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ACTIVE EVENTS BRAZIL STUDY

1. INTRODUCTION



THIS RESEARCH AIMS TO IDENTIFY HOW THE MUSIC BUSINESS AND MARKET WORKS IN BRAZIL, SPECIFICALLY IN THE CASE OF WORLD MUSIC. THIS IS IN ORDER TO UNDERSTAND AND LEARN ABOUT THE EXISTENCE OF MUSIC FESTIVALS, VENUES AND CULTURAL CENTRES THAT MIGHT BE SUITABLE FOR INTERNATIONAL ARTISTS, AS WELL AS PUBLIC OPENNESS AND INTEREST, AND THE SPACE AND ATTENTION GIVEN BY THE MEDIA TO THESE FORMS OF MUSIC FROM ABROAD.

Programmers, producers, journalists and consultants from diverse regions of the country were interviewed, which helped us to understand and define the market opportunities and expressions, and also cultural differences from South to the North of Brazil.

From this point of view, the main focus of the research was to observe and outline the opportunities and potential market openings that the country has for Scottish artists.

In order to gain the most accurate picture, we interviewed experienced industry professionals actively working in different regions of Brazil who could provide insights to each part of the country. When taking the continental dimensions of Brazil into consideration, it is possible to understand how culture receives very different influences as a result of the various migrations that have occurred over the centuries and, consequently, the people's cultural backgrounds.

Moreover, Brazil has very particular characteristics regarding the music industry, the import and export of culture, and the ways the media work in the country. It may seem obvious, since each country has its differences, but Brazil has bureaucracies and processes that make it not only a unique, but especially complex country to deal with.

1.1. WORLD MUSIC CONCEPT

The complexity starts with the very concept of "World Music" (Música do Mundo - in Portuguese). There is no clear definition, even among music professionals, about what is actually considered world music in Brazil. For some, it represents everything that is not sung in English, or which comes from the United States or the UK, or is not rock, pop or jazz; but overall, it is felt that the term does not help to understand what kind of music is being talked about, and some find that it can carry even a prejudiced perspective.

When the term is understood or when we establish that this type of music has a well-defined identity, whether it is purely traditional, or more hybrid with extra urban and/or contemporary elements, the interest from music professionals who answered this research is always considerable.

One respondent commented that in Brazil, World Music started appearing in the '90s, and peaked in the late 90s, early 2000s. It had a significant impact initially, perhaps because it was something fresh and appropriate for the new context in which Brazil felt more globalized. But this period was additionally marked by the discovery of Brazil by Brazilians themselves. It was also at this time that we began to know and understand our world music: the Maracatu, Ciranda, Coco, and other manifestations that were hitherto quite dormant throughout Brazil.

Since the concept itself is not clear even among professionals, for the general public it is even more complex. This can be one of the reasons why producers reported that there are no festivals explicitly focused on World Music in Brazil; because it is not easily assimilated by the public. They consider World Music festivals in the country to be rare, and those that do exist generally bring other genres alongside.

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1.1. WORLD MUSIC CONCEPT CONTINUED...

Although Brazil does not have festivals specifically for this purpose, the interviewees' suggest that Brazil is open to new musical expressions, more today than ever before. With access to so many different artists and cultures, the Brazilian people are changing their ways of consuming music. Access to YouTube, music blogs, illegal downloading, etc. have created a new generation of music listeners who are increasingly open to a broad selection of music.

Additionally it is important to note the recent inclusion of Brazil on the map for both large and smaller groups of international shows. In the past fifteen to twenty years, increased numbers of visitors and airline companies coming to Brazil have helped to put Brazil on the map for international shows. But, as this is relatively recent, there is a genuine curiosity and interest in music and culture of other nations or peoples, according to producers.

1.2. BRAZIL BY REGIONS

The twenty-six states and the federal district are grouped into five regions: Northern, Northeast, Central-West, Southeast and Southern. The regions are merely geographical, not political or administrative divisions, and they do not have any specific form of government. Although defined by law, Brazilian regions are useful mainly for statistical purposes, and also to define the distribution of federal funds in development projects. Although the regions belong to only one country, it is important to know and understand further the differences in Brazilian culture overall, which includes diverse other cultures depending on the region.

From the South to the North of the country, some producers say that the differences regarding the receptivity of audience to new developments become clear. This is reflected mainly in the style of the artist and whether the music is to be enjoyed with the audience sitting and listening, or if it is more danceable.

In the North and Northeast, regions with the highest temperatures, there is a strong presence of traditional local music. Rhythms such as Axé Bahia invading other North-eastern states or the strong tradition of carnival in these states and even the "techno-tacky music" from the Northern region, are the prevalent music styles. These styles are also linked to more festivals.

However, there is no consensus among the interviewees. Some claim that the states which generally have more danceable music can spring surprises, as they are also interested in other types of music, due to the more recent access to them - something quite new.



The South and Southeast, being areas of greater European immigration, feature music more influenced by western world, moving from classical to folk, blues and jazz. These styles are stronger than in the North and Northeast of Brazil, where immigration was predominantly African, therefore the presence of a drums and uptempo music is more widespread. For this reason, the South and Southeast tend to be more receptive to European music, while in the North and Northeast the strong rhythms and dancing gain more attention.

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1.2. BRAZIL BY REGIONS CONTINUED...

In the middle of the country is the Central-West, a region that received diverse immigration from Europe, South America and even Brazil. Its culture stems from the Brazilian interior, folk and country music, and the great “moda de viola” (a ballad played with ten-string guitar from Brazil).

Despite the differences, even the South-eastern producers claim to have noticed that seated concerts are increasingly rare, therefore opportunities for artists who play more rhythmic music might be greater than for those in which the audience requires higher concentration and silent attention.

On the other hand, some producers note that although some festivals are following this route, there are still many cultural centres or more contemplative music programs that have sold out venues in Brazil.

1.3. AUDIENCE

Although numerous cultural differences exist throughout the country, some points are quite similar. All producers interviewed agreed that there is a public, to varying degrees, for any type of cultural expression, if well publicized in the media. They believe there are also opportunities at festivals and music circuits in Brazil. On the other hand, Brazil is a very closed bureaucratic country, with low incentives for musical productions. This can hinder the import of artists, who must have good connections and local producers that understand the festival editais (initial written declaration/open call) in order to facilitate access to the music market, and in many cases, it is advisable to have some form of private funding or sponsorship.

1.4. FUNDING AND SPONSORSHIP

A lack of funding culture, especially for festivals and concerts, is common throughout the country. Generally, production and producers go after corporate, institution

and government sponsorship for an event to happen. Still, it is not always possible to bear all artist expenses, which can include flights, hotels, meals and fees. Furthermore, when the groups have many members (five or more), the difficulty increases, and at times it is impossible to bring the whole band.

Having good connections in the market is one of the factors that can help foreign artists to penetrate Brazil more easily. Another way is to create artistic partnerships, musical collaborations, participation in concerts with Brazilian musicians, so being introduced by them to the public.

In addition to understanding the editais and how the Brazilian market works to facilitate artists’ entry, industry professionals still believe that partnerships with the consulate for the creation of a “British Council presents...”, for example, or themed festivals sponsored by Scottish companies in Brazil, such as the BMW Festival, can provide an interesting alternative to introduce Scottish artists to the market

1.5. MEDIA

Brazilian media is a ‘separate chapter’, because it is controlled by a small number of powerful companies, catering to the needs of their advertisers and the tastes of the general public. Access to radio is dictated by pay for play (with receipts and invoices), which means the majors continue to dominate.

Connections and good relationships also make a huge difference to improve the quality of communication; investing in social media and blogging can also be an effective alternative, since more than 100 million Brazilians are online, according to IBOPE (Instituto Brasileiro de Opinião Pública e Estatística— Brazilian Institute of Public Opinion and Statistics).

It is important to hire a PR professional to take care

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1.5. MEDIA CONTINUED...

of communication, as they usually understand the media. A good strategy boosts attention and generates media placements, attracting people to the concert. It is also advisable to ask the venues, festivals and concert halls, as they usually hire a PR agency to cover their communication, which can help to increase exposure.

1.6 BRAZIL OVERVIEW

Officially the Federal Republic of Brazil, Brazil is the largest country in both South America and the Latin American region. It is the world's fifth largest country, both by geographical area and by population. It is the largest Lusophone (Portuguese-speaking) country in the world, and the only one in the Americas. IBGE (Instituto Brasileiro de Geografia e Estatística - The Brazilian Institute of Geography and Statistics) estimates a population of more than 202 million people in 2014.

PUBLIC TRANSPORT IN BRAZIL

Circulation throughout Brazil is also a challenge as the country is very large and public transport lacks infrastructure and investment. These problems are added to by the high internal costs and limited alternatives to aviation, as Brazil has an almost non-existent public railway system.

The most developed transport system in Brazil is by road, and the fleet of vehicles is huge. It has a dense network that interconnects most of the country; but in contrast the distances are quite extreme and because of this, it can take from hours to days traveling by car to arrive in another city, taking into consideration the variable road conditions from state to state.

Air transport in Brazil has grown in recent years. With the emergence of new airlines and modernization of the existing ones. Gol leads the ranking of the so-called low-cost airlines, which are not low if compared to airlines in Europe. With the increased competition, companies were able to improve services and slightly reduce tariffs.

Besides Gol, TAM, Avianca and Azul company operate in Brazil.

Due to continental distances, air travel is the most recommended, but the costs are still considered high and tickets expensive.

LEGAL ASPECTS FOR FOREIGN MUSICIANS' PRESENTATION IN BRAZIL

This section was written based on an interview with Talita Young*.

Every international artist who is paid in Brazil, according to Law 6815/80 (Estatuto do Estrangeiro - in Portuguese: Foreign Statute Regulations) must apply for an appropriate work visa. In the specific case of foreign artists, the visa is Temporary III, which can be granted for a period of 90 days and renewable for another 90.

When it comes to artists, the work permit falls under the jurisdiction of the The Ministry of Labor and Employment (MTE - Ministério do Trabalho e Emprego), to which submission must be made following an administrative procedure. Once approved, the work permit is sent to the country's Brazilian consulate, which issues the visa.

To obtain the visa, the applicant must pay a consular fee, an amount that varies according to the artist's nationality and the Brazilian consulate in question.

In Brazil the company that is hiring the foreign artist is obliged to collect a percentage of the artist's fee, based on a contract authorized by MTE and in accordance with the Brazilian law, due to OMB (Ordem dos Músicos do Brasil) / Sindicato dos Músicos (Musicians Union) (Law 3857/60), where 10 % of the fee is divided between the two bodies.

As this is an administrative procedure it is advisable (but not mandatory) that the production agency hire

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an attorney due to the fact that the assistance extends to cover other contingencies, such as hidden extra charges by OMB and unions, problems at the Brazilian border, robbery or theft, force majeure that prevents the completion of the show and many other issues involving artists and local production.

The ideally estimated time to apply for the visa is around 45 days, says Talita Young, she explains: 'Coming from abroad involves multiple actions: work permit, visa delivery by the consulate and the journey itself. You can do it in less time, but this generates a lot of stress, which is not worth it because it may affect the relationship between the artist and the local production team. It almost always involves making the artist attend the consulate very close to the trip date. Depending on time of year and the consulate, it can create a very difficult situation.'

TALITA YOUNG

A lawyer since 1998, as an artists' agency's advisor in hiring foreign artists, she has kept up-to-date with the complexities of the process, from submission to the Ministry of Labour and Employment until the Visa delivery by the Brazilian consulate. At some festivals and venues she is also an advisor for contracts and all relevant legal advice they may need.

1.7. SCOTTISH/CELTIC MUSIC PROGRAMMING IN BRAZIL

Opinions also vary with respect to higher probability of acceptance of Scottish and Celtic music in Brazil. As stated earlier, the respondents believe that there is room for any kind of music and there will be an audience - depending on the style of the artist and the region in which they present. The South, for example, has high receptivity to Celtic music, be it solo or larger concerts. Thus, there is a higher probability of acceptance of varied styles, from classical to popular.

In the Southeast, which has the two most attractive cities in the country in terms of business and culture, São Paulo and Rio de Janeiro, receives artists from all around the world, whether in concert halls or popular festivals like Rock in Rio, Lollapalooza and SWU. As these cities attract the greatest numbers of artists and have a huge variety of cultural attractions occurring at the same time, competition for public space and media are fiercest here. Still, São Paulo and Rio de Janeiro are important cities, as they have a concentration of the most varied public and all national media headquarters.

The Centre West of Brazil is showing growing interest, according to producers. It is a region that received influence from all over Brazil; it is in the interior of the country and has the ten-string guitar tradition, among others. It is known for its country/folk music influence and therefore a possible region for Celtic and Scottish Folk Music.

The Northeast has representation with numerous festivals, from the more classical to popular. It is noticeable that they are closely related to pop and mainstream, or to traditional Brazilian rhythms mixed with pop/rock. Even if there is little choice between the styles, at some festivals other opportunities may present themselves.

An important point to note is that North and Northeastern Brazil are areas of both African immigration and indigenous influence, all characterised by the presence of drums, strong rhythmic music and very dance-orientated. Here the popular festivals are recommended for artists with a more pop rhythmic style, other than classical or Scottish folk. However, for the jazz-style gatherings, Celtic music might work in some venues or festivals.

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2. RESEARCH & ANALYSIS



As some interviewees mentioned, scheduling is not the same in Brazil. Here things do not happen in an organised manner, with schedules in advance. Generally it is not possible to have everything organised and completed beforehand. Timing is different - and this is one of the first points international artists must learn about festivals in Brazil.

Second, there is some instability where festivals are concerned. Some take place as planned, more or less perfectly every year; some, due to financial challenges, disappear for a few years, to return later; other festivals do not have a fixed date, so this is worth checking from time to time.

An important detail is that applications for festivals in Brazil usually happen through what is known as “editais” – open calls for artists, chosen by a commission. This happens frequently, as many festivals are promoted by governments or public institutions. This format aims to guarantee a more democratic approach, but on the other hand, the lack of a curator may result in a less consistent program.

Generally speaking, an edital is an instrument that fixes the object of discussion (a contract artist - festival), conditions and involvement of the parts. The edital will outline all the rules for hiring. It is very important to study the edital thoroughly before agreement, because they can be complex and full of specifics. This is one of the reasons why it is recommended to find a Brazilian

agent to intermediate the whole process with festivals as they all differ in their application forms.

In this context, it is usually easier (or may be mandatory) to be a Brazilian company to apply for, and to sign, the contracts after assembling a long list of documents and historical background of the group concerned. This is due to Brazilian bureaucracy, which seeks to ensure liability and lawfulness of the companies; and assuring the cultural relevance of the artists. Needless to say that these processes can be unwieldy and time-consuming

Finally, Brazil and its audiences are very open to the new, and there are opportunities for international music in festivals, but there is no World Music Festival. There are more pop, classical or mixed festivals, for which artists can apply to perform.

Listed below are a few possible festivals in all five Brazilian regions. We are not considering mainstream festivals, such as Rock in Rio, Lollapalozza or SWU, as the chances to get in would be even harder depending on the type of music applied.

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS



SOUTH

32ND OFICINA DE MÚSICA DE CURITIBA

Since 1983, the city kicks off the year with one of the most important meetings of Latin American music. Throughout the years, the Music Workshop of Curitiba has performed thousands of concerts, multiplied the number of courses and students, attracted renowned professors and established itself as a space for academic and professional development of Brazilian and international musicians. It is a venerable institution in favour of valuing diversity of musical strands.

The Music Workshop extended its domains, both in terms of number of participants and multiplication of courses, and for local development classes and presentations. In addition to musical areas covered, classical and ancient music were added to the manifestations of popular Brazilian and Latin American music. Also, there are initiatives aimed at the infant universe, meetings and symposia for teachers, covering rock, blues, music root and electronic music styles since 2001.

