

## **PUBLIC SERVICE MEDIA AND CULTURE: MUSIC AND FILM CO-PRODUCTIONS IN PORTUGAL AND BRAZIL**

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### **Abstract**

This article aims at analyzing the Portuguese-Brazilian co-productions in film and music, as expressions of a multicultural cross-mapping between the two countries. Starting from the idea that there is greater structural concern regarding culture in public service media, we will be looking at both Portuguese and Brazilian cultural industries and their involvement in public radio and TV. We will take into account the fact that Brazil is characterized by vibrant, broad and massive cultural, and its international distribution capacity is much deeper than the other Portuguese speaking countries. Brazil is exporting much of its music and films to Portugal, which in recent years has found a strong support by the young adult audience. The Portuguese public radio has demonstrated considerable absorptive capacity of Brazilian musical products and Portuguese public TV has grouped with Brazilian production companies and TV channels in order to co-produce films together. Does this joint venture stimulate cultural industries in music and cinema in Portugal and Brazil? Does it increase the number of cultural products that circulate between the two countries? And does it help to intensify a dialogue between them? These research questions will trigger a few clues to understand this cultural bilateral topic.

### **Keywords**

Public service broadcasting; film co-productions; culture; Portugal; Brazil

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### **INTRODUCTION**

Public service broadcasting (PSB) has been the subject of deep reflection and debate in the various subfields of communication sciences due to the fact in its founding principles there is the mission to give the citizen the right to be impartially informed and with no private interest determination. The media are rooted in society as historical elements and socially determined by the cultural system which they belong to. The means of public service, through the nature of their content, and the dedication of a certain number of hours the content produced within the country, provides for the solidification of a national identity through its media representations. Therefore, when analysing the Portugal-Brazil relationship through the lens of their public system, we are expecting to find differences that tell the story that unites the two countries and the sociocultural ramifications that distinguish them.

The dichotomy between public communication and private media systems, although part of the dynamics reflection in the field of communication in a transnational way, assumes different contours in accordance with the legislation in force in the country in question – and the conditions of implementation of this legislation. Public communication service is observed, in general, as redeemer of competence indicators and

credibility in the selection of content, in information processing and way of communicating: “public service broadcasting comes in many countries, especially in Europe, as a counterpoint to the power that private could have against public due to this asymmetric position” (Bolaño quoted in Pereira, 2010, p. 4).

It is in the period between wars that the so called European social model appears: the genesis of the creation of the Welfare State, born following the Great Depression of the 30s of the twentieth century and established after World War II, in the rubble of war context and the failure of the liberal state (Mozzicafreddo, 1994). Thus, this social model of state intervention in the fundamental areas of further human experience was implemented in Europe, and the field of telecommunications was regarded as one of these essential areas to the full life of society and the achievement of a “social welfare” capitalism.

The Universal Declaration of Human Rights arises in 1948, involved this post-war context, and this document is necessary to understand the genesis of the concept of public communication service. In its article 19, it refers to the need for a public disclosure information system: “everyone has the right to freedom of opinion and expression; this right includes the freedom to hold opinions with no interference and to seek, receive and share information and ideas through any media, disregarding frontiers. “This right is universal and contains the idea of the establishment of a democratic system of communication, in which all are represented (non-discrimination), all represent themselves (participation) and all have access to these representations (access). More recently, Unesco (2011), also reinforced public service values, defining a gap towards the business model and emphasizing the need for separation before political institutions:

The public service model was based on the idea that neither the market nor the state could adequately meet the objectives of the broadcasting service and act in the public interest; in fact, it felt that the public interest does not coincide either with private interests or interests of the political powers that are constituted. (Mendel, 2011, p. 4)

The public service model emerges to embody this need to protect citizen’s interest, acknowledging that neither market nor State could adequately meet broadcasting objectives and act in the public interest (Mendel, 2011).

The Brazilian system envisaged a clear separation between these two forces at play since 2007 in a manner which we could even consider more explicit than in the Portuguese case. In fact, the creation of Empresa Brasil de Comunicação (EBC), via Law 11.652/2008, indeed created an ontological division between the commercial, the governamental, and the public systems. On this particular matter we should highlight that recent events have come to question this path. Indeed, on assuming power in May 2016, presidente Michel Temer exonerated EBC’s Director-President, Ricardo Melo, and appointed Laerte Rimoli. In doing so he clearly went outside the boundaries of the existing law, which stated that the head of the company’s mandate is of four years and can only be terminated after two consecutive mistrust votes by the Curator’s Council. The measure was questioned via the Supreme Federal Court but Brazil’s legal system allows for the existence of Provisional

Measures and one was used (Medida Provisória N° 744, de 01/09/2016) to enforce the new president's will. This temporary legal measure extinguished the Curator's Council and altered EBC board of management, whose members are now chosen directly by the president. As such, the current Brazilian framework is much more fragile than originally envisaged by Law 11.652/2008.

