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BRAZIL COUNTRY REPORT

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EXECUTIVE SUMMARY

In November 2013 the Brazilian government began drafting a new strategy for culture in external relations, a step that reflects the importance the country now attaches to this domain. The Ministry of Culture is responsible for preparing this new strategy, in close cooperation with the Ministry of Foreign Affairs, the Ministry of Development, Industry and Trade, the Ministry of Science, Technology and Innovation and the Ministry of Tourism. The government was planning to release new guidelines in this domain in early 2014.

A number of factors have accelerated the government's decision to prepare a new strategy: 1) Brazil's attractiveness as one of the BRICS countries; 2) increased interest in the country around the world, particularly as regards cultural cooperation with it; 3) expanded cultural offer within Brazil and 4) the organisation of the 2014 World Cup and the 2016 Olympic Games, which oblige the authorities to decide on the country's international branding and image.

The new strategy will encompass a wide range of subjects including: 1) the branding and image building of Brazil; 2) the promotion of the country's cultural and regional diversity; 3) the development and international projection of the Brazilian cultural and creative sector; 4) the improvement of the country's cultural diplomacy networks abroad; 5) the organisation of small and large scale cultural interventions abroad; 6) private and public cooperation; 7) the export of Brazil's social technology projects; and 8) cultural diplomacy and culture as 'soft power'.

The current cultural diplomacy of the Ministry of Foreign Affairs consists of actions to promote the dissemination and distribution of the diversity of Brazilian culture to achieve cultural as well as political, commercial, economic, scientific and technological objectives. To broaden its cooperation with the private sector, the Ministry of Foreign Affairs created in 2011 a Cultural Diplomacy Forum to promote dialogue with Brazilian companies active abroad and who are willing to assist in the dissemination of Brazil's culture.

Brazil has organised and been the guest of honour in a number of major cultural events abroad in recent years, all aimed at highlighting the complexity and richness of cultural life in Brazil. The latest have been: Midem in February 2014, the Frankfurt Book Fair in October 2013, the Month of Brazil in China in September 2013, the Year of Brazil in Portugal and Year of Portugal in Brazil from September 2012 to June 2013, and the country's presence at Europalia in Brussels, Belgium from October 2011 to January 2012.

Cultural activities are sponsored extensively by banks and large companies through the '*Lei Rouanet*' (Rouanet Act), the country's well-known tax incentive scheme. Most of their activities with an international dimension, however, involve bringing other cultures to Brazil rather than the projection of Brazilian culture abroad.

Brazilian and European stakeholders see significant added value in an EU strategy for culture in external relations, for it could optimize the many features that Brazil and the EU have in common. The Brazilian government has a positive assessment of Brazil-EU cultural cooperation to date and looks forward to engaging in a more strategic relationship with the EU, despite increasing competition for the country's attentions from many other countries.

OVERVIEW

Brazil's recent emergence as one of the BRICS countries, whose economy is the world's seventh largest by purchasing power parity, has made it increasingly attractive to the governments, business sectors and citizens of other regions as a trading partner and power to be reckoned with. This heightened world interest in Brazil applies to the cultural realm as well and the country's cultural actors, both governmental and non-governmental, are increasingly sought after as participants in cultural events and projects elsewhere.¹ Faced with increasing foreign demand for information about Brazil, the Ministry of Foreign Affairs is also grappling with the challenge of discovering what people in other countries know (or do not know) about the country, particularly as there is such a lack of fit between the high level of demand and what the Brazilian authorities can provide.²

Concomitantly, growing affluence has altered the profile of Brazilian society, notably through the growth of a middle class whose newly acquired purchasing power has led inter alia to the expansion of the cultural sector. Cultural production, distribution and consumption are booming, in the domains of cinema,³ music and visual arts, for example, and cultural institutions such as museums and galleries are also increasing markedly in number.⁴ In recent years, the Brazilian government has supported the production and dissemination of cultural activities through development programmes or legislation providing tax incentives such as the *Lei Rouanet* (Rouanet Act). Also more and more creative people are able to make a living from their artistic practice and the government is setting up a system of cultural vouchers (*vale cultura*) to support cultural activity, a scheme in which all the leading banks will take part.⁵ Although the trajectory of Brazilian cultural policy-making is seen by local observers as one of 'absences, authoritarianisms and instabilities', Brazilian policy-making is also recognized as one of the most voluntaristic and structured in Latin America, notably with regard to funding in general and support to the cultural and creative industries sector in particular.⁶

¹ According to the Ministry of Culture, if it accepted all the invitations it would do nothing else.

² André Maciel, Director of Department of Cultural Diffusion of the Ministry of Foreign Affairs at the roundtable meeting organised at EU Delegation in Brasilia on 7 November 2013.

³ ANCINE announced in December 2013 that the government programme 'Cinema Near You' approved BRL 16.85 million (about 5.3 million €) to build 18 theatres. See the ANCINE (Agência Nacional do Cinema) website: <http://ancine.gov.br/sala-imprensa/noticias/programa-cinema-perto-de-vocaprova-financiamento-de-r-1685-milh-es-para-cons>.

⁴ The government is seeking to increase the number of national productions and cultural centres – currently only 21% of Brazilian cities have theatres and only 9% have cinemas, according to the Brazilian Institute of Geography and Statistics (IBGE).

⁵ Zero Hora, 'Culture voucher will boost the economy of cities, says Marta Suplicy', *IFACCA International Federation of Arts Councils and Culture Agencies*, Brazil, 30 January 2013. Online. Available at: http://www.ifacca.org/international_news/2013/01/30/culture-voucher-will-boost-economy-cities-says-mar/. 'Q&A Marta Suplicy – Minister of Culture', *The Report Company*, 22 July 2013. Online. Available at: <http://www.the-report.net/brazil/jul2013/516-interview-marta-suplicy-minister-of-culture>.

⁶ Antonio Albino Canelas Rubim, 'Cultural Policies of the Lula Government', *Revista Lusófona de Estudos Culturais* (Lusophone Journal of Cultural Studies), Vol. 1, n.1, 2013, pp. 243-261. *United Nations Creative Economy Report 2013. Widening Local Development Pathways*, UNDP & UNESCO, 2013.

In this new context, the Brazilian government began drafting a new strategy for 'culture in external relations' in November 2013; guidelines are now being prepared by the Ministry of Culture in close cooperation with other ministries, such as the Ministry of Foreign Affairs, the Ministry of Development, Industry and Trade, the Ministry of Science, Technology and Innovation, the Ministry of Tourism and the agencies for trade and SMEs. The draft guidelines were expected to be ready in early 2014. They were expected to deal with the internationalisation of Brazilian culture in broader terms than the use of culture as soft power. These guidelines may well have a significant impact on EU-Brazil culture cooperation as well as inspire the EU in its own future efforts as regards culture in external relations.

EXTERNAL CULTURAL RELATIONS AND CULTURAL POLICY

Towards a strategy

Over the last decade, the Ministry of Culture has taken on a larger role in culture in external relations; previously it was more the Ministry of Foreign Affairs.⁷ Its role has increased as a result of the Ministry's more active participation and leadership in the deliberations of international or regional organisations such as UNESCO, the World Intellectual Property Organisation (WIPO) or Mercosur. It has also financed a great number of projects abroad. The Ministry of Foreign Affairs has pursued its traditional task of disseminating culture abroad, promoting the Portuguese language and coordinating a worldwide network of cultural centres. At present, their roles complement each other. In Annex IV, an outline is given of the structure and competences of the Ministry of Foreign Affairs, the Ministry of Culture and the Ministry of Education. In 2010, the Brazilian government adopted a National Cultural Plan (*Plano Nacional de Cultura – 'PNC'*),⁸ which included strategies, guidelines and action plans for the cultural sector in Brazil for 2010–2020. It is significant that the 'internationalisation of culture' is among the three priorities adopted by the Ministry of Culture, the other two being 1) social inclusion and 2) the approval of a set of bills pertaining to culture such as the cultural vouchers.⁹

The section in the PNC pertaining to external cultural relations was found to be rather general and conceptual, hence the government's decision to elaborate new guidelines for a more detailed and thought out strategy.¹⁰ While it has not been possible to analyse these guidelines, as they were not ready yet, key issues cited during the consultation process (see Annex I) by the Ministry of Culture¹¹ and the Ministry of Foreign Affairs¹² are the following:¹³

⁷ Interview with Bruno Melo, General Coordinator of Bilateral Cooperation of the International Department of the Ministry of Culture, Brasília, Brazil, 7 November 2013.

⁸ *Lei 12 343*. Online. Available at: http://pnc.culturadigital.br/wp-content/uploads/2012/02/METAS_PNC_final.pdf.

⁹ The cultural voucher (*vale cultura*) aims to reach 42 million Brazilian workers by 2020. Amounting to BRL 50 (about 16 €) monthly, it enables low wage workers to go to the theatre, cinema, museums, shows, concerts, circus or even buy or rent CDs, DVDs, books, magazines and newspapers.

See: 'Vale-Cultura será distribuído no início de 2014', *Portal Brasil*, 2 December 2013. Online. Available at: <http://www.brasil.gov.br/cultura/2013/12/vale-cultura-sera-distribuido-no-inicio-de-2014>.

¹⁰ As regards culture in external relations the PNC mentions the following aims: 1) to increase activities of cultural dissemination and national/international exchanges by 70%; 2) to ensure copyright protection in line with the Berne Convention and other international intellectual property treaties of which Brazil is a Party; 3) to ensure compliance with the International Convention on the Rights of Persons with Disabilities with regard to access to cultural life and cultural institutions.

¹¹ Marcos André Carvalho, National Secretary of the Creative Economy Department of the Ministry of Culture.

¹² André Maciel, Director of Department of Cultural Diffusion of the Ministry of Foreign Affairs.

¹³ The Minister of Culture, Marta Suplicy, requested the Secretary of the Creative Economy Department in the Ministry of Culture, Marcos Carvalho, to attend the consultation meeting held at the EU Delegation on 7 November 2013. The Secretary stated that a draft of the new Brazilian strategy for culture in external relations would be presented in 90 days and suggested organising a second meeting at the EU Delegation to discuss it once it had been released.

- **Branding and image of Brazil**

The positioning of brand 'Brazil' is very high on the governmental agenda. Preparations for the 2014 World Cup and the 2016 Olympic Games lent urgency to the need to decide on an image Brazil seeks to present to the world. Many international missions were visiting Brazil and a great number of countries were asking for more information about Brazil (this was in particular the case in Rio de Janeiro). Many people outside of Brazil were also starting to consume its cultural products (even in the Moroccan desert, kids were singing the Brazilian song 'Ai se eu te pego' by Michel Teló)¹⁴. The Ministry of Culture was having discussions among others with counterparts in the UK and South Africa to see how they had dealt with culture during the organisation of the Olympics and World Cup in their respective countries. The image of Brazil and the national identity of Brazil are subjects that have been heavily debated for many decades. Some scholars and cultural operators doubt that this time round the government will be able to develop the brand 'Brazil', but it appears that the government is more encouraged and motivated to take action today than ever before.

- **Cultural diversity**

Brazil is an ethnically diverse country and, in addition, regional diversities make it a challenge to promote Brazil as a whole, according to the Ministry of Foreign Affairs. There is a need to determine what could represent the country without resorting to stereotypes (e.g. Bossa Nova is a recognisable Brazilian music phenomenon but it is only a very small percentage of the country's music production and is not representative of the country as a whole). The positioning of brand 'Brazil' in the 70s and 80s was thought to have been incorrect as it was too based on stereotypes and did not reflect the cultural diversity of Brazil (e.g. Bossa Nova, samba and carnival). Today, a different approach is needed and for this purpose the Ministry of Culture will reflect in its joint discussions with other ministries on the best way to counter these stereotypes of Brazil. It will also examine how to better include the country's different states in its strategy, for currently most of the cultural activities and the markets for the culture and creative industries are concentrated in three states (Rio de Janeiro, São Paulo and Minas Gerais). In this context, Brazil will also review the origins and formation of the national community in order to better understand how, for example, African and European immigrants as well as the indigenous people contributed to the development of the country's diversity. As the singer Gilberto Gil observed in 2008 when he was Minister of Culture, national 'economies depend on a policy for cultural diversity even more closely today than in the past'.¹⁵ The cultural diversity of Brazil is now seen as one of its main strengths. Handling cultural diversity and different regions is also an issue of great importance to the EU. In addition, the EU faces the challenges of dealing with many different languages, whereas Brazil only has to manage one.

¹⁴ The song sold more than 7 million units and was the sixth best selling song in 2012. Michel Teló was the first Brazilian solo artist to hit the charts of the US Billboard top 100 singles in 50 years.

¹⁵ Gilberto Gil, 'Politicizing the new economy', in Helmut Anheier and Yudhishtir Raj Isar (eds), *The Cultural Economy. The Cultures and Globalization Series, 2*, London: SAGE Publications, 2008.

- **Promoting the cultural and creative sector**

Despite its cultural exuberance and diversity, Brazil is not among the world's 20 leading cultural exporters. The Ministry of Culture is trying to change this by working closely with the agencies dealing with trade and small enterprises such as APEX¹⁶ and SEBRAE.¹⁷ Traditionally, the government considered culture to be a form of entertainment rather than a potential soft power tool to be used in its external relations. Only recently has this perception started to change and has it begun to recognise the importance of culture for its economy. The accountancy firm PricewaterhouseCoopers (PwC) analysed the media and entertainment sector in Brazil and revealed that it will continue to grow. It calculated that business and consumer expenditure on books and other printed media, TV, radio, films, videogames, advertising, Internet access, plus other media formats generated US \$ 48 billion in 2013 (about 35 billion euros), from US \$ 42.5 billion (about 31 billion euros) in 2012. It foresees an annual growth rate of almost 11 per cent to US \$ 71 billion (about 52 billion euros) by 2017.¹⁸ These figures demonstrate the importance of the sector for the Brazilian economy and show that it offers increasing opportunities for the CCI of Brazil and the EU to cooperate.