Currently, close to nineteen hundred students compete for places on more than one hundred courses in classical and popular forms, under the guidance of the best teachers, instrumentalists, conductors and singers. Over the years there have been representatives from throughout Latin America, the United States, France, Switzerland, Holland, the UK, Germany, Norway, Spain, Italy, Portugal, China and Israel here, in an important exchange of experiences resulting in the development of new and great talents in Brazilian music.

APPLICATION/CONTACT:

It mainly focuses on Brazilian music but from time to time the project offers workshops or concerts with foreign artists. The parallel music OFF series, is a better option to apply for and take the opportunity to gain an audience through Oficina de Música de Curitiba and to network with

Brazilian musicians. Proposals to the festival or to the parallel music series:

Sergio Albach - Artistic Director of the Oficina

sergioalbach@gmail.com

oficinademusica@fcc.curitiba.pr.gov.br

WEB: www.oficinademusica.org.br

DATE: 5 - 26 Jan 2014

34TH FESTIVAL DE MÚSICA DE LONDRINA 2014

The Music Festival of Londrina is a realization of the State Government, the Municipality of Londrina, Londrina State University and the Association of Friends of Music Festival of Londrina. In its 33rd edition last year, the festival maintained its two structures: pedagogical and artistic - that intertwine, generating new values and visions for creativity, experience, performance and music education. These structures seek to privilege "all songs" mainly Brazilian music, while maintaining the high performance level of guest musicians.

The educational programming, with courses taught by a faculty recognized in Brazil and abroad, proposes alternatives and new directions for music making and music education, setting up a plot of aesthetic reconciliation and cultural diversity present in our contemporary world.

The educational program with 48 national and international professors administers 50 courses and practices. The Art Festival program also promotes 50 events in various areas of the city including the Metropolitan Cathedral of Londrina, Londrina Museum of Art, Historical Museum of Londrina, and other spaces.

DELIBERATIVE COMMISSION

Secretary of State for Culture: Paulino Viapiana

Vice Rector of the State University of Londrina: Profa.

Dra. Berenice Q. Jordão

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Municipal Secretary of Culture: Solange Cristina Batigliana

Association Friends of Music Festival of Londrina: Lilian de Almeida, Presidente

INSTITUTIONAL COMMISSION

State Secretariat of Culture of Paraná: Renata Mele

Municipal Culture / PML: Maria Luisa Alves Fontenelle

State University of Londrina / UEL: Dr. Magali Kleber Oliveira

Association Friends of Music Festival of Londrina / AAFML: Me Vitor Gorni

Art Direction: Dr. Marco Antonio de Almeida

General Coordination: Lilian Almeida

Pedagogical coordination: Dr. Heloisa de Castelo Branco

Coordination of the Orchestra: Me Cicero Cord

Coordination Popular Music: João Castilho

18th Symposium of Music Education Paranaense - SPEM: Dr. Magali Kleber Oliveira

APPLICATION/CONTACT:

Praça 1º de maio, 130 - CEP: 86010 - 100 - Londrina - PR
Tel : +55 (43) 3028 3418 / 3026 3418

fml@fml.com.br

WEB: www.fml.com.br/

DATE: Dates not available (expected in June this year due to the World Cup / usually takes place in July)

SOUTHEAST

MIMO – VARIOUS LOCATIONS

MIMO is an international music festival hosted in historical cities that hold important values and Brazil's heritage. Since 2004, in Olinda (Pernambuco, in the Northeast), the festival evolved to take place in three other cities: Paraty (RJ), Ouro Preto (MG) and Tiradentes (MG). The festival has a fully free line-up and distinctive

program that takes place at important landmarks of historical Brazilian heritage (churches, museums, monuments and theatres) and outdoor venues, which provide an interesting experience for attendees. Starting in Olinda in 2004, MIMO festival also took place in Recife and João Pessoa in 2009. Since then, it has gathered more than 500 spectators, delivered 200 concerts and 97 film showcases.

The educative platform of the festival has also benefited 15,000 students. MIMO's activities generated 1,200 jobs in 2012. Last year MIMO Wave had 143 scheduled activities in Paraty, Ouro Preto and Olinda. The estimated attending audience was around 120,000 people.

MIMO offers headlines of worldwide music with several sounds and ambiances: from soft and classical to popular, jazz, world and Brazilian music, plus the best of the contemporary international musical scene. In addition to music in different languages, accents and genres, they present MIMO Film Festival and lectures.

APPLICATION:

Lu Araújo – Artistic Director

André – Co-Artistic Director

Artistic direction consultant in 2014: Fernando Souza (Casa da Música, Porto, Portugal)

CONTACT LUME ARTE / LU ARAÚJO PRODUÇÕES / MIMO FESTIVAL:

Rua da Glória, 190 - sl. 502, Glória | 20.241-180 - Rio de Janeiro/ RJ, Brasil

Tel: +55 (21) 2508 5565 / 2508.5381

Email: luaraujo@lumearte.com.br

Production: producao@mimo.art.br

Curator: curadoria@mimo.art.br

Educational Stage: educativo@mimo.art.br

WEB: www.mimo.art.br

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS

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6TH BOURBON FESTIVAL PARATY

Annual free jazz, blues, R&B and Soul festival that takes place outdoors on two stages in the historical city centre. Moreover, the festival atmosphere extends to the corners of the city, where musicians perform in the best street artist style.

Confirmed as one of the most important music festivals in Southeast Brazil, the Bourbon Festival Paraty brings in this 6th edition attractions such as Preservation Hall Jazz Band of New Orleans, the American violinist Andy McKee, the blues singers Shemekia Copeland and Patti Austin, the Portuguese guitarist Paulo Furtado, and the one-man-band Legendary Tigerman are among the leading international artists.

Besides the two stages and the artists busking in various parts of the historical centre, there is also the Orleans Street Jazz Band parading and playing through the streets.

With an estimated 30,000 people in the audience last year, the festival brought names like bassist Stanley Clark, jazz singer Germaine Bazzle, the group Sam's Funky Nation, among others.

APPLICATION/CONTACT:

producao@bourbonstreet.com.br

WEB: www.bourbonfestivalparaty.com.br

DATE: 23 - 25 May 2014

4TH BMW JAZZ FESTIVAL

In 2014 there will be three simultaneous musical happenings with great names of world jazz : São Paulo (SP), Rio de Janeiro (RJ) and for the first time, Belo Horizonte (MG) .

Sophistication, precision, beauty and boldness are striking attributes both in jazz and in the BMW brand. Showing that identification with the genre, in 2011 the

BMW Brazil decided to support the creation of an event that brings the best representatives of the various aspects of musical style on the planet to the national scene.

The Brazilian jazz festival is now in its fourth edition, planned in May and June across Sao Paulo (Brazil HSBC) and Rio de Janeiro (Vivo Rio). The line-up for this year includes singer Bobby McFerrin, pianist Ahmad Jamal veteran, bassist Dave Holland, saxophonist Kenny Garrett, trumpeter Chris Botti and the youth group Snarky Puppy.

HSBC Brasil venue in São Paulo presents the Pernambuco SpokFrevo Orchestra, while the outdoor stage of the Ibirapuera Auditorium hosts the now traditional free concert on Sunday, June 1, outdoors in the field, with one of the main attractions of the festival whose name will be confirmed later along with the program schedule. Aiming to expand the project into new territories, the brand has invested for the first time in a version of the event outside the Rio - São Paulo circuit, with a Bobby McFerrin concert in Belo Horizonte at Brazil Cine, 3 June.

Past artists have included the Billy Harper Quintet, Joshua Redman Trio, Corea, Clarke & White; Maceo Parker, The Clayton Brothers, Pat Metheny and the Futurists Hearts Orchestra.

As part of the project to stimulate a deeper understanding of the genre in the country, the BMW Jazz Festival offers free workshops with the artists of the event at EMESP Tom Jobim (School of Music in the State of São Paulo).

Public can register on the website: www.emesp.org.br. Full schedule is given on the festival site www.bmwjazzfestival.com.br.

APPLICATION/CONTACT:

Submissions are via email or post and the music programme is defined at least 3 months prior to the festival.

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Music programmers contacts are Zuza Homem de Melo, Zé Nogueira, Pedro Albuquerque and Monique Gardemberg (Dueto Produções).

WEB: www.bmwjazzfestival.com.br

DATE: 29 - 31 May 2014

8TH VIRADA CULTURAL DA CIDADE DE SÃO PAULO

Created to reflect the spirit of São Paulo - typically "a city that never stops" - the Cultural Turn is an event promoted by the Municipality of São Paulo, lasting 24 hours, which offers cultural attractions for people of all ages, social classes, tastes and 'tribes' who occupy the same time, the same region of the city.

Inspired by the French "Nuit Blanche", which is based on the inversion of expectations, the event brings diverse programming distributed throughout the centre. Here, the Cultural Turn seeks, above all, to promote coexistence in public spaces, inviting people to take ownership of the city centre through art, music, dance, popular demonstrations. All free.

Since its first edition in 2005, the Cultural Turn has attracted thousands of people from all parts of São Paulo and Brazil to the downtown area. Over the years the party has increasingly been spreading beyond this perimeter and has recently incorporated regions besides the República and Anhangabaú. The first edition took place in November, which proved to be an inappropriate choice because of the rainy season. In the following years, the event is now held between April and May.

Besides the municipal facilities - including the Unified Educational Centres (CEUs) - the organization of the Virada Cultural cooperates with strategic partners such as SESC and the State Government, who adhere to its decentralized cultural facilities. During the 24 hour event, São Paulo Metro is open all night and day, ensuring easy movement of people.

Past artists include: Lonnie Liston Smith (USA), George Clinton & P.Funk (USA), Wordsong (Portugal), Nektar

(UK), Van der Graaf Generator, Rascacielos (Argentina), Juana Fé (Chile), Kultur Tour (Germany), Nyabingh Chants + Priest Tiger (BR-Jamaica), Easy Riders Live! (Israel), Flegma Live! (Serbia), Pragmatix Live! (Argentina), S-Range Live! (Sweden), Time In Motion Live! (Denmark).

APPLICATION/CONTACT:

Virada Cultural is an event open to international artists of different styles. Applications are accepted from all types of artists, however a Brazilian company is required to apply for participation in the festival.

Through a dedicated form projects are analysed by the curatorial committee - applications must be submitted by post. Email is not accepted and a local producer is required to propose the act. The acts can be discussed in advance with the programmers, which can facilitate their participation. But acceptance is not guaranteed. The full program is usually confirmed within a month or less of the festival date.

Main contact: José Mauro Gnaspini - viradacultural@gmail.com

WEB: www.viradaculturalpaulista.sp.gov.br

DATE: 17 - 18 May 2014

8TH FESTA DA MÚSICA 2014, MINAS GERAIS

This is a predominantly Brazilian event, but which will eventually have international participation. It is mentioned here because it is a festival produced by Veredas, which is one of the leading producers in Minas Gerais.

Inspired by Fête de la Musique, design and created by Jack Lang, former French Minister of Culture, Festa da Música Festival is a street event. For the seventh consecutive year (2013), the Assis Chateaubriand Foundation is presenting the Music Festival - always with free access to all shows. There are ten days of musical performances in public squares gathering important names of Brazilian music, on seven stages, for a audience

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ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS



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of around 150,000 people.

The project is supported by funds from the Federal Law for Promotion of Culture, Notice Belotur and sponsorships and direct support from companies.

APPLICATION/CONTACT

Application via email: Rose Pidner: rose@veredasproducoes.com.br or veredas@veredasproducoes.com.br

Tel: +55 31 9304 5755

Email: festadamusica@festadamusica.art.br

WEB: www.festadamusica.art.br
.....

12TH SAVASSI JAZZ FESTIVAL, MINAS GERAIS

Savassi Festival is a pioneering Jazz festival and has grown year after year in Belo Horizonte, Minas Gerais state. Savassi is named after the region where the state capital emerged and developed, and the festival has become one of the largest events dedicated to jazz and instrumental music of South America. Directed by Café com Letras and produced by Instituto Cidades Criativas and Ototoi, the festival seeks diversity, leading great musicians from different parts of Brazil and the world to perform in Belo Horizonte - from renowned to emerging artists.

In its 12th edition, Savassi Festival introduced two new ideas: a contest called 'New Talent Jazz' created in order to motivate new artists, musicians and composers, which in 2014 will be divided into regional and global phases. In 2013, the New Talent Jazz extended their entries throughout South America and now, in 2014, the contest will receive entries from all over the world and also elect an international winner. And the second innovation, which expanded the glocal (global + local) aspect of Savassi Festival, was its internationalization. In 2013, it promoted the first edition of the Festival Savassi New York, in USA, which besides having American artists, included performances by great Brazilian musicians. In 2014, along with the second edition in New York, Savassi Festival will also be held in London, the British capital

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and home to a very strong scene which has renewed interest in jazz.

Savassi Festival is an annual, free festival and outdoor event, with stages, workshops, courses, competitions, lounges, living areas and places to eat. In 2012, 85 concerts were presented on 22 stages, 6 CDs launched, 9 workshops, 4 courses, 2 exhibitions and an estimated audience of 35,000 people.

APPLICATION/CONTACT:

Savassi Festival is dedicated to jazz and instrumental music. Until last year the focus was on South America, but they are now open to entries from all over the world. Fees and local costs are paid; travel costs depend on the budget each year. Deadline for proposals vary according to the budget and sponsorship confirmed each year.

Proposals can be sent to Bruno Golgher: bruno@cafecomletras.com.br

For editais and more information, please contact João Santos by email:

comunicacao@cidadescriativas.org.br or telephone +55 31 2514-1510.

WEB: Registration is now open and can be made on the website: <http://www.savassifestival.com.br/> (At the bottom of the page, there are the Competition Bidding to download and the Registration Form.

DATE: 18 - 24 Aug 2014

Tel. +33.4 71 02 02 84

interfolk@gmail.com

DATE: July 20-27 2014
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CENTRE-WEST

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6TH GOYAZ FESTIVAL

The Festival Goyaz project refers to the sampling of the instrumental music segment and its derivations in various genres and rhythms. Formatted to meet a loyal group of supporters, the Goyaz Festival promotes a true melting pot of sounds, blending regional, national

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS



and international creations through numerous musical genres from Jazz to World Music.

APPLICATION/CONTACT:

Studio K: (62) 3091 7452

WEB: www.goyazfestival.com.br

DATE: 27 - 30 March 2014

NORTHEAST

11TH MIMO – OLINDA, PERNAMBUCO

Listed as a World Heritage Site by Unesco in 1982, the city ceased to be the capital of Pernambuco in the first half of the 19th century, eventually becoming an important cultural centre. The Carnival of Olinda is one of the most famous and traditional of the country, attracting thousands of revellers around the slopes, celebrating with traditional Carnival dances like blocos de frevo (a kind of march where everyone dances together around a city route), maracatu, afoxé e and even pop music. Since September 2004, thousands of visitors have come to the city during MIMO festival days.

APPLICATION/CONTACT:

Description and contacts above, see Mimo Rio and Minas.

DATE: 4 - 7 Sep 2014

7TH PORTO MUSICAL

Porto Musical is one of the most important and consolidated meeting events for music professionals in Brazil. Including seminars, speed-meetings, roundtables and shows, Porto Musical reaches its seventh edition in Recife, Pernambuco. Already consolidated and with international visibility for professionals of the sector, the event encourages networking, knowledge exchange, contacts and new business.

The event is formatted for conferences that take place at the Cine-Teatro Apolo Hermilo, in the neighborhood of Recife. The Malakoff Tower rooms are dedicated to

production, press, use of internet, meeting rooms and gatherings, creating a movement within the historic district of Old Recife. The showcases, free at Praça do Arsenal da Marinha, Bairro do Recife, play to the general public and in particular to event participants, musical trends for the Brazilian and international markets.

