motivation for its production (for celebrating its centenary).

Technical visits to the Pipiripau Christmas Crib

The PCC was visited by the author of the present study on 29th December 2022 and on 6th January 2023 to identify the cultural aspects. A crib session was attended as well, in addition to an analysis of the crib structures behind the scenes and on boards and paintings displayed at the crib room walls. The Pipiripau Christmas Crib (PnCC) and the workshop were, also, visited and examined. The PnCC is a smaller crib created to entertain people during periods between PCC sessions. Other technical materials were obtained and analyzed, including a book (Borges, 1996), a handout with newspaper reports, and the CD-ROM entitled 'Pipiripau: The crib for all of us' with the original soundtrack of the crib show (Cimbliris, 1999).

The Pipiripau Christmas Crib postcards

Two PCC postcards were identified from the second visit. However, the manufacturing date and the connection between the postcards and the centenary ceremony are uncertain. Since postcards are collectible items, they were additionally described in order to reveal all artistic and collectible items identified from the crib room. The width and height (in cm), in addition to the photographer name of the images pictured on the postcards were also identified.

3. Results and discussion

The Pipiripau Christmas Crib phonecard and presentation folder

The PCC phonecard (Figure 1) and presentation folder (Figure 2) were issued for the occasion of celebrating the crib 100th anniversary. A total of 200 presentation folders each holding one phonecard were produced and distributed to the guests that attended the centenary ceremony (Universidade Federal de Minas Gerais, 2006). The folder was not commercially available, while the phonecard was available for purchase by the general public in 15 out of 16 Brazilian states operated by Telemar. Phonecards featuring pictures of churches, Christmas cribs, Popes, and saints' images were popular in the 1990s and 2000s, especially in countries where the majority of the population is Catholic. This was shown with the publication of a printed catalog listing several phonecards printed with images of the Pope John Paul II by Polish authors (Parchimowicz et al., 1999).



Figure 1.

Figure 1. Pipiripau Christmas Crib phonecard front (A) and back (B) sides. Source: Colnect Collectors Club Community, 2022.



Figure 2.

Figure 2. Pipiripau Christmas Crib phonecard presentation folder: front (A), back (B) and two inner faces (C). Source: Olivia Andrade Coimbra.

The front side of the phonecard is printed with an image of the crib taken by the professional photographer, Sanzio Mello (Figure 3). In addition, the following message: “Merry Christmas 2005” (*Feliz Natal 2005*) is written at the top left of the phonecard, while at the top right side, “Pipiripau Christmas Crib Belo Horizonte - state of Minas Gerais” (*Presépio de Pipiripau Belo Horizonte - Minas Gerais*) is written (Figure 1A). The phonecard design is, locally, called “little stripe” (*tarjinha*) by the Brazilian collectors, because it has a blue stripe on the front at the bottom (Severgnini, 2006). “Little stripes” were produced following a change of the phonecard layouts starting in October 2001 by Telemar, especially in those available in the states of Espírito Santo, Minas Gerais and Rio de Janeiro. The production of the “little stripes” was implemented for gains in cost savings with a reduction of the amount paid to purchase new photographs that would be printed on new phonecards and also copyright. The regular phonecards produced prior “little stripes” (prior privatization of TELEBRAS) featured independent images taken by representatives of the telecommunication companies, such as TELEBRAS per Brazilian state.



Figure 3.

Figure 3. Original photograph used in the Pipiripau Christmas Crib phonecard and presentation folder. Source: Sanzio Mello.

The images pictured on most “little stripes” are less attractive. These phonecards are challenging to be identified by phonecard collectors and vendors, due to the high number of different versions printed with the same image. Some “little stripes” have low print runs, such as some of those from Amapá, Roraima and northeastern states with 1,000, 1,500, 1,300, 2,300, and 2,500 units. In general, the first batch of a certain “little stripe” was produced with a larger print run, followed by its subsequent batch with a lower print run (Roxana, 2022).