The growing impact of the cultural and creative sector on the country's GDP has turned the Ministry of Culture into one of the central players in Brazilian politics and a new Department for Creative Economy (Secretaria da Economia Criativa, SEC) was set up in the Ministry to further support the growth of the sector in 2012. In the government's view the cultural and creative industries will play a key role in determining the content of brand 'Brazil' (good examples existed in Australia, UK and US according to the Ministry of Culture). The Ministry of Culture is currently carrying out a mapping to identify the relevant cultural activities, spaces and groups in Brazil.

The mapping of the organisations and individuals of the culture and creative sector interested in cultural exchange and business cooperation is a relevant action of the Brazilian Ministry. The EU has not been very active in this field to date.¹⁹ Trade promotion, for example, is still considered to be the remit of the Member States and apart from defending the intellectual property rights of the CCIs little has been done by the European Commission to defend the economic interests of European CCIs in third countries. This could be an area for Brazil and the EU to cooperate more intensively. A good example of a mapping is the one produced by the Dutch Culture Centre of Brazilian and Dutch CCIs. Such a mapping should be carried out for all the EU Member States and should be regularly updated to remain useful.²⁰

¹⁶ See at: <https://apexbrasil.com.br/>.

¹⁷ SEBRAE (Serviço Brasileiro de Apoio às Micro e Pequenas Empresas) website: <http://www.sebrae.com.br/>.

¹⁸ Juliana Koranteng, *OUTSIDE THE BOX. A beyond-music entertainment trends review, feat. special Brazil Focus*. London: MediaTainment Finance, 2014. Online. Available at: http://www.midem.com/RM/RM_MidemEvent/2014/pdf/library/midem-outside-the-box-beyond-music-jan-2014.pdf?v=635249582412427440.

¹⁹ With the exception of a pilot project for China.

²⁰ 'Brazil Desk', *DutchCulture*. Online. Available at: <http://www.culturalexchange-br.nl/mapping-brazil/index>.

- **Structures and networks abroad**

Brazil does not have a network of cultural institutes similar to the British Council, the Goethe-Institut, the Institut français, the Instituto Cervantes, etc., but there are Brazilian Cultural Centres (Centro de Estudos e Instituto Brasileiro no mundo – ‘CCB’), that are part of the cultural departments of the embassies and general consulates abroad, mostly in Latin America.²¹ Each CCB offers Portuguese language courses and organises cultural activities. For this reason, it is considering the option of establishing a worldwide network, since demand for Brazilian cultural goods and services are increasing, and as Brazilian cultural operators become more involved in international activities. Funding such a network will be a major challenge, especially since the return on investment in this field is rarely immediate, making it more difficult to justify an increase of the budget. Hence for the time being, the spaces of the Brazilian embassies and consulates will continue to be used. The Brazilian government has indicated that it would also need support from the private sector to implement its new strategy abroad.

Another focus will be the development of an independent cooperative network for culture called ‘Pontos de Cultura’ (Cultural Points).²² There are discussions to extend this non-governmental network of institutes, stakeholders, producers and audiences to international cultural relations. According to Zimbres, this would be the most effective soft power tool for Brazilian cultural diplomacy.²³

- **Scale of interventions**

The new strategy will aim to go beyond the organisation of large-scale events and focus on small and medium sized activities in order to support smaller art creators and producers. The cultural and creative industries in Brazil are spread across 20 sectors, a diversity that needs to be presented abroad. Funds will be made available to cover exchanges and collaborative projects amongst artists/cultural producers as well as amongst arts/culture institutions.

The Brazilian government is already financing the participation of cultural operators in various international festivals, fairs and business events. This is having a positive effect and more and more international opportunities are arising for the Brazilian culture and creative sector.

- **Private and public cooperation**

More cooperation between the public and private sector is also envisaged and the Ministry of Culture would like to promote cultural exchanges between international institutions, as they keep

²¹ Located in Angola, Bolivia, Cape Verde, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Finland, Germany, Guinea Bissau, Guyana, Haiti, Italy, Mexico, Mozambique, Nicaragua, Panama, Paraguay, Peru, São Tomé and Príncipe, South Africa, Spain, Suriname, the United States, Uruguay and Venezuela. The centres are also home to the CELPE-Bras language exams.

²² Comissão Nacional dos Pontos de Cultura website: <http://pontosdecultura.org.br/>.

²³ Interview with Danilo Zimbres, Vice Consul of Brazil in Frankfurt, diplomat for the Ministry of Foreign Affairs, in Frankfurt, Germany, on 7 June 2013.

on receiving many proposals of cooperation from museums around the world. Recently, the Ministry of Culture signed two cooperation protocols with the Victoria and Albert Museum in London and the Centre Georges Pompidou in Paris.

Although the government is being contacted by a number of top European museums, a few curators feel that in reality these museums are not really interested in receiving Brazilian art collections. They complain that there is no reciprocity in the field of international art exchange. For example, if a Brazilian museum creates the conditions to show art works from a European country in Brazil, European museums or collectors should do the same in their country for Brazilian art collections. Some also mentioned that the fees being asked by a number of European museums for the loan of their collections are very high, thus turning cultural cooperation into a 'pure' business operation. According to *The Economist*, public funding for museums in Europe have been squeezed in recent years and many have had to raise additional funds themselves. Most European institutions are funded nowadays through public, corporate and individual support and one source of income has become the loans of artworks to museums and galleries abroad.²⁴ An EU strategy for cultural cooperation will thus also have to reflect on the impact of raising fees for the loan of artworks between countries.

- **Social technology**

The Ministry of Culture is developing a programme 'Culture without borders' in cooperation with the Ministry of Science, Technology and Innovation under the label 'social technology'. Social inclusion objectives drive this programme and the idea is to share with other countries the experience Brazil has acquired in using culture as a tool for the social integration of disadvantaged persons and groups. Such outreach is already taking place with a number of countries. The Ministry also feels that it could share its experiences with the EU.

- **Cultural diplomacy and culture as 'soft power'**

According to the Ministry of Foreign Affairs (MFA), a fundamental element of foreign policy is to maintain bilateral and multilateral relations with foreign countries, as an important tool to improve understanding and co-operation with other countries.²⁵ The ministry's cultural diplomacy consists of planned state-supported actions to promote the dissemination and sharing with others of the creations and products of Brazilian culture for cultural exchange purposes, but also to serve political, commercial, economic, scientific and technological objectives. Hence the principal objectives of Brazil's cultural diplomacy are to: 1) open markets for its cultural goods and services, 2) strengthen dialogues of its universities with institutions of higher education around the world, 3) act as a factor to revive historical ethnic linkages with other countries, 4) optimise the use of soft power to reinforce dialogues in other areas such as politics, and 5) provide an image of a plural and diverse

²⁴ 'A special report on museums – The Temples of delight', *The Economist*, 21 December 2013, p. 5.

²⁵ André Maciel, Director of Department of Cultural Diffusion, MFA, at the roundtable consultation meeting on 7 November 2013.

country open to dialogues with other nations and strengthen feelings of trust and respect.²⁶ As a former foreign minister of Brazil argued, the ‘cultural dynamism, the monetary stability, the process of social inclusion – all of that makes Brazilian culture a very valid pathway for the exercise of soft power, a way to make our society better known and better understood by others’.²⁷ The MFA currently uses the following instruments to achieve these objectives:

- Cultural Dissemination Programme for overseas posts (‘PDC’);²⁸
- Mixed Cultural Commission (‘Comistas’);
- Bilateral Agreements;
- Executive Cultural Programme (‘PEC’: *Programas Executivos Culturais*);
- Cooperation with private and public partners.

The PDC is the annual cultural programme of Brazil carried out by Brazilian embassies and consulates. The Secretary of State in Brazil administers it. These overseas posts usually present cultural programmes/events to the MFA, more in particular to its Operations Division of Cultural Dissemination – ‘DODC’ (Divisão de Operações de Difusão Cultural). DODC approves the projects using the following criteria: a) artistic excellence, b) excellence of the local partnering institution(s), c) diversity, e) local interest in the project, and f) partnerships with local universities. The DODC also coordinates the signature of cultural agreements. It holds regular meetings with the Mixed Cultural Commission to discuss public policies focused on cultural exchanges with other countries. This Commission adopts the Executive Cultural Programme listing the concrete proposals for cultural cooperation at bilateral level. Finally, the DODC assesses the results of the projects carried out abroad. In order to improve the means to disseminate Brazilian culture, the reports prepared by the overseas posts and including the opinions of artists as well as public and private partners are used to evaluate the impact of the projects in the press.

The MFA also engages with private and public partners to increase the dissemination of Brazilian culture abroad. In the public sector, the MFA usually works with FBN (Fundação Biblioteca Nacional), the National Library Foundation, and FUNARTE. FUNARTE is the National Arts Foundation that supports Brazilian artists at home and abroad and most of its funding is provided by the Ministry of Culture.²⁹ To broaden its cooperation with the private sector, the MFA created the Cultural Diplomacy Forum in 2011, which is a platform to enable the MFA to have a dialogue with Brazilian companies that are active abroad and who could assist in the dissemination of Brazilian culture in foreign countries.

To reach the general public in foreign countries and ensure that the projects will have an impact on improving the international standing of Brazil, the dissemination of Brazilian culture

²⁶ In an interview in the *O Estado de São Paulo*, 16 August 2011, the US Consul General in São Paulo stated: ‘Brazil is perhaps the first country with continental dimensions to fit into the global context using only soft power – ideals, values and dialogue’.

²⁷ Larry Rohter, ‘Brazil’s Unique Culture Group Stays Busy sharing the Wealth’, *The New York Times*, March 27, 2012.

²⁸ *Programa de Difusão Cultural dos Postos no exterior* (‘PDC’).

²⁹ FUNARTE (Fundação Nacional de Artes – Portal das Artes) website: <http://www.funarte.gov.br/>.

targets public opinion makers, academics, intellectuals, students, local artists, cultural and creative industries and young people who could be interested in having relations with Brazil.

According to the MFA, the return on investments is not always immediate and the organisation of cultural events and projects should be seen as a long-term investment.

These efforts of the Brazilian government seem to be effective and are leading to a growing number of requests for cultural cooperation from many countries and cultural operators around the world. Furthermore, Brazil is now being invited to be the guest of honour at many festivals and fairs. Brazil has started to take culture in its external relations seriously in recent years. It is actively developing a strategy to use culture as an instrument in the service of its political and economic relations and to strengthen its global position. Many private stakeholders are still not convinced, however, that the country will soon have a new strategy for culture in its external relations.

Geographical scope of the strategy/policy/approach and legal instruments

The Ministry of Foreign Affairs of Brazil focuses its strategy on countries with: 1) important political and economic centres, 2) major universities and scientific and technological centres, 3) well-known cultural industries and 4) cultural, ethnic, language and historical linkages to Brazil. Traditionally, Brazil has focused more on Europe than the rest of the world, but globalisation is starting to change this orientation. More and more countries are becoming receptive to Brazil and the government is receiving many requests for cultural cooperation as well as invitations to participate in cultural events.

According to the MFA, we are now living in the new 21st century world – a ‘post US world’,³⁰ where many other countries have emerged economically. The BRICS countries and Asia have gained importance for Brazil. The number of creative hubs has also multiplied around the world. Since funds for cultural projects are limited, Brazil has now to decide more carefully in which countries it wishes to invest in the coming years. Traditionally, the most important partners are in Latin America (Mercosur countries) and Portuguese speaking countries (East Timor and Macau/China).³¹ In Europe, the most important partners are France, Germany, Italy and Portugal. But relations have not developed with other European countries, for reasons that are not entirely clear. An EU strategy for cultural in external relations could make it possible for all EU countries to develop deeper cultural relations with Brazil, for many Brazilians are aware of and interested in the cultural diversity of the EU.

The promotion of cultural diversity in the Mercosur countries (Argentina, Venezuela, Uruguay, Peru and Ecuador) is laid down in the Mercosur Cultural Plan of 2011.³² Brazil is also

³⁰ André Maciel, Director of Department of Cultural Diffusion, MFA.

³¹ Brazilian foreign policy is focused on regional integration in Latin America, first through the Southern Common Market ([Mercosur](#)) and then the [Union of South American Nations](#) (UNASUL).

³² At the meeting of ministers of the Mercosur countries the Brazilian Culture Minister, Marta Suplicy, highlighted that ‘Mercosur is the identity of culture’.

committed to cooperation with other Portuguese-speaking nations through joint-collaborations with the rest of the Portuguese-speaking world.³³ This is done within the framework of the Community of Portuguese-Speaking Countries³⁴ (Comunidade dos Países de Língua Portuguesa – ‘CPLP’), for instance. The CPLP/COLIP was formed in 1996 with seven countries: Portugal, Brazil, Angola, Cape Verde, Guinea-Bissau, Mozambique, and São Tomé and Príncipe. East Timor joined the community in 2002 after gaining independence.

Cooperation with cultural operators

In Brazil, the federal, regional as well as local governments cooperate with cultural operators and mixed-sector bodies. Many examples can be given, but only a few will be highlighted in this report.