With its first edition in 2005, Porto Musical brings together labels, websites, artists, promoters and music agents, festivals and cultural institutions, public and private managers, as well as those interested in new music trends.

Throughout its six editions, Porto Musical has offered about 170 conferences, with almost 250 guests and 80 shows of contemporary artists. Over 4,000 professionals have attended the conferences and Porto Musical and more than 50,000 people attended the concerts.

APPLICATION/CONTACT:

Applications are open from 5 May - 7 July 2014 and the festival covers fee, hotel, and internal transfer. Porto Musical is signed by Fina Production and Astronave Cultural Initiatives in cooperation with the WOMEX and Porto Digital, one of the largest Science Park and Creative Economy promoters in Brazil.

melina@finaproducao.com.br

WEB: www.portomusical.com.br

DATE: 10 - 13 Dec 2014

19TH REC-BEAT FESTIVAL

When the idea to format the Rec-Beat Festival happened in 1993, the city of Recife lived what is imagined to be the apex of its cultural effervescence. At the time, the proposal brought by the producer and journalist Antonio "Gutie" Gutierrez was to promote different parties around the town, featuring new bands and enabling this new cultural context. When the project assumed the dimension of a festival, it held its first edition during the Carnival in Olinda.

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS

SOUND
DIPLOMACY

Nineteen years later, its programming has championed the concept of plurality, to the extent that Rec-Beat is configured as a festival that attracts attention not only in Pernambuco, but throughout Latin America and other countries. It has become a mirror to the flag of multiculturalism raised by Carnival. It is a distinctive space where people can hear new artists.

Its programming, which today extends to debates and children's shows, attracts visitors from various states of the country, and helps local music circulating outside the country, while the event has become part of the Ibero - American Association of Festivals.

In 2014, international presentations were: DJ Cal Jader (England), DAAU (Belgium), Mud Morganfield (USA), DJ Tropicaza (Mexico), Guadalupe Plata (Spain), Max Capote (Uruguay), Maite Hontelé (Colombia), Skip&Die (Netherlands / South Africa).

APPLICATION/CONTACT:

Proposals are accepted by e-mail or post 2 months prior to the festival.

Antonio Gutierrez, Music Programmer
gutie@recbeat.com

Rec-Beat Produções Artísticas

Rua da Aurora, 325 Sl 202 - Boa Vista - CEP 50050-000 - Recife/PE

Tel +55 81 3231-3422

Email: contato@recbeat.com

São Paulo:+55 11 3812.8425

WEB: www.recbeat.com/recbeat2014

DATE: 1 - 4 March 2014 (during Carnival)

24TH FESTIVAL DE INVERNO DE GARANHUNS

Shows and performances take place in various centres, especially in Euclid Golden Park, Ruber Van Der Lin Den Park, Guadalajara and Casarão Squares. This is a cultural event that mixes several musical styles - rock, Brazilian music, blues, jazz, forró and instrumental music, to name

a few - theatre, cinema, circus, food, popular festivities and other forms of culture.

Each year the festival attracts people from all over the country. In addition to the concerts, workshops, art exhibitions, circus, demonstrations of hip-hop dance and the film festival also attract public of all genres and ages.

APPLICATION/CONTACT:

Proposals are evaluated by a special commission that will evaluate criteria such as artistic/cultural quality of the activity, artist resume, relevance, originality and uniqueness of the proposal, among others. It must be made by a Brazilian producer.

The goal is to select proposals for cultural enjoyment and education in Visual Arts, Audiovisual, Circus, Popular Culture, Dance, Design, Fashion, Photography, Literature, Music, Opera, Theatre and Cultural Heritage.

Entries could be made out to the headquarters of SECULT-PE/FUNDARPE (Aurora Street , 463/469 - Boa Vista - Recife / PE). This year registration ran between March and April. Programming for FIG 2014 will be made between 22 May and 04 June. Qualifying proposals do not necessarily guarantee participation in the programming. A number of proposals included in the festival program will be conditional upon listing of spaces and budget for the event.

Tel: 081 3184-3009

WEB: www.fig.com.br

DATE: Second half of July

15TH FESTIVAL DE JAZZ E BLUES DE GUARAMIRANGA & FORTALEZA

Journalist and sociologist Maria Amelia Mamede and the anthropologist Rachel Gadea, from Via Comunicação e Culture, wanted to offer Ceará and visitors an alternative option for Carnival, therefore creating the Festival of Jazz and Blues Guaramiranga.

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS



The location chosen was Guaramiranga, a small mountain town, a piece of Atlantic Forest. It is set in Ceará, just 110 kilometres from the capital Fortaleza, and it has today approximately 6,400 inhabitants.

Since 2000, the festival has been scheduled annually and has expanded to other cities in the state, heading to Guaramiranga during Carnival, and Fortaleza and Sobral after Ash Wednesday. Leading up to the festival, the project Na Trilha do Jazz & Blues has become a tradition in Fortaleza, with a weekly schedule in various bars and nightclubs.

Training also became important before and during the festival. In the months that precede it, workshops and residencies within the state contribute to the training of young musicians from Ceará, stimulating the formation of new bands and thus broadening the dissemination of jazz and blues and the generation of new job opportunities in the music market.

The Jazz & Blues Festival is respected and recognized across Brazil and worldwide, showing the value of cultural diversity. In 2012, international artists included: Omar Puente (Cuba), Gadi Lehavi (Israel), The L.X.G (EUA), Atiba Taylor (EUA).

APPLICATION/CONTACT:

Management: Maria Amélia Mamede and Rachel Gadelha

General Coordination: Helena Colaço

Via de Comunicação e Cultura

Av. Washington Soares 855, sala 311

Cep. 60811-341 Edson Queiroz

Tel: +55 85 3262.7230

WEB: www.jazzeblues.com.br

DATE: 6- 8 March and 1 - 4 March 2014

6TH CHORO E JAZZ FORTALEZA

On its 5th edition in 2013, the Choro Jazz Festival consolidated its position on the music festival circuit, and

for the first time the festival went from Fortaleza, before heading to the beautiful Jericoacoara beach, where the festival presents its traditional music week including renowned international musicians. The free Choro Jazz Festival takes place at Centro Cultural Dragão do Mar in Fortaleza and at Jericoacoara's Main Square. It provides an overview of Brazilian, French and Italian music. The audience is presented with a musical landscape full of nuances, sound experimentation, improvisation and virtuosity; and a repertoire that is rarely included in most traditional shows.

After the shows in Fortaleza, the festival runs through the dunes and reaches Jericoacoara, one of the most famous beaches in the world. Busy destinations on tourist routes, the cities of Fortaleza and Jijoca de Jericoacoara annually receive thousands of tourists from all over the world, attracted by the area's natural beauty.

United by the musical performances, the Choro Jazz Festival also offers a consistent complimentary educational program (workshops) with emphasis on instrumental music. The workshops will be presented during four days in Fortaleza and one week in Jericoacoara. In addition to the instrument lessons, workshops of group rehearsal and singing lessons will be given.

APPLICATION/CONTACT:

Deadlines for proposals vary according to the budget and sponsorship confirmed each year, but usually runs until March. Fees and local costs are covered; flight costs depend on budget.

Capucho Produções

Rua Joaquim Antunes 1049/ 171 – Pinheiros – São Paulo – SP – Brasil

CEP 05415-012

Programmer: Cappucho@uol.com.br

WEB: www.capuchoproducoes.com.br

DATE: Fortaleza 27 - 29 Nov, Jericoacoara 2 - 7 Dec 2014

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS

SOUND
DIPLOMACY

OLINDA JAZZ FESTIVAL

Olinda Jazz is an international festival of jazz and related music that runs in the Mercado da Ribeira, the historical centre of the city of Olinda Pernambuco. The festival takes place over approximately one week. The artists take turns to present, separately and together, resulting in unprecedented performances. The attendance expected is around 6,000 people.

Since the first edition in 2006, many international artists have performed at the event: Benjamin Herman Kwartet (Netherlands), Pablo Nahar (Surinam), Mola Sylla (Senegal), Michael Moore (USA), Kholwa Brothers (South Africa), Oleg Fateev (Moldova), Adama Yalombá (Mali), Les Nubiens (France/Cameroon), Imourane Quartet (Morocco), Flamenco A3 (Spain) and Oreka TX (Basque Country).

APPLICATION/CONTACT:

Rua Cubatão 411 cj 01 | Paraíso – São Paulo – SP | 04013-001

Tel.: (11) 9966-7720/ 2737-4700

WEB: www.prumopro.com/olindajazz/olinda-bike-jazz/

DATE: Not on at the moment

FEIRA DA MÚSICA DE FORTALEZA 2014

Feira da Música de Fortaleza was created with the goal of generating and strengthening music production professionals in Brazil, boosting business in the area of creative economy and proposing a management based on national strategies marketed.

In its first edition, in 2002, the Fair covered a total area of 5,000m². At the time, a large number of activities were presented, such as concerts, panels, exhibitions and conferences. The following year, the event increased its size and scope and covered a total area of 8,000m², presenting 175 activities - from concerts, lectures, meetings, workshops, CD and book launches - in addition to the participation of officials from eight states in the Northeast involved in programming.

With each new edition, the event has grown. Elements of workshops became roundtables, meetings in which participants could exchange experiences, make contacts for viable opportunities beyond the show and make their work more widely known. In 2005 the event received attendees from 11 states, bringing participants from Southeastern Brazil and receiving national coverage. The following year, the event held 87 concerts, demonstrating the variety of musical styles in Brazil. In 2007 the Feira began investing in the international arena with the participation of countries like Argentina and Italy.

The Business Roundtable matured, promoting negotiation between independent musicians, musical and cultural producers, record companies, festival organisers, and bringing together buyers and sellers. In 2009 the public numbered approximately 40,000 people, with 68 bands from 19 Brazilian states, bringing together 450 artists on six stages with free concerts around the city.

In 2010 the Music Fair enhanced the look to the Northeast and expanded into to Latin America. It was the first edition that gathered all the main subjects: Independent Music Shows, International Music Meeting and Trade Show in the Dragão do Mar Center of Art and Culture. In 2011 the Fair established itself as an important training environment, and opened further to collective construction, bringing agents of Fora do Eixo network throughout Brazil to join the production team on several free training programs of "Knowledge Exchange". In 2012 the concept "Free Event" was brought into the fair.

The event has involved about 4997 musicians in 798 concerts, produced 289 panels/workshops, and gathered 746 exhibitors.

APPLICATION/CONTACT:

Subscriptions for 2014 are now closed. They run from January through to March. Artists can apply with projects in free formats, and can include other art forms besides music, and can also perform in different spaces at the

ACTIVE EVENTS BRAZIL STUDY 2.1 FESTIVALS



event. Participation is open to groups, performers and producers of Ceará, other states of Brazil and other countries. With this, the thirteenth edition, the Fair expands opportunities beyond the performances of musicians/bands in the programming of Independent Music Shows and opens spaces for innovative proposals that use the platform to perform effectively, different ideas and projects related to plural Brazilian music.

The Fair offers project participants lodging, meals and local transportation during the four days of the event (for applicants from other states or municipalities), and the infrastructure needed to implement proposals.

The Music Fair is organised by Prodisc - Association of Producers of Culture of Ceará - Northeast and Fora do Eixo, besides businessmen and agents of the cultural sector.

General Coordination: Ivan Ferraro

Production Coordination: Valéria Cordeiro

Production: Thais Andrade

Prodisc (Associação dos Produtores de Cultura do Ceará) / Casa Fora do Eixo Nordeste

Address: Rua Fausto Cabral, 1244, Papicu, Fortaleza-CE, CEP – 60175415

Telephone: [+55 85] 3262.5011

Email: secretaria@feiradamusica.com.br, feiradamusica@prodisc.org.br

WEB: www.dragaodomar.org.br

DATE: Dates not available

In 2013, the festival honoured composers Verdi and Wagner. It also celebrated 180 years of Johannes Brahms, remembered the centenary of Benjamin Britten and the 70th anniversary of Brazilian composer Almeida Prado.

As in every year, in addition to the artistic programming, the Festival also has an educational focus, with courses, lectures and workshops for students and music professionals.

2013 saw the introduction of the opera 'La Traviata', conceived by the opera singer Para Jena Vieira, who works with the assembly of this type of show in the U.S. Other artists from USA: Fantasmi, Duo Avanzando - Ricardo Souza & David Carter, Duo Azulay - Adriana Azulay & Humberto Azulay, Esterhazy and Orquestra Sinfônica do Festival with Regent: Jacob Slagter (Netherlands).

WEB: www.facebook.com/Fimupa

DATE: 1st phase of the Festival from 27th of April till 4th of May

NORTH

XXVII FESTIVAL INTERNACIONAL DE MÚSICA DO PARÁ 2014

In June the city of Belém (Pará) becomes the music capital. Last year's festival took place from 02-09 June in various cultural spaces. There are concerts, recitals and concerts in theatres, amphitheatres, churches and concert halls.

ACTIVE EVENTS BRAZIL STUDY 2.2 VENUES



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An effective way to enter and become familiar with the Brazilian music market is through venues and clubs, where opportunities can be higher and bureaucracy much lower. Usually negotiation is with the venue, which checks the artist's repertoire and agrees to present it or not. However, the one disadvantage is that they cannot afford to bring an artist to Brazil and pay flights, hotel and artist's fee. So it is worth trying to arrange a few venues in different regions if the artist is already intending to make the trip.

It is not advisable to arrange shows at many venues in the same city, such as São Paulo, because the public is likely to attend one venue and leave another an empty house. The venue usually pays the artists a share (possibly as much as half) of the box office sales.

Contacts with producers and venues are a wise way to enter and become known on the music circuit, and this is not so different in any country. Below are a few examples in Rio de Janeiro and São Paulo. Further research is necessary if venues and clubs are the focus point, as they are not easily available and Brazil is a large country to navigate.

Last but not least - SESC and the SESC Circuit, present a very interesting option to enter, but also not so easy and it is essential to know the right people inside.

SESC

SESC operates throughout Brazil and develops projects on education, health, leisure, culture and medical care areas. The Brazilian leading institution in arts financing, its revenues come from a percentage payroll tax on commerce workers. Present in all Brazilian states, it reaches 2,200 cities through fixed facilities or mobile units, seeking to promote local as well as international productions, encouraging a diverse and intense cultural programme. This mapping also broadcasts nationally projects of greater relevance through the actions carried out in partnership with SESC network throughout Brazil. The action also includes a TV station (SESCTV), a web portal (SESCSP), a publishing house (Edições SESCSP), a

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record label that produces DVDs and CDs (Selo Sesc) and a Research and Training Centre.

While promoting culture and art throughout the country, it is in São Paulo that this operation is strongest. Insufficient services and social care in other regions are the reasons for this, making the activities more widespread in different areas. In São Paulo, where the infrastructure and state presence is greater, SESC can mainly focus on providing cultural activities.

With 33 facilities in the state of São Paulo, eighteen of them in the capital, this institution has taken a very important role in the field of arts and culture. SESC São Paulo is often compared with the "ministry of culture." The institution conducts a series of cultural activities such as concerts, exhibitions, theatre and dance performances, film screenings, workshops, talks on art and cultural policies, and moves a huge amount of investment, and therefore, a good opportunity to sell shows.

Nevertheless, its cultural presence throughout the country is remarkable, gathering a dedicated audience via its affordable tickets.

Activities offered by SESC are the fruit of a solid cultural and educational project that brings, since its creation by the Commerce, Services and Tourism sector in 1946, the mark of innovation and social transformation. Over the years, SESC has been innovative in introducing new models of cultural activities and highlighted, in the 1980s, education as a project for social transformation.