The same “little stripe” could be available for purchase by the general public in all 15 Brazilian states operated by Telemar. However, “little stripes” printed with the same image could be different if they had been printed on the back with the name of a different Brazilian state and/or a different print run, which makes them attractive as collectibles. There are, also, “little stripes” pictured with a same image on their back written with the same manufacturing date, but with a different print run or with the same print run, but having a different manufacturing date. In addition, “little stripes” pictured with the same image could had been available for purchase by the general public with different print runs in

the same Brazilian state. The obtaining of phonecards pictured with the same image repeated 15 or more times became tiresome to some phonecard collectors and sellers. Several “little stripes” were printed with advertising information from their telecommunication companies, which made them less attractive, especially those produced in 2001, 2002 and 2003 (years with high demand for phonecards by the population in Brazil). This indicated the production of phonecards was, during certain periods, less focused on collector desires, but it was the focus of attention on selling of telecommunication company products and services. Several large collectors owning most regular phonecards (produced before the availability of “little stripes”) started collecting “little stripes” as a desire to keep adding more cards to their collection (Roxana, 2022).

The presentation folder inner faces form a PCC image. A movable Christmas ball is fixed to the right inner face as part of the presentation folder. This ball is hung from a clapper and it can be moved, manually, upwards (Figure 4A). The phonecard is attached to openings in the Christmas ball back side. The following message is overwritten on the ball: “Telemar wish your history be lively in 2006 as well” (A Telemar deseja que sua história também seja cheia de vida em 2006) (Figure 2C). The presentation folder is protected with an acrylic sheet (Figures 4B-4C). The beauty distinguishes the presentation folder as one of the most attractive ones ever released in Brazil. Some phonecard presentation folders are rich in details, such as images and writing, but others are simpler with little writing and few or no images (Tavares & Silitonga, 2023b, 2023c). Phonecard presentation folders in two designs were produced by TELEBRAS in the 1990s in Brazil. They were generic and with official folders. The first ones are black and hold one or three phonecards (Tavares, 2023c; Tavares & Silitonga, 2023d) and they were very likely distributed by TELEBRAS to phonecard sellers who, in turn, could have made various combinations of phonecards (Tavares, 2022a).



Figure 4. Pipiripau Christmas Crib presentation folder with its Christmas ball after manually moved upwards (A) and transparent acrylic sheet that covers the folder front (B) and back (C) sides. Source: Olívia Andrade Coimbra.

The phonecard is made up of 40 credits and manufactured by the company Cartões de Segurança Ltda. (CSM) with code 0883/4822 in 2005 (Table 1). Although the phonecards were produced in 2005, they were used in the presentation folder presented during the centenary ceremony held in 2006. The “little stripes” made up of 40 credits were the most sold for the general public because of their cheaper price than those with 60 credits (Roxana, 2022).

Table 1.

Parameters of the Pipiripau Christmas Crib phonecard and presentation folder.

Parameters	Description
Phonecard	
Telecommunications company	Telemar
Print run	36,600
Manufacturing date	December 2005
Technology	Centro de Pesquisa e Desenvolvimento em Telecomunicações (CpQD) 2.10
Code	0883/4822
Manufacturer	Cartões de Segurança Ltda. (CSM)
Number of credits	40
Card cost at the time	R\$4.66 (Brazilian real)
Photographer of the image	Sanzio Melo
Width	8.6 cm
Height	5.4 cm
Presentation folder	
Telecommunications company	Telemar
Print run	200
Length, folder closed	16.1 cm
Length, folder open	32.2 cm
Height	23.1 cm
Diameter of the Christmas ball	12.1 cm
Height of the clapper	6.9 cm
Fold type	Half fold
Photographer of the image	Sanzio Melo

The PCC phonecards were available for purchase by the general public in all Brazilian states operated by Telemar, except Pará. This suggests higher difficulty of the phonecard to be obtained by collectors from this state. The phonecard versions have print runs ranging from 3.800 to 254.040 units with 40 credits and manufactured by one of the companies, American Bank Note (ABN) and CSM (Supplementary Material 1). Thirty two different versions with a total print run of 1,204,330 units, of the phonecards, were produced (Table 2). The high total print run suggests that most collectors including those smaller ones could have the chance to have, at least, one version of this phonecard in their collection. However, obtaining a “little stripe” with each print run produced is difficult (Roxana, 2022).

Table 2.

Total number of the Pipiripau Christmas Crib phonecard versions and print run.