Significant public bodies that fall under the responsibility of the Ministry of Culture are the Brazilian Institute of Museums ([IBRAM](#)), the National Institute of Historic and Artistic Heritage ([IPHAN](#)) and the National Cinema Agency ([ANCINE](#)). IBRAM is responsible for 28 federal museums. One of its priorities is to create networks and increase international exchanges with museums outside of Brazil. IPHAN is the federal agency responsible for the preservation of buildings, monuments, structures, objects and sites of historic or cultural importance. It currently manages 1,047 sites throughout Brazil. IPHAN is also a pioneer in heritage preservation in Latin America. In recent years it has carried out projects to preserve the cultural heritage it shares with other countries. It has reached a level of maturity in which it can export its expertise and knowledge and is now being recognised as an international benchmark in the area of heritage. Hence it is now receiving a growing number of requests from other countries to develop international agreements and partnerships in projects where it can share its experience and provide technical training. ANCINE promotes, regulates and monitors the cinema and audio-visual market in Brazil. It also has a policy to distribute Brazilian films and audio-visual works on the international market – one of its programmes allows Brazilian films to participate in international festivals, laboratories or workshops.³⁵ Another of its programmes encourages the participation of Brazilian companies in foreign audio-visual markets and finances their participation in business events and roundtable meetings.³⁶ Brazil is an important producer and exporter of telenovelas. To support its audio-visual sector the government introduced TV quotas in 2012. TV networks must broadcast a minimum of three-and-a-half hours of locally produced shows during primetime and at least 50 per cent of those shows must be from

³³ President Lula’s visit to Africa in 2011 included state visits to three Portuguese-speaking African nations (Angola, São Tomé and Príncipe, and Mozambique).

³⁴ Comunidade dos Países de Língua Portuguesa website: <http://www.cplp.org/>.

³⁵ For 2014, a total of 80 festivals and 27 laboratories or workshops – see list (*Programa de Apoio à Participação de Filmes Brasileiros em Festivais Internacionais e de Projetos de Obras Audiovisuais em Laboratórios e Workshops em 2014*) on ANCINE website: www.ancine.gov.br/sites/default/files/anexos/2014%20-%20Programa%20Festivais%20Laboratorios%20e%20Workshops%20-Anexo%20II%20-%20LISTA%20FESTIVAIS%20e%20LABS.pdf.

³⁶ For 2014, a total of 22 events – see list (*Programa de Apoio à Participação de Produtores de Audiovisual em Eventos de Mercado e Rodads de Negócios Internacionais 2014*) on ANCINE website: <http://www.ancine.gov.br/sites/default/files/programa-de-apoio/2014-programa-mercados%20-%20Anexo%20II%20-%20LISTA%20MERCADOS.pdf>.

independent producers.³⁷ The quotas have been introduced to counter the domination of imported US TV programmes on several TV networks.³⁸

At regional level, the Pinacoteca do Estado de São Paulo is an example of an innovative cultural institution of the Department of Culture of the State of São Paulo offering various models for public-private collaboration. It is recognised as a museum, a place for production and dissemination of knowledge, and a centre of educational and social inclusion. It centres on visual arts, especially the Brazilian production from the 19th century until today.³⁹

Banks and private companies also play an important role in developing the Brazilian cultural sector. This is especially the case for two banks: Banco do Brasil and the Caixa Bank, which both have their own cultural centres in Brazil and are considered to be among the most active cultural institutions in Brazil. Itaú Bank is also active in the cultural field.

The Banco do Brasil⁴⁰ is a semi-public company and the largest bank of Brazil. It has four cultural centres, Centro Cultural Banco do Brasil (CCBB), located in Brasilia, Rio de Janeiro, São Paulo and Belo Horizonte. The CCBBs are considered to be the most important cultural centres of the country. Their cultural programmes are multidisciplinary, covering music, cinema, theatre and visual arts and including cultural activities from other countries. During the last 20 years, it has received more than 60 million visitors. It has invested more than BRL 300 million (about 96 million euros) in cultural events in the last two decades.⁴¹ These activities are mainly financed through the tax incentives offered by the government (*Lei Rouanet* – see point on '[Funding resources](#)'). It has been investing in cultural activities to develop the Brazilian cultural sector and at the same time, increasing the value of the bank and its brand. The CCBBs are the main marketing tool of the bank. It maintains close ties with the Ministry of Culture and the Ministry of Foreign Affairs, as well as with foreign countries and international organisations. The international contacts of the bank allow it to organise exhibitions in Brazil, for example of the British sculptor Antony Gormly, the Chinese artist Cai Guo Qiang, and a collection of Italian Renaissance maestros. The CCBB also works together with foreign embassies and offers them spaces to organise exhibitions and film festivals. The CCBB is planning to become more active internationally and this is a new challenge. It wishes to increase cooperation with international organisations and examine new possibilities to bring Brazilian culture abroad to ensure that the foreigners become more aware of Brazil. It is currently in discussions with a number of international museums, wishing to receive Brazilian art and cultural content (as a result of its activities in Brazil, the CCBB is on the global museum ranking).⁴² During the 2014 World Cup and the

³⁷ Globo Communications group is the country's largest producer of local content, creating more than 4,000 original shows annually. It is in a strong position to meet the new local-content quotas that came into force in 2012.

³⁸ Koranteng, op. cit.

³⁹ Pinacoteca São Paulo website: <http://www.pinacoteca.org.br/pinacoteca-en/default.aspx>.

⁴⁰ 51% of the shares are owned by the government.

⁴¹ This is without computing resources directed to restoration and maintenance of buildings, human resources, materials and technology, which guarantee full operation of the units. During this period, the three units (Rio de Janeiro, São Paulo and Brasilia) conducted some 2,800 cultural projects.

⁴² International rankings released by the British publication *The Art Newspaper* in April 2013.

2016 Olympic Games in Brazil, the CCBB will focus on showing a mix of different forms of Brazilian cultural expressions to foreign visitors to strengthen (business) ties with them. International activities also enable the bank to stay in contact with its foreign clients and foreign companies.

The CAIXA Bank is a federal savings bank in Brazil and it is the second largest government-owned financial institution in Latin America, after Banco do Brasil. The CAIXA has its own cultural centres called CAIXA Cultural in Brasilia, Fortaleza, Recife, Rio de Janeiro, São Paulo and Salvador. These centres are tools of the Ministry of Finance; they are not involved in cultural policy making or connected to the Ministry of Culture. In Brasilia, CAIXA Cultural cooperates with foreign embassies and offers them space to organise cultural activities. There is no strategy to focus on certain defined foreign countries; if the government wishes to collaborate with a foreign country, they inform the centres (in 2012 for example, the government asked the centre to collaborate with the Italian car manufacturing company Fiat to organise an exhibition during the Italy Year in Brazil). The cultural centres of CAIXA are not active in foreign countries, but they organise cultural activities with foreign artists. The CAIXA Cultural Brasilia has a yearly budget of BRL 54 million (about 17 million euros) to organise events. This money is made available to cultural producers through a tendering system. For 2014, the budget will be increased to BRL 64 million (about 20 million euros). The CAIXA Cultural centres do not use the tax incentives offered by the *Lei Rouanet*.

The Itaú bank has a cultural institute (Itaú Cultural) that promotes performing and visual arts in Brazil. It also operates a research institute for the evaluation of art in Brazil.⁴³ Itaú Cultural has developed partnerships with public institutions, the private sector and civil society for the dissemination of Brazilian art inside and outside the country.

One parastatal yet autonomous institution that should also be mentioned is SESC (Serviço Social do Comércio), created in 1946, which can spend as much as US \$ 600 million (about 441 million euros) a year in all the domains of the arts. Its funding base is provided through a 1.5 percent payroll tax on local companies.⁴⁴ A *New York Times* article cited earlier reported on how some of this 'bounty' is being spent on international exchange: a jazz festival co-sponsored with the New York record label Nublu; partnership with Spain's TeatroStageFest theatre company; or the presentation of works by people such as David Byrne, the salsa drummer Bobby Sanabria and the stage director Robert Wilson. The SESC's 'emergence as a global force has not gone unnoticed', the article observed, 'either by artists or the people who pay for their work' in other countries, who see it as a model for the imaginative state-sponsored leverage of funds.⁴⁵

The Ministry of Culture intends to consult both public and private stakeholders on the draft guidelines for its strategy for culture in its external relations.

⁴³ Itaú Cultural website: <http://www.itaucultural.org.br/>.

⁴⁴ Maria Carolina Vasconcelos-Oliveira, 'São Paulo: Rich Culture, Poor Access', in Helmut K. Anheier and Yudhishtir Raj Isar (eds), *Cities, Cultural Policy and Governance. The Cultures and Globalization Series, 5*, London: SAGE Publications, 2012.

⁴⁵ Rohter, 'Brazil's Unique Culture Group Stays Busy sharing the Wealth', op. cit.

A series of major cultural events

Brazil has organised and participated as guest of honour in many major cultural events and fairs abroad in recent years, all aimed at revealing the complexity and richness of Brazilian culture. The events have been organised to ensure visibility and impact on both the local population and the press. The most recent and upcoming events are the following:

- **Bologna Children's Book Fair in Italy (March 2014)⁴⁶**

In 2014, Brazil is the guest of honour of the Bologna Children's Book Fair, the most important international event dedicated to books and multimedia for children, where authors, illustrators, literary agents, licensors and licensees, packagers, distributors, printers, booksellers, and librarians meet to sell and buy copyrights. 'A land full of voices' is the slogan chosen by Brazil for its participation in Bologna, where it displays the diversity and the richness of its literature for children and young people. There is a specific programme for Brazilian authors and illustrators (public readings, lectures and other activities). The Ministry of Culture, the National Library Foundation (FBN), the Ministry of Foreign Affairs, the National Foundation for Children and Young People (FNLIJ), the Brazilian Book and Publishers Association and the Brazilian Agency for the Promotion of Exportation and Investment (APEX Brazil) jointly organise the Brazilian participation at the fair.

- **Midem Music Fair in Cannes in France (February 2014)⁴⁷**

Brazil is the Country of Honour at Midem 2014, the yearly international music exhibition. Its presentation at Midem consists of three evenings of concerts demonstrating the musical wealth and diversity of Brazil; matchmaking events with key players of the Brazilian music industry; and conferences to learn about opportunities in Brazil and innovation emerging from it. The Brazilian government is one of the sponsors of Midem 2014.⁴⁸ The report prepared on Brazil for Midem 2014⁴⁹ mentions that IFPI⁵⁰ estimates that Brazil is the world's eighth biggest music market and in terms of digital music sales the world's twelfth largest. Yet it only has 2 per cent total of global sales. Brazil now boasts a new generation of contemporary music producers, whose total recorded-music sales rose nearly 9 per cent to US \$ 257 million (about 188 million euros) in 2012. Michel Teló, Gilberto Gil, Caetano Veloso, Milton Nascimento, Gaby Amarantos, Lucas Santana, Graveola, Luan Santana, Paula Fernandes and MC Anitta are among the veteran and contemporary best-selling artists. New local artists getting international attention are São Paulo rock band CSS; Salvador Bahia-born Pitty; rap band OQuatro; soul rapper Ocriolo and the electro/hip-hop band Os Nelsons among others.

⁴⁶ Bologna Children's Book Fair website: <http://www.bookfair.bolognafiore.it/en/illustrators-exhibition/brazil/1876.html>.

⁴⁷ Midem website: <http://www.midem.com/>.

⁴⁸ It is sponsored by the FUNARTE Foundation of the Ministry of Culture.

⁴⁹ Koranteng, op. cit.

⁵⁰ International trade association representing the recording industry.

- **Frankfurt Book Fair 2013 in Germany (October 2013)**⁵¹

For the second time in the history of the Frankfurt Book Fair, Brazil was the guest of honour (the first time was in 1994), allowing it to showcase its literary assets through the attendance of more than 70 authors and 164 publishers. The government invested around 6 million euros in the fair's accompanying cultural programme, including numerous theatre and music events, as well as dance and video projects. According to the Ministry of Culture, the book fair resulted in more than 100 translations of Brazilian books. Interest in translations of Brazilian literature is noticeable in France, Germany and Spain. American and European grants for translations have risen up to approximately 6,000 euros per project (usually 3,000 to 4,000 euros).⁵²

Brazil is traditionally not seen as an exporter of literature, but as a buyer of authors' rights.⁵³ The Brazilian Ministry of Culture intends to change this perception. It is set to invest 26 million euros in domestic authors and public funds have been earmarked for scholarships for translators and authors, as well as exchange programmes and the participation of Brazil at international book fairs.⁵⁴

- **Month of Brazil in China (September 2013)**⁵⁵

The Brazilian government organised a diverse range of events covering all kinds of cultural and creative expressions, such as music, film, arts, photography, design and gastronomy in Beijing, Guangzhou, Hong Kong & Macau and Shanghai. Universities also staged a number of events. More than 70 Brazilian artists and art producers were taken to China. Brazilians had no prior knowledge of the culture and creative industries of China. There was a gap in their international relations on this level (less the case with the EU). The main objective of the project was to increase business relations between Brazilian and Chinese companies.

⁵¹ *Frankfurter Buchmesse* website: <http://www.buchmesse.de/de/ehrengast/>.

'Mehr brasilianische literatur für deutschsprachige leser', *www.diplomacia.biz*, 2 November 2011. Online. Available at: <http://zimbres.blogspot.be/search?updated-min=2011-01-01T00:00:00-08:00&updated-max=2012-01-01T00:00:00-08:00&max-results=26>.

⁵² According to Brazilian Mission in Brussels, interview with Hugo Lorenzetti.