In Portugal, as in other European countries, public service systems are shared by State and taxpayers instilling the sense of “public” citizen participation at the funding level:

We, the public service media organizations (PSM<sup>1</sup>) reunited at the European Broadcasting Union (EBU), belong to citizens who serve us. (...) We are committed to include everyone and to give importance to all communities of our societies. We exist to fulfil the democratic, cultural and social needs of Europe. Free at the point of use, we are determined to reach each audience member of the public. We want to have a defining role in ensuring freedom of expression and pluralism of views. We believe in an open and transparent communication world for the common good, beyond any profit motivation. We strive to meet the highest standards, with moral integrity and maximum efficiency. (EBU, 2012, p. 3)

The European perspective reflects therefore a commitment to the achievement of the communication public service values in European systems. Universality is the first of six core values presented by Unesco in its letter of founding principles of public media (public service media), considered a basic principle for building a comprehensive and participatory public service. Provide content to all segments of society on the basis that “no one is to be excluded: everyone, everywhere” (EBU, 2012, p. 4), is one of the organization's missives. However, the issue of access is not mentioned there, and the absence of an extensive network of open channel transmitters portrays exclusion problems in access to the media.

It is making use of this plurality of views and ideas that the European Broadcasting Union (EBU) plans to create a public sphere that moves on to a communication pedagogy as universal as possible, since the same text concerning public service values mentions the formative role of opinions and ideas based on freedom that it is the duty of the media. By placing this founding principle of universality in the media mission of creating, reporting and making a participant democratic society, EBU hosts the media system in the political pillar. Concerning the principle of independence, it is however essential to the fairness and separation of governmental, private, political, religious and commercial interests, to “contribute to an informed citizenry” (EBU, 2012, p. 4).

An excellence criterion, which ends up being an “umbrella concept” that encompasses values such as integrity, professionalism and quality, also aims at creating references within the media industries, the continuous training of its employees, involvement

<sup>1</sup> PSM is the acronym for public service media.

in society and the participation of the public themselves<sup>2</sup>, starting from information and programming areas (EBU, 2012). The involvement of the public in the generation of content provides for its integration into the public service system as *prosumers*<sup>3</sup>, i.e., consumers who produce, actively interacting with the products they consume. This regard over the audience as present public and participants in the content activation process promotes the principle of diversity: to different interest groups – different generations, cultures or religions, majority or minority – they are allowed different points of view, the creation of plural genres. “We support and seek to give voice to a plurality of competing voices - with experience, different histories and stories” (EBU, 2012, p. 5), in order to help create a more inclusive society, but less fragmented.

Finally, responsibility and innovation are the core values that deserve to be mentioned. The sense of public service communications responsibility should be reflected in an opening of debate and opinion of the public, as well as a transparency which requires, for example, the publication in open access of editorial lines, the explanation of certain procedures and correction of errors, publicly admitting the existence of failures in service and demonstrating an openness that is reflected in subjection to public scrutiny. The principle of innovation transforms the average public companies in enriching embryo through media environment and development of countries and regions in which they operate. New technologies that support new formats and new forms of interconnection to the public they serve; this is the innovation context that the media constituting the EBU wants to be associated with – and that ultimately represents, generically, the deterministic values of public service in European perspective.

From Europe to South America, we know that 2016 will mark 516 years of relations between Brazil and Portugal, since Pedro Álvares Cabral. There is a 121-year history of world cinema and 94 years of Portuguese-Brazilian film relations. Since 1922, filmmakers from both countries unite to make films together. Generating an increasing interest over the years, the subject of international film co-productions has gained more importance in the field of Brazilian audio-visual policies at the beginning of this century, mainly from 2008. In the meantime, Portugal has been the main partner of Brazil in co-production of feature films and the only Portuguese-speaking country with which Brazil has a consolidated relationship in the public policy of direct promotion. According to the National Cinema Agency (Ancine, 2015), from 2005 to 2014, 25 films are shared productions between the two countries, representing 30% of the independent Brazilian co-productions supported by bilateral public mechanisms of direct and indirect support.

Some of the main advantages of these co-productions are: the possibility of increasing the participation of independent artists on the national and international film industry; access to incentives and subsidies from the partner governments; the costs

<sup>2</sup> Based on the distinction between on the English and French concepts of *audience* and *publique*, the document of principles of EBU (2012), adopted the term public to translate the concept *Audiences*, thus taking position in favor of the French tradition, in order to treat the audience of public service media as a public sphere of active character.