In this context, varied audiences have access to qualified music program, since the choice is different programmatically. SESC appreciates artistic expressions that are little contemplated by the media. This strengthens the work of artists who have a creative, innovative and original vision.

Example of cultural exchange SESC - Netherlands

ACTIVE EVENTS BRAZIL STUDY 2.2 VENUES

SOUND
DIPLOMACY

SESC ART CIRCUIT PASSES THROUGH 102 CITIES 2014,
25TH APRIL TO 11TH MAY

Circuit SESC operates in 102 cities and runs twelve different circuits, with 370 artists from theatre, music, circus, dance, film, literature, visual arts and media arts. With free entry and open to all ages, the events take place in public spaces, in partnership with local governments and local trade unions, on Fridays, Saturdays and Sundays with activities in various artistic forms.

National and international groups perform on streets, squares and parks to promote a break in the daily city-life, creating a dialogue with citizens and teasing people's senses. Besides physical circuits, the program also runs on the Internet, with exclusive content published daily.
<http://circuito.sescsp.org.br>

A FESTIVAL THEME

Another opportunity raised by the interviewees is to create a kind of Scottish Festival together with SESC and Scottish companies in Brazil, with additional possible public or private support that can help to make this happen. Thematic festivals or presentations can be a way to expose a culture in a foreign country, powering up its impact. Or even a group of countries, such as this last event promoted at SESC Pompeia:

Festival de Música e Dança dos Bálcãs (Balkan Music and Dance Festival) - The 15-day programme offered concerts, dance classes and workshops, with Brazilian and foreign artists from the Balkans, bringing cultural exchange and great audience and media awareness.

RIO DE JANEIRO

STUDIO RJ

Eclectic music venue open to the new music scene, featuring relevant Brazilian and international artists. Opened in September 2011, Studio RJ will be closed for some time from February 2014. The venue partners, Maurizio Longobardi, Ale Youssef, Luis Antonio Cunha and Pliny Prophet explained that they faced difficulty in the Arpoador neighbourhood where the venue is located, and therefore decided to carry out works to solve acoustics problems.

ADDRESS:

Av. Vieira Souto, 110 – Arpoador, 22420-000 Rio de Janeiro

TELEPHONE: +55 21 2523-1204

WEB: www.studiorj.org/ (website is not working at the moment) or www.facebook.com/studiorj.rio

CAPACITY: 300 people

MIRANDA

Founded in March 2012, the venue brought a new proposal for art access. A diverse programme including well-known artists and new names, both from the national and international scenes, it offers concerts, workshops and exhibitions. Located at Lagoa, the Lagoon Complex, Miranda is easily accessible from all points of the city, and has a parking lot.

ADDRESS:

Espaço Lagoa, Avenida Borges de Medeiros, 1424 - Piso 2. Lagoa - RJ

TELEPHONE: +55 21 2239-0305. Ticket Box Office: Tuesday to Saturday, from 12:00 to 9:00pm; Mondays, Sundays and holidays from 12:00 to 6:00pm.

EMAIL: faleconosco@mirandabrasil.com.br

WEB: www.mirandabrasil.com.br/

CAPACITY: 600 people

ACTIVE EVENTS BRAZIL STUDY 2.2 VENUES

SOUND
DIPLOMACY

SÃO PAULO

AUDITÓRIO DO IBIRAPUERA

Designed by Oscar Niemeyer in the original project for Ibirapuera Park, the Ibirapuera Auditorium opened in October 2005. Auditório Ibirapuera is a space used for cultural activities, with weekly programs dedicated to musical diversity. The building includes an auditorium with 800 seats, with a reversible stage for outdoor concerts and a music school with 120 children and young people who perform in the Brazilian Orchestra School from the Auditorium.

In 2011, Itaú Cultural was chosen by the Municipal Secretary of Culture of São Paulo, in an open call process, to be the new manager of Auditorium Ibirapuera.

TELEPHONE: +55 11 3629-1075. Ticket Box Office: Tuesday to Thursday, from 11:00am to 6:00pm, Friday, from 11:00am to 10:00pm, Saturday, from 9:00am to 10pm and Sunday, from 9:00am to 8:00pm.

Usually door split | Tickets around R\$10 to R\$ 30

EMAIL: info@auditorioibirapuera.com.br or Programmer Edson Natale at natala@apps.itaucultural.org.br

WEB: www.auditorioibirapuera.com.br

CAPACITY: 800 people

CENTRO CULTURAL SÃO PAULO

Centro Cultural São Paulo is a cultural centre, under the Municipal Secretary of Culture of São Paulo. It is considered one of the main cultural facilities of the city. Opened in 1982, it comprises different halls and an open area. The artistic programme offers of concerts, film screenings, theatre, dance and exhibitions.

There are two main halls used for concerts:

ADONIRAM BARBOSA HALL (622 SEATS)

JARDEL FILHO HALL (321 SEATS)

EMAIL: Music Programmer, Juliano Gentile: musica.

ccsp@gmail.com

WEB: www.centrocultural.sp.gov.br

CASA DE FRANCISCA

In the 1910s, Dona Francisca lived in a small townhouse at Rua Jose Maria Lisboa, in Jardim Paulista. Almost a century later, Casa Francisca became a cosy bar with decor that references the past. Illuminated by candles, this venue offers small instrumental concerts and artists' individual performances from jazz, choro and MPB. It also has a special menu, serving wine or varied snacks, such as falafel and gnocchi, before concerts begin.

Casa Francisca is considered by the artistic community and the specialized public to be one of the most significant music venues in Sao Paulo. It is the smallest venue in the city dedicated exclusively to music projects from relevant and committed artists.

Open Wednesday to Saturday from 8:00pm and Sunday from 7:00pm

ADDRESS: Rua José Maria Lisboa, 190 - Jardim Paulista - São Paulo - SP

TELEPHONE: (11) 3052 0547

EMAIL: info@casadefrancisca.art.br

WEB: www.casadefrancisca.art.br/

CAPACITY: 50 people

CASA DO NÚCLEO

Casa do Núcleo is a cultural centre totally focused on music. It opened in March 2011 as an initiative of the producer and label company called Contemporâneo, founded in 1998 by the pianist and curator Benjamin Taubkin. An intimate space with a cosy atmosphere, designed especially for coexistence, dialogue and music appreciation, it offers a program of concerts, workshops and film screenings; free access to books and CD collections from around the world; a specialized shop with CDs, DVDs and books with some unique

SOUND DIPLOMACY

ACTIVE EVENTS BRAZIL STUDY 2.2 VENUES



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items, discovered on several trips overseas; and also a creative cuisine to make the public experience even more enjoyable in the venue.

Open from Tuesday to Friday, 12:00pm to 7:00pm
On concert days the venue closes at 11:00pm
Saturday, Sunday and Holidays, the venue opens 1 hour before concert starts

ADDRESS: Rua Padre Cerda, 25, Alto de Pinheiros, São Paulo / SP - Post Code: 05448-050

TELEPHONE: +55 11 3032.8401 / +55 11 3815.9714

EMAIL: casadonucleo@gmail.com or casadonucleo@gmail.com (Gustavo Martins)

WEB: www.casadonucleo.com.br

CAPACITY: 80 people (45 sitting)

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JAZZ NOS FUNDOS & JAZZ B

JAZZ NOS FUNDOS

The early jazz “speakeasies” created the perfect atmosphere to listen to good live music. It was with this spirit in mind that JazznosFundos started, as a relaxed space to hear good instrumental music. The house opens on Thursdays, Fridays and Saturdays, always with excellent live shows. A small art gallery located at the entrance of the Club features monthly exhibitions by different artists.

After a 7-years experience with Jazz nos Fundos, a second venue is created to bring a quality music programme. Right in the heart of São Paulo’s downtown, Jazz B promotes concerts from Monday to Saturday.

International shows rely on artists being already in Brazil. Artist fees are paid from ticket income. They promote forty shows per month between the two Clubs, around four of these are international. Although the name is Jazz for both venues, they also promote Brazilian instrumental music.

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EMAIL: Máximo Levy, max@jazznosfundos.net
WEB: www.jazzb.net or www.jazznosfundos.net

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ITAÚ CULTURAL

Itaú Cultural is a the Itaú Bank Cultural institution, devoted to research and promotion of a cultural program, encouraging and disseminating artistic and intellectual expressions throughout Brazil. A centre of cultural reference, the institute has promoted and disseminated Brazilian production at home and abroad for 27 years.

ADDRESS: Avenida Paulista, 149 - São Paulo/SP

TELEPHONE: +55 11 2168 1777 / +55 11 2168 1776

WEB: www.novo.itaucultural.org.br/

CAPACITY: 270 people

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SERRALHERIA ESPAÇO CULTURAL

Serralheria is the union of four people supported by a network of artists and friends. Juliana Cernea, Michael Salvatore and Amadeu Zoe had long been known to each other and in 2009 decided to open this venue, which is an old locksmith’s workshop in the Lapa neighbourhood.

The other role of Serralheria is ESCAPESERRALHERIA productions. The team acts on the activities taking place at Serralheria and is able to articulate professional artists and cultural means to present projects outside the physical space of the producer. They can act as a legal representative, or in a co-producing activity.

ADDRESS: Rua Guaicurus, 857 - Água Branca São Paulo - SP 05033-001, Brasil

EMAIL: escapeserralheria@gmail.com or Amadeu Zoe, amadeu.zoe@gmail.com

WEB: www.escapeserralheria.org/

CAPACITY: 240 people. Capacity in the studio: 180 / Door split

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ACTIVE EVENTS BRAZIL STUDY

2.2 VENUES



AMADEU ZOE HAS PROVIDED THE FOLLOWING INFORMATION:

- We have contact with some producers like Jacques Figuera. We've had experiences like this with: Chico Trujillo, Ken Vandermark - who is an American Free Jazz musician.
- One focus has always been to promote instrumental and world music, but in this business we always have to think about the audience. If the artist is very new in Brazil, what media coverage can they get, are we going to have time to work well on it?
- We are very open about the genre - more traditional, contemporary, to dance or to sit and contemplate, we receive and adapt the space.
- We have a reputation for being a venue for lively music, full of rhythm, but is not a prerequisite.
- We have enough people who like Celtic music here in Brazil - it is a niche, but it has its audience.
- We have established partnerships with producers who are bringing international artists. However we are considering starting to bring them ourselves, probably seeking partnerships with SESC and other venues to share costs.
- We work on a box office - door split; usually 70% for the group/artist.
- If we get proposals with time (around 3 months) and planning, it is possible to promote more effectively and to play the best day of the week, like a Saturday night.
- Advance partnership in the dissemination, calling some Brazilian musicians to add a local audience. Of course if there's a musical connection between the artists.

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3.1 BOOKING AGENTS / PROGRAMMERS / CONSULTANTS

SOUTH

CARLOS BRANCO

Rio Grande do Sul – South (but also Pernambuco –
Northeast)

Graduating in Arts Education, Carlos was professor of classical guitar and music theory. He was the first Music Coordinator of the Cultural Department of the mayor's city and was director of the Araujo Vianna Auditorium. A Music Producer with extensive experience of acting for over 20 years in the area, he is owner of one of the most important music agencies in the south, the Branco Produções. Founded in 1994 in Porto Alegre, it has brought international artists such as BB King, Paco de Lucia, Gonzalo Rubalcaba, Buddy Guy, Martha Argerich and Nelson Freire, Betty Carter and Brad Mehldau, among others. Nationally, Caetano Veloso, João Gilberto, Maria Bethania, Hermeto Pascoal, among others. Currently, in addition to promoting concerts in Porto Alegre, Carlos develops the music programme and production at Santander Cultural, in Porto Alegre (Rio Grande do Sul) and Recife (Pernambuco), and coordinates tours of important international artists in Brazil, Chile, Uruguay and Argentina.

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• I know artists, mostly modern folk, who are very interesting. For September, we have programmed in Santander Cultural (both Porto Alegre and Pernambuco), a musician called Alasdair Roberts. I remember bringing Chris Mack (who lives in Brazil), but I cannot remember

all. It has been 11 years with shows every Sunday at Santander Cultural. This is almost 600 shows only in Porto Alegre. We brought NAZARETH too, which is a Scottish hard rock band from the '70s and '80s.

- The media has an interest. Here, we have no specific radio or newspaper; we had a few programs only. A senior journalist from Rio Grande do Sul who hosts world music very well is Juarez Fonseca.
- World music festivals specifically, I am not very knowledgeable. Santander Cultural Programme is fully open and hosts some shows that can fit into this concept, but it is not completely dedicated to style.
- In Rio Grande do Sul, the Branco Produções and Rompe Cabezas seem to bring more world music performances. In Brazil, I could cite Difusa Fronteira and Pellegrino Live Music.

SÉRGIO ALBACH

Curitiba – South

Sergio Albach has been a respected name in the musical scenery of Paraná since the eighties. He graduated in 1989 at "Escola de Musica e Belas Artes" in Brazil and since then has been presenting himself as a versatile and in-demand instrumentalist.

As a curator of the Brazilian Popular Music Workshop (Oficina Popular de Curitiba) since 2002, the musician has been working to encourage students and professional musicians to share experience. In 2002 he became the artistic director of the Brass Orchestra of Curitiba. As a clarinetist, he has participated on more than 50 CDS and shared stages with Altamiro Carrilho, Itiberê Zwarg, Lea Freire, André Mehmar, and others.

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- The workshops (Oficina de Curitiba) comprise different areas. There is more classical music for orchestra - this phase also includes ancient music (which comprises people that might have an interest in World Music, as they are there to study), and there is another Brazilian music component.

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- I believe music from Scotland would have a guaranteed audience in Curitiba. We have a group of Celtic musicians here, which has achieved great success; and there is another of Jewish music. People want different artists in Curitiba.
 - There are audiences both for music at which you sit and watch/listen carefully, and for more rhythmic and dance artists. Celtic music too.
 - For a presentation, it would be Off Circuit, but it depends as things change regularly. Next year, it will be only Brazilian music. Last year, it was mixed.

ÁLVARO COLLAÇO

Curitiba – South

Music producer in Curitiba, Collaço has promoted more than 300 recitals and concerts of major artists such as Nelson Freire, Arnaldo Cohen, Symphonic Orchestra of Paraná, Palladians, Hopkinson Smith, Baden Powell, Uakti, Marlui Miranda, Waltel Branco, Tracy Silverman, Benjamin Taubkin, Pau Brazil, Inezita Barroso, Roberto Correa, among many others.

Since 2009, Álvaro has been producing the Solo Music Series, designed for the Teatro da Caixa, currently performing in Curitiba, Fortaleza and Brasília. This Solo Series has already presented artists, such as Alberto Marsicano, André Abujamra, Ceumar, Cléa Galhano, Conrad Steinmann, Oleg Fateev, Pierre Hamon, Ratnabali, Rodolfo Richter, Rogério Gulin, Rosana Lanzelotte, Toninho Ferragutti, Vivabiancaluna Biffi, Zé Miguel Wisnik, Zoltan Paulinyi and many other.

His professional involvement with music resulted, in 2002, in a place as a member of the jury of the Culture Programme Account of the Secretary of State for Culture, and in 2005, as a member of the Jury of the Municipal Cultural Incentive Law of Curitiba.