⁵³ Luisa Frey, 'Literature is Brazil's new export', *DeutschWelle*, 8 October 2013. Online. Available at: <http://www.dw.de/literature-is-brazils-new-export/a-17131557>.

⁵⁴ A translation fund of the Brazilian Ministry of Culture and its '*Programa de Apoio à Tradução e Publicação de Autores Brasileiros no Exterior*' is now targeting about 100 funded projects per year.

⁵⁵ The Month of Brazil in China website: <http://www.brazilinchina.com/>.

- **Year of Brazil in Portugal and Year of Portugal in Brazil (September 2012 to June 2013)**⁵⁶

The year showcased the cultural diversity of both countries. It focused on showing a modern and updated image of Brazil and Portugal, stimulating exchanges and dialogues in science, technology and education, and strengthening business relations between the two countries.

- **Europalia Brasil, the diversity of Brazil in the heart of Europe in Brussels, Belgium (October 2011 to January 2012)**

Europalia is a major international arts festival held every two years in Brussels to celebrate one invited country's cultural heritage. Since 1969, Europalia has organised some 22 festivals. Each has turned the spotlight on one country's cultural scene in a comprehensive programme of music, fine arts, photography, cinema, theatre, dance, literature, architecture, design, fashion and gastronomy. For its 23rd festival, Europalia hosted Brazil from October 2011 to January 2012 in Brussels (Belgium).⁵⁷ Activities were also organised in France and the Netherlands.

Funding resources

The annual budget for culture in external relations of the Ministry of Foreign Affairs ranges between BRL 15-40 million (about 5-14 million euros). A breakdown of the budget by area/type of intervention and country/regions is not available. The budget of the last five years shows a peak in 2007-08 and it has been decreasing since 2009.⁵⁸ The budgets of the culture departments of the embassies and general consulates vary per country. The Embassy in Brussels receives BRL 30,000 (about 9,500 euros) for the organisation of cultural activities. The Ministry of Culture was responsible for a total budget of BRL 1,169 million (about 364 million euros) in 2013 and its budget has increased more than 400 per cent since 2004.⁵⁹ No figures are available on the international activities of the Ministry of Culture in the overall budget, but the guidelines for programmes and actions for 2012 mention a number of international activities⁶⁰ allocating a budget of BRL 12.4 million (about 3.9 million euros) of the total BRL 134 million (about 42 million euros) to them.⁶¹

⁵⁶ 'Year of Brazil in Portugal', *Lisboa inside*. Online. Available at: <http://www.lisboainside.net/en/noticias/170-ano-do-brasil-em-portugal>.

⁵⁷ International Arts Festival Europalia Brasil website: <http://europalia.be/archives/brasil/spip.php?rubrique1&lang=en>.

⁵⁸ Portal de Transparência Governo Federal website: <http://www.portaltransparencia.gov.br/>.

⁵⁹ Ibid.

⁶⁰ Year of Brazil in Portugal – BRL 300,000 (about 93,000 €); cultural exchanges in Brazil and abroad – BRL 3.4 million (about 1 million €); translation grants – BRL 1.5 million (about 470,000 €); participation in international fairs – BRL 2 million (about 620,000 €); export of Brazilian audiovisual products and cooperation – BRL 1.5 million (about 470,000 €); participation in 30th World Conference of the International Society of Music Education in Greece – BRL 300,000 (about 93,000 €); preparation of the Rio + 20 meeting – BRL 300,000 (about 93,000 €); and organisation of the Latin American and African Art and Cultural Festival in Brasilia (FLACC) – BRL 400,000 (about 124,000 €).

⁶¹ *Diretrizes do MinC Para 2012*. Online. Available at: http://www.cultura.gov.br/documents/10883/12979/APRESENTACAO_programas-prioritarios-2012-site.pdf/7ddc9d80-6537-4284-a171-104da2edc2b4.

FUNARTE, a leading state cultural foundation allocated a record budget of BRL 161 million (about 56 million euros) for seven projects in circus, dance and theatre, visual arts, music and integrated arts in 2012, 60 per cent more than in 2011.⁶² Approximately BRL 9.4 million (about 3.2 million euros) was allocated to international activities.

Private Funding – *Lei Rouanet*

In Brazil, the majority of cultural activities are financed through the *Lei Rouanet*.⁶³ This is a tax incentive, which allows any company based in Brazil (including foreign companies) to use 4 per cent of its assessed income tax to finance cultural projects. The law is criticised by smaller cultural operators, particularly when they are little known, since companies are less willing to finance their projects.⁶⁴ In general, companies tend to use the tax incentive as a marketing tool and are more interested in financing cultural activities of big names in the arts and entertainment industry. The following companies make extensive use of the *Lei Rouanet* to sponsor cultural activities: Banco Bradesco,⁶⁵ Banco do Brasil,⁶⁶ Eletrobás,⁶⁷ FIAT, Itaú Bank,⁶⁸ Petrobras,⁶⁹ Oi telecommunications,⁷⁰ Telecomunicações SP⁷¹ and Vale do Rio Doce.⁷² No information is available on the funds devoted to international activities.

Once a month, the Secretaria de Comunicação (Secretary of Communications) organises a meeting with the Banco do Brasil, Petrobras and Eletrobrás as well as a number of other companies to vote on the selection of large cultural projects that have been presented for sponsorship through the *Lei Rouanet*. Small projects are approved directly by the government. No information was available on the number of 'international' projects approved.

⁶² 'Funarte anuncia BRL 161 milhões para as artes', *Funarte, Portal das Artes*, 3 August 2012. Online. Available at: <http://www.funarte.gov.br/funarte/funarte-anuncia-r-161-milhoes-para-as-artes/>.

⁶³ See at: <http://www.cultura.mg.gov.br/lei-estadual-de-incentivo-a-cultura>.

⁶⁴ A cultural operator/producer has to first 'insert his/her project into the law'. A project application form needs to be completed online and thereafter approved by Ministry of Culture. Once approved, the project is published in the Official Journal of the government. With this publication the project qualifies to be financed by any company, corporation or private individual. It is then up to the cultural operator and/or producer to go look for sponsors.

⁶⁵ Banco Bradesco invested BRL 20.2 million (about 7 million €) in cultural activities in 2007.

⁶⁶ Banco do Brasil invests over BRL 100 million (about 32 million €) in culture activities per year. The majority of funds are invested in Brazil but some funds are used to promote of Brazilian cultural projects abroad.

⁶⁷ Eletrobrás invested BRL 14.3 million (about 5 million €) in cultural activities in 2007.

⁶⁸ Itaú Bank has a cultural institute to promote performing and visual arts in Brazil. It also operates a research institute for the evaluation of art in Brazil. See Itaú Cultural website, op. cit.

⁶⁹ Petrobras is a state-owned oil company and its cultural programme of 2008 had a budget of BRL 42 million (about 13 million euros). See the 'Society and Environment' page on the Petrobras website: <http://www.petrobras.com.br/en/environment%2Dand%2Dsociety/valuing%2Dculture/>.

⁷⁰ Oi Futuro is a cultural centre in Rio de Janeiro and is part of the Oi telecommunications group's investment in cultural activities, funding exhibitions related to digital culture, art and technological development.

⁷¹ Telecomunicações SP had a budget of BRL 21.9 million (about 7.6 million €) for cultural activities in 2007.

⁷² Vale do Rio Doce had a budget BRL 33.1 million (about 11.5 million €) to sponsor cultural activities in 2007.

The *Lei Rouanet* is an important tool for the financing of cultural activities in Brazil. Its implementation has been a success, despite criticism from smaller cultural operators. It is not clear, however, how tax incentives will be used in the coming years to finance international projects of cultural operators based in Brazil, since its focus is on cultural activities within the country. It could also be used to foster international business cooperation projects for the cultural and creative industries, but whether this is really possible is as yet not clear.

Regional and local strategies/policies/approaches

Brazil is also trying to showcase its different regions and show to the world what Brazil is today (giving a wider view than just São Paulo and Rio de Janeiro). The regions in Brazil have the competence to deal with foreign countries at a regional/local level and will be playing a more important role in the coming years. The Brazilian Federal States have their own cultural projects that are carried out by the Secretarias de Cultura. The Federal States can sign agreements with regional and local foreign governments (not with the central governments). Many Brazilian cities are also involved in city twinning projects with foreign cities that also cover cultural activities.⁷³ Brasilia has about 23 twin cities covering among others Amsterdam, Berlin, Lisbon and Rome. The Federal District of Brasilia offers a good example. The office of the Governor of Brasilia deals with culture in external relations and its main objectives are to make Brasilia: 1) a destination for cultural tourism – because of its innovative planning and architecture the city is on UNESCO’s World Heritage List, but this status is little known, 2) a megacity of cultural diversity that brings together all the different cultural expressions in Brazil (samba, classical concerts, rock music, etc.), and 3) a city for open dialogues between different cultures. The office of the Governor provides the Secretaria de Cultura with funds to carry out specific projects that they have approved with foreign local governments. The Secretaria also works together with the public and private sector (for example Centro Cultural Banco do Brasil and Caixa Cultural). Examples of international projects:

- Support to the International Film Festival in Brasilia (a 53-year-old private initiative);
- Cena Contemporanea – Brasilia International Festival of Theatre;
- A new project for young musicians with the city of Vienna in Austria;
- European maestros are invited to perform together with the National Orchestra during the European Week organised by EUNIC and the EU Delegation as well as on other occasions (normally with the assistance of various embassies).

Brasilia has signed agreements with Brussels, Vienna and Washington. Relations with European cities are important, but it is of greater interest to them to have good relations with neighbouring cities in Latin America.

A number of cities and regions are active in developing international cultural cooperation projects around the world. Together with their cultural institutions and operators they have the capacity and interest to expand their activities and increase cultural exchange and cooperation with

⁷³ A list of the major Brazilian cities and their twin cities can be found at: <http://eintercambios.com/geminacao-de-cidades-brasileiras.html>.

European regions and cities. This is an area that an EU strategy should also focus on, for it could bring international cultural cooperation closer to citizens. Also local governments tend to be more aware of the potential and needs of the cultural operators in their cities, making it easier for them to coordinate and carry out international projects.

CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

Brazil-EU framework for cultural cooperation

The Brazil-EU cultural cooperation is built around the following framework:

- EC-Brazil Framework Cooperation Agreement of 1992;
- 2007-2013 Country Strategic Paper;
- EU-Brazil Strategic Partnership of 2007;
- Joint Declaration of 2009;⁷⁴
- Sectorial Policy Dialogue on Culture;
- Joint Programme on Culture.⁷⁵

Relations between the EU and Brazil have developed gradually over the last two decades. In 1992, the EU and Brazil signed a Framework Cooperation Agreement that included an article on cultural cooperation stating that the EU-Brazil cooperation would be aimed at strengthening the cultural links that already existed between Brazil and the Member States of the Community.⁷⁶ The importance of culture was further acknowledged in the 2007-2013 Country Strategic Paper (CSP) for Brazil of 14 May 2007 as ‘part of the overall objective of promoting cultural diversity’ in Brazil. On 4 July 2007, the Strategic Partnership between the EU and Brazil was launched at the first EU-Brazil Summit in Lisbon and a Joint Statement adopted at the Summit outlined the willingness of both parties to cooperate within the framework of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Since 2009, cultural cooperation has increased following the establishment of a EU-Brazil Policy Dialogue in the field of culture as envisaged in a *Joint Declaration on Culture* signed between the European Commission and the Brazilian Ministry of Culture on 18 May 2009 under the EU-Brazil Joint Action Plan for the period 2007-2013. The Declaration paved the way for enhanced cooperation and the exchange of practices between the two sides on issues of common interest. On 4 October 2011, in the margin of the fifth EU-Brazil Summit, a *Joint Programme on Culture* was agreed upon for the period 2011-2014. Three priority areas were identified: 1) implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2) policies and instruments for the development of the cultural and creative economy and its industries, and 3) cultural heritage and cooperation in the museum sector. In the context of the *Joint Programme*,

⁷⁴ *Joint Declaration of Mr. Ján Figel’ Commissioner for Education, Training, Culture and Youth, European Commission and Mr. João Luiz Silva Ferreira State Minister for Culture of the Federative Republic of Brazil*, 18 May 2009. Online. Available at: http://ec.europa.eu/culture/documents/joint_declaration_with_brazil.pdf.

⁷⁵ *Joint Programme on Culture between the European Commission and the Government of the Federative Republic of Brazil (2011-2014)*, 4 October 2011. Online. Available at: http://ec.europa.eu/culture/our-policy-development/documents/brazil-coop_en.pdf.

⁷⁶ Article 25.

three joint events have been organised so far: 1) a round-table discussion between European and Brazilian cultural personalities in the margins of the opening of the Europalia.Brasil Festival and the EU-Brazil Summit on 5 October 2011 in Brussels, 2) a conference on the cultural and creative economy and its industries held in Brazil in June 2012 in the margins of the Rio+20 Summit in Rio de Janeiro, Brazil, and 3) a seminar on culture and sustainable development, in May 2013, in Brasilia, Brazil. For 2014, under the *Joint Programme on Culture*, another activity is envisaged on Regional Policies for Cultural Heritage.