<sup>3</sup> The term *Prosumer* coined by Alvin Toffler (1980) refers to a user who consumes and produces media. Instead of being just passive recipients of culture of mass consumption, the Internet has allowed an increase of interactivity and therefore the active participation of consumers in the creation of media content (Tapscott, 2006).

and risks division; the promotion of cultural diversity; and increased possibility of display on the cinema market partner. And, we ask, why not also on local public TVs? Brazilian law considers a cinematographic work the audio-visual work whose destination is the local exhibition rooms market, primarily and initially. On the other hand, the need to display national films on public TV is a recurring requirement among industry professionals. The opening of doors for the exhibition of these works in the programming of public TV is an option, both in order to expand the visibility of national production and co-productions between the two countries, and to diversify the contents that make up the program schedule of public TVs, corroborating, therefore, with the mission of public service broadcasting.

With regards to culture in its musical expression, the Lusophone cultural world is of an extensive diversity, measured by the wide range of traditional musical genres of the various territories of the Portuguese-speaking nations. Music seems to be the cultural product of Portuguese-speaking countries that best has been represented in public media and two factors may explain the urgency of music in the cultural context of media representation of Portuguese-speaking nations. On the one hand, the fact that the music is a popular culture product perfectly inserted in this consumer society thus showing good acceptance indications from the reception cores; on the other hand, the simplicity in the distribution of musical products between countries, also simplified by increasing digitization and streamlining of the broadcast media, not forgetting the ease of same language communication.

At the same time, the imposition of a minimum quota of 60% of Portuguese music in the face of total music disseminated in the wire can also be considered a determining factor for the Portuguese-speaking musical dissemination and an incentive for music co-production between Portugal and Brazil. This is because the musical compositions created in partnership by musicians from both sides of the Atlantic can be considered for the accounting of that share of 60%, according to the articles of the Law of Radio, that defines Portuguese music as the “musical compositions that convey the Portuguese language or reflect the Portuguese cultural heritage, inspired in particular environments in their traditions or characteristics sonorities, whatever the nationality of the authors or performers” (Santos, 2015, p. 23).

Based on the diversity of mission and plurality of public service, now we sail the ocean that unites the two countries case study of this article, with an eye for the Portuguese-Brazilian cinematography and an attentive ear to the musicality of the Atlantic.

#### **PUBLIC TELEVISION AND INCENTIVES FOR INDEPENDENT AUDIO-VISUAL PRODUCTION**

In Portugal, between 2003 and 2004, the ICAM-RTP protocol came to force, signed by the then Institute of Cinema, Audio-visual and Multimedia (ICAM) and the Portuguese Radio Television (RTP) with the purpose of regulating public service support television the Portuguese cinema. The ICAM and RTP, considering that the objectives had been met in full, signed a new protocol with the same goal, in May 2005, which was valid until

December 2006. The protocol covered: a) financial support for the production of films; b) distribution of films; c) promotion and dissemination of cinematographic works; and d) provision of the RTP file images. The measure also included the disclosure of all works supported by ICAM, both with promotional spots on the display in the circuit of cinemas and through television programs about Portuguese cinema. In addition, it encouraged the joint participation of ICAM and RTP at festivals, fairs and international markets for the dissemination of Portuguese cinema (ICAM / RTP, 2005, pp. 1-7). However, this initiative did not continue in subsequent years.

In Brazil, we have witnessed, from 2015, a new scenario, which broadens the participation of independent productions in the programming of channels of Brazilian public TVs: university, community and educational and cultural. The *Programa Brasil de Todas as Telas* (Brazil Program of All Screens), launched last year by the federal government, to increase access of Brazilian national works, develops the “Content Production Line for the Public TV”. In order to encourage the regionalization of production in the five Brazilian regions, the program provided R\$ 60 million from the Audio-visual Fund Sector (FSA), for the production of 103 new independent audio-visual works, in the following formats: documentary series, drama series, animation series and documentaries, in the first year of operation. The notices are operated through a partnership between the National Cinema Agency (Ancine), the Audio-visual Secretariat of the Ministry of Culture (SAV / Ministry of Culture) and the Empresa Brasil de Comunicação (EBC). Continuing government action at the end of the same year, 2015, five bids were launched again for each of the regions of the country, in the previously mentioned formats, providing the same amount as the previous year. EBC, which, as mentioned earlier, was established in 2007 in order to strengthen public communication system in Brazil, is the institution responsible for distributing the resulting program of action.

As a suggestion, the resulting contents of this production line of the Audio-visual Sector Fund (FSA) is an asset that could be used in the near future for a partnership between EBC and RTP in the field of audio-visual content exchange of independent production. It would be a way to expand cultural exchanges between the two countries in the programming of public TVs, as it already occurs with the film co-productions.

## THE PORTUGUESE-BRAZILIAN CO-PRODUCTIONS FILM

Considering the conflict between hegemonic cinema and the promotion of cultural diversity, what conditions favour or hamper the enlargement of integration between Brazil and Portugal through film?