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- There are foreigners who perform World Music in Brazil. While they have fewer opportunities to perform as much as other groups, when you promote their concerts, the audience comes.
- I have my music series called Solo. In its first year we did a concert by Angelo Esmanhotto here in Curitiba, who plays the sarod. He plays Indian sarod and makes rhymes and it was packed.
- It is difficult to promote World Music here, but when you put an artist on the stage get packed.
- The market is open to global music, such as African, and for some artists. But if you check well, there are a few artists who have entered the mainstream media. From the 60's, the market opened up more and Ravi Shankar appeared, with The Beatles sponsoring Indian music. Hence, with the explosion of Indian music and Ravi Shankar playing shows around the world, they needed to have a definition for this music - what kind of musician would be sitar in the West? In Brazil, it came out clearly in the 70's.
- From the 90's, you had groups coming with ethnic music. After this, there was some media coverage with two singers who were Celtic, first Clannad, which was the group with Enya, and then Loorena Mckennitt, both artists with this Irish tradition. This occurred because the major labels bet on it.
- It is necessary to take risks - artists, programmers and producers.
- Here in Curitiba there are strong groups of Celtic musicians. And among them, bagpipe players. In Curitiba there is a strong movement.
- I produce the Solo Series in Curitiba, where I try to mix classical, popular and World Music. It is now in its sixth year and now we are also playing in Fortaleza and Brasília.
- If a Scottish group comes here, I think there would be a good chance - with good communication - of filling the venue every day, anywhere. In Curitiba, I think they could have an audience of around 500 people. There

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wouldn't be a full theatre for 2 or 3 thousand people, as it is still seen as music for the elite.

SOUTHEAST

JOHN TELFER

São Paulo – Southeast

From UK, Telfer started in the music business in 1976 working with Virgin Records and Publishing. He then worked at Albion in London with the Stranglers, 999, Hazel O'Connor and many others in the heydays of punk and new wave. He opened his own publishing and management company, Basement Music, in 1978. Telfer managed Joe Jackson, Everything but the Girl, Hal Willner, Television, Tom Verlaine, and The Proclaimers and was a management consultant for David Bowie during the nineties.

Following that, he was the International Director at Rykodisc/Palm Pictures/Manga for 5 years during the late nineties, and created an international network of licensees and distributors around the world, including Eldorado, MCD, Natasha, SUM, and Trama in Brazil. He opened the doors of Basement Brazil 10 years ago, and he has become one of the largest independent publishers in South America. During the past two years he has promoted artists in Sao Paulo, including Television, David Torn, Jon Hassell and Kaki King.

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- I think there is already an interest among people for World Music. The hard part is letting those people know that there is going to be a concert with an African, Irish or Scottish band. Sometimes, it is difficulty to spread the word.
- Social media helps a lot, but it is only part of the marketing process.

- People would go to a Celtic music concert, but they need to know about the music and band and venue.
- I think young kids only recently go to festivals in Brazil, getting into the whole festival idea for three days. Before, Brazilians didn't want to sleep in a tent – outside. Now it's changing, people are willing to go away and spend a weekend living in a tent with other kids.
- All music is World Music, as all music comes from around the world. People call it World Music if it's not rock, or blues, or folk, jazz, then it is World Music. What a range of African, Asian, Japanese, Korean, Peruvian music is. They are all classified as World Music. So, it is a vague world term.
- We need to create a circuit of venues and clubs that can work together in São Paulo, Rio, Buenos Aires, Santiago, Montevideo, so the band could come down and spend the money on a tour of South America.
- If you could involve SESCOs, and maybe universities in São Paulo, it could be an alternative. Universities have students that usually are more open to different forms of music, because they are still learning.
- About linking Brazilian and Scottish artists: I like the idea, but it is a bit like a dating service, in a sense of formality. Here are some Scottish guys, here are some Brazilians, so let us put them together and... sometimes it works and sometimes no... like a dating service. So, relationships, either a personal or a musical one, tend to just happen. Someone meets another musician and likes what they do... It doesn't matter if it is a Scottish, Irish or Brazilian, a connection happens.
- A good way would be to involve organizations such as SESCO at the very beginning, get the people who book the music interested in it.

MAURICIO TAGLIARI

São Paulo – Southeast

Mauricio Tagliari is music producer and one of the owners of YB Music, one of the most in-demand companies by international specialists looking for Brazilian

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music. It has been in the licensing market since 2003 and represents a catalogue of over 100,000 tracks from Brazil and around the world, to be licensed for audiovisual synchronization productions. One of their latest sync deals is with Eletronic Arts new game "Fifa World Cup 2014. Four of their artists are featured: Aláfia with the song Mais Tarde, Luciana Oliveira with Samba em Pliet, Felipe Cordeiro with Lambada Alucinada and Trio Mocotó with Beleza! Beleza!! Beleza!!!

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- If there was funding from the Scottish Government or partnerships, I believe the producers/programmers would have much interest and would be open, even for more folk, Celtic and traditional music.
- If you think singing English is not World Music, then here in Brazil we have world music everywhere. I think today African music has visibility, rather than Arab, oriental even less.
- Sometimes it is better to have your concert published in a blog and digital media as you are talking directly to an specific audience.
- Maybe it would be interesting to create a YouTube channel for these projects. For example: An artist comes here, writes in a blog, films his concert backstage and puts it on YouTube. Posting videos, stories, a camera, shows, makes interview, make a video-clip.
- I think in Brazil, if a Scottish band plays Indie or Rock'n'Roll, they are in the market. However, if it is more a folk music, a very marked regional character, flute, it will be suitable to a more specific niche. Celtic is very niche music.
- YB, a phonogram producer, releases albums, makes a lot of soundtracks for film and TV series, and now we're doing content.
- I am planning to do an international festival soon. So I am very interested to receive proposal and initiate a partnership with different countries.
- Denmark has a project called Dinâmica Dinamarquesa (Danish Dynamics) , and they bring

one artist per month, one month is a DJ and another a band - I was a curator at the beginning - I did a pilot program (Girls in Airports). This project would have been even greater if it had happened with some support. For example: the guys would come here, rehearse, they would do two shows at SESC with a Brazilian guest and then would record for a TV show. The project would become relatively cheaper. But without sponsorship it is complicated, and no TV to buy ... need to tie these things more effectively.

- If you do one show at SESC that nobody heard about, they make one and that's it. It would be much more productive to have a festival such as the Danish Dynamics, in order to dilute, bringing ten artists to a well-organised festival, and in the following year, bring them again. Because this is the point of having a festival, it is to discover something new.
- SESC is almost the Brazilian Ministry of Culture. SESC and Itaú Cultural are these kinds of places that try new things, but it is very little compared to what is out there. If you think about one of the SESC's, SESC Pompéia programme for instance - most of the shows you hear about happen at the Choperia, which is an open space, more party. In the theatre it has fewer shows that you hear about.
- I think musical partnerships can be an interesting way. We did several things here. A Galician guy who plays bagpipe came here once and recorded with a lot of Brazilian musicians, Mayra Andrade from Cape Verde recorded with a lot of people. After that she became friends with Mariana Aidar (Brazilian singer), and was here another day at a Caetano Veloso concert.
- It was good if it had a partnership. As there is no money, we have to form partners. If there was a SESC paying the artist fee, the Scottish government entity to pay the air ticket, and some media engaged in producing an article, I can get support from AmBev, for instance, to create a YouTube channel. You do this with a PR and then the project comes into existence. Maybe it can be a way to do the equivalent of a festival, the Danish Dynamics or a Scottish kind of thing.

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JACQUES FIGUERAS

São Paulo – Southeast

Figueras is a French producer and musician who graduated in Europe and the United States, living in Brazil for eight years, where he has been working and gaining increasing recognition in the cultural market. In 2014 he received the Grammy Award for Best Album of Latin Jazz, as the disc producer of an album called Song for Maura, recorded by Paquito D’Rivera recorded and Trio Corrente. Since March 2010, Figueras has been music director of the International Concert Series “Música pela Cura” of TUCCA Association, which organizes benefit concerts in Sala São Paulo. In this capacity he has worked with artists such as Stacey Kent, Avishai Cohen, Brad Mehldau, Pepe Romero, Sumi Jo, Ute Lemper, Sarah Chang, among many others. Jacques is also manager of the Trio Corrente, one of the best groups playing Brazilian Jazz today.

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- In Brazil, World Music is considered ‘root music’; but the MPB, for example, in the world is considered World Music; but here in Brazil, Brazilian music is just Brazilian music, and that’s that. World Music for me is a music that may have a contemporary reading of a song from scratch. You can have a modern reading, but somewhere in this music, you’ll be able to say that it is Moroccan, or Chinese, etc.
- Instrumental and jazz festivals have grown. There are quite a lot in Ceará, Minas Gerais, South of Brazil.
- There is a large audience for jazz, classical and contemporary music. SESC’s receive a young audience that is very thirsty for culture. Also people go out a lot in Brazil and have a place to go at any day and time. There are a lot of offers.

- Scottish music is in many places in Brazil, so I believe it is in the subconscious. Therefore, I think that would be well received here.
- It is difficult to highlight one country, because if you look around, an African musician is almost never seen here, much less Eastern people, rarely Colombians... Cubans are zero.
- Drawbacks: taxes, expensive tickets, the infrastructure as a whole make it complicated. So programmers do not like to risk too much. I brought an Armenian pianist and had low public once, but for other musicians the venue was packed. You have to be prepared to take a risk.
- Press: in the past, it was possible to work very well with them. From about three years back it has been much hard to get good placements. In addition, we compete now with very large concerts all the time and with newspapers selling less. So it is more complicated than before.
- If it were possible to tour in each state it would be amazing, a great tour, but it is difficult to happen.
- São Paulo, Minas Gerais, Ceará (Jazz and Blues Guaramiranga), Pernambuco - maybe RecBeat for some people who go.
- BMW Festival – the music programme is amazing.
- Touring - 6 shows, for example, makes them cheaper, costs-diluted.
- Understanding the timing in Brazil – nothing planned ahead. We must understand that everything happens on time, not before. If you want to work with 6-8 months planning before, it is unlikely you will do something here.
- It helps a lot if their country pays for the flight tickets - it is a way of demonstrating that you are reducing the risk to the venue, sharing the costs.
- Today we have many blogs and digital media that are producing good content.
- Find a Scottish company and create a festival - do it once, people like, do it again. You can give workshops,

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other activities that feature not only music. I think something bigger is better than bringing just one or two artists. Also, be assertive in working with the media.

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BENJAMIM TAUBKIN

São Paulo – Southeast; Bahia – Northeast

Brazilian music has long been the playing field for this instrumentalist, arranger, composer, and producer. In his solo career or with his groups, Benjamim has been performing in important venues and festivals in the UK, Spain, France, Portugal, Colombia, Venezuela, Argentina, Uruguay, Canada, the US, Korea, Israel.

Since 1997, Benjamim has run Núcleo Contemporâneo, an independent label and production company in Brazil; and has been the music programmer of many festivals or music series such as Mercado Cultural da Bahia (2001-2012) - a platform focused primarily on Brazilian and Latin American production; Olinda Jazz, series in Centro da Cultura Judaica, and music programmer of Europalia.Brazil 2011. He is a member of the European Forum of World Music, and has been attending seminars and workshops worldwide, including Womex, Babel Med, Music Fest NY, Mercat de Música Viva de Vic (Spain), Jazzahead! He was Vice President of ADIME (Ibero American Association for the Development of Music).

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- The Celtic culture is strong - comprises Ireland, Scotland, Galicia, Estonia.
- There are many series of music that program something like world music, such as the Balkan Music

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Festival at SESC Pompéia, and the event Jazz na Fábrica (Jazz Factory), also at SESC Pompéia, which try to contemplate broader manifestations, not only American or French jazz; there's Mimo Festival which presents some artists from outside. They are not focused on world music, but they program it as well.

- I went to the Balkans Music Festival and in a dance show/workshop, in between concerts, they had over 100 people learning to dance. There is an interest, as when they did it with Turkey. But it is not a movement of World Music.
- In the 70's, 80's, Ravi Shankar came because he was already successful.
- 15, 20 years ago an interest in world music began, but it had a boom in the 90's/2000's and then the movement lost strength.
- Folk in Scotland I guess is very strong, and has many groups that make beautiful music with violin, guitar, with hurdy-gurdy, Scottish jazz. There is a Brazilian musician who has lived there for 15 years, Mario Caribé, he probably knows a lot.
- World Music around the 90s was like a manifestation of the Globalization era, where we could get in touch with the new. But in the end, it did not materialize. World music is not part of the Brazilian imagination.
- The public is very open, but it is not easy to make them aware of the concert and actually make them go to it. But if they get there, they'll watch and enjoy.
- The concept of World Music never really happened here. The singer Fortuna had in the 2000s a World Music Festival, which ended in 2007 or 2008. In the 90s there was a Ruth Escobar Theatre which put on traditional artists from Uzbekistan, Azerbaijan, China.
- In Europe everything was closer, where they have families who have maintained a minimum ghetto culture, musically, but here everything blended.
- We had some African artists like Salif Keita coming, but it was one event or another. Brazil is far, it has high travel costs, and so on. When we go to Europe,

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you end up doing more than one show, a project. Here is South - if you bring someone from Asia or Africa, you have to go through Europe.

- The World Music concept never existed here because we have our own World Music - the Maracatú, Bumba Meu Boi, and so on. While the world was discovering world music in the '90s, Brazil was discovering its own music. In the 70s and 80s, only folkloric researcher would know what traditional music in Brazil was.

- We used to have Mercado Cultural da Bahia, but we are not sure if we will promote it again soon. But there, we had a big and open audience.

- Abrafim Festivals, Rede de Festivais - they are more rock oriented. RecBeat has been doing more rock as well.

- I guess the artist will come, tour and unfortunately, there's not much following this. But it happens all over the world - it's difficult to maintain. Maybe for 30 names, such as Mayra Andrade, Salif Keita, who has support behind them.

- It's like a Western. It depends on their initiative as well, to get on the van and go.

- The media is not so open; it really has lost its way. They keep trying to guess what the next big thing will be, and to sell newspapers.

- SESC is interesting, and there's always an audience as it is affordable and has other social activities; but it is not like really forming an audience.

- Although the festivals are not focused on world music, they do have some artists on the program with this profile. Porto Musical, Festival Garanhuns - but you need to have a local producer.

- I think institutions are another way, like SESC which brings 70-80 % of World Music here.

- São Paulo is where we have more in numbers and a culturally diverse music program.

- A suggestion would be an action with the Scottish Government, a Cultural Institute, to bring two or three

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groups, making a residence with Brazilian artists and touring in some cities - this can establish connections.

- Joe Ross did this in 2001 when she was at the British Council, promoting a meeting between Scottish and Brazilian artists. They came here and then we went to Scotland.

- It is more likely that the venues will receive the artists if they come with flight tickets, but it always better to have a good Brazilian agent working on it as well.

- It's important to take action in advance: get your own media and create your own audience.

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PENA SCHMIDT

São Paulo - Southeast

One of the most respected and experienced music producers, he is currently working as an independent consultant and curator after acting as music programmer for Auditório do Ibirapuera from 2005 to 2012); president of ABMI - the Brazilian Association of Independent Music (2001 to 2003), and producer and artistic director in WEA Records (1982-1991).

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- It is worth remembering that Brazilian Popular Music, being World Music, has extraordinary coverage in social networks, blogs and international websites.

- Artists from abroad will always be very well received, once they have a good show, a fan club, a competent agent that is willing to invest time and energy to build new audiences.

- As we are fans of this global music known as rock, and what is being done today by new Scottish artists should be rock, I believe that they would have no problems in communicating with a local audience.

- Other genres also have space in Brazil: jazz-like instrumental music and improvised music have niche audiences, who know how to welcome international

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quality artists. Classical music has more circuits and venues dedicated to this program. Celtic music also, as it has been practised in some pubs; it could find space due to the broad interest that this genre has in Brazil. Because of the Celtic influences, we have empathy for the genre.