Total number of different phonecard versions	32
Total print run	1,204,330 units

The high print run of phonecards contributed to the increase in popularity and cultural value of the PCC, since people from other Brazilian states and, even, foreigners visit this crib (Almeida et al., 2023). Currently, the PCC can be visited from Wednesday to Saturday with sessions at 10:00, 11:00, 14:00, 15:30, and 16:30 (Universidade Federal de Minas Gerais, 2024). The images printed on phonecards represent the environmental, cultural, social, and economic aspects of the country (Tavares, 2022a). People may become informed and aware of the existence of places and objects through the image on the phonecards, since the internet was limited and accessed by only a few people at that time (Ofori-Birikorang, 2015).

Pipiripau Christmas Crib postcards

Two PCC postcards were rediscovered and important factors described, except the issue date (Figure 5). The width and height were 15.2 and 10.1 cm, respectively. One of the postcards is pictured with a larger image of the crib overall view in the center surrounded by other smaller ones. The photographs, of this postcard, were taken by Otávio Dias Filho (Figures 5A, 5C). The other postcard is pictured with a crib overall view with the image taken by Márcia Britto (Figures 5B, 5D). These postcards were, possibly, produced by UFMG members to be distributed to the crib visitors as a souvenir at an unknown date.

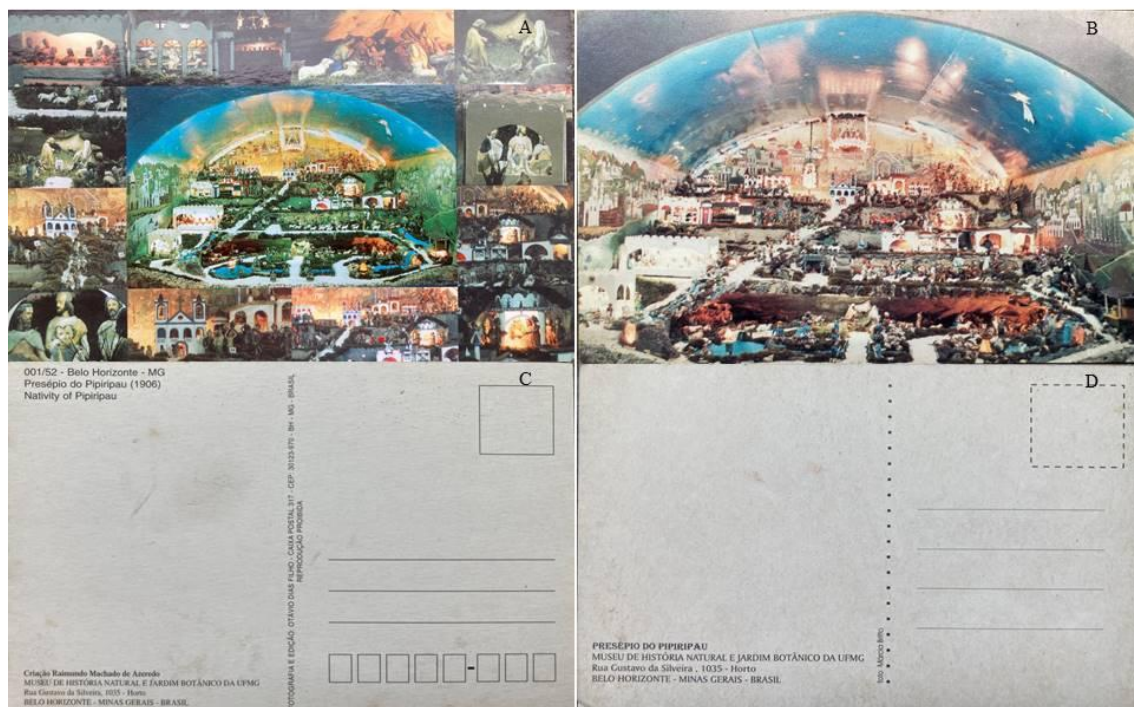


Figure 5.

Figure 5. Pipiripau Christmas Crib postcards front (A-B) and back (C-D) sides. Source: Célio - Pipiripau Christmas Crib curator (UFMG).