Making a tour through the history of cinematic relationship between Brazil and Portugal, we noted that the first film work carried out between the two countries was a short film documentary called *Raid Aéreo Lisboa – Rio de Janeiro*, in 1922, by the Portuguese pilots Sacadura Cabral and Gago Coutinho, conducted by Henry Joy, a Brazilian who was one of the Portuguese silent film pioneers (Ramos, 2011). In the film, between boarding in Lisbon and landing in Rio de Janeiro, tickets for major Portuguese tourist attractions

– Madeira and Penedos – and Brazil – Fernando de Noronha, in Pernambuco, Sugar Loaf and Alto da Tijuca, both in Rio de Janeiro) (Cinemateca Brasileira, 2016). Among the first feature films produced under this system in Brazil is *Vendaval Maravilhoso*, a historical film of the Portuguese director Leitão de Barros, played by Fado singer Amália Rodrigues, in 1949. In Portugal, in 1936, the same director cast the first Portuguese-Spanish coproduction: *Bocage*, a feature film about the life of the Portuguese poet. As in the early years of cinema, historical and literary themes remain as striking in the contemporary setting of the works carried out in co-production between Brazil and Portugal.

In the field of audio-visual policy in the early 1980s, actions between the two governments begin in order to encourage the Portuguese-Brazilian film relations. In 1981, Brazil and Portugal signed a *Bilateral Agreement of Cinema Co-production*, in order to strengthen cultural integration between the two countries. In 1994, already, a protocol was signed under the same co-production agreement, in order to establish cinematographic relations between the two countries, through updates and adjustments in 2007. Since then, the filmmakers from both countries start to count on a direct funding announcement, which aims to provide financial support for cinematographic projects, signalling, thus, the beginning of a major support for encouraging co-productions between the two countries.

The Brazilian audio-visual policy aimed at co-productions has set as one of its strategies to attempt to strengthen relations within the Community of Portuguese-speaking Countries (CPLP). Nevertheless, as the film activity in most of these countries is residual, it invests as a priority and basically where there is already a minimum structure to encourage the development of cinematographic co-production relations between the countries. Portugal has been the only country Portuguese-speaking country with which Brazil has a consolidated relationship in direct promotion policy. Far from forming a block with broad exchange of experience and continuous movement between the actors of the film chain, the path of cooperation built so far, among the CPLP countries, has yet to produce films with impact on the global market and achieve endogenous markets: Madeira, the Azores, Mozambique, Angola, Guinea-Bissau, Cape Verde, Sao Tome and Principe and East Timor. Similarly, co-productions between Brazil and Portugal have not been able to reach each other theatres in both countries. Therefore, we emphasize the importance of establishing mechanisms to encourage the exhibition of national films on public television channels.

In addition to the convenience of sharing a common language, which has most contributed to Portugal being the largest trading partner of Brazil in film co-productions, has been the historical geopolitical relationship between the two countries. The governments of Brazil and Portugal annually launch promotion notices, through which ensure the national producer of each of the two countries, a minority owner of the economic rights of the work, financial support for the development of cinematic audio-visual project feature in genre fiction, documentary or animation, in Portuguese-Brazilian co-production regime. There is a US\$ 150,000.00 (one hundred and fifty thousand US dollars) offer for each selected project. In total, four new projects are annually approved and funded under this announcement.

Somewhat similarly, the Portuguese government offers a “direct financial support system of non-repayable grants to independent producers and the Portuguese minority co-production” (Sousa, 2009, p. 197). Also in the institutional field, however not yet declaring its adherence to the Ibero-American Film Integration Agreement, Portugal participates voluntarily in the *Ibermedia*<sup>4</sup> and maintains bilateral film co-production with seven countries besides Brazil: Germany (1989), Angola (1992), Cape Verde (1989), Spain (1989), France (1981), Italy (2000) and Mozambique (1990). In addition, the Institute of Cinema and Audio-visual (ICA) offers two other actions to encourage co-productions: the *Sub-Support Minority Portuguese Coproduction* and the *Subprogram Support Co-production with Portuguese-speaking Countries*. Both contests were created in 2016 to support independent producers.

Although Portugal is the largest Brazilian partner in the number of co-productions, it was with this country that the box office in Brazilian rooms achieved the worst results. Compared with the year 2007, the four co-productions released that year with Portugal accounted for 17,951 tickets sold, which amounts to only 10% of a single Argentine-Brazilian film of the same year – *O Passado*, directed by Hector Babenco. It should be stressed that Argentina is the second largest partner of Brazil in terms of cinematographic co-productions.

However, in 2013 and 2014, the Portuguese-Brazilian co-productions gained greater attainment. In 2013, *Tabu*, a co-production between Portugal, Brazil, France and Germany, the third feature film by Portuguese director Miguel Gomes, a black and white film set in a recreated Africa, was launched in the Brazilian rooms, reaching an audience of 22,060 spectators. This film won several awards and, so far, it is the co-production involving the two countries with the greatest international impact. Similarly, on the Brazilian side, in 2014, the highlight was the film *Getúlio* by Brazilian director João Jardim, which reached the second highest box-office, grossing in ten years of co-productions, with 508,901 tickets sold. Behind *Getúlio*, the second record of spectators in co-production between the two countries happened in 2011, with the movie *Capitães da Areia*, with 166,071 spectators.