In the *Joint Statement* of the sixth Brazil-EU Summit in January 2013, 'leaders stressed the common cultural heritage of Brazil and the EU and reaffirmed their commitment to strengthening cultural cooperation for the benefit of their peoples, within the framework of the *Joint Declaration on Culture* signed in 2009'.⁷⁷

Financial instruments for Brazil

The EU has used the following financial instruments for cultural cooperation with Brazil:⁷⁸

- Brazil participated in a Special Action under the EU Culture Programme in 2008, which mobilised a budget of over 1.3 million euros for the period 2008-2010. A number of cooperation projects involving EU and Brazilian operators were supported, covering sectors such as visual arts, cultural heritage and performing arts.⁷⁹ See list of projects in Annex II.
- The Policy Dialogue Support Facility (PDSF) with Brazil (Brazil DCI allocation) provided co-funding for the three joint events organised under Joint Programme on Culture (2011, 2012 and 2013). The EC is hoping that funding will also be available under this facility for the organisation of the abovementioned event envisaged in 2014.
- Professionals from Brazil have been participating in some EU-funded projects of MEDIA International and MEDIA Mundus (2011-2013). Examples include training projects for Latin American and European film professionals in Brazil and Spain (organised by Media Business School) and training on developing and financing international co-produced animation films for professionals from the EU and Latin America. The global cinema network 'Europa Cinemas International' has several members in Brazil (12 out of some 400 cinemas).

EU financing for projects with Brazil will change in 2014, as Brazil is now considered to be a middle-income country and cooperation activities will no longer be eligible for financing under the Development and Co-operation Instrument (DCI) of the EU. EU funding will only be available under the Industrialised Country Instrument (ICI), which will have fewer funds available for cultural projects

⁷⁷ Council of the European Union, *VI Brazil-EU Summit Joint Statement* (5715/13 PRESSE 29), Brasilia, 24 January 2013. Online. Available at: http://www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/EN/foraff/135015.pdf.

⁷⁸ Note prepared by Marzia Conte of DG EAC.

⁷⁹ 'Culture Programme 2007-2013 / Strand 1.3 "Special actions of cultural cooperation in an with third countries" – selection 2008', *Education, Audiovisual and Culture Executive Agency*. Online. Available at: http://eacea.ec.europa.eu/culture/funding/2008/selection/selection_strand_13_2008_en.php.

with Brazil. Possible funding is foreseen for joint human rights activities and projects such as seminars on topics of common interest.⁸⁰

Activities of the EU Delegation

The EU Delegation in Brasilia is among the few that have their own public diplomacy strategy within the country, with a flexible Action Plan for 2012-2013 and is currently updating its Action Plan for 2014-2015. In this respect, the EU Delegation in Brazil is carrying out a pioneering role that could serve as an example for other Delegations; in fact, the Delegations in Mexico and El Salvador are following its example.

According to the EU Delegation, the EU suffers from a lack of visibility in Brazil. Outside a restricted circle of specialists, the EU is not well known: its principles and objectives are often misunderstood and the EU is erroneously described by many as simply a defensive 'trade block'. Often, the EU is covered negatively and inaccurately in the press (for example debt crisis, xenophobic behaviours, interference with third countries' national interests, etc.).

In light of these developments, EU Delegations and the EU Member States' embassies in Brazil have decided to develop an Action Plan to boost EU local public diplomacy efforts and influence the way Brazilian opinion-makers perceive the EU as well as, in more general terms, improve the overall knowledge, image and understanding of the EU and its Member States in Brazil.

Cultural events are very important to transmit values and traditions according to the EU Delegation, but unfortunately the budget and means of the EU Delegation to support this type of activities are very modest. The Delegation and the Member States are currently trying to better coordinate the cultural activities that are already in the pipeline. The Delegation organises monthly meetings with the cultural and communication attachés of the embassies and the members of EUNIC to improve the coordination, sharing of information and the delivery of joint/coordinated messages. The Ambassador strongly supports EUNIC and encourages Member States to become a member.

The Delegation has created inter alia a Facebook page to upload EU information of general interest from Brussels; information on what the EU Delegation does in Brazil; information on activities of the Member States such as the organisation of film festivals. Social media is becoming important tool for the Delegation to interact with Brazilians and the embassies of the EU Member States; use of Portuguese allows the EU Delegation to enter into contact with young Brazilians (by also providing information on how they could study in the EU).

It should be noted that following the consultation meeting that EUNIC organised in cooperation with the EU Delegation at the Delegation premises in Brasilia on 7 November 2013, the EU Delegation agreed to keep the EU embassies informed of the results of the Preparatory Action. It was also ready to organise a joint follow-up meeting together with the Brazilian Ministry of Culture

⁸⁰ Concha Fernandez of the EU Delegation in Brasilia.

and the Ministry of Foreign Affairs to discuss the new guidelines of the Brazilian government for culture in external relations.

So far, the activities of the EU Delegation have essentially been focused on the support of the 'Europe Week' (concert, film festival, regatta, marathon, etc.) organised together with EUNIC and embassies of the EU Member States in Brasilia, and assisting in the implementation of the EU-Brazil Joint Programme on Culture for (2011-2014). Suggested activities for 2012-2013 covered:

- The progressive expansion of the 'Europe Week' activities (together with EUNIC) and exporting some of them outside Brasilia (notably to São Paulo, Rio de Janeiro and Curitiba as they had large numbers of descendants from Europe living there);
- Support to EUNIC's efforts to establish an annual plan of cultural activities of EU relevance, throughout the country;
- Promoting synergies for a successful implementation of the *EU Joint Programme on Culture*, together with the Brazilian authorities;
- More consistent exchange of information on cultural programmes and visits as well as on visitor exchange programmes (e.g. EU Visitor Programme) with a view to creating synergies.

A drawback of the activities of the EU Delegation and the members of EUNIC in Brasilia is that they do not reach a wide public (they appear to be too focused on the 'elite' in Brasilia). This significantly limits the visibility of the activities of the EU Delegation in Brazil.

Perceptions of the EU and views on the potential added value of a EU strategy for culture in external relations

The Brazilian and European stakeholders consulted were both positive and constructive about a possible EU strategy for 'culture in external relations'.

Brazilian government

The Brazilian government is positive about the results of Brazil-EU cultural cooperation to date and looks forward to engaging in a new and more strategic relationship with the EU. Such a relationship would nevertheless face increasing competition from other countries around the world. Yet Brazil and the EU have a lot in common, notably several axes of diversity, that could assist in the development of a new strategic relationship in the field of culture, where both sides could benefit from each other's experience, and at the same time build new ways to deal with culture in their respective external relations programmes. The Brazilian government has interesting experiences and opinions to share with the EU, from which the EU could certainly learn and allow it to put its relations with Brazil into a new perspective.

The Ministry of Culture has had a good experience in working with the EU on cultural cooperation, but officials did not hesitate to point out that their relationship with the EU was changing due to the impact of globalisation and the information technologies. Both had created new opportunities for Brazil to develop relations with other countries. Brazil is becoming more confident of its cultural sector and Brazilian cultural actors no longer believe that Western experience is

necessarily better and more useful than their own. The balance of power between both partners has changed. Officials welcomed the idea of an EU strategy on culture in external relations. This was a subject that was of great interest to the Brazilian government in view of its own strategy development, already mentioned above. Brazil no longer wished to receive only proposals for projects from the EU, but it wanted to work in true partnership with it. Once the EU has formulated its strategy, the Ministry of Culture felt that cooperation would become much easier. The following were identified as possible spheres of cooperation, in which both sides would be able to benefit from each other's know-how, gain a better understanding of the cultural operators of Brazil and Europe who are motivated to work together and take advantage of each other's assets and experiences:

- Exchange of know-how: Brazil could export its social projects to Europe to demonstrate how Brazil has been successfully using culture as a form of 'social technologies' to increase the social inclusion of people in vulnerable territories and the EU could export to Brazil the mechanisms and skills it has developed in the management of cultural institutions;
- Sharing of information: the EU should set up a system whereby each Member State (their Ministries for Culture for example) would map the cultural operators interested in working with Brazil and send it to the EU Delegation in Brasilia. Cooperation could be divided into three types of activities: 1) artistic intervention/cultural exchanges, 2) transfer of technology, and 3) creative business (information gathering would include the identification of private companies). The following institutions are interested in Brazilian content: the Tate Modern and the Victoria & Albert Museum in London and the Centre Pompidou in Paris. Brazil would shortly be carrying out a mapping of its culture and creative sector and could share this with the EU.

The Ministry of Culture acknowledged that there was still a joint EU-Brazil cultural programme scheduled until 2014 and that the exchange of ideas and seminars organised have been fruitful, as well as the technical missions carried out to individual Member States. However, cooperation with the EU had in their opinion not advanced on the organisation of cultural exchanges – something that they would like to see improved in the future. They wanted to have more policy debates with the EU on topics covering cultural heritage, cultural diversity and regional differences, urban planning and challenges, and social inclusion. Private-public partnerships would also be an important topic to discuss. It is clear that the relationship between Brazil and the EU will need to be intensified to meet these new demands of the Ministry of Culture, in particular to stimulate business-to-business cooperation in the cultural and creative industries.

The Ministry of Foreign Affairs takes a broader approach towards the EU and indicates that a new EU strategy for culture in external relations should in the first place focus on providing more information to foreign countries and their citizens on how the EU had been founded and how it functioned. One area that is of particular interest is EU/Brazil trilateral cooperation with other foreign countries, such as for example with the BRICS or other Latin American countries. Brazil had already done so with other countries in the field of technological cooperation. For the EU Delegation, it is not very clear if the EU would have the competence to enter into such forms of cooperation. On a more practical level, the Ministry of Foreign Affairs proposes to set up a special EU-Brazil award for upcoming artists that had participated in artist residencies in both Europe and Brazil, as they feel that

Europe is still a prime destination for Brazilian cultural goods and services, but that Brazilian culture is still fairly unknown in the old continent. Such an award could increase the visibility of the Brazilian art world in Europe.

Interesting views and suggestions were also provided by Danilo Zimbres, a Brazilian diplomat working in Germany, who had coordinated the negotiations that led to the choice of Brazil as the guest of honour at the Frankfurt Book Fair in 2013.⁸¹ His working experience with both the Ministry of Culture in Brazil and Ministry of Foreign Affairs in Germany has given him a good insight into Brazil-EU cultural relations. He observed that Europe and Brazil were both seeking to establish their identity and felt that the EU could learn something from Brazil, for example the need for the EU to develop a common narrative and use culture in its external relations as a tool to become a 'pleasant' soft power in the world. Although the role of Brazil had increased on the world stage, Zimbres still had the opinion that Brazil would stay close to Europe as it identified its national image with its European cultural roots. Due to this identification and for historical reasons, Europe would remain a central partner for Brazil. However, in his view, there were a number of actions that the EU should take to improve its relations with Brazil, such as:

- Foster an updated image of Brazil in the EU – Europe still has an old fashioned idea of Brazil that is full of clichés and stereotypes. Europeans are largely unaware of recent developments in Brazil and it would be of a great added value if the EU could encourage an updated image of Brazil in Europe to facilitate cooperation and intercultural communication at different levels of society. This would make cooperation between Europe and Brazil even more fruitful.
- Seize the opportunity to develop cultural relations with Brazil – this is a unique opportunity for the Europeans to take advantage of Brazil's economic boom at a time of European austerity. China might have the biggest boom, but Europeans should not forget the rapid development of a 'New World' in Brazil, according to Zimbres. Closer cultural cooperation with Brazil would bring economic and political advantages to the EU and could enhance its own search for identity through cultural exchanges.
- Unlocking the potential of the cultural and creative industries is a huge opportunity for future cooperation. Book publishing, libraries and museums are promising sectors, cooperation in the more traditional sectors such as music, performing arts and architecture could also be deepened and new media was gaining importance.

Finally, Zimbres stressed how Brazil and the EU could work together in a third country. In his view, Brazil's ties with Africa (culturally and economically) could make Brazil an even more indispensable partner for the future.

⁸¹ Interview with Danilo Zimbres, Vice-Consul of Brazil in Frankfurt, in Frankfurt, Germany, on 7 June 2013.

Other Brazilian public and private stakeholders

The stakeholders consulted included representatives of state-owned cultural centres, private museums, academics and journalists. Most of these Brazilian public and private stakeholders see benefits in a EU strategy for culture in external relations, although it must be noted that some private stakeholders had very little expectations. In each of their respective areas of the cultural and creative sector, such a strategy would provide most of them with an opportunity to get closer to Europe, facilitate the identification of partners and connect with the business and civil society sectors in the different countries of the EU.

The Centro Cultural Banco do Brasil, already described earlier, was quick to react and see that an effective and well thought out EU strategy would permit the establishment of a better network for Brazilian and European companies willing to make investments in the cultural and creative sector. It would allow for the improvement of the strategic planning of these companies. It needed to be seen as a long-term exercise and the results would become clear in approximately 15 years according to Delano Valentim de Andrade, Executive Marketing Director of CCBB.⁸² An EU strategy would also facilitate the establishment of more effective contact points in the EU that would improve contacts between governments and cultural operators. The experience of Patricia Lira Alves, the events manager of CCBB, has shown that not all governments in the EU could contact the right cultural operators in their countries and link them back to the adequate persons or institutions in Brazil.⁸³ For Brazilian cultural operators based in cities where EU Member States have an embassy or consulate, it can be less complicated to make the contacts and linkages, but if this is not the case it can become very difficult for them to connect with European countries. Thus, better-known contact points in the EU could be of great assistance.

Marcos Katsuji Kimura, the executive director of CAIXA Cultural Brasilia, stressed that the cultures of Germany, France, Italy and Spain were well known in Brazil, but that the cultures of other countries of the EU were lesser known.⁸⁴ He stressed that an EU strategy for culture in external relations would allow these countries to have more visibility ('a breath of fresh air from Europe'). Brazilians were curious and open to discover new cultures of Europe. A strategy would also facilitate the sharing of knowhow, establish new contacts and provide a budget to increase cooperation.