- The audience is interested and open to the new.
- Nowadays, most music festivals in Brazil could be considered a variant of World Music Festivals that take place in Europe. We have multinational and multicultural festivals, with some characteristics of style. You can have a festival considered to be of Rock, but containing many artists with strands of popular music, and Brazilian popular music is certainly a World Music, if it excludes the music produced in the USA and UK. It is increasingly common to have Latin American bands participating in festivals like this, making rock with regional ingredients and it is not uncommon to see European bands of Celtic, Balkan or gipsy origins also participating. Recent examples are:

<http://festivalbananada.com.br/>

<http://www.abrilprorock.info/>

<http://recbeat.com/recbeat2014/>

- A possibility can be the midsize theatres, up to 1,500 people, like the SESC and Auditório Ibirapuera and their counterparts in other cities, because they are mostly venues that receive subsidies and do not put on commercial artists.
- Music festivals, as noted above, have no restrictions. Still, there are a lot of smaller places in Brazil where all these new artists could present, such as bars with stage, cultural centres, university theatres, etc. What limits the presentation of artists from other countries in this “non-commercial” circuit is simply the cost of travel and other expenses.
- I would recommend a program based on three things, all demanding public money to operate. This is not a move that the market can start:
- A place, a space, a House of Scotland, where Brazilian producers can work proactively to put artists

from Scotland to play in Brazil, offered to local producers in a structured manner, permanently, in order to generate circuits. The only way to achieve the coming of artists is to set up tours with many dates organised geographically, creating circuits. The Scottish do not know the size of the territory and its peculiarities, so Brazilian producers are required to make this work.

- The second thing would be to create a two-way policy. Artists from Scotland coming to Brazil are only half way, the other half is the Brazilian artists attending events in Scotland and thus developing a mutual familiarity. The House of Scotland could channel offerings to Brazilian artists with a means to get there and provide a coordinated way to show buyers, programmers, theatres and stages, for Brazilian artists to have a circuit open in Scotland.
- The third part is guaranteeing money for return flights, because for unknown artists this is probably the only option. With tickets, they are competitive. Local circuits in Brazil can afford to pay a little fee, one per diem, a simple hotel and transfer to the next show location, when it's not too far. This is no different from pubs, cultural centres or university theatre circuits that exist in Europe and that the emerging Brazilians and Scottish attend.

MARCOS SOUZA

Minas Gerais and Rio de Janeiro – Southeast

Marcos is pianist, composer of soundtracks for films and dance presentations, and also director of Atelier Cultural (since 1998). Currently Marcos Souza manages the production department of “Orquestra Filarmônica de Minas Gerais”, as well as being curator of the Villa-Lobos Music Festival in Rio de Janeiro.

In 2009 he moved to Amsterdam, where he produced concerts at the Bimhuis and at the Roode Bioscoop. He was an adviser of Brazilian films at the Beeld voor Beeld Film Festival at the Tropentheater. In 2010 he started his

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Masters' degree in Brazilian contemporary dance and piano at the Codarts, and also produced a famous "choro" (a popular style of Brazilian music, similar to samba) gathering called "roda de choro" at Tia Piripiri Bar, both in Rotterdam. As a cultural manager, he coordinated the project "Instrumental SESC Rio" for nine years. He also produced "Novocine", a Brazilian film festival in Spain, and was a marketing coordinator for an online music distributor for two years in Madrid. In 2013 he worked as a producer on the project "Improvisos" made by "Oi Futuro" in Belo Horizonte. Many diverse theatre and dance companies participated in this project.

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- In Rio de Janeiro, there is the Baden Powell Hall, under the responsibility of the City Hall; They've produced some interesting projects, but it is difficult to fill as it is a big venue.
- A good journalist in Minas Gerais: Kiko Ferreira, who writes in the Estado de Minas Gerais.
- I think the audience here in Minas is very open; local artists are very generous, even more than the producers/promoters.
- I think there is World Music in Brazil, especially here in Minas Gerais, because the local music (música mineira) is very influenced by the Beatles. It is very strong, intrinsic, rock and Beatles. Something more folk falls nicely here.
- The group Uakti who build their own instruments, they have a Celtic influence in one of their CDs – I-Ching – you can feel it in the flute and percussion; if there are some Scottish artists who feel some identity with them, it could be a good collaboration.
- There is a great openness to what comes from

abroad. There's a general friendly sensibility here.

- In Belo Horizonte there's interest and space in the media; in Rio de Janeiro it is very complicated.
- In recent years some fantastic venues were created in Belo Horizonte. Before, we had only Palácio das Artes, but today there are Teatro Bradesco at the Minas Tennis Clube, a 600 seat theatre with great acoustics; also created this year, Cine Teatro Brasil, a 1000 seat venue; there is also SESC Paladium (1300 seats), very active here, and also Oi Futuro, which will migrate to Praça da Liberdade where there's the Memorial Vale, which has a small theatre. Outside Belo Horizonte there's Inhotim, a contemporary arts and cultural centre which also runs music programs (<http://www.inhotim.org.br/en/blog/tag/music-en/>).
- At Palácio das Artes, Memorial Vale, Teatro e Cine Bradesco it is possible to submit projects and proposals; they have a music programmer and sometimes do partnerships.
- A Vereda Produções (<http://www.veredasproducoes.com.br/>) is a great agency and music programmer, which has been doing projects like these for years.
- Kuru Lima, a music agent very big in Minas, runs a music agency more for pop music.
- Ouro Preto and Mariana Winter Festivals, in July, have an interesting program, with concerts and workshops. The program is selected by edital.
- I'm promoting music with dance, which interests me a lot. Next year I want to do a fifteen-day event with Brazilian and foreign musicians and dancers who will stay in one place together, like a residence, and then do a public performance.
- My suggestion is also that the Scottish know a little of our music; the particularity of each state, so they can see similarities that can mix. Suggesting meetings and encounters can be a good start, and can give something very interesting - both in workshops or concerts or building instruments to exchange. When you talk about World Music, I think about interchange.

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- I think if you have a good consistent project, bringing elements of a country that Brazil does not know, and if you are in the right places in each state, you will find possible spots. Seeking the right partners, I believe it is possible. In Minas, for example, together with the Uakti at Inhotim I am sure it would be possible.
- Take things from here to there - a two-way street - the project can go beyond.
- SESC Palladium in Minas has an annual program and you can have a project and maybe they will pay all costs. Inhotim has its own budget and if they get interest, they can pay.
- This year I am doing a partnership with Jacques Figueras, bringing some names for a festival which I'm programming for November 2014. I'm opening a jazz festival that I want to mark on an official calendar of high level international attractions. The music agency Pluras is my partner and it will be called Full Jazz.
- I believe in the power of Scotland for a project, not in one single musician or another. But if you arrive with the support of the government - partnership with embassies and other professionals, I think is even more feasible.

BRUNO GOLGHER

Minas Gerais – Southeast

Music programmer and producer of Café com Letras, a music series project, and of Savassi Festival (Savassi Festival de Jazz e Lounge).

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- Savassi Festival runs in various styles, once the music makes sense, considering the whole aesthetic of the festival. This year, we will receive for the second time the American musician, Chris Washburne, who has a Cuban-African contemporary music big band.

- Throughout the year we also run a music programme called Café com Letras.
- In Belo Horizonte people are open to welcome foreign artists.
- Media reference in Minas Gerais: Estado de Minas, O Tempo e O Dia. Journalists: Kiko Ferreira, Eduardo Girão, Cínthya Oliveira (O Tempo) and Mariana Peixoto (Estado de Minas).
- The majority of the production here is promoted with public funds; so we start to have a large number of free events
- I don't know much about the Scottish music.
- We try to bring artists to do more than one concert, as it becomes more viable
- Whether it is Jazz or World Music is not that relevant. The music must be good and make sense in the festival.
- I believe Savassi Festival also brings World Music, but I try to build a consistent program, so I always consider if the mix of styles makes sense. Whether its Jazz or World Music does not matter, I will listen to the music and see if it fits.
- It's hard to get in editals, but it is possible.
- A festival needs to create a partnership network.

CENTRE-WEST

ANDERS HENTZE

Brasília – Centre-West

Born in 1968, Hentze is a Danish drummer/percussionist/producer/composer who has toured at international jazz festivals like Montreal, Newport, North Sea, Pori. Hentze has played with artists like Dewey Redman, Fred Hersch, Chris Cheek, Peter Delano and the Middle East Peace Orchestra. He formed the trans-genre duo Wazzabi with guitarist/producer Thor Madsen in 2005, touring the US

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and Europe and releasing the critically acclaimed album “Na Farofa” on the Brazilian label YB Music in October 2013 www.wazzabi.net.

Graduated from The New School for Social Research, New York 1997, and Rhythmic Music Conservatory, Copenhagen 1992.

- Festival Multiplicidades in Rio de Janeiro - art technology festival. It takes place in Oi Future and Parque Lage, is a big event. This year will be very focused on Denmark - is very broad, with movies, music, dance performances, sound installations, DJs doing live sets and bridges between sound installation, electronic music and jazz. Not much World Music.

- I work more with jazz, electronic and now sound art.

- I haven't seen many World Music festivals here. I think the term is very often used in a Eurocentric or US-centric way. It is like you have the American, European and then World Music. But in any case, traditional Scottish Music can be considered World Music here.

- In Brasilia there is the Cena Contemporânea festival; and also Satellite 061, but I think that would be more rock.

- Venue: Casa Thomas Jefferson - They have the project Sextas Musicais (Music on Fridays), Oi Brasília, Clube do Choro (Choro Club) - they are more open now to other music.

- There's less audience in Brasília than in São Paulo.

- Festivals: It depends a lot on the profile of the artists, what is their sound and how it fits here. The Danish Cultural Institute has brought artists to Rio and Sao Paulo. One thing that became clear is that Brazilian partners from venues and festivals have to participate in the choice of the artists. It is an essential part. Also, the Danish Institute invited its Brazilian partners to visit festivals in Denmark.

- The focus of the institute is a long-term investment to insert Danish artists on the market here on commercial terms.

- Financial support from the country's institutions helps a lot, because no one wants to take risks. Maybe an SESC or a festival would do it. But it depends on what the purpose of coming here is: to do something more embassy-like that works in the short-term, or to act from a long-term strategy. If it is the latter, you have to create a music program, promote workshops/meetings/talks, to spend some time in the country. You need to know what you want to achieve with it.

- Get contact with cultural centres, have a PR, and plan the entire project promotion.

- The opportunities I have had with the Danes here emerged from partnerships and collaborations.

NORTHEAST

MELINA HICKSON

Pernambuco – Northeast

Director of Fina Produção, and founder and director of PORTO MUSICAL, and International Convention for Music and Technology in partnership with the Astronave Iniciativas Culturais and WOMEX (Editions in 2005, 2006, 2007, 2009, 2011 and 2013). She was executive director of the Abril Pro Rock festival from its 5th edition in 1997 until the 17th edition in 2009, and Associate director of Astronave Iniciativas Culturais.

Manager of the singer-songwriter SIBA, since 2007, Production Director of MIMO-International Exhibition of Music in Olinda, 2007, 2008 and 2009, International Development Career of Orquestra Contemporânea de Olinda, since 2009, Executive Producer of “Orquestra Contemporânea de Olinda U.S. Tour 2010” concerts at Lincoln Center, SOB's (NYC), Kennedy Center (Washington

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DC), Rumba (Chicago), Tulane Campus (New Orleans), Heneinken Festival (Miami), Executive Producer of Orquestra Contemporânea de Olinda's show at Globalfest, 2010, New York.

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- Porto Musical is biennial. This year we will do it in December 2014. It is always open to world music, but in a not great amount as it is expensive to have international artists.
- There are programmers and producers interested in doing this kind of music here, so Porto Musical works as a showcase.
- Brazil is more and more open to international music; you can notice it at the festivals, but it still remains very self-sufficient with its own music.
- I do not understand much of Scottish/Celtic music, but I imagine it's something more traditional.
- The term world music is not really what we have today. Today world music blends with rock, pop, and contemporary music. Things are more and more mixed.
- Network is all. Sometimes only for the music is not enough, no matter where it comes from. It is a difficult business, so exchanges and network can facilitate and make things happen.
- There is the SESC circuit, there's Mimo Festival in Olinda, Abril Pro Rock, RecBeat, Coquetel Molotov (Pernambuco). There is a lot going on for international artists.
- I believe the best way to get to the Brazilian market is through the Festivals and their promoters and producers.
- When there is flight ticket support it helps a lot.
- Participation in the music fairs and festivals is a

great opportunity to network among programmers and producers who can foster great partnerships.

- I think every Brazilian state with export initiatives of Brazilian music are more open to importing foreign music. They are: Pernambuco, São Paulo, Rio Grande do Sul, Minas Gerais, Brasília and Goiás.
- I would suggest building a good music programme with two or three groups touring, for instance, in Porto Musical, SESC São Paulo, a venue in Rio de Janeiro, increasing the possibility of media coverage.

LU ARAÚJO

Pernambuco – Northeast; and Rio de Janeiro and Minas Gerais - Southeast

- Mimo festival started in Olinda, 11 years ago, mainly focused on instrumental music. But we have singers today as well, when they have something special to offer. It is an international festival. So every year we have artists from different countries.
- Three years ago we started to run the festival in Ouro Preto (state of Minas Gerais), and two years ago, in Paraty (state of Rio de Janeiro). It is a great success already. In 2014, the festival will also take place in Tiradentes (state of Minas Gerais). Ouro Preto will happen in August, Olinda in September, while Paraty and Tiradentes will take place in October.
- Apart from Olinda, the three other locations are very far from the state capitals, something like 300-400 km. But the festival is a reference in Brazil and abroad. Its concerts are always packed. The problem is to deal with the amount of audience.
- The audience is formed by people of all ages, but young people are a strong presence. It is great to see them listening to instrumental music, Brazilian and international, and to artists that they don't know and have become interested in.
- It is a free ticket festival.

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- Last year we had earned media worth around 10 million reais.
- Developing partnerships to get flight tickets always helps a lot.
- I am the artistic director and André Oliveira works with me on the program. This year we are working with a foreign consultant as well, as we have almost fifty groups/artists performing at the festival. Fernando Souza, from Casa da Música in Portugal, was invited, as he runs a great music program over there.
- In 2013 I was invited to participate at the Celtic Connections and I really enjoyed the music. I was also invited this year, but I couldn't go. André Oliveira went in my behalf and he got in touch with music documentaries over there. So we are also considering doing something with it.
- After this, I got to know much more about Scottish Music and therefore, this year, we are trying to bring to artists from Scotland. One of them is Lau. There are great opportunities for Scottish music here in Brazil.

PAULO ANDRÉ

Pernambuco – Northeast

Music producer Paulo André is also musical projects curator and former careers manager of DJ Dolores, Mundo Livre S/A in Brazil and Chico Science. He is member of FBA - Festivais Brasileiros Associados <https://www.facebook.com/festivaisbrasileiros>. He runs Abril Pro Rock Festival and Porto Musical, an international conference for music and technology. Paulo was one of the first Brazilian music producers to travel to Womex, which is connected today to the Porto Musical in Recife, and was a member of Womex 2010 Jury.

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- In Brazil, jazz festivals are very traditional and might be more open to world music
- Artistic collaborations can be an interesting way to increase network and possibilities. Playable Cities,

for example, involves artistic collaborations between Pernambuco and English artists. It works through a Cultural Centre in Bristol, England.

- I do not see so many venues in Brazil for this more traditional music, except in themed festivals, or an institutional circuit such as SESC, or Caixa Cultural, or Centro Cultural Banco do Brasil.
- Another possibility could be something like "British Council presents", a festival in partnership with SESC. In these cases I believe that there is an audience in a city like São Paulo, due to its magnitude. In other cities, I do not think there would be so much space for more traditional music.
- A level of entrepreneurship is required. The artist, band or producer, will have to enter an international market - from here to Europe or the opposite - because it is really complicated to hire a van with driver and have all expenses paid. So, for example, the producer will have to drive, everyone has to help.
- To get this music in Brazil will depend on the level of connection you have, and so try to get air tickets with an institution like the British Council or Scottish Arts, because if you need to use a local counterpart, very few contractors are able to pay 4 or 5 thousand Reais, in addition to the tickets and other expenses.
- In the Northeast, there is Porto Musical - music and conference/ if a government support them, artists may have a chance, but it is not easy.