In Portuguese cinema in general, Portuguese-Brazilian co-productions have achieved good results at the box office. In Brazilian cinema, the Portuguese majority co-productions have not achieved success. As an example, we cite Portuguese-Brazilian co-production *Call Girl* (2007), a film about corruption, power, luxury, money and prostitution, which tells the story of a president of a village that did not approve a touristic project with great environmental impact. As there is a lot of money involved, the entrepreneurs of a multinational hire a high profile prostitute Maria (played by model and Portuguese actress Soraia Chaves), to seduce the political representative and to convince him to approve the project. Hopelessly enchanted by the young lady, the politician falls

<sup>4</sup> Ibermedia is the Audiovisual Development Program in Support of the Construction of Visual Ibero-America space; it is a multilateral financial fund to promote Latin American cinema activities, based in Spain. Its host country is the largest investor in the program, with yearly investments around two million US dollars. Brazil is the second largest investor, with six hundred thousand US dollars invested annually.



into the trap, attracting and the public to exhibition rooms of a Portuguese distributor, *Lusomundo Audiovisuais*.

Social criticism, blended with sensuality, nudity and profanity, seen in *Call Girl*, made it the second most seen Portuguese film in the country in 2007, the year in which the work was released (Institute of Cinema and Audio-visual, 2007), and the Portuguese feature film with the sixth largest public between 2004 and 2014, summing 232,581 spectators (Institute of Cinema and Audio-visual, 2014). Even with an outstanding result in Portugal, the work was not released commercially in Brazil. *O Mistério da Estrada de Sintra* was the fourth film in Portuguese most seen in the country, in 2007 (29.193 spectators), with only 687 tickets sold in Brazil. *Dot.com* the fifth most watched film in Portugal, sold 27,915 tickets in Portugal and 5,478, in Brazilian theatres. But the drama *Falsa Loura*, was the only of the four Portuguese-Brazilian co-productions of 2008, mostly Brazilian, which was also the only film of this partnership to surpass the mark of six thousand tickets in the Brazilian market – in total of 11,786 (Brazilian Cinema Centre and audio-visual, 2015).

It is important to highlight the guiding principle of the regulatory matrix of film co-production between Brazil and Portugal. Of the text of the signed bilateral agreement between the governments of the two countries in 1981 and approved by the Brazilian National Congress in 1984, we stress what it says about the motivation of the treaty:

Animated by the purpose of *spreading* through the co-production of films, *the cultural heritage of the two peoples* and the aim to promote and increase the commercial interests of their respective film industries, based on equal rights and mutual benefits. (Brazil, 1985 - emphasis added)

As regards to the action of “spreading through the co-production of films, the cultural heritage of the two peoples”, the purpose of “spread”, in this case, does not apply fully, as many Portuguese-Brazilian films do not succeed in getting launched in Brazil, and like many other works that despite dual nationality, cannot take advantage of the window of the commercial theatres of the minority co-producer country, in this case Brazil. Although conscious of the difficulties, even to launch a Brazil-only film within its own territory – problem faced by most of the world cinematography - the non-release, or release with a single copy in Brazil was one of the first factors that caught our attention in this investigation. The Brazilian government provides a set of mechanisms for promotion and support for co-productions Brazil / Portugal, whether a major or minority Brazil production, in order to strengthen cinematographic relations with Portugal, as well as to facilitate a common market between the two countries. In practice, however, possible alliances between producers of the two countries have prevailed, because of funding announcements, as explained by Ancine international adviser, Eduardo Valente, in an interview with Flavia Rocha:

There are different types of co-production. There are co-productions that the country provides the money, but not necessarily comes with an important artistic presence. There are the ones that are effectively intense cultural

exchanges and there is coproduction more related to financial issues [...] Ancine has made strengthening efforts to present the production in Brazil with the CPLP (Portuguese Speaking Community) as a whole ... but all that is encouraged by the government is a wish that something might come to pass, something to be encouraged to come into existence. So many of these movies have taken advantage of this model, but changed very little. So I would not say it has become a very traditional way producers have followed this independent protocol. But I would not say it would be having an artistic exchange as hoped it would happen, because it's harder. (Valente 2012, p. 170)

While Ancine, voiced by Valente (2012) recognizes that there are many types of coproduction, including those where there is an effective Brazilian participation or with images or with technical and / or artistic team, in the view of Andrew Sturm<sup>5</sup>, President *Program Brazil's Cinema*, there are two co-production types: the “real” and “paper” ones:

In practice, unfortunately, instead making real co-productions, they focus to win the announcement. So they arrange a fake partner in Portugal or Brazil, they enter the announcement, and since few people enter the notice, they end up winning. They are not co-productions in fact, they are co-productions of paper. That is why I told you that for a co-production to be true it must have cultural interests, there has to be a cast, if not, it becomes a co-production of a lie, a work only on paper, because: a Portuguese producer has a project ... he arranges a Brazilian producer who agrees to say he/she is investing “X” in a film but it is all a big fantasy. (Strum 2012, p. 159)