Another private stakeholder saw more advantages in an EU strategy for culture, although this person did recognise that it was the EU Member States that needed to be contacted to set up concrete cultural activities between Brazil and the EU. MAM is the private museum of modern art in São Paulo and its activities are sponsored by banks and companies via the *Lei Rouanet*.⁸⁵ Several major European companies sit on its board and according to Magnólia Costa, the Head of Institutional Affairs of MAM, these companies were seeing the benefits of using culture to promote their marketing in Brazil, become more visible and improve their image with both Brazilian

⁸² Comment made during the consultation meeting held at the EU Delegation, 7 November 2013.

⁸³ Interview with Patricia Lira Alves, events manager of CCBB, Brasilia, 8 November 2013.

⁸⁴ Interview with Mr Marcos Katsuji Kimura, executive director of Caixa Cultural Brasilia, 8 November 2013.

⁸⁵ Museu de Arte Moderna de São Paulo website: www.mam.org.br.

consumers and the business world.⁸⁶ To foster its relations with its foreign sponsors, MAM is becoming more international and organising at least once a year exhibitions with European countries or other countries such as China and Japan. Because so many of them are of immigrant backgrounds, Brazilians are interested in other cultures. Costa also explained that Brazilians did not have a clear perception of what the EU was; they had a far clearer idea of its individual Member States. They were interested in their European roots, but when travelling to Europe they continued to go through ‘culture shock’ (languages and habits could be very different from one country to another). MAM is also developing a strategy to reach out to the ‘colonies’ in Brazil, for example the Japanese in São Paulo, the Dutch in Recife and the Portuguese in Rio de Janeiro. A EU strategy for cultural in external relations would be useful to MAM as it would also open discussions and move forward discussion between museums in the EU and Brazil on increasing the number of objects that the so-called ‘universal museums’ of Europe could send on loan to Brazilian museums for temporary exhibitions. Usually, Brazilian museums have to pay high prices for objects of secondary significance, while really important objects were not allowed to be sent out on loan.

The FGV Foundation is a top higher education institute, research centre and a think tank.⁸⁷ It offers training courses for government officials and employees of Latin American companies. Its project department (FGV Projetos) also provides technical assistance and advisory services to the Brazilian government in the cultural field. Their projects range from the management of cultural institutions to the building and restoration of museums. A new fashion museum is being built in Rio de Janeiro and according to Silvia Fingueret, a project coordinator of FGV, staff members recently visited the ModeMuseum in Antwerpen (Belgium) to exchange ideas.⁸⁸ At the international level FGV focuses on the Portuguese speaking countries – it sees language as an important factor for cultural cooperation. The different languages used and spoken in the EU are considered to be a barrier for cooperation, but despite this impediment FGV would like to work more with the EU and its Member States. Fingueret has already been cooperating with the British Council and the Institut français, but she is of the opinion that their visit programmes are often too limited (to their own interests and country). She would like to have a ‘study’ tour of the EU to learn more about cultural policy and management of cultural institutions in the EU that could last a couple of months rather than one or two weeks (as is currently the case). She points out that there is a lack of knowledge in Brazil about which universities in the EU provide the best courses for the cultural sector. A mapping by the EU of the different courses offered throughout the EU would be very useful to increase the exchange of students between Brazil and the EU. It would also be useful to set up a collaboration group among universities, cultural institutions and cultural operators to promote collaborative projects between the EU and Brazil. Similarly, a European Heritage Preservation Fund would allow European experts to contribute to heritage preservation work around the world.

⁸⁶ Interview with Magnólia Costa, Head of Institutional Affairs of MAM, Amsterdam, the Netherlands, 6 May 2013.

⁸⁷ ‘Programme Courants du monde 2013’, *Maison des Cultures du Monde, Centre français du patrimoine culturel immatériel*. Online. Available at: <http://www.maisondesculturesdumonde.org/actualite/programme-courants-du-monde-2013>.

⁸⁸ Fashion Museum – Province of Antwerp website: http://www.momu.be/en/index_momu.jsp?layout=momu.

EXPOMUS is a private company that organises art exhibitions in and outside Brazil for museums and collectors.⁸⁹ An EU strategy would allow smaller and lesser-known EU Member States to reach out to Brazilian audiences, as well as to many others. Its Executive Director, Ms Roberta Saraiva Coutinho,⁹⁰ favours activities to foster training and exchange of knowledge among cultural operators. A good example of an international platform to network and exchange ideas was the 'Courants du monde' project of the French Ministry of Culture carried out by the Maison des Cultures du monde.⁹¹ Similar activities could be organised at European level.

José Carlos Viera, the editor the cultural section of the major newspaper *Correio Brasiliense*, was not aware of the drafting of the new strategy for culture in external relations.⁹² In his view, culture was not important for the government, despite the views expressed by the Ministry of Culture. In his opinion, Brazil's cultural policies were mainly the outcome of short-term thinking – the government had no long-term vision. If the government changed, policies tended to die with the new administration; hence there was no continuity. Moreover, he had additional doubts about the possible impacts of a new strategy as regards culture in external relations for several reasons:

- The image of Brazil is still that of a second-class country, an image of football, music and sex, one that attracts a certain kind of tourism not concerned by more ambitious objectives;
- The government organises many cultural events, but not for the benefit of the ordinary people of Brazil – usually the same group of people attends these events (a so-called 'elite' group), which are mainly used to increase the status of the government, obtain votes in elections and present impressive audience statistics;
- The authorities do not consult artists when developing any new policy, only the stakeholders with whom they have a common interest and therefore no real debate ever takes place;
- Culture is very politicised in Brazil and is used as a political instrument by the government. Cultural operators depend on financing from the latter and are loath to express any critical views for fear of losing their funding. In practice, the tax incentives for cultural activities have only benefited well-known artists, as companies preferred to sponsor their activities and only big names tend to get funding;
- The state dominates the cultural sector through the Banco do Brasil and CAIXA cultural centres. In practice this means that any artist who takes a position that is against the government would not receive any funding – this encourages passivity on their part and limits the extent to which they challenge official policy;
- The lack of any focus on promoting the work of small players is reflected in the fact that there are no activities for training of cultural operators or cultural education in schools. With respect to an EU strategy for culture in external relations, José Carlos Viera was of the opinion that it should focus on educating young people, as they would be running the

⁸⁹ Expomus website: www.expomus.com.br.

⁹⁰ She was hired to bring Brazilian art works to Brussels for the international arts festival Europolia Brazil.

⁹¹ 'Programme Courants du monde 2013', op. cit.

⁹² Interview with José Carlos Viera, on 11 November 2013, at the *Diários Associados* in Brasília. The newspaper has 12 journalists reporting on culture.

country in 20 years' time. Many young people do not know anything about the EU and their interest in the EU is changing. Europe is no longer considered to be the most attractive world region, but it is rather perceived as just being a trading bloc.

Most stakeholders are positive about governmental support of cultural activities in external relations, but this is not the case for José Teixeira Coelho Netto. He is a writer, the chief curator of MASP (Art Museum of São Paulo),⁹³ and the academic coordinator of a graduate programme in cultural policies and cultural management offered by Itaú Cultural. He has fewer expectations with regard to cultural cooperation with the EU and its Member States and feels that they are not really interested in Brazil. In his view there is too much hypocrisy in the promotion of external relations based in culture around the world and too little real understanding of what art and culture are really about. According to Teixeira Coelho the EU, and governments in general, should refrain from any intervention in culture and art. Culture and art belong to civil society and all power should be given to the real stakeholders in culture and art: the artists, the cultural producers and the cultural and artistic institutions. He is sceptical about cultural cooperation with the EU and its Member States because up to date there has been no real cooperation between Brazil and the EU Member States. The costs of cultural cooperation have not been shared equally. He cites the examples of the Year of Brazil in France in 2005 and the Year of France in Brazil in 2009. In both cases the Brazilian government had to pay almost all the costs for the cultural events that took place in both countries (in Brazil the French activities were financed via the *Lei Rouanet* tax incentive – see point on '[Funding resources](#)'). This was also the case for the Year of Germany that was held in Brazil in 2013. Here also the German companies based in Brazil used the Brazilian tax incentive to finance the German cultural activities in Brazil. The German government did not contribute to the activities financially.

If the EU wishes to develop a strategy for culture in its external relation the following measures would need to be taken according to Teixeira Coelho: a) economic and political empowerment of artistic and cultural institutions as well as individuals to develop their own international activities and programmes; and b) development of international programmes for sustained and continuous training of cultural operators in the field of cultural policy and cultural management. He is of the opinion that the EU as well as the governments of the EU Member States should refrain from developing and implementing cultural programmes abroad. This is an issue for professionals only. The most viable model for developing culture in external relations is in his view the Goethe-Institut. Even if its funding or most of it comes from the German government it does not *belong* to the German government and its employees *are not* public officials. Finally, Teixeira Coelho proposes the set up of an International Development Bank for Culture – a bank that would support reciprocity in external relations and international exchange in culture and art. This bank would not support governments and states but the institutions and the individuals themselves.

⁹³ MASP is a museum famous for its collection of European Art, the biggest of its kind in the entire south hemisphere and the museum with the largest audience in Latin America, sometimes bigger than a number of important European museums. MASP has had steady yearly increase of around 15% in the numbers of visitors over the past three years, drawing on 845,000 visitors in 2012. For example the touring exhibition of work by Caravaggio and his followers attracted 185,000 paying visitors.

European stakeholders

The consultation also tried to cover a number of European stakeholders and in particular members of EUNIC.⁹⁴ These EUNIC members expressed the opinion that they were already playing a pioneering role in formulating an EU strategy for culture in external relations. The embassies of the EU Member States and EUNIC had participated in the drafting of the Public Diplomacy Action Plan of the EU Delegation. This Action Plan could serve as a model for more countries. As people working on the ground, these EUNIC members recognised that a shared strategy could help EUNIC to promote European values and European culture as a whole, but also stressed that national and EU strategies needed to be complementary. As one could not substitute for the other, the EU Delegation should have a coordinating role. Pedro Cuesta, Director of the Instituto Cervantes in Brasilia, observed that each EU country had its own cultural identity and that there were some areas (for example language teaching) where each would be more efficient in developing its own individual strategy. However, considering that EU was still a fairly young structure, he felt that there was a need to find a way to promote common European values that would at the same time preserves the cultural identity of its Member States.

On a more practical level, EUNIC members wondered whether an EU strategy would only consist of basic guidelines and principles or whether it would also have financial and human resources attached to it. Currently, they were overburdened with work and without any additional support, they would not be able to undertake any new initiatives. Moreover, if the EU Delegation was to take on a coordinating role to carry out the new European strategy, they would need additional support as well. They stressed that it is not a matter of financial resources, but mainly of human resources. EUNIC members also reported that they had already organised a number of successful European shared projects. The best example was the 'Semana da Europa' (European Week) carried out during 10 consecutive years in coordination with the EU Delegation and in partnership with a cultural institution in Brasilia. In addition, EUNIC has taken part in the Human Rights Week organised by the EU Delegation as well as other events such as the Day Against Capital Punishment.

An EU strategy was something that was supported in particular by diplomats from some of the smaller countries of the EU. The Ambassador of Slovenia mentioned during the consultation meeting at the EU Delegation that a EU strategy would be useful for smaller embassies, as they generally encountered more difficulties in promoting their national cultures abroad. She also felt that they would benefit from shared projects at EU level.⁹⁵ The Embassy of Romania shared this view.

⁹⁴ Karolina Malaczek Mazo of the Polish Embassy is currently the President of EUNIC and prepared a note on the results of the meeting.

⁹⁵ Ms Mileni Smit, Ambassador of Slovenia in Brazil.

CONCLUSIONS

Brazil is currently in the global spotlight. Its recent economic growth rate as well as the organisation of the 2014 World Cup and the 2016 Olympic Games have ensured that countries around the world are more than ever interested in increasing their cultural cooperation with Brazil.

Brazil and the EU are both currently reflecting on a strategy to use culture in their external relations. They have a lot in common that can be conducive to the development of far deeper cultural ties, through which both sides can learn from each other's experience and build innovative new cooperative projects together. Brazilian stakeholders are eager to strengthen cultural exchange with both the EU and its Member States. In fact all of them have valuable experience from which counterparts in the EU could learn and that could also help place cultural relations in a new perspective. The EU should take up this challenge and develop a strategy that fits the requirements of both the European and the Brazilian cultural and creative sectors.

Brazilian stakeholders think that the EU needs to create a level playing field where the cultural operators of each of its 28 EU Member States can have a fair and equal chance of succeeding in entering into cultural cooperation with Brazil. The role of the EU would be to complement the activities of the Member States and ensure that its current cultural cooperation programmes as well as the activities of its Member States are part of a broader strategy.

The added value of such a strategy for culture in external relations would be to allow the Brazilian government, cultural operators and businesses to react to it and use it as a basis to develop and/or adapt their own strategies and programmes. Without such strategy there would be no encouragement for efforts that concern the EU as a whole. A true strategy could have a snowball effect in allowing countries to focus more on all the different cultural activities being carried out in its Member States. Currently Brazilians have to contact each Member State individually to know what the latest developments are in the cultural and creative sector in Europe. It is the diversity of European cultures and cultural activities that makes Europe attractive to Brazilian cultural operators. An additional benefit of direct relevance to Brazil is that an EU strategy would enable a dialogue with countries that have (or are developing) a strategy. This reasoning can in fact be applied elsewhere, so that other strategic partners are encouraged to look to the EU rather than to other countries or regions.

