



Canadian Heritage Patrimoine  
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# Study on the Performing Arts Market in Brazil

By

Articultura

March 2005

The Department of Canadian Heritage,  
Trade Routes program, commissioned  
this Report. The opinions expressed are  
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**Cat. No.: CH4-105/2005E-PDF**

**ISBN # : 0-662-41837-9**

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## BRAZILIAN CULTURAL DIVERSITY

Diversity is one of the main characteristics of the Brazilian culture. The Portuguese, who were the first colonizers to arrive in Brazil in the sixteenth century, determined the country's official language (Portuguese) and mingled with natives and with African slaves who, since the mid sixteenth century, were brought for their labor. In the last 100 years in particular, immigrants from all over the world, and especially from European countries, joined and mingled with the Brazilian population, which now totals 180 million inhabitants.

The Brazilian people, accustomed to this diversity, are receptive to a wide range of foreign cultures, and give a warm welcome to cultural productions from all over the world. Brazil has already been a stage for internationally renowned artists and presentations from all the different performing arts.

In terms of theater, it occasionally receives international directors such as Peter Brook and Bob Wilson, from locally-produced dramas ranging from classic to contemporary, to musicals such as *Chicago* and *Beauty and the Beast*. In terms of dance, Brazil has received classical companies such as the *Kirov*, *Bolshoi*, *Paris Opera*, and *Milan's Alla Scalla* ballets, as well contemporary companies such as Pina Bausch, Merce Cunningham, Trisha Brown, Jeroné Bel, Boris Charmatz, and Meg Stuart. It regularly welcomes the *Imperial Circus of China*, and its festivals have received groups such as *Acrobat*, from Australia; the *Traboules and Cie. Maboul Distorsion*, from France; the *Chipolatas Street Theater*, from Great Britain; and *Leo Bassi*, from Italy. Opera presentations in Brazil have included soprano Emma Kirkby, tenors Luciano Pavarotti, José Carreras and Plácido Domingo, the production of classics such as Bizet's *Carmen* and *Madame Butterfly*, and also Wagner's tetralogy.

Among the Canadian productions that have made presentations in Brazil, we can highlight Robert Lepage (theater), and *La La La Human Steps* (dance). Other productions that have also been in Brazil, especially in festivals and local cultural circuits include: Dulcinea Langfelder in theater; *O Vertigo*, Lynda Gaudreau and Benoit Lachembre in dance; and Ruby Rowat (trapeze artist) and the *Cirque Éloize* in circus. The *Cirque du Soleil* has a scheduled presentation in Brazil at the end of 2005.

## REGIONAL OVERVIEW

The Brazilian diversity is not only in the ethnic and cultural composition of the population, but also in its geography, economy, and social aspects.

The geographic diversity can be seen in the range of landscapes, such as the Amazon Rain Forest in the north - the main biodiversity repository on Earth; the Mato Grosso Pantanal, with abundant fauna and flora in the central region; the semi-arid landscape in the northeast; and the Atlantic Rain Forest along the coast.

In terms of economy, Brazil is one of the largest grain producers and mineral resource extractors in the world and, at the same time, has a broad industrial sector, being a world economic power.

However, wealth is not equally present in all regions in Brazil. The Brazilian economic and social reality is characterized by a deep gap, particularly between the south/southeast, which is where most factories, financial institutions and the modern, productive agricultural sector are located, and the north/northeast, with primitive agricultural practices, including essentially poor cities, with low quality-of-life indexes.

The economy is concentrated in the cities of Sao Paulo and Rio de Janeiro, the largest cities in Brazil, and among the largest in the world. They are located in the southeastern region, and have the best infrastructure, business opportunities, consumer market, and income levels.

Next are capitals of some Brazilian states, such as Belo Horizonte (the capital of the state of Minas Gerais), Porto Alegre (Rio Grande do Sul), Curitiba (Paraná), Salvador (Bahia), and Recife (Pernambuco). Also worth mentioning is the Federal capital, Brasília, due to its political importance. There are also medium-size cities with regional importance, and interior cities, such as Campinas and São José dos Campos (in the state of Sao Paulo), Uberlândia, Uberaba, and Juiz de Fora (Minas Gerais), and Londrina and Maringá (Paraná).

## THE BRAZILIAN REGIONS



- Northern Region
- Northeastern Region
- West central Region
- Southeastern Region
- Southern Region

## The Southeastern Region



With the largest population in Brazil - approximately 76.7 million inhabitants, this region contributes more than 55% of the Brazilian GDP (Gross Domestic Product). Such wealth helps to make the southeast the region that attracts more national and international cultural performances than any other in Brazil; it has a wide infrastructure of theaters, museums, music halls, and other first-rate cultural facilities.

The city of Sao Paulo accommodates the biggest, the best, and the most diversified cultural attractions in the world, which include shows, orchestras, operas, ballets, exhibits and performances. It also receives major periodic events, such as the International Art Biennial, the Book Biennial, the International Film Festival and the International Short Film Festival, in addition to the classical music Winter Festival of Campos do Jordão City. In 2004, the city hosted the World Cultural Forum, which promoted debates with leading cultural players and politicians from all over the world.

Rio de Janeiro, the former Brazilian capital and the main tourist city, usually receives the same performances that go to Sao Paulo; these are mandatory stops for any cultural tours in Brazil. It also has a number of periodical events, such as the Book Biennial, the International Film Festival, the RioArte Dance Panorama, and the International Literature Festival in the city of Parati, close to Rio de Janeiro.

Belo Horizonte, is generally not included in the Brazilian tours, although it has major cultural facilities and art productions in addition to hosting important meetings and festival, such as the World Circus Festival, the World Theatrical Arts Meeting, the International Theater Festival, and the World Dance Forum.

## The Southern Region



The south of Brazil, which includes the states of Paraná, Santa Catarina, and Rio Grande do Sul, has a strong European cultural heritage due to immigrants that settled in the country between the mid-nineteenth and early twentieth centuries. Today some cities in this region still celebrate their ancestors' traditions in typical festivals such as the *Oktoberfest* in the city of Blumenau (Santa Catarina state), and the Grape Festival in the city of Caxias do Sul (Rio Grande do Sul).

Paraná, Santa Catarina, and Rio Grande do Sul have 26.5 million inhabitants and the best education and health statistics in Brazil. They are among the six best Brazilian states in terms of quality of life.

Their main economic activities are agriculture and stock raising. After the creation of Mercosur, a trading block that includes Brazil, Argentina, Uruguay, and Paraguay, the region has become strategically important both economically and politically.

The state of Rio Grande do Sul, especially its capital, Porto Alegre, has important cultural events, such as the International Book Fair, and the "*Porto Alegre em Cena*" (Porto Alegre on Stage) festival. The internationally renowned Gramado Film Festival takes place in the touristic city of Gramado, in the countryside of this state.

The state of Paraná hosts the Londrina International Theater Festival, and the Curitiba Theater Festival, which are among the most important theater festivals in Brazil, attracting artists from all over the world. In Joinville (Santa Catarina state) there is a national amateur dance festival and the Joinville International Dance Festival. It also has a subsidiary of the Bolshoi Theater School of Moscow.



## The West Central Region



This region is well known for its agricultural/stock raising activities. It is the most important producer of soybeans and cotton in the country; it ranks second in rice, and third in corn; it also has more cattle than any other region in Brazil. In spite of these figures, the region contributes less than 7% of the national GDP, and has 12.6 million inhabitants.

Brasília, the country's capital, a planned city designed by architect Oscar Niemeyer, an international reference for modern architecture, is in the west central region. Because the country's politicians, hence many opinion leaders, are in Brasília, it is sometimes included in the art tours across Brazil. It has an important international film festival.

The states of Mato Grosso and Mato Grosso do Sul have few inhabitants, low income indicators, and little relevance in the cultural market. The state of Goiás has its economy based on agriculture and stock raising, and attracts tourists with its natural landscape.

Just like the other west central region states, Goiás is not as relevant for the Brazilian cultural market. However, the International Environmental Film and Video Festival is a significant event that takes place in Goiânia, the state capital.

## The Northeastern Region



Famous for its beaches, where the sun shines all year round, the northeast shows a strong presence of regional and popular culture manifestations, such as the Carnival street festivals in February, and the São João square dance parties in June. Art tours rarely stop in the region. When they do, they choose to stop in Salvador, in the state of Bahia; Recife, in Pernambuco; or Fortaleza, in Ceará, which are the main capitals in the region.

As a contrast to the local cultural wealth, the northeast region is the poorest region in the country. It has 50 million inhabitants in its nine states, which have the highest infant mortality rates in Brazil. According to UNICEF - the United Nations Children's Fund, the 150 Brazilian cities with the highest malnutrition rates are in the northeast.

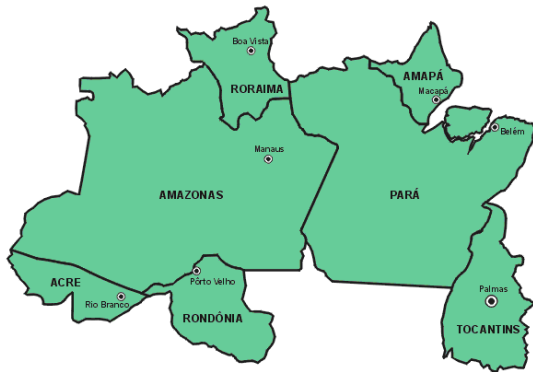
The city of Salvador, with a predominantly black population, is characterized by a strong African influence. In its streets, it is common to see "*capoeira*" events, a martial arts sport originated in Africa. It is a region with a lively cultural activity, especially in music. In 2003, the city hosted the World Cultural Market, an event that gathered artists and cultural agents and producers from all over the world; business deals exceeded US\$ 5 million.

Recife, the capital of Pernambuco, has a Dutch influence as it was ruled by the Netherlands during part of the Brazilian history. Recife stands out for its rich local culture and its broad musical production in a wide variety of styles, having pioneered important national music movements such as the "*mangue beat*". It hosts two important festivals, the Recife National Theater Festival, and the Recife Film Festival.

The city of Fortaleza, in the state of Ceará, is one of the most popular tourist destinations in Brazil because of its beaches and its historic heritage.

Also worth mentioning in this region is the multi-cultural festival in João Pessoa, capital of the state of Paraíba, and the national theater festival in the city of Campina Grande.

## The Northern Region



The north of Brazil is taken by the Amazon Rain Forest, which is present in most of the states of this region. In spite of its large territory, the north region is proportionally the least populated one in Brazil, with approximately 14.2 million inhabitants; it has low income levels.

The Amazon Rain Forest, classified by UNESCO as a World Heritage site, is characterized by the strong presence of regional cultures, especially indigenous ones, with more than 164,000 natives from different ethnic groups. The influence of the native people is present in the gastronomy, in the Parintins Festival in the state of Amazonas, and in the "Círio de Nazaré" celebration in Belém, the capital of the state of Pará.

The region is seldom included in Brazilian art tours due to its small market and distance from the great economic and cultural hubs.

The most relevant events in the cultural market are the national opera festivals: the Amazonas Opera Festival, in the state of Amazonas, and the "*Theatro da Paz*" Opera Festival, in the state of Pará, promoted by the "*Theatro Amazonas*" and the "*Theatro da Paz*" theaters, respectively.

# THE BRAZILIAN CULTURAL MARKET

## CULTURE - THE FIGURES

In the last decades, the Brazilian cultural market has become more and more economically important for the country. Nevertheless, the industry does not have updated and accurate information on how much money its segments and respective agents represent.

According to a *PricewaterhouseCoopers* study on the formal entertainment market in Brazil, which encompasses from theater presentations and films, to videogames, these activities represented approximately 3.5% of the Brazilian GDP in 2004, i.e. more than US\$ 10 billion (C\$ 12.1 billion). This study forecasts a 3.8% growth for the entertainment market between 2005 and 2008.

Another figure is specifically connected to e-commerce. In the period between 2004 and 2005, more than 54 million Brazilians are expected to use the Internet as a way to obtain information and to purchase goods. These people will spend more than US\$ 7.8 billion (C\$ 9.4 billion) in the entertainment area, according to the Infotec magazine.

Specific data on the Brazilian cultural market - not the entertainment market as a whole - dates from 1994 and was provided by the *João Pinheiro* foundation. This study showed this cultural sector totaling 1% of the country's GDP during that year, i.e. US\$ 2 billion (C\$ 2.4 billion).

Also according to this study, and using the calculations made in 1994, for each R\$ 1 million (C\$450 000) invested in culture, the country generated 160 direct and indirect job positions; the Brazilian cultural production employed, at that time, 510,000 people, considering all industries and areas.

More specifically regarding the performing arts, the study shows that Brazil had, in 1984, 302 theaters, of which 153 opened their doors daily. The following table shows some figures regarding theater performances.