IVAN FERRARO

Ceará – Northeast

Ivan Ferraro is a music producer, president of Prodisc - Disc Producers Association of Ceará - since 2002 and organises Feira da Música de Fortaleza. Prodisc is a civil society organization, a nonprofit organization founded in 2001. Among its objectives is the realization of cultural, technical and artistic events, the dissemination of culture and dissemination of music production in Ceará.

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Feira da Música de Fortaleza was one of his first initiatives - it was the first Independent Music Fair to begin in Brazil and has different sponsors.

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- Feira da Música (Music Fair) - 13th edition - creative economy in the music field. It is attended by around 500 professionals.
- We bring discussion of culture and creative economy to Brazil. Our Music Fair is a meeting place for business divided into three parts:
 - o Products and Services fair
 - o Festival: We have instrumental music stage, rock stage, and Brazilian independent music, Hip Hop or Reggae. We help with hotel, food and transfer costs, but no air ticket. It varies from 40 to 80 music groups.
 - o Conferences - a place for debate and discussion about music, music trends, politics and communication.
 - o Inscriptions: edital open online / TNB tool. Any group (national or international) can apply. It usually opens in January till March and we confirm the participants in June. The event happens in August.
- In a way Feira da Música is a World Music event - for foreigners it is clear that World Music is something which is not pop, jazz, rock. A created term to classify other styles. In Brazil, all our music would be World Music in that sense, but it is not, because we have Bossa Nova, Samba, MPB, all very well classified styles. For Brazil, it is difficult to understand what World Music is. Therefore, Brazil has many styles that could fit in.
- We present musicians from around the world - we don't have a very strong promotion, but we have had participation from Argentina, France, Germany, Portugal, Cape Verde, Mexico etc.
- Brazil is hybrid - festivals in general bring a little bit of all, diverse cultures.
- Festivals I can mention: Abril Pro Rock, Mimo, Se Rasgum, RecBeat, Porto Musical, in Pernambuco.
- Others: Bananada (Goiânia), Calango (Mato Grosso), Encontro de Culturas Tradicionais (Chapada dos Veadeiros - Alto Paraíso, Goiás), Varadouro (Acre), etc.
- Audience in the Northeast is very curious about the rest of the world and always treats foreign artists very well.
- Our festival - Feira da Música - has a good space in the local media. Here the media is closer.
- Northeast has many hidden possibilities. We want artists to get together, network and meet each other.
- Cultural Centres: Centro Dragão do Mar, where Feira takes place, Centro da Caixa Cultural, BNB, Prefeitura (City Hall) has an intense cultural program.

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3.2. MEDIA

Media in Brazil has a particular way of disseminating news. Brazilian mass media is highly focused on print and broadcast media, and now in the digital and social media that has been growing but does not yet have the same relevance as the first two. People go online, share thoughts and write or comment in blogs, but a research commissioned by Secretaria de Comunicação Social da Presidência da República (The Presidency Secretary of Social Communication) and conducted by Ibope, showed that 47% of interviewees that use press media to get information trust in the content always or most of the time, 42% TV, 42% radio, 36% magazines, 23% sites, 22% social media and 19% blogs.

The particularity comes when you decide to release your news. Similar printed presses, such as culture sections in the main newspapers and culture magazines, are competitors, which means that if you offer the same news to everyone (in a press conference or through a press release), probably you will end up getting many little websites and no qualitative reportage. Unfortunately, as the media is always competing to have the best, the first or the most complete news, it is important to create the most suitable communication strategy in order to get the best results.

A good alternative is, for instance, to give news first hand to an influential column or journalist of a chosen newspaper before sending the press release to all media. In this way, the possibility of getting a good reportage with full information, interview and photo is much higher. After the reportage is placed, the press release can then go to all media to guarantee a few more placements.

Brazilian media is complicated and highly competitive, because "it is normal for a single group to control several types of outlets, forming so-called "media empires" (PR Newswire White Paper Cracking Brazil). Globo,

for instance, has the main TV Channel in Brazil, one of the main newspapers "O Globo", in Rio de Janeiro and the Editora Globo, which has sixteen magazines in its portfolio.

In addition, reporters are not specialists in Brazil, they are generalists. So, it is difficult to find a reporter that really understands and knows a lot about culture or music. They change section often and new journalists enter the media every month, so it gets even more complicated to become specialized. There are a few important names in the cultural media scene, but they also write about different subjects and cannot be considered real specialists about music.

As mentioned above, due to the complexity to place quality news, it is important to work with a PR that knows the media and its processes, and to talk to the venue or festival PR agency in order to create a communication strategy together.

BASIC REQUIREMENTS FOR JOURNALISTS TO PUBLISHED NEWS IN BRAZIL:

- current topic / novelty / originality
- amplitude / public interest
- accuracy of information
- impartiality

BRAZILIAN MEDIA IN NUMBERS:

- 3,080 daily newspapers
- 2,380 magazines
- 3,555 radio stations
- 9 open TV channels
- 102 cable TV channels
- 2,255 websites
- 188 national and international news agencies

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3.2.1. PRINT

NEWSPAPERS

Despite the advance of new media - especially social media - print newspapers continue to be very important, as people report trust in this type of news. The main characteristic of this type of media is the strong credibility it has, it echoes themes and fosters debates; they give more space to great reportage, and they seek to offer a differentiated approach to readers.

In Brazil, the five main newspapers have together a circulation of two million newspapers per day. Each State has its most popular and important one:

São Paulo: Folha de S. Paulo, O Estado de São Paulo, Valor Econômico (economic) and Metro and Destak (free daily)

Rio de Janeiro: O Globo, O Dia and Extra
Minas Gerais: Estado de Minas
Distrito Federal: Correio Braziliense
Rio Grandes do Sul: Zero Hora
Paraná: Gazeta do Povo
Bahia: A Tarde
Ceará: Diário do Nordeste

TIMING:

From 5pm every day they start to close the news in order to send it to print. So from this time it is not advisable to get in touch with journalists as they are under pressure to hit tight deadlines. Reporters usually write about different topics in the same section and they usually take about three days maximum to write a special reportage.

São Paulo	Circulation	Brasília	Circulation
Folha de S. Paulo	251,319	Correio Braziliense	51,695
O Estado de São Paulo	193,376	Rio Grandes do Sul	Circulation
Valor Econômico (economic)	50,672	Zero Hora	201,052
Metro	155,000	Paraná	Circulation
Destak	150,000	Gazeta do Povo	45,143
Rio de Janeiro	Circulation	Bahia	Circulation
O Globo	241,633	A Tarde	42,490
O Dia	68,331	Ceará	Circulation
Extra	216,991	Diário do Nordeste	35,151
Jornal do Comercio - RJ	44,995	Pernambuco	Circulation
Minas Gerais	Circulation	Jornal do Comercio	44,194
Estado de Minas	72,623	Folha de Pernambuco	34,504
O Tempo	62,941	Diario de Pernambuco	33,216
Hoje em Dia	18,971		

Source: Max Press (May 2014)

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MAGAZINES

The major publishers are mostly located in São Paulo, and many of them are targeted to the female reading audience. Among weekly magazines, *Veja* by Group Abril ranks highest, being the most influential magazine in the country. *Veja* publishes articles on politics, economics, culture, behaviour, world events, entertainment and international conflicts. It deals with topics such as technology, ecology and religion with certain regularity. It has recurring sections on cinema, television, practical literature, music and guides on diverse subjects. However, it is very difficult to get an article published as the competition for a space is high. They have a circulation of more than one million weekly.

Together with *Veja*, there is *Vejinha*, a complete focus on consumers who are looking for the best attractions in the city. It is the magazine for São Paulo. In addition to covering what is most relevant in the life of São Paulo and its inhabitants, *Vejinha* is committed to providing the reader with reports and a Weekly Guide, the best options for entertainment, leisure, programs and services. There is a higher chance of getting coverage in *Vejinha*.

Magazines can bring better results as the reportage is deeper in terms of detail and analysis. They also look for first hand news, so it is important to consider talking to them around a month and half in advance, as they need time to schedule publication. In the case of weekly magazines, around one or two weeks before the date should be sufficient.

Other important magazines, by themes:

General subjects: *Veja*, *Época*, *IstoÉ*, *Carta Capital*

Culture: *Rolling Stone*, *Serafina* (monthly magazine inside *Folha de S. Paulo* newspaper), *Time Out São Paulo*

Health: *Saúde é Vital!*, *Viva Saúde*, *Women's*

Health, *Men's Health*

Science: *Galileu*, *Superinteressante*, *Mundo Estranho*

Business: *Exame*, *Época Negócios*, *IstoÉ Dinheiro*, *Você S/A*

Female: *Claudia*, *Marie Claire*, *Elle*, *Lola*, *Uma*, *Gloss*, *Nova*, *Vogue*, *TPM*

Male: *VIP*, *Playboy*

Celebrities: *Caras*, *Quem*, *Contigo*

The specialized magazines are focused on a specific audience, understand market differences and have more journalists knowledgeable in the market they are working on.

TIMING:

Weekly: starts to close on Wednesdays

Fortnightly: closes each 10 days

Monthly: closes one or two months before

Type	Media	Circulation
General	<i>Veja</i>	1,194,660
	<i>Época</i>	435,172
	<i>IstoÉ</i>	367,489
Culture	<i>Carta Capital</i>	56,240
	<i>Rolling Stone</i>	70,000
	<i>Serafina</i>	158,805
Diverse	<i>Trip</i>	44,300
	<i>TPM</i>	51,200

Source: Max Press (May 2014)

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3.2.2. ONLINE

The internet has an extremely important role in Brazil, with more than 105 million Brazilians connected, according to a study conducted by the Ibope Media . The study covers people with web access in any environment (home, work, internet cafes, schools, public places and other locations).

The increase is mainly focused on internet users who connect at home or at work. People with access to at least one of these two environments totalled 79.5 million in the second quarter of 2013, an increase of 3.8% over the 76.6 million recorded in the months of May, June and July.

The upward mobility of the so-called C social class (lower middle class - 61%) in Brazil is the main driver of increased access to the internet. Among the favourite websites for Brazilians are social networks and web portals, such as UOL, Terra and iG, as well as employment, maps, tourism and classified advertisement websites. Also, inevitably, all newspapers and magazines have a digital version and their websites work as an information centre as well, with news being replicated and disseminated in alternative format.

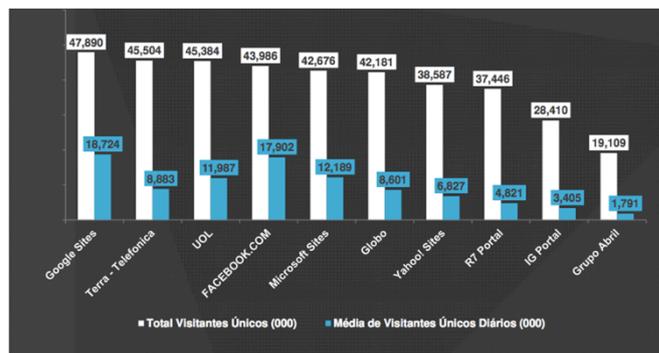
Social media is extremely important in Brazil, as the figures show: 98% of Brazilians access at least one social media site/platform, which means 89 million users. 54% of these spend at least 30 hours per week on social media, 62% access through their mobiles.

In 2013:

1	China	350,127
2	United States	191,510
3	India	76,053
4	Japan	73,656
5	Russian Federation	64,062
6	Brazil	63,211
7	Germany	52,858
8	France	42,610
9	United Kingdom	39,157
10	Italy	29,227
11	Canada	25,544
12	Mexico	24,545
13	Turkey	23,917
14	Spain	22,678
15	Poland	19,904

Fonte: comScore Media Metrix, Maio 2013, Global 15+, Casa/Trabalho

Sites in Brazil vs unique visitors (white) and daily average (blue)



COMSCORE

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Fonte: comScore Media Metrix, Dezembro 2012, Brasil 16+

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IMPORTANT WEBSITES FOR CULTURE:

All national media have websites and cultural or entertainment sections, such as UOL - <http://entretenimento.uol.com.br/>, <http://www1.folha.uol.com.br/ilustrada/>, <http://www.estadao.com.br/cultura/>

UIA Diário: Daily cultural program - <http://www.uiadiario.com.br/>

Catraca Livre: a journalistic project designed to help cities to be more hospitable, welcoming and creative.

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Location	Retail	Portals	Entertainment	News/Information
	% Reach	% Reach	% Reach	% Reach
China	89.1	98.5	98.7	81.2
United States	88.6	99.5	98.4	99.4
United Kingdom	87.7	98.9	97.0	89.9
Brazil	84.1	97.2	93.5	87.0
World-Wide	76.9	94.4	91.9	80.5
Latin America	74.3	96.7	95.0	85.5
Russian Federation	65.1	95.4	82.5	68.3
India	61.7	78.3	72.9	57.2

The most important role of a community is to generate talent. They have a special focus on culture, but also select the best free daily opportunities (or with popular prices) in various services in the metropolitan region of São Paulo and Rio de Janeiro, covering education, sports, consumer, labour, health and entrepreneurship. It reveals characters, trends and projects, anywhere in the world, to inspire innovative and inclusive community solutions. <http://catracalivre.com.br/sp/>

How people in Brazil consume media:

Source: comScore Media Metrix, May 2013

BLOGS

Brazil is leader in interest for blogs. Segundo a pesquisa elaborada pela boo-box, em parceria com a Navegg. No primeiro trimestre de 2012 foi levantado dados sobre o perfil da audiência dos blogs brasileiros, cerca de 80 milhões de pessoas no Brasil acompanham Blogs e os principais nichos estão Humor e Entretenimento. Infographic about blogs audience:

http://imagens.boo-box.com/br/2012/06/Infografico_final_2012.jpg?utm_source=paywithatweet&utm_medium=twitter&utm_campaign=infogr%C3%A1fico

	Location	Blogs
		% Reach
1	Brazil	83.0
2	Japan	82.8
3	Taiwan	80.6
4	Turkey	79.4
5	Indonesia	72.9
6	Peru	70.6
7	Portugal	69.8
8	Thailand	68.7
9	Poland	67.7
10	Spain	67.7
11	Argentina	67.0
12	Colombia	66.8

Fonte: comScore Media Metrix, Maio 2013, Global 15+, Casa/Trabalho

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A few examples:

<http://www.amusicoteca.com.br/> (more than 56,000 likes)

<http://www.monkeybuzz.com.br/> (more than 52,000 likes)

<http://www.noize.com.br/> (more than 40,000 likes)

<http://soma.am/> (more than 38,000 likes)

<http://www.rocknbeats.com.br/> (more than 31,000 likes)

<http://miojoindie.com/> (more than 29,000 likes)

<http://www.collectorsroom.com.br/> (more than 11,000 likes)

<http://rollingstone.uol.com.br/blogs/musica-popular-brasileira/> (more than 10,000 likes)

<http://fitabruta.com.br/> (more than 6,000 likes)

<http://www.digestivocultural.com/blog/> (almost 5,000 likes)

<http://namiradogroove.com.br/> (more than 4,000 likes)

<http://www.culturaalternativa.net/> (more than 2,000 likes)

<http://vagnerpittamagazine.blogspot.com.br/> (more than 200 likes)

3.2.3 TV/Radio

TELEVISION

Television is the communications medium with the greatest coverage and the strongest appeal for the population. Currently, more than 95% of Brazilian homes have television sets and, despite the fact that the internet is potentially a direct competitor of televised media, the influence that television has on Brazilian society is still very obvious .