The Pipiripau Christmas Crib centenary ceremony

The PCC centenary ceremony was held in the morning on 21st December 2006, starting at 3:00 pm, at the MHNJB of the UFMG (Figure 6) representing the beginning date of the PCC phonecards' circulation in Brazil (Universidade Federal de Minas Gerais, 2006). This indicates that the phonecard versions produced in 2005 were stored to be available for the general public purchases one year later. It shows that the centenary ceremony was held in the year following the manufacture date of the first PCC phonecard versions.



Figure 6.

Figure 6. The institutional relations manager of Telemar, Maurício Couto França, presenting the Pipiripau Christmas Crib phonecard stored in a presentation folder produced in honor of the crib's 100th anniversary to the dean of the Federal University of Minas Gerais, Ronaldo Tadêu Pena. Source: Universidade Federal de Minas Gerais, 2006.

The presentation folder was presented stored in a white envelope as can be seen from the photograph (Figure 6); however, this envelope was not identified during the research made for the current study.

The director of MHNJB, Fabrício José Fernandino, opened the ceremony by thanking Telemar for its support provided to the UFMG cultural projects, such as the Winter Festival. Professor Fabrício highlighted the events that had taken place in Belo Horizonte in commemoration of the PCC centenary and announced that it would be restored. "It is an art work that must be known worldwide because it makes people of all ages who visit it emotional. And these national circulation phonecards will show the Pipiripau Christmas Crib to the country", he said. The UFMG dean, Ronaldo Tadêu Pena, also presented it to the ceremony, stating that the PCC is a priority and, therefore, it will have an effective budget allocation. When thanking the representatives of Telemar, the dean recorded that, "The world is not only made up of universities, but also of companies; therefore, collaborations are fundamental". The release of funds for the maintenance of the PCC by the dean of UFMG during the centenary ceremony shows UFMG's commitment to maintaining this artifact and it was obtained, in part, due to the positive atmosphere created with the production of the phonecard and the ceremony of centenary. Fundraising began and the restoration of the PCC was completed in 2017 (Espíndola, 2017).

The following people represented Telemar at the event: Geraldo Lage (accounting manager), Maurício Couto França (institutional relations manager), and Sérgio Pereira (institutional relations). At the end of the event, the audience watched a session of the PCC, along with explanations from the Museum activities coordinator, Armanda Sales. The UFMG gifted Telemar members with the book entitled Raimundo Machado, by C/Arte (Machado, 2003), which explains about the life and work of the PCC creator, and with an interactive CD-ROM about the MHNJB of the UFMG. A phonecard and a presentation folder were produced by Oi S.A. as a promotion for the Natural Sciences Museum (MCN)

of the Pontifical Catholic University of Minas Gerais (PUC Minas) in Belo Horizonte. The card was launched during a ceremony held on 31st October 2007 and circulated throughout the Minas Gerais to the general public (Tavares, 2022b). The circulation of the card may have helped people become aware of the museum's existence and encouraged groups of students and other people to visit the museum. Currently, information about the museum can be found on the websites of PUC Minas and tourism companies, such as Tripadvisor, Inc. (Needham, Massachusetts, United States of America), in addition to having its own page on Instagram (United States of America) (Museum of Natural Sciences PUC Minas, 2024b). The museum can be visited with a ticket price starting at \$3.28 (American dollars; conversion carried out on 08 December 2024) and visits from Tuesday to Saturday (Museu de Ciências Naturais PUC Minas, 2024a).

4. Conclusion

The phonecard, presentation folder and centenary ceremony held to launch the PCC phonecard and available to the general public, were successfully described. Both, the phonecard and presentation folder were produced by Telemar and pictured with the crib overview image. These phonecards were available for purchase by the general public in most Brazilian states operated by Telemar (15 out of 16 states). The print run, of the phonecards, ranges from 3,800 to 254,040 units, all made up of 40 credits and they were fabricated by one of the companies, ABN or CSM. Thirty two different versions of the phonecard were identified with a total print run of 1,204,330 units. The centenary ceremony was attended by representatives from UFMG and Telemar, and represented the beginning of the PCC phonecard circulation date in Brazil. The production, sale and collection of phonecards across the national territory and the centenary ceremony contributed to people learning more about the PCC, increasing the number of visitors and encouraging the willingness of leaders to develop public policies and release financial resources for the maintenance and conservation of this art work that is important for Brazilian culture.

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