Performances carried out at theaters/movie theaters, by author's origin, type of performance, indicating tickets sold and imported performances, per genre - 1985													
Genre	Performances at theaters/movie theaters												
	Author's origin				Type of performance								Imported
	National		Foreign		Professional				Amateur				
	Performances Staged		Performances Staged		Performances Staged		Performances Staged		Performances Staged		Performances Staged		
Total	Children's	Total	Children's	Total	Children's	Total	Children's	Total	Children's	Total	Children's	Total	Children's
Drama	747	226	351	3	793	149	146,575	9,842	609	160	79,454	16,387	-
Opera and operetta	32	3	6	-	7	-	923	-	31	3	5,300	900	-
Classical Music	199	2	76	-	242	-	28,703	-	26	2	3,212	-	13
Ballet and Dance	307	81	29	13	126	46	33,778	9,873	237	51	70,301	18,046	-
Folklore	278	14	-	-	224	1	21,577	210	57	12	9,041	1,941	-
Popular music	441	8	14	-	245	1	63,402	29	162	7	34,852	2,920	1
Other	688	202	23	7	437	97	664,361	41,759	306	102	43,36	-	-

SOURCE: The Ministry of Education, The Secretary-General's Office, Education and Culture Statistics Service. Table extracted from: "Anuário Estatístico do Brasil 1989", Rio de Janeiro: IBGE, v 49.1989.

Even without an update, we are sure that the present figures are much higher than the ones in 1994. This is partly due to a 50% growth in the Brazilian economy during the last 10 years. It is also a function of the culture incentive laws, issued in Brazil in the early 90's, and which presently transfer approximately R\$ 600 million (C\$ 271 million)<sup>1</sup> of public funds to culture. In 2004 alone, the amount invested through the two most important incentive laws (the Rouanet Act and the Audio-Visual Act) increased by 26% if compared to 2003.

In spite of consistent growth, the Brazilian cultural market is still underexplored, if we think of its potential. One of the main obstacles to higher growth and professionalization is the socioeconomic gap, which, for example, prevents the great majority of the Brazilians from going to performances. Even when financial restrictions are individually overcome, the lack of habit still prevails. These limitations, along with the lack of public cultural policies, dramatically reduce the sources of cultural funding in Brazil.

In these circumstances, the incentive laws have become more important for the Brazilian cultural production. By transferring public funds via business sponsorships, the incentive laws have become the most relevant source of funding. The drawback of this mechanism is that the choice of projects to be favored is determined by the market interest of the sponsoring companies and not by the public interest. Evidence of this is the concentration of 77% of the investment in the southeastern region, the one with the strongest economy in the country and, therefore, the one most attractive for the business sector, thus reducing the cultural funds available for other regions.

#### Funds distributed per region, 2004

Region	Percentage of Total Cultural Investment	Amount (R\$) / (C\$)
North	2%	R\$ 8 million/ C\$ 3.6 million
West central	4%	R\$ 18.6 million/ C\$ 8.4 million
Northeast	6%	R\$ 27.9 million/ C\$ 12.6 million
South	11%	R\$ 56.6 million/ C\$ 25.6 million
Southeast	77%	R\$ 358.2 million/ C\$ 162 million

#### Companies that invested the most through the Rouanet and the Audio-Visual acts in 2004.

The 10 companies that invested the most through the Rouanet and the Audio-Visual Acts represent, together, 60% of the amount of fiscal subsidies (tax exemptions) granted by the Ministry of Culture.

	Company	Amount invested (R\$)/(C\$) million	Type of company
1	Petróleo Brasileiro S. A - Petrobras	R\$ 82.8 million/C\$ 37.5 million	State owned
2	Companhia Siderúrgica Nacional	R\$ 14.3 million/C\$ 6.5 million	Privately owned
3	Gerdau Aço Minas S.A	R\$ 13.6 million/C\$ 6.2 million	Privately owned
4	Centrais Elétricas Brasileiras S. A - ELETROBRÁS	R\$ 13.6 million/C\$ 6.2 million	State owned
5	Banco do Brasil S.A	R\$ 11.3 million/C\$ 5.1 million	State owned
6	BR Distribuidora S.A	R\$ 9.0 million/C\$ 4.1 million	State owned
7	National Bank for the Economic and Social Development - BNDES	R\$ 7.3 million/C\$ 3.3 million	State owned
8	Brazilian Mail	R\$ 6.2 million/C\$ 2.8 million	State owned
9	Usinas Siderúrgicas de Minas Gerais	R\$ 6.1 million/C\$ 2.76 million	Privately owned
10	Banco Safra S.A.	R\$ 5.6 million/C\$ 2.5 million	Privately owned

<sup>1</sup> Canadian currency is converted from Brazilian reals, at the rate of CND\$1 = R\$ 2.21.

In terms of cultural exchange with other countries, the economic problems of Brazil are also an obstacle. The Brazilian currency is not very appreciated in the world economy, which makes it financially difficult for local artists and producers to go abroad, and to contract foreign artists and/or productions to make presentations in Brazil.

## **THE CONSUMER MARKET**

Brazil has a population of roughly 180 million, with an annual per capita income of approximately US\$ 2,855 (C\$ 3,455). This income is low, if compared to Canada's, which is US\$ 19,640 (C\$ 23,764) per capita. Only 36% of all the population - the so-called middle class - has an average monthly income of more than US\$ 830 (C\$ 1,004).

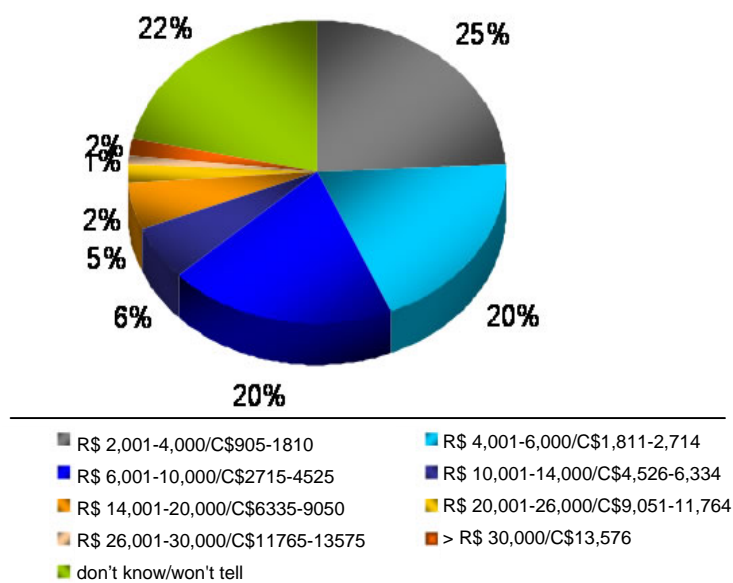
The middle class, which includes 66.6 million people, along with the high class, which represents 1% of the population, are the most frequent consumers of cultural products in Brazil. However, many people in these classes do not go frequently to theater performances. A study carried out by SEBRAE (*Serviço Brasileiro de Apoio à Micro e Pequena Empresa*), the Brazilian service that provides support to small and very small companies, determined that only 17% of the population of Sao Paulo - the most important cultural and economic hub in Brazil - had seen at least one theater play in 2002.

Profile of the Brazilians who are classified as upper class:

- 1% of the Brazilian population (1.8 million).
- 45% of the Brazilian GDP.
- 75% of them live in the southeastern region.
- 4 out of 10 people in this class are in Sao Paulo, and 6 are in Belo Horizonte, Brasilia, and Rio de Janeiro.
- They spend approximately US\$ 1.5 billion/year (C\$ 1.8 billion) in luxury products (which puts Brazil among the top 10 luxury markets in the world).
- It is a group with a good education level (94% of them have completed high school and/or college/university).

The lower income classes in Brazil are excluded from most of the performing arts market, either due to ticket prices, or to transport difficulties to go to the show, or because they don't know about the show, or because they are not used to going to performances.

Household income chart (Source: PNAD 2003)



The forecast for the purchasing power of the Brazilian population indicates growth. Between December 2002 and February 2005, 8.9 million Brazilians, formerly excluded from the consumer market, acquired the ability to purchase goods and services. This is shown by the report disseminated by *Cheque-pre.com*, a Brazilian credit analysis company.

The report shows that, among the 180 million Brazilians, 126.6 million (70.3%) have some purchasing power.

**Income power of population over 10 years of age, 2003:**

Income power in monthly minimum wages (minimum wage = R\$260 or C\$118)	Income power in Canadian dollars (C\$)	Percentage of population
Up to 1/2x minimum wage (<R\$130)	<C\$59	10.00
1/2x to 1x minimum wage (R\$130-R\$260)	C\$59-C\$118	17.80
1x to 2x minimum wage (R\$260-R\$520)	C\$118-C\$236	26.00
2x to 3x minimum wage (R\$520-R\$780)	C\$236-C\$354	13.00
3x to 5x minimum wage (R\$780-R\$1,300)	C\$354-C\$590	10.20
5x to 10x minimum wage (R\$1,300-R\$2,600)	C\$590-C\$1,180	6.10
10x to 20x minimum wage (R\$2,600-R\$5,200)	C\$1,180-C\$2,360	2.80
Over 20x minimum wage (>R\$5,200)	>C\$2,360	1.30
No income		11.50
Not declared		1.40

The economic growth which the country is experiencing, with a general improvement in socioeconomic indicators such as higher life expectancy and a higher educational levels, in addition to local art popularization programs by cities such as Belo Horizonte and Porto Alegre, tend to create a new public for culture.

# PERFORMING ARTS IN BRAZIL

## GENERAL OVERVIEW

There is significant evidence of the development of the performing arts in Brazil. There has been an increase in the amount of circus schools; there has been an increased academic interest in dance, which in turn increases its quality standards. There are also more theater groups, not only in the large cities, but also in regions more distant from the cultural hubs, such as the city of Rio Branco in the state of Acre, and Boa Vista in the state of Roraima.

Generally speaking, the performing arts in Brazil are characterized by the creativity and quality of its artists. In terms of contemporary dance, there are companies that participate every year in the first-rate international circuit, such as *Grupo Corpo*, Deborah Colker and Lia Rodrigues, first-prize winner in the Festival de Nouvelle Danse (in Canada). Individually, there are outstanding dancers such as soloist Tiago Soares and the first dancer Roberta Marques, at the Royal Ballet in London.

Brazilian circus artists participate in the best international circus companies, such as the Cirque du Soleil. Brazilian companies, such as *Intrépida Trupe*, participate in international festivals, in countries such as France and Germany.

In opera, Brazilian musicians are also internationally renowned, such as soloist Ana Cláudia Brito, who has participated in concerts in Spain, the United States, and England.

In theater, the work performed by a number of groups generates hundreds of contemporary theater productions every year, and reveals talents that participate in other segments, such as television and cinema.

The main shortcomings of the performing arts field in Brazil are: the low level of professional management, scarce funding, a lack of public cultural policies, which makes new initiatives difficult and prevents action consistency; and the fact that the great majority of the population is not used to go to theater performances, as a consequence of the low education and household income levels as well as the lack of cultural incentives.

## THEATER

### The Brazilian theater production

Among the performing arts, theater is the most prevalent in Brazil. It is carried out in the smallest communities, and in the most remote cities, particularly by theater groups that rehearse and perform wherever they can: parish halls, classrooms, streets and, if available, theaters.

Currently the theater scene in Brazil is divided into two main movements: Group Theater and commercial theater.

Group theater is characterized by consistent work of the same group of actors and producers, led by a director, offering research and experimental productions, such as *Teatro Oficina*, *Companhia do Latão*, and *Teatro da Vertigem* in Sao Paulo; *Cia dos Atores* and the *Intrépida Trupe* in Rio de Janeiro; and the *Grupo Galpão* in Minas Gerais. Most of the time they do not produce performances that appeal to the public at large, which makes it difficult to attract sponsors. They usually perform in small and medium-sized theaters. The tickets sold make up for a minimal part of the production costs, and regular government investments do not exist.



Commercial theater is characterized by high artistic and production quality, but there is no commitment to experimentation or research. Most commercial productions employ TV artists, especially the main characters that appear in soap operas, a mass media phenomenon in Brazil - soap operas are exported to more than 85 countries. This theater movement aims at obtaining a return on investment, and its main source of support are corporate sponsors, since tickets - although more expensive than for group theatre performances - do not fully cover production costs. There is also an absence of government investment in these cases. Some artists, such as Marília Pêra, Antônio Fagundes, and Paulo Autran, are well-known names of the commercial theater, with a high capacity to attract sponsors, the media, and a large audience. They perform in the best theaters in the main cities in the country.

Brazil also offers American Broadway musicals, translated and adapted to Brazilian Portuguese, and staged by Brazilian artists. These are big, expensive productions, very attractive to the public, the media and, therefore, also to corporate sponsors. The main musicals that have already been produced in Brazil include *Chicago*, *Beauty and the Beast*, and *Les Misérables*. *The Phantom of the Opera* has already been confirmed for 2005. Most of these productions are carried out in Brazil through CIE - a multinational entertainment producer.

Less frequent, but also present in the Brazilian theater scene, are children and puppet theaters, which include some internationally well-known groups, such as *Contadores de Estórias*, from the city of Parati, and *Giramundo*, from the city of Belo Horizonte. The Brazilian Puppet Theater Association (*Associação Brasileira de Teatro de Bonecos*) coordinates and disseminates courses, exchange programs, and information to puppet groups. The popular puppet theater called "*mamulengo*" expresses the wealth of the northeastern Brazilian culture and has, in the city of Olinda, state of Pernambuco, the "*Espaço Tiridá*", an entity dedicated to documenting its past, disseminating it, and making it possible for this cultural form to survive and to thrive.

Due to the language barrier, the staging of foreign theater performances in Brazil is restricted to international festivals and to short theater seasons promoted by cultural exchange institutes, such as the *Goethe Institut*, the *Alliance Française*, and the *British Council*, usually restricted to the most important centers such as Sao Paulo and Rio de Janeiro; and also to initiatives by institutions that have networks with a consistent cultural schedule, such as SESC (*Serviço Social do Comércio*) in Sao Paulo, a social services institute maintained by taxes paid by commerce.