Here, we highlight a speech from someone that has experience in all sectors of the film chain - production, distribution and exhibition – who responds as civil society, working with the State, for the construction of a public policy on export of Brazilian cinema. At this point, what is worth mentioning is the speech on cultural exchanges value as the essence of co-production versus the idea of cinema as a business supported by the Government. It does not want to interfere in the process as a controller, because it is an artistic activity that, in principle, needs freedom during its conception. On the other hand, how do we justify the promotion of “paper” co-productions by the Brazilian government? The film activity is complex and full of pending issues related to old and new problems, both in Brazil and in almost all countries.

### **MUSICAL MISCEGENATION IN AXIS PORTUGAL / BRAZIL: AN OCEAN LONG BROWSED**

Musically, the Portuguese-speaking panorama is characterized by a unique wealth of sounds and roots. Fado is the more internationally known Portuguese musical genre,

<sup>5</sup> André Sturm is the president of *Brazil's Cinema Program (Programa Cinema do Brasil)*, an export program of Brazilian films created by the Sao Paulo Industry of Audiovisual Union (Sindicato da Indústria do Audiovisual do Estado de São Paulo), financed by the Export and Investment Promotion Agency (APEX) and the Ministry of Culture.

having become a national symbol of Portuguese culture. Despite being one of the most popular identity elements and of better penetration, it has demonstrated in the Portuguese cultural internationalization that the Fado can be itself, one of the first products of a cultural miscegenation between Portugal and Brazil, due to migration flows between these countries. For this reason, perhaps, we can consider Fado as a musical genre characterized by the fusion of Brazilian and Portuguese aesthetic elements, as if it were a cultural product coproduced by both countries.

Let us immerse ourselves in the various, and non-consensual theories about the origins of Fado. There is no unanimous theory about its origins, since the verbal transmission from generation to generation makes it difficult to precise the existence of credible records of its roots. In the 1920s and 1930s of some reliable records were found, although they are susceptible to their own modification by that oral transmission (Nery, 2004). One of the theories about the Fado origin is the hypothesis of tracing it back to African and Brazilian influences, originally as a kind of a Brazilian black dance from the end of the eighteenth century, based on a sung intermezzo (Tinhorão, 1994). There are indications that, before a possible trajectory from Brazil to Portugal, Fado would be sung by women singers in São Paulo, around 1740 (Giron, 2004). The most consistent thesis on the origin of Fado seems to be the African-Brazilian, arguing that the Brazilian Fado Balls<sup>6</sup> existed in the eighteenth century arrived in Portugal in the next century, only in its musical expression. Thus, the dance called Fado was brought to Portugal in the eighteenth century through maritime traffic, which would have introduced it to Lisbon neighbourhoods (Andrade, 2013), while the musical expression of Fado would have arrived in Portugal only after the return from Brazil of the Royal Court of King John VI, in 1821. Since 1819, Fado was being played in Brazil, although still unknown in Portugal (Grace, 1978).

Given these suspicions, it seems feasible the hypothesis that contemporary Fado is itself, a product of miscegenation of the Portuguese-speaking people, later transformed into the product of migration, through communities that disseminated it internationally, by diaspora routes. References to Fado as a Portuguese folk gender folk song, according to some indications from the State of the Art of musical studies, date from the 1850s (Kennedy, 1980). The lexeme *Fado* appears, therefore, in the nineteenth century, both to describe the dances in the colonial context, in Brazil, and to describe the music genre that has spread it, especially in Lisbon, in the following decades (Nery, 2004).

We can almost be sure that the fado dance was known in Portugal since the late eighteenth century - considered the normal dynamics of cultural relations between the lower layers of the metropolis and the colony – the return of king D. João VI and his court to Lisbon in 1821, was responsible for the largest boost in its dissemination. (Tinhorão 1994, p. 27)

As mentioned earlier, in its composition, Fado would have arisen from a criss-cross of musical elements from Brazil and Portugal. In the Fado dance, between dancing

<sup>6</sup> The Fado as dance expression seems to have arisen from a mixture between dances, *Fofa* and *Lundum* or *Lundu*, of African-Brazilian origins, mixed with the Fandango, probably a Spanish style that was adopted in Portugal.

moments, there were *intermezzos* in the form of improvisation from which was born the Fado song, as in the form of a solo chant. Arriving in Portugal, these *intermezzos* found some forms of traditional music, such as “the corner to the critical spirit strays and singing to the challenge of humorous spirit” (Lopes, 1944, p. 46), and this composition later evolved into more elaborate forms of *stanza* of four and ten verses. Perhaps since it consists of a genre of plural complexity of cultural intersections, Fado began to become popular in Portugal, especially in Lisbon in taverns and brothels, that is, in places where lower classes<sup>7</sup> met. This artistic boil was, at the time, a spontaneous creation of the lower layers of Lisbon, resulting in a synthesis of all the musical influences, especially the people of Lisbon, the importance of the city and its port geolocation as point of arrival, experienced over the centuries (Tinhorão, 1944).