On a more practical level, in a first stage, EU-Brazil cooperation could concentrate on the following: 1) an inventory of the EU and Brazilian European cultural operators interested in cooperation or investing in each other's markets; 2) measures to increase cooperation between the Brazilian and European cultural and creative industries; 3) cooperation between Brazilian and European universities on issues such as cultural policy, cultural management, heritage preservation, urban planning; 4) cooperation between European and Brazilian cities and regions; and 5) structured cooperation between the EU Delegation and the European cultural institutions based in Brazil – this cooperation should focus on young people throughout the country.

ANNEXES

Annex I: Methodology and list of people consulted

As was the case for all the third countries concerned, the first step in the preparation of this report was the so-called 'mapping' process. This consisted of desk research, informed principally by official Brazilian and other websites, supplemented by some scholarly publications and interviews with public and private stakeholders from Brazil. No replies were received to the questionnaire sent to the Ministry of Foreign Affairs and the Ministry of Culture of Brazil.

This material provided the basis for further inquiry through the consultation process. A mission was organised to Brasilia from 6 to 11 November 2013 to consult Brazilian and European stakeholders.

As President of EUNIC, the Polish Embassy organised, in close cooperation the EU Delegation, a roundtable meeting on 7 November 2013. The consultation meeting took place at the premises of the EU Delegation in Brasilia and over 30 stakeholders took part (see list below). During the mission to Brasilia individual meetings were also scheduled with a number of stakeholders on 7, 8 and 11 November. The President of EUNIC consulted the members of EUNIC in a separate meeting on 12 November 2013. To enlarge the consultation process to a number of private stakeholders outside of Brasilia additional telephone interviews were organised in December 2013 and January 2014.

List of participants to the roundtable on 7 November 2013

	Name	Organisation
1.	Marcos Carvalho	Secretaria de Economia Criativa, Ministry of Culture
2.	Mariana Soares	Secretaria de Economia Criativa, Ministry of Culture
3.	Carlos M. Gardés	MRE DODC, Divisão de Operações de Difusão Cultural
4.	André Maciel	Itamaraty – Cultural Department
5.	Paulo Chul	Itamaraty – MRE
6.	Renato Tadeu Figueiró	Banco do Brasil
7.	Adelaide Oliveira	Banco do Brasil
8.	Delano Valentin	Banco do Brasil
9.	Raimundo N. Sousa	Caixa Econômica Federal – Caixa Cultural
10.	Raisa Lopes	Secretaria de Cultura, Federal District - GDF
11.	José Carlos Prestes	Secretaria de Cultura, Federal District - GDF
12.	Carlos Antonio Vieira Jr.	Ceremonial Coordinator and member of the Cultural Council of House of Representatives, Federal District
13.	Roseni de Sousa Vieira	House of Representatives, Federal District
14.	Marcio Mendes	House of Representatives, Federal District – Council of Culture
15.	Isabel de Paula	UNESCO
16.	Juan Victor Monfort	EU Delegation to Brazil
17.	Concha Fernandez de la Puente	EU Delegation to Brazil
18.	Serge de Valk	Embassy of The Netherlands
19.	Peter Prepiak	Embassy of the Slovak Republic
20.	Mileni Smit	Embassy of Slovenia
21.	Eva Mastnak	Embassy of Austria
22.	Elena Cordeiro	Embassy of Spain
23.	Alvaro Trejo	Embassy of Spain
24.	Suzana Magalhães	Alliance française
25.	Pedro Eusebio	Instituto Cervantes
26.	João Pignatelli	Embassy of Portugal – Instituto Camões
27.	Sophie Hottat	Embassy of Belgium
28.	Marcelo Cardoso Cataldi	Royal Danish Embassy
29.	Karolina Małaczek Mazo	Embassy of Poland
30.	Yolanda Smits	KEA European Affairs

Individual interviews

Brazilian officials

- **Marcos André Carvalho**, National Secretary, Creative Economy Department, Ministry of Culture, Brasilia, Brazil
- **Vália Graziano**, General Coordinator for Integration and Multilateral Affairs, Office of International Affairs, Ministry of Culture, Brasilia, Brazil
- **Hugo Lorenzetti**, Brazilian Mission in Brussels, Belgium
- **Bruno Melo**, General Coordinator of Bilateral Cooperation, Office of International Affairs, Ministry of Culture, Brasilia, Brazil
- **Eduardo Pareja Coelho**, Deputy Manager Integration and Multilateral Affairs, Office of International Affairs, Ministry of Culture, Brasilia, Brazil
- **José Carlos Pereira**, Secretaria de Cultura (GDF), Brasilia, Brazil
- **Hamilton Pereira**, Cultural Secretary, Secretaria de Cultura (GDF), Brasilia, Brazil
- **Mariana Soares Ribeiro**, Promotion and Diffusion Coordinator, Creative Economy Secretariat, Ministry of Culture, Brasilia, Brazil
- **Danilo Zimbres**, Vice Consul of Brazil in Frankfurt, Frankfurt, Germany

Brazilian private and public stakeholders

- **Sabryna Alves de M. Oliviera**, Supervisor Marketing, CAIXA Cultural, Brasilia, Brazil
- **Magnólia Costa**, Head of Institutional Affairs, MAM, São Paulo, Brazil
- **Silvia Fingueret**, Project Coordinator, FGV Projetos, Rio de Janeiro, Brazil
- **Marcos Katsuji Kimura**, Executive Director, CAIXA Cultural, Brasilia, Brazil
- **Patricia Lira Alves**, Events manager, CCBB, Brasilia, Brazil
- **Roberta Saraiva Coutinho**, Executive Director, EXPOMUS, São Paulo, Brazil
- **Cristina Soreanu Pecequilo**, Professor International Relations UNIFESP, São Paulo, Brazil
- **José Carlos Viera**, Editor Cultural Section, *Correio Braziliense*, Brasilia, Brazil

European private and public stakeholders

- **Concha Fernandez de la Puente**, First Secretary Political, Economic and Public Affairs Section, EU Delegation, Brasilia, Brazil
- **Rita Junguera**, Political, Economic and Public Affairs Section, EU Delegation, Brasilia, Brazil
- **Karolina Malaczek Mazo**, Polish Embassy and President of EUNIC

Meeting with EUNIC members

- **Giorgos Panagiotidis**, Embassy of Greece
- **Aimé Besson**, Embassy of France
- **Eva Mastnak**, Embassy of Austria
- **Rita Junqueira**, EU Delegation
- **Elisabeth Ranedo**, Alliance française Brasilia

- **Suzana Magalhães**, Alliance française Brasilia
- **Cintia d`Orci**, Goethe-Zentrum Brasilia
- **Marcelo Cataldi**, Embassy of Denmark
- **Maibrit Thomsen**, Danish Cultural Institute
- **Janice McGann**, Embassy of Ireland
- **Elena Cordero Hoyo**, Embassy of Spain
- **João Pigniatelli**, Instituto Camões/Embassy of Portugal
- **Martina Hackelberg**, Embassy of Germany
- **Veronica Ocneriu**, Embassy of Romania

Annex II: EU-Brazilian joint programmes and initiatives

A. EU-Brazilian cultural cooperation activities run by the EU Delegation⁹⁶

List of the cultural activities carried out by the EU Delegation in 2013; all were in partnership with EUNIC and EU Members States:

Europe Week 2013:

- European Film Festival
- European Union Regatta
- European Union Tennis tournament
- European Concert
- European Bazaar
- European Union Race
- Compilation of the Cookbook *European Union and Brazil: bringing cultures together, sharing flavours*
- European Union Gastronomic Festival
- European Union Football Tournament
- Jazz Concert
- 3rd European Union Essay Contest

⁹⁶ Information provided by the EU Delegation to Brazil.

B. EU-Brazilian cultural cooperation activities run by the Commission Headquarters

Special Action 2008			
<p>The Culture Programme selected Brazil for the external cooperation action in 2008 ('Special measures: cooperation with third countries'). Seven bi-annual projects scheduled for the period 2008-2010 were selected with a total budget of 1.3 million €. They involve cultural cooperation between European and Brazilian cultural organisations and/or cultural activities carried out in Brazil.</p> <p>Budget: 1.3 million € Implementation: 2008-2010 http://eacea.ec.europa.eu/culture/funding/2008/selection/selection_strand_13_2008_en.php</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
Multimedia Amazon Opera	In a combination of theatre and technology and science, a multimedia opera set up by Brazilian and European artists, experts and cultural institutions illuminates the world of the Amazon river's region and the endangerment of its unique resources. To emphasize the relevance of the subject to the general public and the media, the opera will be accompanied by conferences, a publication and a pedagogic program. The latest developments in Brazilian environments and anthropological research will be integrated into the programme. The opera's world premier will take place in Munich at the Munich Biennale 2010 with subsequent performances in São Paulo, Lisbon and Rotterdam and other Brazilian cities.	200,000 € 24 months	http://eacea.ec.europa.eu/culture/funding/2008/selection/selection_strand_13_2008_en.php
Voix des Femmes : Identité, mémoire, imaginaire (Women's Voices: Identity, memory, imaginary)	The project aims at enhancing the role and the position of women in different cultures through the organisation of a cycle of artistic encounters (festivals) that will start in Brazil, will continue in Italy, Belgium and in the Netherlands and will return to Brazil to conclude. One of the project's achievements will be the organisation of the 1 st Festival 'Voix des Femmes' in Brazil. The project intends to create a dialogue between Brazilian and European cultures through elements that belong to the traditional and popular heritage (Candamblé/Taranta/collection of songs). This dialogue takes place by means of exchange of experiences between the artists, artistic creations and the proposal of pedagogical workshops and expert's encounters. The project involves around 4 major encounters in 4 cities in Europe and Brazil. Through the tool of festivals, websites and media work, the project will be disseminated to the large public.	200,000 € 24 months	http://www.voixdefemmes.org/a-linternational/bresil-voix-de-femmes-identite-memoire-imaginaire-2009/
Safe Harbour: Performing cultural dialogues across the Atlantic	The project selects a certain number of contexts, mainly in less advantaged areas, but also in main urban centres, which becomes the scenario for integrated activities and lasting programmes. These will merge artistic performances and installations, with archaeological heritage rescue and enhancement. The organisation of local documentation centres (including	195,000 € 24 months	Instituto Politecnico de Tomar www.ipt.pt

	<p>small libraries and digitalisation of documents that may be shared at distance) will serve to consolidate the interventions and secure sustainability alongside the elaboration of an itinerary exhibition and the participation in various fairs that will serve to bring together the experiences and activities into one network. The specific purpose of the project is to consolidate already existing links, developed over 8 years, through their integration into a single lasting framework, with a major accent in cultural diversity and its value against all sorts of exclusion (social, gender, age, handicap, geographic or other).</p> <p>The strategy of the consortium is to involve cultural actors of both sides of the Atlantic in a series of specific lasting actions based on reciprocity, with Europeans in the coordination and implementation of projects in Brazil and Brazilians in the coordination and implementation of projects in Europe.</p>		
<p>Terraz : Territoires et Identités dans les mondes contemporains vus sous l'angle de la création artistique (Territories and Identities in contemporary worlds, from the artistic creation perspective)</p>	<p>This project aims to concentrate on the creation of a network emphasising on the artistic development and critical thinking between Brazil and Europe. Within their activities, the project wants to study the essence of new writings interlinking with technologies throughout time and territory. It will also create workshops, seminars and residences for artists. To have both artist and theoretician at the same time offers the possibility to have multiple conversations reaching out to a larger public. It also aims to have exhibits and concerts in both Brazilians and European cities and the project will conclude with a critical assessment of the work.</p>	<p>150,000 € 24 months</p>	N.A.
<p>BEU, Brazil Europe – A narrowed interposed ocean after 500 years</p>	<p>This project will be based on the Cathedral and the historical city centre of the city of Salvador de Bahia, both with studies and research and direct restoration activities. Such action will be carried out in constant cooperation with the local university in continuous future linkage with European scholars and professors in the field.</p> <p>Direct activities of restoration will be preceded by a methodological studio of the most appropriated intervention that will serve as a model for the best ways of safeguarding the whole historical centre of Salvador, a Unesco world heritage site since 1985 and which has to date been conserved with very rough and ready methods.</p>	<p>199,999 € 19 months</p>	<p>Provincia Autonoma di Trento – Assessorato alla Cultura www.provincia.tn.it</p>
<p>colaboraToRIO 09-10 – European Afro Latin American Residencies Teresina Rio de Janeiro</p>	<p>The project concerns the development of intercultural collaborative work and professional development of emerging artists in contemporary dance. Proposed by 3 European institutions with experience in Brazil, South America and Europe, it will open up possibilities for sustained activities after its conclusion, helping to maintain the exchange in many current highly discussed issues in the field of collaboration as well as in the artistic contemporary developments of this</p>	<p>199,915 € 24 months</p>	<p>http://www.artsadmin.co.uk/</p>

	<p>art form.</p> <p>There will be 16 residencies in the project, 4 residencies being of collaborative nature, where artists from different nationalities will develop their own projects in Rio de Janeiro and 12 research/training residencies, where the invited artists will have the opportunity to work on their own projects in two cities in Brazil, as well as working with emerging artists.</p>		
IV 99 09: In Vitro 1999 2009	<p>Four European cultural operators, two Brazilian partners and three European circus schools come together to carry out the project.</p> <p>The <i>major goal</i> of the project are the professional integration of young circus artists; the questioning of the repertory, the writing and the dramaturgy in contemporary circus; and the mobility of works, of artists and professionals in Europe and Brazil.</p> <p>Based on the publication of a scenario of a piece created in 1999, a group of artists made up of Europeans and Brazilians will create 2 works, the first interpreted by Brazilian artists. The second piece, interpreted by Europeans and Brazilians, will be a new creation adapted and rewritten based on the initial scenario.</p>	<p>197,559 €</p> <p>24 months</p>	<p>http://www.archaos.fr/spip.php?article5&lang=fr</p>

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Annex IV: Structure and competences of Brazilian governmental entities

The main entities in Brazil competent to deal with culture in external relations are the Ministry of Foreign Affairs, the Ministry of Culture and the Ministry of Education.