## Difficulties

The main difficulties are the scarcity of theater locations outside the main centers, the absence of funding, and the small consumer audience, detailed further in specific chapters as they influence all the performing arts.

At the national level, there are also constraints to obtain theater scripts. In most Brazilian cities, the public library system is scant or outdated, which limits the offer of theater plays or theoretical books and technical manuals. The publishing industry publishes few theater plays due to the low number of copies sold.

## Theater festivals

Festivals are important expression opportunities for theater in the Brazil, and also for national and foreign companies to exchange experiences. Among the international festivals, the ones that stand out are the ones in Rio de Janeiro, Belo Horizonte, Londrina, Porto Alegre, and São João do Rio Preto (in the state of Sao Paulo). At the national level are the following festivals: Curitiba, Recife, São José dos Campos, (close to the city of Sao Paulo), Campina Grande in the state of Paraíba, and Blumenau in the state of Santa Catarina.

Some of the main theater festivals in Brazil are:

Festivals	City	State	Category	Contact
<b>International</b>				
Belo Horizonte International Stage & Street Theater Festival	Belo Horizonte	Minas Gerais	Theater, street theater	<a href="http://www.pbh.gov.br/cultura/fitbh/">www.pbh.gov.br/cultura/fitbh/</a>
International Theater Festival	São José do Rio Preto	Sao Paulo	Theater, street theater	<a href="http://www.festivalriopreto.com.br">www.festivalriopreto.com.br</a>
Porto Alegre on Stage	Porto Alegre	Rio Grande do Sul	Theater, musicals, dance, street theater, puppet and children's theater	<a href="http://www2.portoalegre.rs.gov.br/poemcena/">www2.portoalegre.rs.gov.br/poemcena/</a>
International Puppet Theater Festival	Belo Horizonte	Minas Gerais	Puppet theater	<a href="http://www.festivaldebonecos.com.br">www.festivaldebonecos.com.br</a>
Londrina International Festival	Londrina	Paraná	Theater, street theater, puppet theater	<a href="http://www.filo.art.br">www.filo.art.br</a>
<b>National</b>				
Curitiba Theater Festival	Curitiba	Paraná	Theater, children's theater, street theater	<a href="http://www.festivaldeteatro.com.br">http://www.festivaldeteatro.com.br</a>
Recife National Theater Festival	Recife	Pernambuco	Theater, street theater, puppet theater	Tel. no. 55 (81) 425 8046
Campina Grande Winter Festival	Campina Grande	Paraíba	Theater, children's theater, street theater, dance performances	Tel. no. 55 (83) 341 1486
University Festival	Blumenau	Santa Catarina	The groups are appointed by the Universities and Theater Schools	<a href="http://www.furb.br/futb/">www.furb.br/futb/</a>

### Specialized agencies

Here are the main agencies specializing in planning and implementing the visit of foreign artists and groups to the country; they can be responsible for all the executive production of the performances, taking care of advertising, and even obtaining funding:

Agencies	Representative	Tel. no.	Email	Website
CIE Brasil	Mônica Margato and Alexandre de Faria	55 11 5643 2633	<a href="mailto:mmargato@ciebrasil.com">mmargato@ciebrasil.com</a>	=
Dell'Arte Soluções Culturais	Fernando Ramos	55 21 3235 8500	<a href="mailto:framos@dellarte.com.br">framos@dellarte.com.br</a>	<a href="http://www.dellarte.com.br">www.dellarte.com.br</a>
Antares Promoções	Maria Rita Stumpf	55 21 2205 6672	<a href="mailto:mrstumpf@antarespromocoes.com.br">mrstumpf@antarespromocoes.com.br</a>	<a href="http://www.antarespromocoes.com.br">www.antarespromocoes.com.br</a>
Agentz	Fernanda Vidigal and Karla Guerra	55 31 3461 2163	<a href="mailto:karla@agentz.com.br">karla@agentz.com.br</a> and <a href="mailto:fernanda@agentz.com.br">fernanda@agentz.com.br</a>	<a href="http://www.agentz.com.br">www.agentz.com.br</a>
Farearte	Anna Cláudia Agazzi	55 11 3771 5881	<a href="mailto:fareao5@farearte.com.br">fareao5@farearte.com.br</a>	<a href="http://www.farearte.com.br">www.farearte.com.br</a>
Dueto Teatral	Monique Gardemberg	55 21 2540 5959	<a href="mailto:mgardenberg@attglobal.net">mgardenberg@attglobal.net</a>	=

Via Magia	Ruy César	55 71 331-2759	<a href="mailto:viamagia@viamagia.com.br">viamagia@viamagia.com.br</a>	<a href="http://www.viamagia.com.br">www.viamagia.com.br</a>
Cida Assessoria de Eventos	Maria Aparecida Herock	55 51 221-5353	<a href="mailto:atendimento@cidadecultura.com.br">atendimento@cidadecultura.com.br</a>	<a href="http://www.cidadecultura.com.br/">http://www.cidadecultura.com.br/</a>
TSA Eventos	-	55 11 5574 0002	<a href="mailto:tsaeventos@tsaeventos.com.br">tsaeventos@tsaeventos.com.br</a>	<a href="http://www.tsaeventos.com.br">www.tsaeventos.com.br</a>
Luni Produções	Danielle Hoover	55 81 3268 9546	<a href="mailto:luni@luni.com.br">luni@luni.com.br</a>	<a href="http://www.luni.com.br">www.luni.com.br</a>

## Regional cultural promoters

Main cultural promoters in several Brazilian states which can be responsible for formatting the season according to local characteristics, income and interests of the public; and usually provide all the technical advise required to plan and implement cultural productions in their regions:

Promoter	City	Representative	Tel. no.	Email
Ana Jardim	Belo Horizonte	Ana Jardim	55 31 9961 1062	<a href="mailto:anacrisjardim@bol.com.br">anacrisjardim@bol.com.br</a>
Elsa Costa	Rio de Janeiro	Elsa Costa	55 21 9664 2157	<a href="mailto:elsacosta@bol.com.br">elsacosta@bol.com.br</a>
Márcio Meirelles	Salvador	Márcio Meirelles	55 71 337 1502	<a href="mailto:mm@teatrovilavelha.com.br">mm@teatrovilavelha.com.br</a>
Mário Ramirez	Maceió	Mário Ramirez	55 82 9351 6941	<a href="mailto:paulopoeta@bol.com.br">paulopoeta@bol.com.br</a>
Oni Freire	Florianópolis	Oni Freire	55 48 9115 7303	<a href="mailto:som_oni@ig.com.br">som_oni@ig.com.br</a>
Orlando Alves	Sao Paulo	Orlando Alves	55 14 238 4874	<a href="mailto:orlando.asf@uol.com.br">orlando.asf@uol.com.br</a>
Valéria Pinheiro	Fortaleza	Valéria Pinheiro	55 85 234-5378	<a href="mailto:valeria.pinheiro@uol.com.br">valeria.pinheiro@uol.com.br</a>
Cláudia Rangel	Vitória	Cláudia Rangel	55 21 9922 449	<a href="mailto:claurangel@bol.com.br">claurangel@bol.com.br</a>
Alabarse	Porto Alegre	Luciano Alabarse	55 51 3315 1155	<a href="mailto:lalabarse@uol.com.br">lalabarse@uol.com.br</a>
Calvin Produção	Curitiba	Vitor Aronis	55 41 322 2414	<a href="mailto:calvin@calvin.com.br">calvin@calvin.com.br</a>

## Theater class representatives

Main organizations representing the arts sector, including labor unions, producer associations, and amateur theater federations, all of them affiliated to national organizations:

Entity	Area	State	Tel. no.	Email
Candanga Puppet Theater Association	Puppet Theater	Brasília	55 61 384-6793	
Rio Grande do Sul Puppet Theater Association	Puppet Theater	Rio Grande do Sul	55 51 477-4748.	-
Rio Puppet Theater Association	Puppet Theater	Rio de Janeiro	55 21 285-1237	<a href="mailto:monne@uol.com.br">monne@uol.com.br</a>
State Puppet Theater Association	Puppet Theater	Minas Gerais	55 31 2381879	<a href="mailto:rosiere@desa.ufmg.b">rosiere@desa.ufmg.b</a>
Santos Amateur Theater Federation	Theater	Sao Paulo	55 13 219-8237	<a href="mailto:festasto@atribuna.com.br">festasto@atribuna.com.br</a>
Associative Theater Federation	Theater	Rio de Janeiro	55 21 268-0600	<a href="mailto:fetaerj@uol.com.br">fetaerj@uol.com.br</a>
Theater Federation	Theater	Minas Gerais	55 31 597-3542	-
Entertainment Artists and Technicians Labor Union	Entertainment Artists and Technicians	Brasília	55 61 225-1424	-
Entertainment Artists and Technicians Labor Union	Entertainment Artists and	Minas Gerais	55 31 224-4743	-

	Technicians			
Entertainment Artists and Technicians Labor Union	Entertainment Artists and Technicians	Rio de Janeiro	55 21 220-8147	-
Entertainment Artists and Technicians Labor Union	Entertainment Artists and Technicians	Rio Grande do Sul	55 51 226-1921	-
Entertainment Artists and Technicians Labor Union	Entertainment Artists and Technicians	Sao Paulo	55 11 223-9024	-
Brazilian Playwright Society	Theater	Rio de Janeiro	55 21 544-6966	-
Brazilian Playwright Society	Theater	Sao Paulo	55 11 229-9011.	
Theater Producer Association	Association	Minas Gerais	55 31 3201.4369	amparc@uol.com.br
Apetesp - the São Paulo State Theater Performance Producer Association	Theater	Sao Paulo	55 11 3258 4591	apetesp.org.br - apetesp@uol.com.br
Apeterj	Theater	Rio de Janeiro	55 21 2285 1237	apeterj01@terra.com.br
São Paulo Theater Cooperative	Theater	Sao Paulo	55 11 3258 7457	cooperativadeteatro.com.br - <a href="mailto:contato@cooperativadeteatro.com.br">contato@cooperativadeteatro.com.br</a>

## DANCE

### The production of dance in Brazil

There is not a Brazilian theatrical dance to reflect the country's identity. The different forms of traditional popular dance that survive in isolation in the different Brazilian regions show once again its cultural diversity. Due to Brazil's very extensive territory, ethnic diversity, and uneven resource distribution, one can also see differences in aesthetics and in cultural positioning between groups, companies, or even choreographers.

There is also an imbalance in the production and circulation of the choreographic works, with those produced in the southeast and southern regions receiving preferential treatment, as that is where the economic power and the main communication media are concentrated, focusing on the Rio de Janeiro and Sao Paulo press, which usually gives more attention to groups and choreographers from these cultural centers.

The Brazilian theatrical dance of any genre, professional or not, such as classical ballet, modern dance, jazz dance, ballroom dance, regional dance, and even the avant garde contemporary dance, is usually organized in a group system, i.e. a cast of dancers around their master, with a structure similar to traveling circus troupes, where there still are family bonds, that ensure group maintenance and cohesion, particularly during their constant traveling.

There are some basic forms whereby dance groups performing in Brazil are organized:

- Stable official companies
- Independent companies
- Emergent groups coming from academia
- Groups staging only one author
- Community groups and/or cooperatives
- Professional folkloric groups
- Productions with independent professionals

Regarding the activity of these formations, one can highlight the Brazilian contemporary dance, especially the following dance companies: *Lia Rodrigues Companhia de Danças*, *Companhia de Dança Dani Lima*, *Companhia Renata Melo*, *Cia. Deborah Colker*, and *Grupo Corpo*, with their own repertoires.

Contemporary dance has made inroads in the cultural circuits organized by government organizations and by the private sector, such as the Sao Paulo Cultural Center, SESC, SESI, the Banco do Brasil Cultural Center, the Itaú Cultural Institute, etc.

Other opportunities for expression, especially for contemporary dance but also for international dance in Brazil, are the festivals. There are almost 50 events per year, promoted in all regions of the country and by different organizations, many of them through the initiative of the faculty and students of dance colleges. Some of these events, in addition to the presentations, also promote reflection through round tables and seminars, while others place emphasis on the competitive character through contests.

Worth mentioning are: *Panorama RioArte de Dança*, in Rio de Janeiro; the Belo Horizonte International Dance Festival, in Minas Gerais; and the International Dance Biennial of Fortaleza, in the state of Ceará. Among the competitive events, there is the Joinville Festival, in Santa Catarina.

Some Brazilian companies make regular tours every year, and promote openings abroad, such as *Grupo Corpo*, *Cia. Deborah Colker*, and *Lia Rodrigues Companhia de Danças*, which was awarded the public prize at the *Festival de Nouvelle Danse*, in Canada.

Brazil has more traditional dance companies, with repertoire ranging from the classical to the modern and contemporary, which develop either their own productions with guest and/or in-house choreographers, or reproduce repertoires that have already been choreographed for other companies. Important examples are the *Cisne Negro Companhia de Dança* and *Ballet Stagium*, which regularly tour Brazil and sometimes travel abroad.

Brazil regularly receives, foreign dance companies on its stages, ranging from classical to contemporary. They arrive in the country through Brazilian specialized agencies; tickets usually sell out at theaters in the major centers, especially Sao Paulo and Rio de Janeiro.