In this domain of Music History, there are some studies that give us account of “a remarkable moment of cultural relations between Portugal and Brazil” (Sandmann, 2003, p. 198), a remarkable cultural event occurred both in Portugal and in Brazil in 1880: the joint celebration of the three hundred years of the death of Luis de Camões. Although it is a date linked to a figure of literature, there are records of an *operetta* produced from his sonnets, whose tone both in a country and another, was of exaltation of a poet as an icon of national pride (Cymbron, 2014). Still, the academic research in this field is sparse, and therefore, we tried here an exploratory approach to the theme of musical co-productions between Portugal and Brazil, starting with the definition of a theoretical categorization for targeting the object of study. We propose in this article, two categories of what we can consider as Portuguese-Brazilian co-productions in the cultural music industry: collaborations between the Portuguese and Brazilian artists; and musical groups formed by Portuguese and Brazilian artists, a recent phenomenon which may represent an important trend for future analysis.

#### PORTUGUESE-BRAZILIAN CO-PRODUCTIONS IN THE CONTEMPORARY MUSIC INDUSTRY

We start with the collaborations between the Portuguese and Brazilian artists, whereas this seems to be the most frequent phenomenon of musical co-production between the two countries. Several may be the motivations that trigger the creative meeting of musical artists from both countries. For example, at the beginning of this decade there were the initiatives of the Year of Portugal in Brazil and the Year of Brazil in Portugal, “initiative designed as an opportunity to update the reciprocal images, promote the cultures and economies of both countries and strengthen ties between civil societies” (Horta, 2012). More precisely between September 2012 and June 2013, there was a natural increase in cultural co-productions between the two countries. The theater-dance show *O Mundo é de Quem Não Sente* is an example of this growth, bringing in its soundtrack, Fados and Sambas drawing acoustically love stories within the Portugal / Brazil universe. This Portuguese-Brazilian co-production opened a soundtrack originally created for this

<sup>7</sup> The fact that the Fado emerged from the lower classes who spread it and turned it into a musical genre of social expression of contempt through humorous and critical tones and, later, romantic love, that date back to its origins.

show by musicians Marcelo Vig, Junior Tostoi (both Brazilian) and Luis Varatojo (Portuguese musician, group leader of *The Naífa*).

In recent years, there have been many meeting occasions between Brazilian and Portuguese artists, not only for song recording produced in studio, to be inserted in new albums (as Sérgio Godinho, in his album *O Irmão do Meio*<sup>8</sup>) as well as sporadic live events performances. A relevant example of the latter is the cooperation that took place on the Sunset stage of the music and entertainment festival *Rock in Rio Lisboa*. This is the only stage dedicated to live shows and doubles of musical groups or solo artists. Since it is a Brazilian music festival taking place on Portuguese soil, there have been several Portuguese-Brazilian musical collaborations since the event entered the Portuguese market in 2004.

The growing popularity that Fado has achieved worldwide, in recent years, has also caused an increase in the number of collaborations between the Portuguese Fado artists and Brazilian artists, especially the genre MPB (Brazilian popular music), known more commonly in Portugal by one of its historical branches, the Bossa Nova. This is the case of singers like Carminho and Antonio Zambujo, whom in the summer of 2015, jointly participated in the award shows the 450 anniversary of the city of Rio de Janeiro, in which they interpreted themes of Chico Buarque. Naturally, the dates and occasions of cultural and historical celebration between the two countries have also contributed to the aforementioned intensification of collaboration between Brazilian and Portuguese artists, particularly in terms of the interpretation of songs from one or the other, but also in the joint composition of new songs.

Finally, in the category of musical groups formed by Portuguese and Brazilian artists, we highlight a musical group consisting of two Brazilian artists and a Portuguese one, which are likely to be considered as the most representative elements with greater visibility in this category: a Banda do Mar. This musical group, formed by Portuguese artist Fred Ferreira (best known for being one of the elements of the set *Orelha Negra*) and the Brazilian singers couple, Marcelo Camelo and Mallu Magalhaes, both with permanent residence in Lisbon, may open new spaces that encourage more partnerships of Portuguese-Brazilian music. There is also the special case of the group from Minas Gerais, *Graveola* and the *Lixo Poliofônico*, who randomly stay in Portugal and Brazil. In the lyrics of its song *Babulina's Trip*, the group demonstrates the intervention that their presence in the Portuguese capital has had in his artistic creation: "The tongue of greasy drum plays Portunhol<sup>9</sup> / Meso-Luso-Brazilian Lisbon has danced the *Baião*<sup>10</sup> / around the world the same prayer connects".