The Ministry of Foreign Affairs is a central player in Brazil's policy for culture in external relations.⁹⁷ The departments for Culture, Science and Technology Cooperation of the MFA are the main contact points for cultural institutions in and outside Brazil as well as the Brazilian embassies and general consulates outside Brazil.⁹⁸ The cultural department has four divisions:

- **Operations Division of Cultural Diffusion (A Divisão de Operações de Difusão Cultural – DODC)**, responsible for the dissemination and promotion of the Brazilian culture in its multiple facets, except for audio-visual (see DAV below). DODC participates in the elaboration of cultural agreements and monitors their implementation. Through cultural diplomacy, DODC seeks to provide a better understanding of Brazilian reality, promote affinities with its values and peculiarities, reduce harmful stereotypes about the country, and, ultimately, foster more cooperative and harmonious relations with other countries.
- **Division of Agreements and Multilateral Cultural Affairs (Divisão de Acordos e Assuntos Multilaterais Culturais – DAMC)**, responsible for cultural matters dealt with in multilateral organisations. It negotiates the content and form of multilateral cultural agreements, and monitors its progress until the ratification. It also coordinates the participation of Brazil in programmes related to the implementation of the World Heritage Convention, the 2005 Convention (cultural diversity) and other UNESCO normative instruments.
- **Division of the Promotion of the Portuguese Language abroad (A Divisão de Promoção da Língua Portuguesa – DPLP)**. The Brazilian Network for Education Abroad (Rede Brasileira de Ensino no exterior, RBEx) was set up in 1940. It relies on the Brazilian Cultural Centres (Centros Culturais Brasileiros, CCBs), lectureships programmes as well as private non-profit institutions to teach the Portuguese language to foreign students. There are currently 21 CCBs abroad. They fall under the directions of the embassies and general consulates and are giving to more than 14,000 students. They are responsible for the presentation of projects of cultural activities supported with funds from the Cultural Department.
- **Coordination of Public Information (Coordenação de Divulgação – DIVULG)**, the organ responsible for disseminating information about the foreign policy and culture of Brazil abroad, and by sharing, within Brazil, aspects of the public policies of other countries that might contribute to internal debate.
- **Audiovisual Promotion Division (Divisão de Promoção do Audiovisual – DAV)** started in 2007 to disseminate, promote and support the presence of Brazilian cinema, independent TV production and advertising abroad.

⁹⁷ Ministério das Relações Exteriores website: <http://www.itamaraty.gov.br/>.

⁹⁸ The official address list of diplomatic missions of Brazil are on the Ministério das Relações Exteriores website: <http://www.itamaraty.gov.br/temas/embaixadas-e-consulados>.

The Ministry of Culture is also the contact point for international cultural relations of Brazil. Affiliated to the Ministry of Culture are the National Arts Council and the National Library.⁹⁹

The National Council for Culture (Conselho Nacional de Política Cultural – CNPC) was established by the Ministry of Culture to promote cultural events in Brazil.¹⁰⁰ In addition to the Ministry, scientists, cultural operators and representatives of Brazilian cultural institutions are members of the Council. The National Library is responsible for translations and supports the Portuguese language as heritage language in the USA and Japan, where large Brazilian communities live. The Directorate of International Relations (Diretoria de Relações Internacionais – DRI) coordinates and funds the international activities of the agencies of the Ministry of Culture.

The Ministry of Education is responsible for international cooperation in the field of education.¹⁰¹ The Foundation of the Ministry of Education for the Coordination of the Improvement of Higher Education (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – Capes) plays a key role in the expansion and consolidation of post-graduate studies (master and doctorate) in all states of the Federation.

The following entities are also involved in culture in external relations:

- **The Ministry of Science and Technology**¹⁰² deals primarily with collaborations in science and industry. Attached to the Ministry are the National Council for Scientific and Technological Development (Conselho Nacional de Desenvolvimento Científico e Tecnológico);¹⁰³
- **The Ministry of Development, Industry and Foreign Trade (MDIC)** has a Bureau of Foreign Trade (Secex) that coordinates a National Training Plan for the Development of Culture Export¹⁰⁴ (*Plano Nacional de Capacitação para o Desenvolvimento da Cultura Exportadora*). It provides training activities to public entities, businessmen and trade professionals as regards cultural exports.

⁹⁹ Ministério da Cultura website: <http://www.cultura.gov.br/site/>.

¹⁰⁰ 'Conselho Nacional de Política Cultural', on *Ministério da Cultura* website: <http://www.cultura.gov.br/cnpc/>.

¹⁰¹ Ministério de Educação website: <http://portal.mec.gov.br/>.

¹⁰² Ministério da Ciência, Tecnologia e Inovação website: <http://www.mct.gov.br/>.

¹⁰³ Conselho Nacional de Desenvolvimento Científico e Tecnológico website: <http://www.cnpq.br/>.

¹⁰⁴ Ministério do Desenvolvimento, Indústria e Comércio Exterior website: <http://www.desenvolvimento.gov.br/sitio/>.

Annex V: Bilateral Agreements

Bilateral cultural cooperation agreements signed by Brazil with foreign countries can be found at: <http://www2.cultura.gov.br/site/2010/02/08/atos-bilaterais-assinados-pelo-brasil-no-campo-da-cooperacao-cultural/>. Below an overview is given of the agreements signed with five strategic partners of the EU.

China

<i>Convênio Cultural</i> (Cultural Agreement)	21/12/1953
<i>Acordo de Cooperação Cultural e Educacional</i> (Cultural and Educational Cooperation Agreement)	08/03/1988

Relations between Brazil and China are based on the *Acordo de Cooperação Cultural e Educacional*, signed in 1985, and by the Sino-Brazilian High-level Coordination and Cooperation (COSBAN), established in 2004. The High-level Committee is the primary mechanism for managing the bilateral relationship.

In 2012, the ministries of education in Brazil and China signed a memorandum of understanding under the *Ciência sem Fronteiras* (Science without Borders) programme, which provides 5,000 spaces for exchange of Chinese and Brazilian students and visiting researchers. The Brazil-China Ten Year Plan (2012-2021), signed by President Dilma Rousseff and Prime Minister Wen Jiabao, situates the educational field as a central theme of bilateral cooperation. The bilateral Sino-Brazil agreement RIO+20 2012 envisages cultural cooperation through cultural exchange and establish cooperation between the CCIs of the two countries including the establishment of Brazilian cultural institutes in China and vice versa and the exchange programme *Ciência sem Fronteiras* (this programme is being implemented in many universities around the world, but the majority are European).

South Africa

Under President Lula Brazilian-African relationships were deepened in the field of culture and education. A Brazil-Africa Forum was launched in Fortaleza in 2003 to revive relations between them. The discussions focused on topics such as the significance of African Culture in the Brazilian ethos, and the great debt that Brazil owes to the African continent since the period of slavery.¹⁰⁵

In 2007 and 2011 India, Brazil, and South Africa (IBSA)¹⁰⁶ signed a Memorandum of Understanding on Cultural Cooperation. The areas of cooperation are:

¹⁰⁵ Gladys Lechini, 'Is South-South Co-operation still Possible? The Case of Brazil's Strategy and Argentina's Impulses Towards the New South Africa and Africa', in *Politics and Social Movements in an Hegemonic World: Lessons from Africa, Asia and Latin America*, Buenos Aires: CLACSO, Consejo Latinoamericano de Ciencias Sociales, 2005. Online. Available at: http://biblioteca.clacso.edu.ar/subida/clacso/sur-sur/uploads/20100711023404/15_Lechini.pdf.

¹⁰⁶ India-Brazil-South Africa Dialogue Forum website: <http://www.ibsa-trilateral.org/>.

- Research and development in arts and culture;
- Education and training in arts and culture;
- Cultural promotion through festivals;
- Cultural heritage promotion through exchange of exhibitions, experts, trade and book fairs;
- Cultural dialogue through conferences and workshops; and
- Promotion of cultural diversity focusing on the exchange of best practices of measures to protect and promote the diversity of cultural expressions.

Russia

<u>Acordo de Cooperação Cultural e Educacional</u> (Cultural and Educational Cooperation Agreement)	25/07/1999
<i>Protocolo de Cooperação entre o MRE e Universidade Estatal de Moscou- Lomonossov na Área de Preparação de Especialistas em Língua Portuguesa e Cultural Brasileira</i> (Protocol of Cooperation between the MFA and State University Moscow-Lomonosov for Training Specialists in Brazilian Portuguese Language and Culture)	14/01/2002
<u>Acordo de Cooperação na Área da Cultura Física e Esporte</u> (Cooperation Agreement for Physical Education and Sports)	22/11/2004
<u>Programa de Intercâmbio Cultural, Educacional e Esportivo para o Período de 2005 a 2007</u> (Culture, Education and Sports Exchange Programme, for the Period 2005-2007)	01/01/2005

In 2013, the sixth meeting of the Russian-Brazilian High-Level Commission on Cooperation covered cultural cooperation. More support for research and education projects under the Science without Borders Programme was agreed to contribute to mutual understanding.¹⁰⁷

USA

<i>Acordo para Troca de Publicações Oficiais</i> (Agreement for Exchange of Official Publications)	23/05/1950
<i>Emenda ao Acordo sobre Permuta de Publicações Oficiais de 1940</i> (Amendment to the Agreement for Exchange of Official Publications, 1940)	23/05/1950
<i>Acordo sobre Proteção de Direitos de Reprodução Fonomecânica de Obras Musicais</i> (Agreement on the Protection of Rights of Photomechanical Reproduction of Musical Works)	02/04/1957

¹⁰⁷ Prime Minister Dmitry Medvedev in a press statement after Russia-Brazil negotiations: 'Cultural cooperation is no less important. Today, we spoke about research and education projects. We are anxious for Brazilian students to come to Russia and we are interested in the renowned educational initiative Science without Borders. We believe this will benefit everyone.' See at: <http://xn--80aealotwbjpid2k.xn--p1ai/eng/docs/22925/>.

The relations between Brazil and the USA are improving under the Presidency of Dilma Rousseff. She visited the US in 2012, however no further agreements were made on cultural cooperation.

Canada

<i>Convênio Cultural</i> (Cultural Agreement)	24/05/1944
<i>Acordo de Co-Produção Audiovisual</i> (Audiovisual Co-Production Agreement)	05/01/1999

Ties between Canada and Brazil deepened in the last years. Brazil has become a priority partner for Canada and educational exchanges have increased. There are several joint-research projects in order to support academic cooperation and mobility.¹⁰⁸

¹⁰⁸ See at: <http://www.canadainternational.gc.ca/brazil-bresil/study-etudie/swb-ssf.aspx?lang=en>.

Annex VI: Statistics

Statistics on flows of cultural exchange with the EU

Statistics on cultural exchanges are fragmented and related to individual projects. Visa statistics are not evaluated, as artists travelling to Brazil come on a tourist visa.

Statistics on trade in cultural goods and services with the EU

The Brazilian Institute of Geography and Statistics – IBGE¹⁰⁹ – is the main provider of data and information in the country, but it does collect trade statistics for cultural goods and services. The Creative Economy Department of the Ministry of Cultural will be looking how in the future it can set up satellite accounts for CCIs. There will also be a debate at the regional level in Latin America on how to better collect data for the CCIs and have common data.

The *Eurostat Pocketbook on culture statistics of 2011* and the UNCTAD *Creative Economy Report of 2010* provide figures on trade in cultural goods and services between Brazil and the EU:

- Brazil together with the other MERCOSUR countries (Argentina, Paraguay and Uruguay) has a small share in the world trade in creative goods: together they exported US \$1.6 billion (0.5 billion €) of creative goods in 2008 (UNCTAD).¹¹⁰
- Brazilian Exports for creative goods in 2008 in US \$ millions:
 - exports: 18 (5.7 million €),
 - imports: 97 (30.6 million €), and
 - balance: -79 (25 million €).

Eurostat also provides statistics with Brazil covering cultural services. Services linked to the cultural and creative sectors are included in the sub-item ‘other services’. This classification is very general and does not provide further distinction between the different sub-categories. However it shows that trade between Brazil and the EU in computer and information services has increased.

¹⁰⁹ Brazilian Institute of Geography and Statistics (Instituto Brasileiro de Geografia e Estatística) website: <http://www.ibge.gov.br/home/default.php>.

¹¹⁰ Another source of information is the report *Cultura em numeros 2010, 2ª edição*. It is the first collection of cultural statistics in Brazil. The purpose of this report is to improve the management of cultural activities in municipalities, cities and within the federation. Its major contribution has been to bring out certain diagnoses, as well as certain key figures on the cultural reality in Brazil, figures that previously remained in the shadows. The panorama of statistics, indicators, graphs and other figures presented here make evident both the cultural force of Brazil, as its mismatch with certain management structures and also the difficulties of the Brazilian population as regards accessing to modern information technology directly related to cultural fulfilment. It is a valuable tool to inject greater objectivity and rationality in cultural management, since without indicators, parameters to create, monitor and evaluate the impact of Brazilian programmes and policies would lack. Online. Available at: <http://culturadigital.br/ecocultminc/files/2010/06/Cultura-em-N%C3%BAmeros-web.pdf>.