## Difficulties

In spite of the international recognition obtained by Brazilian dance companies, the significant number of festivals, and a certain participation by the private sector, Brazilian dance suffers from lack of incentives for research, in depth training and aesthetical improvement of its groups, as most of the scarce existing investment is directed to the performance itself, not to create or train groups, which makes it difficult to have a diversity of new dancers and new expressions.

Another difficulty experienced by most of the dance companies in Brazil, except for a few stable official companies, or nationally or internationally renowned companies (such as *Grupo Corpo*) - which obtain funding through corporate sponsors, is that most Brazilian groups perform under conditions ranging from reasonable to poor or terrible, due to the lack of economic resources. Many of them are not able to participate in festivals outside their respective regions due to difficulties in raising the minimum funding required for transportation and other travel expenses.

## Festivals and dance shows

Main dance festivals in Brazil:

Festivals and Shows	City	State	Category	Contact
<i>Joinville Dance Festival</i>	Joinville	Santa Catarina	Contemporary	<a href="http://www.festivaldedanca.com.br">www.festivaldedanca.com.br</a>
<i>International Dance Forum</i>	Belo Horizonte	Minas Gerais	Contemporary	<a href="http://www.fid.com.br">www.fid.com.br</a>
<i>Panorama RioArte de Dança</i>	Rio de Janeiro	Rio de Janeiro	Contemporary	<a href="http://www.rio.rj.gov.br/rioarte">http://www.rio.rj.gov.br/rioarte</a>
<i>Ceará International Dance Biennial</i>	Fortaleza	Ceará	Contemporary	<a href="http://www.bienaldedanca.com">www.bienaldedanca.com</a>
<i>New Dance Festival</i>	Brasilia	Federal District	Contemporary	<a href="http://www.usinaclub.com.br/eng/festival.htm">http://www.usinaclub.com.br/eng/festival.htm</a>
<i>Festival Sesc Olhar a Dança</i>	São José do Rio Preto	Sao Paulo	Contemporary	<a href="mailto:email@riopreto.sesc.sp.com.br">email@riopreto.sesc.sp.com.br</a>
<i>Rumos e Educação Itaú Cultural</i>	Sao Paulo	Sao Paulo	Contemporary	<a href="http://rumoeducacao@itaucultural.org.br">rumoeducacao@itaucultural.org.br</a>
<i>“Centro Cultural Sao Paulo” Dance Circuit</i>	Sao Paulo	Sao Paulo	Contemporary	<a href="mailto:ccsp@prefeitura.sp.gov.br">ccsp@prefeitura.sp.gov.br</a>
<i>Porto Alegre em Dança</i>	Porto Alegre	Rio Grande do Sul	Contemporary	<a href="http://www.festivaldedanca.com.br">www.festivaldedanca.com.br</a>

## Specialized agencies

Main agencies specializing in planning and implementing the visit of foreign artists and groups to the country; they can take responsibility for all the executive production of the performances, for advertising, and even for obtaining funding:

Agencies	Representative	Tel. no.	Email	Website
<i>Platô Produções</i>	Dora Leão	55 11 3864 9430	<a href="mailto:platopro@terra.com.br">platopro@terra.com.br</a>	-
<i>CIE Brasil</i>	Mônica Margato and Alexandre de Faria	55 11 5643 2633	<a href="mailto:mmargato@ciebrasil.com">mmargato@ciebrasil.com</a>	-
<i>Dell'Arte Soluções Culturais</i>	Fernando Ramos	55 21 3235 8500	<a href="mailto:frames@dellarte.com.br">frames@dellarte.com.br</a>	<a href="http://www.dellarte.com.br">www.dellarte.com.br</a>
<i>Antares Promoções</i>	Maria Rita Stumpf	55 21 2205 6672	<a href="mailto:mrstumpf@antarespromocoes.com.br">mrstumpf@antarespromocoes.com.br</a>	<a href="http://www.antarespromocoes.com.br">www.antarespromocoes.com.br</a>
<i>Farearte</i>	Anna Cláudia Agazzi	55 11 3771 5881	<a href="mailto:fareao5@farearte.com.br">fareao5@farearte.com.br</a>	<a href="http://www.farearte.com.br">www.farearte.com.br</a>
<i>Dueto Teatral</i>	Monique Gardemberg	55 21 2540 5959	<a href="mailto:mgardemberg@attglobal.net">mgardenberg@attglobal.net</a>	-

# CIRCUS

## The Brazilian circus production

According to *Funarte* - the Brazilian Art Foundation, Brazil has more than 2,000 circus companies scattered across the Brazilian territory, most of them small, and located in the northeast region. This figure has been increasing during the last 10 years, along with the number of circus schools, most of them founded by the circus groups themselves and some that belong to NGOs (non-governmental organizations).

Circus in Brazil, just like the other performing arts, is also characterized by diversity. Each region and each city has its own specific form of acting. However, there are two international circus movements that also have representatives in Brazil: the traditional circus and the new circus.

The traditional circus is characterized by traveling groups. They park in the city outskirts, and they target the more numerous economic classes. Their facilities are spartan, and they invest in the human elements, their skillfulness, ability and creativity. For this reason, the clowns are central characters, and success of the performances depends on them.

There are approximately 80 large- and medium-sized circuses, with flying trapeze, animals, and a big cast. The estimated audience is 25 million spectators per year. The main representatives of the traditional circus in Brazil are *Circo di Napoli*, *Circo Stankowich*, and *Circo Spacial*.

The new circus's proposal, which started with the *Intrépida Trupe* circus group in Rio de Janeiro, has made a revolution in the circus language in Brazil. Their performances mix circus, theater and dance, adding lighting, music and special effects, with a bold multimedia language. Later on, typical Brazilian manifestations were included, such as the "*capoeira*", thus developing a particular way of performing in circus in Brazil. The main representatives of the new circus in Brazil are the following groups: *Intrépida Trupe*, *Irmãos Brothers*, *Acrobáticos Fratelli*, *Nau de Ícaros*, *Circo Mínimo*, *Circo Escola Picadeiro*, *Linhas Aéreas*, and *Teatro Anônimo*.

The Brazilian new circus is becoming more and more well-known, like in the case of *Intrépida Trupe*, which has already participated in important international festivals such as: the *Festival Mondial du Cirque de Demain* in 1989, 1993 and 1997, in Paris; the *Festival d'Avignon*, in 1992; the *Festival Parade*, in 1993 and 1997, in Nanterre, France; the *Festival Internationaler Varietée Preis*, in 1991; the *Festival de Freiburg*, in 1998 and 1999, in Germany; and the *China Wuqiao International Acrobatic Festival*, in 1997.

Finally, "social circuses" are becoming well known; partnering with NGOs and governments, they develop projects geared towards needy children and the youth, aiming at training artists, but especially at forming citizens, and enhancing the participants' self esteem. One example is the *Escola Picolino*, in the city of Salvador, in the state of Bahia, which implements a project with youngsters; some of them currently act with international companies such as the Canadian *Cirque du Soleil*. There is also the *Escola Popular de Circo*, in the city of Belo Horizonte, in the state of Minas Gerais, and the *Escola Circo Picadeiro*, in Sao Paulo.

## Difficulties

Most of the circus groups in Brazil are small due to the high investment required, especially in the case of the traditional "canvas" circuses, and to difficulties in funding, which are inherent to all performing arts in Brazil, detailed below in a specific chapter.

## Festivals

Biennially since 2001, the city of Belo Horizonte, in the state of Minas Gerais, hosts the World Circus Festival, the most important one in Brazil, and whose purpose is exchanging experiences, discussing cultural policies related to circus, and also presenting the main Brazilian circus groups. It also has the presence of international groups, such as the *Acrobat* (Australian), *Traboule*, and *Cie. Maboul Distorsion* (French), *The Chipolatas Street Theater* (British), and *Leo Bassi* (Italian).

In Brazil, most of foreign circus shows perform through two festivals in particular:

Festival	State	Responsible	Tel. no.	Website
Brazil's World Circus Festival	Minas Gerais	Karla Guerra and Fernanda Vidigal	55 31 3461 2163	<a href="http://www.fmcircodobrasil.com.br">www.fmcircodobrasil.com.br</a>
Brazil's Circus Festival	Pernambuco	Danielle Hoover	55 81 3268 9346	<a href="http://www.festivaldecircodobrasil.com.br">www.festivaldecircodobrasil.com.br</a>

## Specialized agencies

These are the main agencies specializing in bringing foreign circus groups to Brazil; they can take responsibility for all the executive production of the performances, for advertising, and even for obtaining funding:

Agencies	Representative	Tel. no.	Email	Website
CIE Brasil	Mônica Margato and Alexandre de Faria	55 11 5643 2633	<a href="mailto:mmargato@cie-brasil.com">mmargato@cie-brasil.com</a> and <a href="mailto:afaria@cie-brasil.com">afaria@cie-brasil.com</a>	
Agentz	Fernanda Vidigal and Karla Guerra	55 31 3461 2163	<a href="mailto:karla@agentz.com.br">karla@agentz.com.br</a> and <a href="mailto:fernanda@agentz.com.br">fernanda@agentz.com.br</a>	<a href="http://www.agentz.com.br">www.agentz.com.br</a>
Luni	Danielle Hoover	55 81 3268 9346	<a href="mailto:luni@luni.com.br">luni@luni.com.br</a>	<a href="http://www.luni.com.br">www.luni.com.br</a>

## OPERA

### Brazilian opera productions

Among the performing arts, opera is the one with the least number of productions in Brazil. Nevertheless, between the nineteenth and twentieth centuries, the country has received in its municipal theaters - especially in the cities of Rio de Janeiro and Sao Paulo - the main voices of international opera, including names such as Cláudia Muzsio, Maria Callas, Mario del Mónaco, and Ferruccio Taglianni.

From the 80's on, opera has suffered a decline in national productions, and also in the import of foreign productions, due to an economic crisis that caused government investments to be reduced, and triggered a gap between the local currency and the US and European currencies, which impacted the visits of productions from those regions.

There are currently 3 main opera centers in Brazil: Sao Paulo, Rio de Janeiro, and Belo Horizonte. Sao Paulo has 3-5 productions per year, and Rio de Janeiro, 3-4, which correspond to the regular seasons of their respective municipal theaters. Funding for these productions is obtained particularly through corporate sponsors but there is also some small help available from the city, in Sao Paulo, and from the state, in Rio de Janeiro. Belo Horizonte produces 2-3 operas per year, but there are no regular seasons - they are carried out at different times each year; some of them are the initiative of the *Clóvis Salgado Foundation* that receives funding from the state of Minas Gerais.



At a secondary level, there are centers known for organizing opera festivals: the cities of Belém, in the state of Pará, and Manaus, in the state of Amazonas. Manaus has 3 productions per year during the *Amazonas Opera Festival*. Belém has 3-4 productions for the *Theatro da Paz Opera Festival*.

Also worth mentioning is the International Singing Contest of Bidu Sayão, an initiative by the Executive Department of Culture of the State of Pará which, for the last six years, has been attracting young talents from Brazil and abroad.

The number of foreign opera productions performing in Brazil is very small, largely due to the high costs of transporting the equipment and paying for accommodations for the musicians. In the last decade we can highlight the *Sofia National Opera* (Bulgaria), the *Teatro Nacional de São Carlos* (Portugal), and the *Dorset Opera* (England).

Visits by internationally renowned singers singing with local orchestras are more usual, like soprano Emma Kirby, and tenors Luciano Pavarotti, José Carreras, and Plácido Domingo, who have performed in the cities of Sao Paulo and Rio de Janeiro.

### Difficulties

Brazil has international quality orchestras such as OSESP (Sao Paulo State Symphony Orchestra), a number of classical singers and directors interested in opera productions. However, the lack of investment makes it impossible to carry out seasons on a regular basis, to exchange productions or take the presentations to other cities in Brazil. With no performances and no means to attract the youth to this art, which blends and demands a diversified knowledge of languages, the result has been an cultural impoverishment of the public and of the opera culture in the country.

### Festivals, an international singing contest, and a producing theater

Here is a list of the main opera festivals in Brazil, the International Singing Contest aiming at finding talent in Brazil and abroad, promoting exchanges between the involved professionals, and a theater that produces opera.

Festival	State	Responsible	Tel. no.	Website
Amazonas Opera Festival	Amazonas	Cleber Papa and Rosana Caramaschi	55 11 3815 5811	<a href="http://www.spimagem.com.br">www.spimagem.com.br</a>
<i>Theatro da Paz</i> Opera Festival	Pará	Cleber Papa and Rosana Caramaschi	55 11 3815 5811	<a href="http://www.spimagem.com.br">www.spimagem.com.br</a>
<i>Bidu Sayão</i> International Singing Contest	Pará	Cleber Papa and Rosana Caramaschi	55 11 3815 5811	<a href="http://www.spimagem.com.br">www.spimagem.com.br</a>
<i>Teatro Arthur Azevedo</i>	Maranhão	Fernando Bicudo	55 98 232 0299	—

## Specialized agencies

These are the main agencies specializing in bringing opera companies and classical singers; they can take responsibility for all the executive production of the performances, for advertising, and even for obtaining funding:

Agencies	Representative	Tel. no.	Email	Website
<i>São Paulo Imagem Data</i>	Cleber Papa and Rosana Caramaschi	55 11 3815 5811	<a href="mailto:www.cleberpapa@uol.com.br">www.cleberpapa@uol.com.br</a> and <a href="mailto:rosanacaramaschi@uol.com.br">rosanacaramaschi@uol.com.br</a>	<a href="http://www.spimagem.com.br">www.spimagem.com.br</a>
<i>CIE Brasil</i>	Mônica Margato	55 11 5643 2633	<a href="mailto:mmargato@cie-brasil.com">mmargato@cie-brasil.com</a>	-
<i>Concertato</i>	Cristiane Rosseto	55 11 3816 7670	<a href="mailto:crisrosseto@concertato.com.br">crisrosseto@concertato.com.br</a>	<a href="http://www.concertato.com.br">www.concertato.com.br</a>
<i>Dell'Arte Soluções Culturais</i>	Fernando Ramos	55 21 3235 8500	<a href="mailto:framos@dellarte.com.br">framos@dellarte.com.br</a>	<a href="http://www.dellarte.com.br">www.dellarte.com.br</a>

## INFRASTRUCTURE

There are a significant number of theaters in Brazil but only in the main cities do they have appropriate equipment and infrastructure for theater, dance, circus, and large opera performances. Most of these premises have poor lighting and sound equipments. In the state capitals, which have some beautiful theaters built in the early twentieth century, these monuments have become a burden to local governments, generating maintenance problems and technology lags.