As a country of intense musical production, quantitatively speaking, Brazil exports much of its music to Portugal, where there is a strong support from the public.

<sup>8</sup> Album by artist Sérgio Godinho, with authored songs edited in earlier albums, interpreted in duos. Sérgio Godinho selected seventeen artists to record these songs, and four of them are Brazilians (Caetano Veloso, Zeca Baleiro, Gabriel, O Pensador and Milton Nascimento); a Cape Verdean artist (Tito Paris) and other Portuguese artists.

<sup>9</sup> NT. Portuñol, or Portunhol, is a simplified mixture of the two languages, that allows speakers of either Spanish or Portuguese who are not proficient in the other language to communicate with one another.

<sup>10</sup> NT. The *baião* is a Northeast Brazilian rhythmic formula that became the basis of a wide range of music.

Consequently, radio has also shown a considerable absorption capacity of the Brazilian music industry: according to exploratory data, about 8 to 10% of the music issued by Antena 1 (RTP) is of Brazilian origin. However, the inverse of the ocean crossing direction, there is still some resistance in Brazil to host the Portuguese music:

On one hand, the Brazilian music industry is very protective of the national product and the Brazilian public estranges songs with Portuguese accent (because it is yet unfamiliar to them). On the other hand, I believe that there is any lack of ambition of the Portuguese bands and musical agents to attempt a crossing of the Atlantic, anchored by this stigma of a strange accent (considering the continental size of Brazil) or because they feel they already have a guaranteed public in Portugal and starting from scratch in Brazil will not guarantee them success or recognition. (Salgado, 2015, p. 34)

Finally, in Portugal, public radio seems to be the most diverse vehicle of expression of Portuguese-speaking culture. It is where we actually find a strategic look at plural cultural products in the Portuguese language. More generally, radio programming on Brazilian culture is integral, that is, contents that deal with cultural products from Brazil are mainly inserted into the general programming station without special features in - or reduced to only a specific and distinctive character program. Yet, on programming Brazilian culture arises, the spaces included in the *melting pot* of Portuguese-speaking cultures, such as radio programs on Portuguese culture, such as Antena 1 (*Vozes da Lusofonia* program). However, the most common phenomenon of Brazilian music in the presence of the Portuguese public radio programming is its natural inclusion in the daily playlist of Antena 1, which alternates with musical products of Portuguese and English origins, mostly.

## CONCLUSIONS

This study allowed us to look at the Portuguese-Brazilian co-productions in film and musical fields, making it clear at once that there is much to do so the existing intercultural relations can expand and become more effective. Not only because there is room for a larger number of collaborations, of course centred around the common language, as there is still a concern in institutions that provide cultural context of public service for these relations to deepen.

By analysing the Portuguese-Brazilian film co-productions, we note that the greatest difficulty is to make the films that reach the international market and even to the markets of partner countries, supposedly guaranteed by this production model, which also occurs frequently in relation to investments in domestic films. We have, on one hand, the occupation of the viewports by hegemonic cinematography and, secondly, the economic and cultural globalization of homogenizing tastes and levelling identities. Hegemony is dynamic and susceptible to change. It may work the occupation of the existing gaps within the system and, if they do not exist, then, create them. An interesting way may

be the model implemented since 2015, in Brazil, *O Brasil de Todas as Telas Program* to encourage independent audio-visual producers to produce for the public television field. Another way can be international co-productions between counterhegemonic cinematography. And in this case, not just co-produce; It is necessary co-distribute, co-release and co-exhibit within partner countries. In this effort, to enhance and to facilitate alternative markets view the films in the partner countries can be productive. In most Latin American countries, these spaces and movie sharing alternative networks already exist and others can be created.

By analysing the Brazilian cultural industries, it is noted that Brazil is characterized by a vibrant and lively musical production, and therefore its international distribution capacity is much higher than the other Portuguese speaking countries. Therefore, exporting much of its music to Portugal, which in recent years has found a strong support by the young adult audience. The Portuguese public radio, especially Antena 1, has also demonstrated considerable absorptive capacity of Brazilian musical products. These factors may be the cause of a still discreet but growing musical co-creation activity among artists from Brazil and Portugal.

For its part, public radio service seems to be the most diverse vehicle of expression of Portuguese culture. There, cultural products of diversity in the Portuguese-speaking countries of the area considered strategic, such as the natural insertion of Brazilian music in daily playlists of Antena 1, Portugal's public radio service. The programming with alternated musical products of Portuguese and English-speaking origins, mostly.

In conclusion, in the course of this reflection we noted that this area of study presents an open research area, lacking mapping and critical reflection. There is a lack of quantitative and conclusive studies on the relevance of Brazilian cultural products in the diversity strategy and diversity of public service communication with civil society, opening here a possible way of relevant and innovative research, but also a promising field action. //

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**Submitted: 05-03-2016**

**Accepted: 11-04-2016**