The exceptions are places funded by corporate groups, such as *Teatro Alfa*, *Teatro Abril*, and *Credicard Hall*, in Sao Paulo, and *Claro Hall*, in Rio de Janeiro, in addition to the SESC and SESI - the social institutes maintained respectively by companies involved in the commerce of goods and services and by industry through funds obtained by a mandatory tax based on the salaries paid to their employees.

There are many SESC and SESI units distributed across the country, which usually have good infrastructure and offer quality productions. Both have a regional department in each Brazilian state, but each unit has the autonomy to define its own schedule of performances. The following SESC units: SESC Pompéia, SESC Paulista, and SESC Vila Mariana (all in Sao Paulo), SESC Copacabana (in Rio de Janeiro), and the units in Belo Horizonte, Porto Alegre, and Curitiba are special because they bring foreign productions. SESI operates in a smaller scale, and its most relevant units are the ones in Sao Paulo and Porto Alegre.

### SESC's cultural programming in the state of Sao Paulo, 2003:

Genre of the performance	Number of presentations	Audience
Theater	3,045	705,000 people
Music	3,591	2 million people
Dance	571	203,000 people

## SESC's Regional Departments

State	Number of units	Theaters	Tel. no.	Website
Bahia	8	3	55 71 341 8700	<a href="http://www.sesc-ba.com.br">www.sesc-ba.com.br</a>
Ceará	8	2	55 85 452 9000	<a href="http://www.sesc-ce.com.br">www.sesc-ce.com.br</a>
Federal District	5	1	55 61 313 8755	<a href="http://www.sescdf.com.br">www.sescdf.com.br</a>
Minas Gerais	16	5	55 31 3271 1811	<a href="http://www.sescmg.com.br">www.sescmg.com.br</a>
Paraná	18	4	55 41 304 2188	<a href="http://www.sescpr.com.br">www.sescpr.com.br</a>
Pernambuco	8	3	55 81 3216 1616	<a href="http://www.sesc-pe.com.br">www.sesc-pe.com.br</a>
Rio de Janeiro	22	10	55 21 539 1202	<a href="http://www.sescrj.com.br">www.sescrj.com.br</a>
Rio Grande do Sul	13	4	55 51 3284 2000	<a href="http://www.sesc-rs.com.br">www.sesc-rs.com.br</a>
Sao Paulo	30	14	55 3179 3400	<a href="http://www.sescsp.com.br">www.sescsp.com.br</a>

The municipal theaters of the large urban centers also have good infrastructure, but present problems, particularly of an administrative nature, due to the bureaucracy involved in the case of government owned properties. They are, in the southeast: *Teatro São Pedro* and *Teatro Municipal*, in Sao Paulo, and *Teatro Municipal* in Rio de Janeiro; in the northern region: *Teatro Amazonas* in Manaus, and *Teatro da Paz* in Belém; in the northeast: *Teatro Castro Alves* in Salvador, *Dragão do Mar* in Fortaleza, and *Guararapes* in Olinda; and in the south: *Teatro Guairá* in Curitiba, and *Teatro São Pedro* in Porto Alegre. They are all supported by the government and frequently receive contributions from the private sector.

## Theaters of the main cities in Brazil

Theaters	State	City	Capacity	Tel. no.	Website
<i>Teatro Acbeu</i>	Bahia	Salvador	439	55 71 337 4395	<a href="http://www.acbeubahia.org.br">www.acbeubahia.org.br</a>
<i>Teatro Salesiano</i>	Bahia	Salvador	482	55 71 372 0166	<a href="http://www.salesiano-ba.com.br">www.salesiano-ba.com.br</a>
<i>Teatro Jorge Amado</i>	Bahia	Salvador	420	55 71 355 8620	-
<i>Teatro da Caixa</i>	Federal District	Brasilia	300	55 61 414 9452	-
<i>Teatro Nacional Cláudio Santoro</i>	Federal District	Brasilia	441	55 61 352 6107	-
<i>Teatro Lapa Multshow</i>	Minas Gerais	Belo Horizonte	1,500	55 31 3241 5953	<a href="http://www.lapamultshow.com.br">www.lapamultshow.com.br</a>
<i>Teatro Minascentro</i>	Minas Gerais	Belo Horizonte	1,726	55 31 3271 7900	<a href="http://www.minascentro.com.br">www.minascentro.com.br</a>
<i>Palácio das Artes</i>	Minas Gerais	Belo Horizonte	1,700	55 31 3237 7333	-
<i>Teatro de Arena</i>	Minas Gerais	Belo Horizonte	1,200	55 31 327 338	-
<i>Teatro SESI</i>	Minas Gerais	Belo Horizonte	684	55 31 3241 7168	-
<i>Centro Cultural Teatro Guaíra</i>	Paraná	Curitiba	2,173	55 41 322 8191	-
<i>Ópera de Arame</i>	Paraná	Curitiba	1,684	55 41 354 2662	-
<i>Teatro Guararapes</i>	Pernambuco	Olinda	2,405	55 81 427 8000	-
<i>Teatro Apolo</i>	Pernambuco	Recife	262	55 81 3424 5429	-
<i>Teatro Barreto Júnior</i>	Pernambuco	Recife	400	55 81 3326 4177	-
<i>Claro Hall</i>	Rio de Janeiro	Rio de Janeiro	4,200	55 21 2430 0700	-
<i>Centro Cultural Banco do Brasil</i>	Rio de Janeiro	Rio de Janeiro	182	55 21 3808 2020	<a href="http://www.cultura-e.com.br">www.cultura-e.com.br</a>
<i>Teatro Municipal Rio de Janeiro</i>	Rio de Janeiro	Rio de Janeiro	2,338	55 21 2262 3935	<a href="http://www.theatromunicipal.rj.gov.br">www.theatromunicipal.rj.gov.br</a>
<i>Teatro do SESI</i>	Rio de Janeiro	Rio de Janeiro	350	55 21 2563 4166	-
<i>Teatro Claro Hall</i>	Rio de Janeiro	Rio de Janeiro	500	55 11 5643 2555	-
<i>Teatro da OSPA</i>	Rio Grande do Sul	Porto Alegre	1,230	55 51 3311 7944	-
<i>Teatro Renascença</i>	Rio Grande do Sul	Porto Alegre	300	55 51 3232 6622	-

<i>Teatro SESI</i>	Rio Grande do Sul	Porto Alegre	1,790	55 51 3347 8769	-
<i>Centro Cultural São Paulo</i>	Sao Paulo	Sao Paulo	750, 324, and 110	55 11 3277 3611	<a href="http://www.centrocultural.sp.gov.br">www.centrocultural.sp.gov.br</a>
<i>Credicard Hall</i>	Sao Paulo	Sao Paulo	4,500	55 11 5643 2555	
<i>Direct TV Music Hall</i>	Sao Paulo	Sao Paulo	4,500	55 11 5643 2555	
<i>Teatro Alfa</i>	Sao Paulo	Sao Paulo	1,000	55 11 5693 4000	<a href="http://www.teatroalfa.com.br">www.teatroalfa.com.br</a>
<i>Itaú Cultural</i>	Sao Paulo	Sao Paulo	280	55 11 3268 1700	<a href="http://www.itaucultural.org.br">www.itaucultural.org.br</a>
<i>Teatro Municipal de São Paulo</i>	Sao Paulo	Sao Paulo	1,580	55 11 223 3022	<a href="http://www.theatromunicipal.com.br">www.theatromunicipal.com.br</a>
<i>Teatro Abril</i>	Sao Paulo	Sao Paulo	1,533	55 11 5643 2555	
<i>Teatro São Pedro</i>	Sao Paulo	Sao Paulo	636	55 11 3661 6529	-
<i>Teatro Amazonas</i>	Amazonas	Manaus	681	55 92 622 2420	-
<i>Teatro José de Alencar</i>	Ceará	Fortaleza	776	55 85 252 2324	-
<i>Teatro da Paz</i>	Pará	Belém	897	55 91 224 7355	-
<i>Teatro Carlos Gomes</i>	Santa Catarina	Blumenau	606	55 47 326 7166	<a href="http://www.teatrocarlosgomes.com.br">www.teatrocarlosgomes.com.br</a>
<i>Centroeventos Cau Hansen</i>	Santa Catarina	Florianópolis	2,200	55 47 3025 2729	-

## AVERAGE TICKET PRICES

### Theater

Category	Sao Paulo	Rio de Janeiro	Other Regions
Average amount in R\$/C\$			
Commercial Theater	R\$ 60-80 C\$ 27-36	R\$ 50-70 C\$ 23-32	R\$ 40 C\$ 18
Experimental Theater	R\$ 5-25 C\$ 2-11	R\$ 5-20 C\$ 2- 9	R\$ 10 C\$ 5

Source: *Imagem SP Data*

### Dance

Category	Sao Paulo	Rio de Janeiro	Other regions
Amounts in R\$/C\$ according to a percentage of the average tickets sold			
Contemporary Dance	R\$ 15-70 C\$ 7-32	R\$ 15-60 C\$ 7-27	R\$ 30 C\$ 14
Classical Dance	R\$ 25-80 C\$ 11-36	R\$ 25-70 C\$ 11-36	R\$ 45 C\$ 20

Source: *Platô Produções*

### Circus

Category	Sao Paulo and Rio de Janeiro	Minas Gerais	Other regions
Average amount in R\$/C\$			
Canvas Circus (traditional)	R\$ 3-25 C\$ 1-11	R\$ 1-10 C\$ 0.45- 5	R\$ 1-5 C\$ 0.45-2
New Circus	R\$ 5-15 C\$ 2-7	R\$ 5-15 C\$ 2-7	R\$ 1-10 C\$ 0.45-5

Source: *Agentz*

## Opera

Opera	Sao Paulo	Rio de Janeiro	Minas Gerais	Amazonas	Pará
Average amount in R\$/C\$					
Orchestra	R\$ 30-180	R\$ 30-80	R\$ 35	R\$ 60	R\$ 35
	C\$ 14-81	C\$ 14-36	C\$16	C\$ 27	C\$ 16

Source: *Imagem SP Data*

## ARTIST'S FEES

### Circus

Function	Sao Paulo and Rio de Janeiro	Minas Gerais and south region	Other regions
Average amounts per presentation in R\$/C\$			
Equestrian	R\$ 60-80 C\$ 27-36	R\$ 40-60 C\$ 18-27	R\$ 25-50 C\$ 11-23
Clown	R\$ 400-1,150 C\$ 181-520	R\$ 250-500 C\$ 113-226	R\$ 120-300 C\$ 54-136
Trapeze artist	R\$ 200-500 C\$ 91-226	R\$ 150-250 C\$ 68-113	R\$ 70-150 C\$ 32-68
Juggler	R\$ 200-500 C\$ 91-226	R\$ 120-250 C\$ 54-113	R\$ 70-150 C\$ 32-68
Dancer	R\$ 70-150 C\$ 32-68	R\$ 35-90 C\$ 16-41	R\$ 20-50 C\$ 9-23
High wire walker	R\$ 350-500 C\$ 158-226	R\$ 250-350 C\$ 113-158	R\$ 150-250 C\$ 68-113
Tamer	R\$ 500-1,000 C\$ 226-453	R\$ 350-500 C\$ 158-226	R\$ 200-300 C\$ 91-136

Source: SATED/SP

### Theater

Function	Sao Paulo and Rio de Janeiro	Minas Gerais and south region	Other regions
Average amounts per production in R\$/C\$			
Production Director	R\$ 2,000-5,000 C\$ 905-2,260	R\$ 1,000-3,000 C\$ 453-1,358	R\$ 400-1,200 C\$ 181-543
Set Designer	R\$ 2,000-10,000 C\$ 905-4525	R\$ 1,500-5,000 C\$ 679-2,260	R\$ 700-1,500 C\$ 317-679
Costume designer	R\$ 1,000-5,000 C\$ 453-2,260	R\$ 700-2,500 C\$ 317-1,131	R\$ 400-650 C\$ 181-294
Lighting designer	R\$ 2,000-5,000 C\$ 905-2,260	R\$ 1,500-3,000 C\$ 679-1,358	R\$ 1,000-2,500 C\$ 453-1,131

Function	Sao Paulo	Rio de Janeiro	Other regions
Average amounts as a percentage of the tickets revenues			
Lead Actors	4-12%	2-8%	4%
Secondary Actors	0.5-3%	0.5-2.5%	1%
Author's Rights	10-12%	10-12%	10-12%
Director	5-10%	5-10%	4-8%

Source: SATED/SP

### Dance

Function	Sao Paulo and Rio de Janeiro	Minas Gerais and south region	Other regions
Average amounts per presentation in R\$/C\$			
Lead Dancer	R\$ 1,500-2,500 C\$ 679-1,131	R\$ 1,000-2,000 C\$ 452-905	R\$500-1,200 C\$ 226-543
Dancer	R\$150 C\$ 68	R\$ 100 C\$ 45	R\$50-100 C\$ 23-45

Source: SINDIDANÇA/SP

### Opera

Orchestra	Average amounts per season in R\$/ C\$
With production and choral	R\$ 800,000-1.2 million C\$ 362,000-543,000
Without production and choral	R\$ 700,000 C\$ 316,750

Function	Average amounts in R\$ per musician, per presentation
Orchestra musician	R\$ 1,200-1,500 C\$ 543-679

International soloist	R\$ 10,000-15,000 C\$ 4,525-6,788
First soloist	R\$ 2,000-4,000 C\$ 905-1,810
Second soloist	R\$ 1,200-2,000 C\$ 543-905

Source: *SP Data Imagem*

## THE GLOBAL CULTURE IN BRAZIL

Although the art produced in Brazil has been recognized for its quality, Brazilians tend to appreciate, in a variety of fields, whatever comes from abroad. It is considered a given that performances that come from abroad have quality, irrespective of their origin.

The space for foreign presentations is particularly occupied by countries that have not only cultural exchanges but also institutional exchanges with Brazil, which in turn also generates other exchanges in the cultural field. Examples are: France, which has branches of the *Alliance Française* in Brazil; Germany, with the *Goethe Institut*; Italy, with the Italian Cultural Institute; England, with the British Council; Japan with the Japan Foundation and, more recently, China, which has just signed a series of agreements, especially in the economic field.

Institutional participation of the country is relevant in order not to limit the cultural experiences to individual actions by isolated groups of artists. Among the main countries that actively participate in the Brazilian cultural market are France, Belgium, the United States, and Canada in dance; Italy, France, Great Britain, Canada, and China in circus; and Italy, France, and Spain in opera. In terms of spoken theater, there is no country ahead of the pack. Only a small part of the population speaks English fluently or knows the basics of other languages, which restricts the participation of theater plays in the Brazilian market.

## CANADIAN CULTURE IN BRAZIL

### CURRENT PARTICIPATION

Perhaps because of the lack of specific cultural promotion organizations in Brazil, such as those of France, Germany or England, the presentation of Canadian performances in Brazil is rare and isolated. Brazilians, even those that belong to the arts sector, have a limited perception of Canada.

The most relevant Canadian presence in Brazil, in terms of performing arts, is in contemporary dance, through the presentation of companies such as *La La La Human Steps* and *O Vertigo*. In a restricted circle in theater, Robert Lepage was enthusiastically applauded by critics and the audience who saw "*La Face Cachée de la Lune*" (the Far Side of the Moon). Afterwards, his script "The Seven Streams of the River Ota" was also staged in Brazil. In circus, the big milestone should be the long awaited season with the *Cirque du Soleil*, scheduled for 2005.

In general, Canadian groups come to Brazil in a partnership with specialized agencies, such as *Antares* and *Farearte*, and perform only in Sao Paulo, where they promote 2-3 performances. However, since Sao Paulo is a big and scattered city with multiple cultural offers, isolated actions become distant from the public.

Other Canadian groups that have been in Brazil are: Lynda Gaudreau's *Cie. de Brune*, Benoit Lachambre, Dulcinea Langfelder, Ruby Rowat *Swinging*, and *Cirque Éloize*, most of them during festivals.

## OPPORTUNITIES

In brief, the opportunities for Canadian performing artists and companies to perform in Brazil are:

- Invitation to participate in international festivals;
- Invitation to participate in cultural circuits promoted by SESC, SESI or the *Centro Cultural Banco do Brasil*, among other institutions;
- Invitations for presentations promoted by local government theaters;
- Invitations for presentations in commercial theaters, in partnership with specialized agencies or producers.

In all these cases, it is necessary to generate knowledge and perception of the Canadian productions by the main Brazilian stakeholders in performing arts, especially festival organizers, producers of cultural tours, municipal theaters in strategic cities, and directors of specialized agencies and production companies. This demands both strategy and constant publicity, so that the market that "buys" foreign productions in Brazil gets acquainted with Canadian works in the performing arts, generating a perception about their production and consequently, generating enough interest to be invited to events.

In this sense, an institutional action to promote exchanges between Brazil and Canada would generate increase opportunities in Brazil for Canadian productions, not only for the performing arts, but also for all the cultural area in general.

Canadian artist or groups can also, on their own initiative, organize an international tour with specialized agencies or producers.

More specifically regarding the four performing arts areas included in this study, the Brazilian market, to a certain degree, restricts Canadian theater productions due to the fact that only a few Brazilians are fluent in English or French. Therefore, opportunities for Canadians in the Brazilian theater scene are limited only to plays with more universal modes of expression, usually contemporary themes.

Another opportunity in the theater area is the sale of copyrights of Canadian scripts, like the recent case of "*The Seven Streams of the River Ota*", from dramatist Robert Lepage, which was staged in Brazil in 2004.

The internationally acclaimed Canadian contemporary dance, successful in the isolated presentations seen in Brazil, is a field with excellent opportunities to be explored by companies.

In the circus area, opportunities for Canadian productions in Brazil would be related to the new circus, as its body language is universal and overcomes the language factor, and also due to its capacity to travel with small groups of artists. Traditional circuses are virtually nonviable due to the high costs involved.

Opera is the performing art with least opportunities for Canadians in Brazil, because the Brazilian public does not have the habit of going to these performances, and also because there are few appropriate facilities for this type of presentations. For operas, Canadian productions are virtually restricted to international festivals in Brazil.



## PROCEDURES

### PUBLICITY

Advertising the performance is usually the responsibility of the specialized agency or producer in charge.

In order to attract an audience, it is recommended to work with a press agent responsible for generating spontaneous media publicity, as well as with an advertising agencies, in order to prepare a media plan, negotiate prices with the communication vehicles, and create the ads.

Publicity through paid advertising is important, and complimentary to spontaneous media publicity. It is usually published in the cultural sections of the main regional newspapers, in the cultural guides, and in the local radio stations. TV is seldom used for advertising performing arts due to the high costs involved; it is only part of the media strategy in the case of large productions.

#### Press agents

Contact with the media, for the spontaneous coverage of the cultural performances, must be established in a professional manner by hiring a press agent specializing in cultural projects.

The role of the press agent will be to plan the media publicity, by selecting the vehicles, preparing and distributing releases, suggesting creative agendas that would be of interest to journalists, establishing contacts with journalists, and organizing press conferences when appropriate, as well as receiving the press professionals in the opening events of the performance.

Agencies	Representative	Tel. no.	Email	Website
<i>Comunica Brasil</i>	Paulo Moura	55 11 3865 3534	paulo@communicabrasil.com.br	www.communicabrasil.com.br
<i>Cia da Informação</i>	Pedro Costa	55 11 3071 3494	pedro@newsnet.com.br	www.newsnet.com.br
<i>Cartaz</i>	Sandra Calvi	55 11 3086 1256	sancalvi@agenciacartaz.com.br	-
<i>Publicom Comunicação</i>	Aldo de Luca	55 21 2543 3388	publicom@publicom.com	www.publicom.com
<i>Casa da Imprensa</i>	Antonio Salvador	55 11 5511 3817	cdi@cdicom.com.br	www.cdicom.com.br
<i>Máquina da Notícia</i>	Maristela Mafei	55 11 3147 2000	maquina@maquinanoticia.com.br	<a href="http://www.maquinadanoticia.com.br">www.maquinadanoticia.com.br</a>
<i>Porta-Voz Ass. de Imprensa e Com</i>	Margareth Guida	55 11 3666 2610	portavoz@portavoz.com.br	www.portavoz.com.br
<i>Enfoque Comunicação</i>	Creso Luiz de Moraes	55 41 352 2099	enfoque@enfoque.com	<a href="http://www.enfoque.com">www.enfoque.com</a>

## Commercial television

The main characteristics of commercial TV as a means of publicity are its massive audience and the possibility of region-specific commercials.

Commercial TV is the communication vehicle that reaches the highest number of people, and the most popular means of information and entertainment used by Brazilians. Its signal is broadcast free of charge to the users. Part of its schedule is national and part is local.

*Rede Globo* is the biggest station in the country, and the first one to broadcast its programs abroad, by subscription - including soap operas, series, mini-series, and news and sports programs. In terms of publicity, *Rede Globo* is the station with the highest level of sales - it gets 75% of all the money invested in TV commercials in Brazil.

## Pay-TV

The main advantage of pay-TV television in terms of publicity is the audience segmentation, as a function of the specific schedule of each channel.

In pay-TV, the signal is distributed to the user upon an agreement, which implies paying a monthly fee according to the number of channels received. It has fewer spectators, but reaches a segmented public with high purchasing power.

## Radio

The main characteristics of radio in terms of publicity are: flexibility, speed, low cost, specific geographic coverage, reach, penetration, and segmentation. Multiple stations and programs segment the radio public to a large extent. Its programs range from news to music, live information, and services to the listener (traffic conditions, weather, etc.)

Radio, after television, is the means of communication with the highest reach in the country. In spite of its big audience, it gets only a small portion of the money spent in advertising - on average, just 4.6% of the overall advertising expenditures.

## Newspapers

The main characteristics of newspapers as a means of advertising are: selectivity, audience segmentation, credibility, and specific geographic coverage.

Brazil had 371 daily newspapers in 2003. However, reading newspapers is not common in Brazil when compared to other countries. According to a study conducted by *Marplan Brasil*, only 37% of the Brazilians read the newspaper every day; 57% of this total live in the southeast region. Its reach is predominantly local: state, city, neighborhood, and specific niches. It usually arrives in the morning, has an informational character, forms opinions and offers services.

## Magazines

Magazines are used in advertising due to audience selectivity, segmentation, and print quality.

The Brazilian market has 295 publishers, which publish more than 1,500 titles, sold in newsstands or through subscription. Despite so many options, Brazilians buy an average of only two magazines per year. Brazilian

magazines are usually weekly or monthly publications. They publish articles, reports, and other items of general interest or sector-specific.

## Billboards

Billboards are outdoor advertising vehicles. Their advantages are: location, visibility, selectivity according to location, and the ability of instant communication.

## Internet

The Internet, although little accessed in Brazil as compared to other countries, is simple and inexpensive. Its main advantage is low cost and segmentation.

### Price list for commercials on commercial TV

Station and/or carrier	Average amount charged for a 30-second commercial, between 6:00 PM and 10:00 PM, in R\$/C\$	Characteristics of the station
<i>Rede Globo</i>	Between R\$ 100,000 and 160,000/ C\$ 45,250 to 72,400	The largest audience in the country.
<i>SBT</i>	Between R\$ 40,000 and 85,000/ C\$ 18,100 to 38,463	The second largest audience in the country.
<i>Rede Record</i>	Between R\$ 40,000 and 70,000/ C\$ 18,100 to 31,675	The third largest audience in the country.
<i>TV Cultura</i>	Between R\$ 2,190 and 4,000/ C\$ 991 to 1,810	Educational station, with the largest cultural schedule among the commercial (open) stations

Source: Brazilian Advertisers Association

### Price list for commercials on radio stations

Station	Category and reach	Average amount charged per 30-second commercial, between 6:00 AM and 10:00 AM, R\$/C\$	Characteristics of the station
<i>Escala FM</i>	Music	Between R\$ 250 and 1,500/ C\$ 113 to 679	FM station, plays classical music
<i>Bandeirantes AM</i>	News / National	Between R\$ 500 and 3,000/ C\$ 226 to 1,358	1st in audience size, AM
<i>Jovem Pan AM</i>	News / National	Between R\$ 1,400 and 3,000/ C\$ 634 to 1,358	2nd in audience size, AM
<i>CBN</i>	News / National	Between R\$ 1,000 and 2,000/ C\$ 453 to 905	Specializes in news
<i>Cultura AM</i>	Music / Regional	Between R\$ 100 and 250/ C\$ 45 to 113	Specializes in classical music

Source: Brazilian Advertisers Association

### Price list for advertisements in newspapers

Newspaper	Reach	Average amount charged per (18.2 x 24.6 cm) ad, in R\$/C\$	Profile of the newspaper
<i>Folha de S. Paulo</i>	Sao Paulo	R\$ 2,500 - 11,000/ C\$ 1,131 - 4,978	1st. in number of readers
<i>Estado de S. Paulo</i>	Sao Paulo	R\$ 2,500 - 12,500/ C\$ 1,131 - 5,656	2nd. in number of readers
<i>O Globo</i>	Rio de Janeiro	R\$ 1,500 - 7,500/ C\$ 679 - 3,394	3rd. in number of readers

Source: Brazilian Advertisers Association

### Price list for advertisements in magazines

Magazine	Reach and periodicity	Average amount charged per (29.7 x 21 cm) ad, R\$/C\$	Profile of the magazine
<i>Veja</i>	National / Weekly	R\$ 35,000/ C\$ 15,838	1st. in number of readers
<i>Isto é</i>	National / Weekly	R\$ 29,520/ C\$ 13,358	2nd. in number of readers
<i>Marketing Cultural</i>	National / Monthly	R\$ 1,200/ C\$ 543	Specializes in cultural marketing

Source: Brazilian Advertisers Association

### Price list for advertisements on billboards

Company	Period	City	Amount per billboard, in R\$/C\$
<i>Central do Outdoor</i>	7 days	Sao Paulo	R\$ 2,500 - 15,000 / C\$1,131 - 6,787
<i>Nova Mídia</i>	7 days	Rio de Janeiro	R\$ 1,500 - 12,000 / C\$679 - 5,430

Source: Brazilian Billboard Association

### Price list for ads on the Internet

Providers	Period	Space	Amount per month, in R\$/C\$
UOL	7 days	Full home page	R\$60 / C\$27
<i>TERRA</i>	7 days	Full home page	R\$45 / C\$20
IG	7 days	Full home page	R\$30 / C\$16

Source: UOL, *Terra* and IG

## FUNDING

Among the four sources of cultural funding in Brazil - the government, the consumer market, private social investment, and corporate sponsorship - the most important source is corporate sponsors.

Funding by the government in Brazil, whether federal, state or municipal, is virtually nonexistent. Public funds for culture between 1985 and 1995 averaged R\$ 5.02 (C\$ 2.27) per capita, of which R\$ 1.62 (C\$ 0.73) were federal funds and R\$ 3.40 (C\$ 1.54) from states or cities.

Between 1996 and 2001, the federal government spent R\$ 2.894 billion (C\$ 1.310 billion) on culture (an average of R\$482 million/year, or C\$ 218 million/yr), of which R\$ 1.180 billion (C\$ 533 million) was through the Ministry of Culture (an average of R\$ 197 million/year, or C\$ 89 million/yr) and R\$1.713 billion (C\$ 75 million) of fiscal incentives for the Rouanet and Audio-Visual acts (an average of R\$ 286 million/year, or C\$ 129 million/yr). On average, investment amounted to less than 0.5% of the GDP in this period - extremely low if compared to countries such as Canada, which, according to UNESCO, invests an average of approximately 7% of its GDP in culture.

Just like in other countries, the consumer market, as represented by box office proceeds covers a minimum percentage of the production costs. However, the situation is more serious in Brazil due to the population's low purchasing power, low education level, and the lack of a tradition of attending artistic performances.

In Brazil, private social investment performed by companies and individuals for social development, is mostly geared towards actions to fight poverty and social exclusion, not the cultural area, given the severe social problems of the country.

Given these conditions, corporate sponsors became the main means of funding for Brazilian cultural productions, and grew stronger when incentive laws were approved in the 1990's by the Brazilian government. The creation of such laws for fiscal deductions at the federal, state, and municipal levels arrived as a device to compensate for the Brazilian culture-funding deficit, especially the lack of government funding. In 2004, R\$ 465 million (C\$ 210 million) was invested in culture via the Rouanet federal incentive law.

In addition to corporate sponsorships, institutions such as SESC and SESI, mentioned in the "infrastructure" chapter of this study, provide funding for some productions and performance circuits.

The agency or the producer responsible for the project is normally also responsible for obtaining funding from the business sector. It is also possible to hire an agency that specializes in corporate sponsorships in order to plan and implement obtaining such sponsorships.

In Brazil, just like anywhere else in the world, companies aim at obtaining a marketing return when they provide sponsorships. Some companies have pre-established rules on the type of sponsorships that they implement, and a few of them publish invitations to submit projects. However, very often, relationship factors have a high degree of influence in obtaining sponsors. Therefore, in order to bring a Canadian production to Brazil, any funding campaign will certainly use the contacts of the Consulate General of Canada in Brazil, or the contacts of the agency producing the performance here.

In addition to marketing benefits, Brazilian companies usually apply for the tax exemption allowed by the incentive laws. It is critical therefore that the project be registered with the main cultural incentive laws.

Some companies have already made presentations in Brazil via sponsorships, e.g. *Les Ballets Jazz* from Montreal, in 1999, which made presentations in the cities of Rio de Janeiro and Sao Paulo, *La La La Human Steps* in 2000 in Rio de Janeiro, Sao Paulo and Porto Alegre, and the *O Vertigo* dance group in 2003. All these Canadian companies organized their tours through the *Antares* agency, and received sponsorship from companies such as *Petrobras*, *Nokia*, *Embratel*, *Banco Real* and *IBM do Brasil*.

The main Canadian companies in Brazil are *Alcan* and *Brascan*.

## **FISCAL CULTURAL INCENTIVE LAWS**

As mentioned before, the main means of culture funding in Brazil are corporate sponsorships, which have grown in the last few years as a function of the culture incentive laws through which the government relinquishes part of the taxes due, so that corporations may dedicate those funds to cultural projects.

Even with this incentive, and with 200,000 companies potentially eligible to take advantage of those tax deductions, only 1,633 companies actually took advantage of them in 2004, with the main hindrance being their lack of knowledge about the laws.

Many of the incentive laws are also valid for individuals; however, very few individuals invest in culture using this benefit, often because they are not aware of the laws, and particularly because they lack the habit, as well as the fact that cultural projects do not take the initiative to request support from individuals. Individuals contribute funds more frequently to social and environmental causes.

Brazil has many federal, state, and municipal incentive laws for culture. Most of them adopt the same model to grant such incentives. The project advocate must first have it approved by special review committees and, if approved, must then seek funding from the companies which, among other benefits, may deduct all or part of the amount invested in the project from their taxes due.

As a general rule, cultural incentive laws support developing and carrying out projects that yield a concrete cultural result, such as performances, exhibits, books published, etc. The main incentive law in Brazil today is the *Rouanet Act*.

## Federal law - the Rouanet Act

The *Rouanet Act* is a federal law to provide cultural incentives by allowing individuals or companies to deduct all or part of the amount invested in a cultural project approved by the Ministry of Culture from their income tax due.

In order to apply for a project under the *Rouanet Act*, one must obtain an application form and the legislation from the Brazilian Ministry of Culture, prepare the project according to the established requirements, and submit it to the Ministry of Culture for approval.

The project characteristics will define if the deduction is partial or in full. Theater projects are usually approved under the article that allows for full deductions. In those cases, the total sponsorship amount may not be included as an operating expense.

Companies sponsoring performing arts may deduct 100% of the amount invested as sponsorship in the project, for a direct deduction of up to 4% of the income tax due. Example:

- Income Tax due: R\$ 5,000,000
- Sponsorship: R\$ 200,000
- Deduction: R\$ 200,000
- New Income Tax due: R\$ 4,800,000

Individuals may deduct 100% of the amount invested in the project as sponsorship, for a deduction of up to 6% directly from the income tax due.

## State laws

The state laws offer benefits to the sponsor, to be deducted from the State Sales Tax (ICMS - *Imposto sobre Circulação de Mercadorias*).

Below is a list with the main state cultural incentive laws.

State	Website
Bahia	<a href="http://www.fazcultura.ba.gov.br">www.fazcultura.ba.gov.br</a>
Federal District	<a href="http://www.sc.df.gov.br">www.sc.df.gov.br</a>
Minas Gerais	<a href="http://www.cultura.mg.gov.br">www.cultura.mg.gov.br</a>
Paraná	<a href="http://www.pr.gov.br/seec">www.pr.gov.br/seec</a>
Pernambuco	<a href="http://www.cultura.pe.gov.br">www.cultura.pe.gov.br</a>
Rio de Janeiro	<a href="http://www.sec.rj.gov.br">www.sec.rj.gov.br</a>
Rio Grande do Sul	<a href="http://www.sedac.rs.gov.br">www.sedac.rs.gov.br</a>

## Municipal laws

Municipal laws offer benefits to the sponsor, to be deducted from the municipal Services Tax (ISS - *Imposto Sobre Serviços*), and the municipal Property Tax (IPTU - *Imposto sobre Propriedade Territorial Urbana*).

The following is a list of information Websites regarding cultural incentive laws in the main cities of Brazil.

City	Website
Belo Horizonte	<a href="http://www.pbh.gov.br">www.pbh.gov.br</a>
Curitiba	<a href="http://www.curitiba.pr.gov.br">www.curitiba.pr.gov.br</a>
Porto Alegre	<a href="http://www.portoalegre.rs.gov.br/cultura">www.portoalegre.rs.gov.br/cultura</a>
Recife	<a href="http://www.recife.pe.gov.br">www.recife.pe.gov.br</a>
Rio de Janeiro	<a href="http://www.rio.rj.gov.br/rioarte">www.rio.rj.gov.br/rioarte</a>
Sao Paulo	<a href="http://www.prefeitura.sp.gov.br">www.prefeitura.sp.gov.br</a>

## TAXES AND DUTIES

### ECAD and SBAT

If the performance includes music, then the ECAD - the Central Collection and Distribution Bureau - (*Escritório Central de Arrecadação e Distribuição*) must approve it first. Performing arts performances must also be approved by SBAT - the Brazilian Theater Playwrights' Society (*Sociedade Brasileira de Autores Teatrais*).

ECAD and SBAT must be contacted in advance. Both have legal powers to block the utilization of the event's ticket window proceeds if the approval documentation is not correct.

The ECAD fee is based on an internal regulation that defines its parameters:

- If the music is going to be used in temporary or regular daily activities;
- If the music is indispensable (for broadcasting stations, pay per view television, movie theaters, dance and opera performances);
- If the music is necessary (entertainment facilities in general, theater, circus);
- Or if the music is secondary (hotels, motels, bars, restaurants, stores, etc. and all the other places where there is ambient music).

Brazilian Theater Playwrights' Society, or SBAT (*Sociedade Brasileira de Autores Teatrais*) charges are based on a price list. Below are the main services and amounts charged:

Services	Amount (R\$/C\$)
National information request	R\$ 30.00 / C\$ 14
Foreign information request	R\$ 60.00 / C\$ 27
Copy of text	R\$ 18.00 / C\$ 8
Registration with the national library	R\$ 25.00 / C\$ 11
Registration with the national library - corporations	R\$ 50.00 / C\$ 23
File of the play at SBAT	R\$ 12.00 / C\$ 5

Copyrights are paid, even if the performance is free. In such case, the ECAD and SBAT calculation will be made in relation to the artist's fees, area in sq. meters, or number of people attending the performance.

### Central Collection and Distribution Bureau or ECAD- (*Escritório Central de Arrecadação e Distribuição*) offices in the main Brazilian cities

State	Contact
Rio de Janeiro / Rio de Janeiro (headquarters)	Tel. 55 21 537-8830
Salvador / Bahia	Tel. 55 71 321-5511
Brasilia / Federal District	Tel. 55 61 328-6662
Belo Horizonte / Minas Gerais	Tel. 55 31 3273-1221
Curitiba / Paraná	Tel. 55 41 224-5078
Recife / Pernambuco	Tel. 55 81 3221-8179
Porto Alegre / Rio Grande do Sul	Tel. 55 51 3228-2591
Sao Paulo / Sao Paulo	Tel. 55 11 287-6722

**Brazilian Theater Playwrights' Society, or SBAT (*Sociedade Brasileira de Autores Teatrais*) offices in the main Brazilian cities**

State	Contact
Rio de Janeiro / Rio de Janeiro (headquarters)	Tel. 55 21 2544-6966
Salvador / Bahia	Tel. 55 71 322-7237
Brasília / Federal District	Tel. 55 61 356-1990
Belo Horizonte / Minas Gerais	Tel. 55 31 3271-9620
Curitiba / Paraná	Tel. 55 41 274-5509
Recife / Pernambuco	Tel. 55 81 3224-9130
Porto Alegre / Rio Grande do Sul	Tel. 55 51 228-5138
Sao Paulo / Sao Paulo	Tel. 55 11 229-9011

**Duties - miscellaneous**

When a local producer hires an artist and/or a local or foreign production, it must pay some taxes (based on the gross income obtained from the show); these taxes total between 20 and 22% of the gross income, as detailed in the table below:

Tax	Aliquot (percentage to calculate the tax)
Corporate Income Tax	According to fiscal legislation
PIS (Social Integration Program tax)	0.65% of gross income
Social security	3% of gross income
ISS (Services Tax)	A municipal tax, ranging between 2-10%, depending on the city. In Sao Paulo, the tax is 5%
Duties on payments to employees and individual taxpayers	Federal tax, with a percentage that depends on the activity, up to 27.8% of the amount paid to employees, and 20% of the amount paid to individual taxpayers
CSSL (Social contribution on net profit)	Federal tax of 9% of the profits

**Labor Unions**

When a foreign artist comes to Brazil, a tax must be paid to the corresponding labor unions in Brazil.

Musicians must pay artist's fees to the Musicians' Labor Union (*Sindicato dos Músicos*) or to the Brazilian musicians' association, the OMB (*Ordem dos Músicos do Brasil*). Actors must pay a percentage to SATED - the Public Entertainment Artists and Technicians Labor Union (*Sindicato de Artistas e Técnicos em Diversões Públicas*). These percentages are paid in advance to the organizations located in the city where the foreign artist is going to work.

**Income Tax**

When a foreign artist visits Brazil, the IRRF (the Income Tax retained at source) has to be paid, calculated as 25% of the gross fees paid to the artist, with the Brazilian contracting producer/agency being fiscally accountable for it.



In cases of participation in festivals, the only tax to be paid is Income Tax, which is 30% of the gross amount of the prizes that the artist may eventually be awarded in the contests.

It is worth noting that in 1984 the Canadian government and Brazil signed an agreement regarding income taxes for their citizens that became effective January 1<sup>st</sup>, 1986, the *Brazil-Canada Double Taxation Treaty on Income*. The agreement defines protections against double taxation of income resulting from property, services, and royalties.

## **VISAS**

Steps to legalize the visit of a foreign artist, and to obtain a work visa in Brazil.

1. Sign a formal agreement with the Brazilian producer. The artist may sign the agreement him/herself, or assign a representative in Brazil for that purpose. Such assignment must be made via a specific declaration, with details about the contract; it must be legalized by the consulate, i.e. a consular officer must attest it so that it becomes an internationally valid document. The declaration must be submitted to the Ministry of Labor in Brazil, along with the other documents. If the agreement is in a foreign language, it must be legalized by the consulate and translated by a certified translator under oath.
2. Fill out the forms and submit them, along with the agreement signed with the producer/agency, to the Immigration Coordination office of the Ministry of Labor.
3. The request will be reviewed, and the work permit for the artist issued within thirty days.
4. The Immigration Coordination office will forward a copy of the work permit to the Immigration Division of the Ministry of Foreign Affairs. This Division will email, to the Brazilian consular department indicated in the process, the authorization for the artist to obtain a work visa in order to come to the country.
5. The artist must go the Brazilian Consulate, with a passport valid for more than 6 months, and two 5cm x 7cm photos; fill out the form, and pay a consular fee in order to obtain the visa. Granting the visa may take from 6 hours to 5 days, depending on the Consulate's workload.

Foreign artists coming to Brazil to participate in competitive exhibition festivals, and that are not paid any fees, do not need to get a foreign worker visa. The artist is usually brought with the support of his/her country, or sponsored by the festival.

## **MINORS**

The inclusion of minors (under 18 years of age) in artistic performances depends on a permit ("*Alvará*" - a document issued by a court or administrative authority, which includes an order or an authorization to perform certain activities). The permit is granted by a judge, who establishes a time schedule and if the presence of the parents or responsible parties is required.

The producer is responsible for requesting the permit so that the performance may be carried out and also for adhering to it, controlling and avoiding the participation of minors below the established age bracket. Failure to do so will lead to being fined by the Minors Commissioners, and having to pay a penalty for each minor not approved, in addition to any legal procedures. An authorization by the parents does compensate for the lack of a permit.

## List of Children and Youth Courts in the main states

State	Address
Bahia	Rua Agripino Doria, 26-A, Pitangueira Brotas, Cep: 40025-430. Salvador - BA Tel: (71) 381-7213 / 381-7211
Ceará	Avenida Universidade, 3288, Benfica, Cep: 60020-181. Fortaleza - CE Tel: (85) 281-3711 / 281-3390
Federal District	SGAN, Quadra 909. Bloco C, Cep: 70790-090. Brasilia - DF Tel: (61) 349-9496 / 349-9611
Minas Gerais	Avenida Olegário Maciel, 600. Centro, Cep: 30180-110. Belo Horizonte - MG Tel: (31) 201-7511
Paraná	Coordination of the Paraná State Childhood and Youth Judges and Justice Prosecutors Association - Rua Piraí, 1615, Jardim Ouro Branco, Cep: 49487704-280, Paranavaí - PR
Pernambuco	Rua Fernando Vieira, 405. Cep: 50250-200. Recife - PE Tel:(81) 222-1106
Rio de Janeiro	Avenida Rodrigues Alves, 731 A, Santo Cristo, Cep: 20220-360. Rio de Janeiro - RJ Tel: (21) 588-3075 / 283-0613 / 263-3913 gvianna@tj.rj.gov.br
Rio Grande do Sul	Rua Celeste Gobato, 10, 10º andar, Foro Central, Cep: 90110-116, Porto Alegre - RS Tel: (51) 224-1473 / 211-5500 - extension 2006
Sao Paulo	Rua Tabatinguera, 140. conj. 1615, Centro, Cep: 010020-901. Sao Paulo - SP Tel: (11) 606-4909

## SECURITY

Security issues are an important factor to be considered by foreign productions that might want to perform in Brazil. The most common type of crime is theft, a crime characterized by the absence of violence. Robbery, a crime where violence or the threat of violence is used, is second in frequency.

Most violent crimes take place in large urban centers; 56.7% of the crimes registered in Brazil take place in the state capitals. Cities like Rio de Janeiro and Sao Paulo are among the most violent in the world. However, this violence is concentrated in the outskirts of these cities, like in the case of Rio de Janeiro where, in the "*São Cristóvão*" neighborhood, the poorest area of the city, violence rates are ten times higher than in *Botafogo*, which is where the middle/upper class lives.

It is important therefore to check where the production company will stay. The way they dress is also important, and due care should be taken at all times, such as not displaying jewelery, gold watches, and other items that may attract attention.

Another item to consider is the lack of infrastructure in the big cities, especially in terms of transportation, which could take hours for short distances, due to large traffic jams and the lack of an efficient subway system.

Regarding safety at the presentation place, the producer is responsible for all accidents that might occur in the premises where the event is taking place, and will be both civil and criminally accountable in the event of damages or death of any person in the audience or even in the case of persons hired by third parties.

It is therefore critical that agreements be signed with all service providers for the event (such as sound and light technicians, press agents, helpers, etc.) ensuring that each company takes responsibility for occasional risks with their employees.

If the production involves a large audience or a high investment, it is recommended to obtain insurance coverage for potential damages caused to third parties.

## CUSTOMS

If the foreign production needs musical equipment, instruments, sets or costumes for the performances, known collectively as "Cultural Goods" (*"Bens de Caráter Cultural"*), it **might** receive special treatment by Customs, ensuring easier procedures and exempting them from customs formalities, thus making customs clearance easier. These *may* include:

- Lower-cost storage by *Infraero* for temporary admittances;
- Checking the imported goods or the goods to be exported at the event site;
- Importing printed material, leaflets, booklets, and catalogs for the event without many formalities;
- Possibility to submit to Customs a Simplified Import Declaration (*"Declarações Simplificadas de Importação"* - a document required by the process) prior to shipping, just with copies of the documents;
- Customs forwarding the "Cultural Goods", for return to the country of origin, at a Federal Finance Department office other than the one that authorized the arrival of these goods. For example, instruments checked upon arrival in Sao Paulo may leave the country through Rio de Janeiro;
- No need for Customs to perform a physical verification, through an authorization granted by the Federal Finance Department, for "Cultural Goods" shipped by museums, theaters, libraries, or organizations promoting events organized and maintained by governments, or well-known institutions.

## ORGANIZATIONS

### Canadian Consular Offices in Brazil

Institution	State	Contact	Website
Canadian Embassy in Brazil	Federal District	55 61 424-5400	www.canada.org.br
Consulate General of Canada	Sao Paulo	55 11 5509-4321	<a href="http://www.dfait-maeci.gc.ca/brazil/sao-menu-en.asp">http://www.dfait-maeci.gc.ca/brazil/sao-menu-en.asp</a>
Consulate General of Canada	Rio de Janeiro	55 21 2542-2524	–
Honorary Consulate of Canada	Minas Gerais	55 31 269-8618	–
Honorary Consulate of Canada	Bahia	55 71 203-8271	–

### Brazilian Consular Offices in Canada

Institution	Tel. no.	Address	Website
Brazilian Embassy in Canada	Tel.: (1613) 237-1090	450 Wilbrod Street Ottawa - Ontario K1N 6M8	mailbox@brasembottawa.org www.brasembottawa.org
Consulate General of Brazil in Toronto	Tel.: (1416) 922-2503/1058	77, Bloor Street West, suite 1109 Toronto, Ontario - Canada	mail@consbrastoronto.org www.consbrastoronto.org
Consulate General of Brazil in Montreal	Tel.: (514) 499-3408 / 9158	2000 Mansfield, Suite 1700 Montreal Quebec- H3A 3A5	geral@consbrasmontreal.org www.consbrasmontreal.org

## Brazilian Organizations

Institution	Contact
Ministry of Foreign Affairs	<a href="http://www.mre.gov.br/index.htm">http://www.mre.gov.br/index.htm</a>
Ministry of Labor and Employment	<a href="http://www.mte.gov.br">http://www.mte.gov.br</a>
Federal Revenue Department	<a href="http://www.receita.fazenda.gov.br/default.asp">http://www.receita.fazenda.gov.br/default.asp</a>
Ministry of Culture	<a href="http://www.cultura.gov.br">http://www.cultura.gov.br</a>

## Brazilian Labor Unions

Institution	Contact
Minas Gerais Entertainment Performance Artists and Technicians Labor Union	Tel. 55 31 224-4743 Fax: 55 031 224-8628 Email: <a href="mailto:satedmg@net.em.com.br">satedmg@net.em.com.br</a>
Rio de Janeiro Entertainment Artists and Technicians Labor Union	Tel. 55 21 220-8147 Fax: 55 021 262-0395 Site: <a href="http://www.visualnet.com.br/">www.visualnet.com.br/</a>
Sao Paulo Entertainment Artists and Technicians Labor Union	Tel. 55 11 223-9024
Minas Gerais State Professional Musicians Labor Union	Tel: 55 31 201-6611
Paraná State Musicians Labor Union	Tel: 55 41-223-0641 55 041 225-1522
Pernambuco State Music Professionals Labor Union	Tel: 55 81 224-1902
Rio Grande do Sul State Professional Musicians Labor Union	Address: Rua Otávio Rocha, 40 / 8o. andar Porto Alegre/RS
Sao Paulo State Professional Musicians Labor Union	Tel: 55 11 223-5411
Sao Paulo State Dance Professionals Labor Union	Tel: 55 11 3106-6802
Rio de Janeiro State Dance Professionals Labor Union	Tel. 55 21 2531 7541 Fax: 55 21 2224-5913 Website: <a href="http://www.spdrj.com.br/sindicato@spdrj.com.br">www.spdrj.com.br/sindicato@spdrj.com.br</a> Email: <a href="mailto:sindicato@spdrj.com.br">sindicato@spdrj.com.br</a>

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## **INTERVIEWS**

Aimar Labaki: theater director

Cleber Papa: cultural producer for opera, partner at *SP Imagem Data Produções*

Karla Guerra: cultural producer, partner at *Agentz Produções*

Dora Leão: cultural producer in the dance area, partner at *Platô Produções*

Verônica Aoki: cultural producer in the circus area, with *Central do Circo*

Rodrigo Matheus: cultural producer in the circus area, a member of *Central do Circo*

Maria Rita Stumpf: cultural producer in the dance area, owner of *Antares Dança*

Anna Claudia Agazzi: cultural producer in the dance area, owner of *Farearte*

Ricardo Fernandes: cultural producer in the theater area, a consultant with SESC

Mônica Margato: cultural producer with CIE Brasil

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<http://www.sedac.rs.gov.br>  
<http://www.pbh.gov.br>  
<http://www.curitiba.pr.gov.br>  
<http://www.portoalegre.rs.gov.br/cultura>  
<http://www.recife.pe.gov.br>

Belo Horizonte International Theater, Stage, and Street Festival  
International Theater Festival  
Porto Alegre on Stage  
International Puppet Theater Festival  
Londrina International Festival  
Curitiba Theater Festival  
Blumenau University Festival  
*Articultura Comunicação*  
CIE Brasil  
*Dell'Arte Soluções Culturais*  
*Antares Promoções*  
*Agentz Produções*  
*Farearte*  
*Via Magia*

*Cida Assessoria de Eventos*  
*TSA Eventos*  
*Luni Produções*  
Brazil's World Circus Festival  
Brazil's Circus Festival  
*São Paulo Imagem Data*  
*Concertato Promoções*  
SESC - Bahia  
SESC - Ceará  
SESC - Federal District  
SESC - Minas Gerais  
SESC - Paraná  
SESC - Pernambuco  
SESC - Rio de Janeiro  
SESC - Rio Grande do Sul  
SESC - São Paulo  
Leide Moreira Marketing Cultural  
*Publicom Comunicação*  
*Casa da Imprensa*  
*Máquina da Notícia*  
*Porta-Voz Ass. de Imprensa e Com*  
*Enfoque Comunicação*  
Bahia State Department of Culture  
Federal District Department of Culture  
Minas Gerais State Department of Culture  
Paraná State Department of Culture  
Pernambuco State Department of Culture  
Rio Grande do Sul State Department of Culture  
Belo Horizonte City Hall  
Curitiba City Hall  
Porto Alegre City Department of Culture  
Recife City Hall

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The Consulate General of Canada  
  
The Brazilian Embassy in Canada  
The Consulate General of Brazil in Toronto  
The Consulate General of Brazil in Montreal  
The Ministry of Foreign Affairs  
The Ministry of Labor and Employment  
Federal Revenue Department  
The Brazilian Ministry of Culture  
Rio de Janeiro Entertainment Artists and Technicians Labor Union  
Rio de Janeiro State Dance Professionals Labor Union  
Canal Executivo  
Marketing Cultural magazine  
*Artes Sem Fronteiras*  
*Interpalco*  
*Instituto Pensarte*  
*Central do Circo*  
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Curitiba City Department of Culture  
*Canal Contemporâneo*  
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The National Art Foundation  
The Brazilian Geography and Statistics Institute  
*Price Waterhouse Coopers Ltda*  
Brazilian Small Company Support Service  
*Página Cultural*  
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