There are two formats of television in Brazil: Network

TV, open to all citizens and free of charge, and Cable TV (paid TV), when users pay a fee a set-top box is installed in the users house giving access to hundreds of national and international channels. The growth in the number of pay TV subscribers was 3.9% in the third quarter of 2013. Compared to the same period, 2012 growth reached 14.4%.

NETWORK TV (OPEN)

Rede Globo (4th largest in the world)

Rede Record

SBT

Rede TV!

Bandeirantes

Cultura

TV Brasil

PAID TV (CABLE)

Globosat: GloboNews, GNT, SporTV, Futura Multishow

Warner Channel, Fox, Disney, Discovery

News: RecordNews, BandNews, ESPN, BBC, CNN

THE FOLLOWING TV PROGRAMS ARE A POSSIBLE TARGET FOR CULTURE AND MUSIC:

TV Cultura: Metr polis and Cultura Livre

GloboNews: Studio i

GNT:

RADIO

Radio also has relevant penetration in Brazilian lives. According to the last Census conducted by IBGE in 2010, 81.4% of Brazilian homes have radio. There are more than 3,555 radio stations throughout Brazil.

Important radio stations in Brazil:

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SOUND
DIPLOMACY

CBN

Jovem Pan

Bandeirantes

Estádio ESPN (antiga Eldorado)

Cultura

Eldorado

Nova FM

POSSIBLE PROGRAMS:

Patrícia Palumbo (Vozes do Brasil)

Roberta Martinelli (Cultura Livre)

Felipe de Paula (programmer at Rádio Eldorado)

Rodrigo James (artistic director of webrádio Oi

FM)

INTERVIEWS

CARLOS CALADO - Folha de S. Paulo (Ilustrada e Special edition once a month) / Valor Econômico

Carlos Calado is a Brazilian journalist and music critic. He writes for Folha de S. Paulo newspaper since 1986, as music critic, and collaborates with Valor Econômico and O Tempo (MG) newspapers. Before turning to journalism he worked as a musician (saxophonist). As a reporter and critic, he has covered dozens of music festivals in North America, Europe, the Caribbean and Africa. In the '90s, he produced and presented the Radio program "What's New: A Touch of Jazz". In 2000, he was musical consultant and screenwriter of the documentary The Inside Out Bossa, directed by Roger Gallo. From 2000 he served as curator of musical projects for various units of the SESC São Paulo: "Prata da Casa" (Sesc Pompéia, 2000-2003), "Sotaques do Samba" (Sesc Vila Mariana, 2004), "Popular ou Brega?" and "Romântico ou Cafona?" (Sesc Ipiranga, 2004-2005), "Da Malandragem à Pilantragem" (Sesc Pompéia, 2006).

CONTACT: calado@uol.com.br

• Scottish and Celtic music - generally, we don't have much knowledge here. Most festivals are blues, jazz, or go to the pop and rock style. I write more about jazz and blues.

• The World Music concept is complicated; it is too vague. Cuban Salsa, Brazilian Samba, and Argentinean Tango - they can be considered World Music in various countries, but they are completely different music. I understand it helps to place the CD in a shop on a Record Company, but it is too generic.

• SESC has room - they had World Music Festival, produced by Fortuna, and Mawaca group receiving other artists.

• I think Mimo is one of the festivals with more opportunities to do it so - open and eclectic.

• Opportunities at Festivals depend on how much they are open to it. In the 90s, festivals opened to Cuban and Caribbean music, there are moments to this or that.

• To get more chances and space, it will also depend on who are the curators.

• I'm always curious about new artists. I would for sure listen to new Scottish artists if they came.

ITAMAR DANTAS - Album Itaú Cultural e Cultura e Mercado website (SP)

Journalist and a graduate in Technological Aesthetics, Itamar has been working as a cultural journalist and photographer since 2009. He has contributed to the Pro Guitar and Sax & Metals and magazines for Música & Mercado and Cultura & Mercado & sites. Currently, he is one of the content curators of the site Album Itaú Cultural (<http://albumitaucultural.org.br>).

CONTACT: itamardo@gmail.com

• We have small venues throughout Brazil for

ACTIVE EVENTS BRAZIL STUDY

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this type of music. I believe if you have a good promoter/producer or PR it is likely to gain attention in the media.

- Circuit SESC is an option. Doing collaborations with Brazilian artists is a path that has been laid by musicians and ends up attracting attention.
- Group Street Meat, a Canadian group that played here, did a circuit playing on the streets and venues. They didn't make much money but they covered their costs and exposed their music.
- Media: it helps if the group finds good collaboration. Tony Allen played with Metá Metá (a Brazilian group). This enhances the possibilities with the media and the audience. It can become a really unique and special work, and it is easier to get the journalists' interest.
- If I see a group from Scotland coming to Brazil and playing with an artist that I know here, I think it will be easier to get my attention.
- Clash of cultures is very interesting to keep the music in movement.

KIKO FERREIRA (Minas Gerais - Belo Horizonte/BH) - Journalist

Music critic for O Estado de Minas newspaper, culture columnist of Mercado Comum magazine, Music commentator in the Movimento program (TV UFMG), artistic director of Rádio UFMG Educativa and TV UFMG, and collaborator in several projects in the cultural area, such as BDMG Instrumental, Vozes do Morro and others. He recently assumed artistic directorship for the 2nd Virada Cultural de BH.

- We check out the festivals' movements in magazines like Mojo, Rolling Stone and other sites like Pitchfork.
- I think the term World Music no longer means as much today as it meant twenty years ago. With globalization "world music" became the song of the whole world here and now. The labels are breaking up,

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merging, reinventing themselves. Therefore, space, paradoxically, for World Music increased and decreased. I see more columns in the media now about world music in Brazil.

- I confess I do not follow the movement of Scottish music. I've done some reviews of Celtic music artists. I think Susan Boyle, Annie Lennox, Ian Anderson, Gerry Rafferty, Shirley Manson (of Garbage) are some artists born in Scotland, but I do not believe that this is the target of your work. If some Scottish artists came here, I would be pleased to watch.
- I do not see space in the media for specific columns, but I see more stories about music from other countries that were once rare.

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SOUND
DIPLOMACY

In its annual report, International Federation of the Phonographic Industry - IFPI, released in March 2014, the Federation reported significant growth in the digital music market in Brazil in 2013.

According to the report: "In 2013, sales of CDs, DVDs and Blu-Rays with musical content in audio and audiovisual fell by 15.5% in Brazil, with companies that report statistics for ABPD billed R\$ 237,752,707.56 in wholesale values retail. Out of this revenue, 66.36% corresponded to sales of Brazilian repertoire, 30.63% international music and 3.01% classical music. Also from this total, 66.36% were represented by CDs (audio) and 33.64% by DVDs and Blu-Ray (audiovisual)".

The winner of last year's sales were: Padre Marcelo Rossi, Roberto Carlos, Paula Fernandes (listed with three separate products), Anitta, Luan Santana, Damases, Padre Reginaldo Manzotti and One Direction.

In the foreign market, IFPI Report showed that digital music sales already account for 39% of the market worldwide. In Brazil, the percentage is similar: 36.49%. The report shows that revenue from the sale and licensing of music in the digital arena grew 4.3% in 2013, compared to 2012 - the increase is primarily driven by 51% growth in streaming (instantaneous transmission, no need to download).



To download the full report: <http://www.ifpi.org/downloads/Digital-Music-Report-2014.pdf>

ABOUT VINYL

In contacting David McLoughlin, who represents the institution BMA - Brasil Music Exchange - he mentioned research conducted by them about the music industry in 2012. He said the research says: "Besides the major multinational record companies, there were about 340 independent recording companies in activity, some of them big companies (such as Som Livre, Deckdisc, Biscoito Fino, Indie, Atração), medium sized with more than fifty titles in the catalogue (Albatroz, Azul, Dabliú, MCD, Rob Digital, ST2, Visom and others) and the great majority of small ones, united in two associations: the ABPD - Brazilian Association of Record Producers (the majors and a few big national companies), and the ABMI - Brazilian Association of Independent Music (currently consisting of 100+ independent record companies)."

ABMI

The ABMI was founded in 2002 by independent record labels from the need to coordinate and mobilize the music industry. With the turnaround of the market, the organization's role has grown in importance and it became the largest association of record companies in Brazil, bringing together producers and artists that are now owners of their music content through their own record companies.

The vast catalogue of its members covers a wide variety of musical styles and represents, in the Brazilian market, the largest share of current music production.

According to David, the research highlights say:

Although its members are record labels, many generate their principal revenues through other activities, whether it be cultural projects, recording or

ACTIVE EVENTS BRAZIL STUDY

4. LABELS

SOUND
DIPLOMACY

production. As elsewhere, record sales are weak. To find a licensing partner in Brazil is difficult but not impossible. Borandá recently closed a deal to represent ECM.

Most leading indie labels also have their own sales and distribution, while many of the smaller labels and independent artists use the services of Tratore (www.tratore.com.br). Increasingly, CD manufacturers are also providing distribution services.

Another increasing source of revenue is partnerships with brands and marks, offering “free” music in exchange for a percentage of the sales of the product.

ABMI MEMBERS

11:11 Music & Arts • São Paulo/SP:
www.1111musicarts.com.br

Allegretto • São Paulo/SP: www.allegretto.art.br

Art Solução • Fortaleza / CE: www.midiadobrasil.com.br

Arte Brasil Produções • Osasco/SP: <http://www.artebrazilproducoes.com.br>

Astral Music • Rio de Janeiro / RJ: www.astralmusic.com.br

Atração Fonográfica • São Paulo/SP: www.atracao.com.br

Azul Music • São Paulo/SP: <http://www.azulmusic.com.br>

Banda Paralela • São Paulo / SP: www.bandaparalela.com.br

Biscoito Fino • Rio de Janeiro / RJ: www.biscoitofino.com.br

Blues Time Records • Rio de Janeiro / RJ: www.bluestimerecords.com

BMGV Music • São Paulo / SP: www.bmgv.com.br

Borandá • São Paulo/SP: www.boranda.com.br

Bossa 58 • Rio de Janeiro / RJ: www.bossa58.com.br

albatrozmusic.com.br

Building Records • São Paulo / SP: www.buildingrecords.com

Caco Discos • Salvador / BA: www.cacodiscos.com.br

Canal Brasil S/A • São Paulo/SP: www.canalbrasil.com.br

CD Promo • Rio de Janeiro - RJ

Chantecler • Barueri / SP: www.chantecler.com.br

Chita Produções • São Paulo / SP: www.chicocesar.com.br

CID • Rio de Janeiro / RJ: www.cid.com.br

Circuito Musical • São Paulo / SP: www.circuitomusical.com

Codimuc • Cachoeira Paulista / SP: www.codimuc.com.br

Comando SD • São Paulo/SP: www.comandosd.com.br

Cooperarte • Salvador / BA: www.cooper-arte.com

Cooperativa de Música • São Paulo / SP: www.cooperativademusica.com.br

Copa Music • São Paulo / SP: [copa.music@terra.com.br](http://www.copa.music@terra.com.br)

Coqueiro Verde Records • Rio de Janeiro / RJ: www.coqueiroverderecords.com.br

Crowley Broadcast • Rio de Janeiro/RJ: www.crowley.com.br

Dabliú • São Paulo / SP: www.dabliudiscos.com.br

Delira Música • Teresópolis / RJ: www.deliramusica.com

Diamond Records • Rio de Janeiro / RJ: www.diamondrecords.com.br

DN Music • Fortaleza / CE: www.dnmusic.com.br

Editora Cavi • São Paulo/SP: www.clubedoaudio.com.br

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com.br

EDM2001 • São Paulo/SP: www.edm2001.com.br

Eldorado • São Paulo / SP: www.eldoradodiscos.com.br

com.br

Estrela do Mar • Salvador / BA: www.margarethmenezes.com.br

margarethmenezes.com.br

Evidências Music • Campinas / SP: www.chex.com.br

com.br

F3 Empreendimentos Artísticos • Rio de Janeiro / RJ; www.f3ea.com.br

com.br

Fina Flor Venda e Distribuição • Rio de Janeiro / RJ: www.finaflor.art.br/finaflordistribuidora.com.br

Fine Music • São Paulo / SP: www.finemusic.com.br

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Fonomídia • Porto Alegre/RS: www.fonomidia.com.br

com.br

Galeão • São Paulo/SP

Gravadora Vertical • Caxias do Sul / RS: www.gravadoravertical.com.br

gravadoravertical.com.br

GRV Produções • Brasília/DF: www.grv.art.br

Guanabara Records • São Paulo / SP: www.guanabararecords.com.br

guanabararecords.com.br

Gvianna Produções Culturais • Belo Horizonte/

MG: www.geraldovianna.com.br

iMusica • Rio de Janeiro: <http://imusicacorp.com.br/>

br/

Kalamata • Campinas / SP: www.kalamata.com.br

br

Kuarup Música • São Paulo/SP: www.kuarup.com.br

com.br

Lab 344 • Rio de Janeiro/RJ: www.lab344.com.br

LD5 Entretenimento • São Paulo/SP: <http://www.ld5.com.br>

ld5.com.br

Lua Music • São Paulo / SP: www.luamusic.com.br

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Luar Music • São Paulo/SP: www.luarmusic.com.br

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Matanay • Matanay; www.matanay.com

MCD • São Paulo/SP: www.mcd.com.br

MCK • Rio de Janeiro/RJ: www.carloslyra.com

MD Music • São Paulo/SP: www.mdmusic.com.br

Mills Records • Rio de Janeiro/RJ: www.millsrecords.com.br

millsrecords.com.br

Movieplay • São Paulo/SP: www.movieplay.com.br

br

MTI Music & Video • São Paulo/SP: www.mti-enter.com

enter.com

Muralha Records • Salvador/BA

Musickeria • Rio de Janeiro/RJ: www.musickeria.com.br

com.br

MZA Music • Rio de Janeiro/RJ: www.mzamusica.com.br

com.br

Nanys CDs • São Paulo/SP: www.nanycds.com.br

Núcleo Contemporâneo • São Paulo/SP: www.nucleocontemporaneo.com.br

nucleocontemporaneo.com.br

Orquestra de Bolso • Rio de Janeiro/RJ: www.orquestradebolso.com.br

orquestradebolso.com.br

Palavra Cantada • São Paulo/SP: www.palavracantada.com.br

palavracantada.com.br

Pinocchio Music • Barueri/SP: www.pinocchiomusic.com.br

pinocchiomusic.com.br

Pleimo.com • São Paulo/SP: www.pleimo.com.br

Pôr do Som • São Paulo/SP: www.pordosom.com.br

br

Quitanda • Rio de Janeiro/RJ: www.biscoitofino.com.br

com.br

Radar Records • São Paulo/SP

Ram Music • São Paulo/SP

Revivendo • Curitiba/PR: www.revivendomusicas.com.br

com.br

Rob Digital • Rio de Janeiro/RJ: www.robdigital.com.br

com.br

Roland Brasil • São Paulo - SP: www.roland.com.br

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S de Samba ^a São Paulo/SP: www.sdesamba.com.br

Saladesom • Centro/RJ: www.saladesom.com.br

Sambatá • São Paulo/SP: www.gugastroeter.com.br

Sol do Meio Dia • São Paulo/SP

Som Livre • Rio de Janeiro/RJ: <http://www.somlivre.com.br>

Spectra • São Paulo/SP: www.spectranova.com.br

ST2 Records • São Paulo/SP: www.st2.com.br

Star Gallery/Libra Music • São Paulo-SP

Strings & Music • Ribeirão Pires/SP: www.stringsemusic.com.br

Substancial Music • São Paulo/SP: <http://www.substancialmusic.com.br>

Super Reds • São Paulo/SP: www.superreds.com.br

TJB Empreendimentos Artísticos • São Paulo/SP: <http://www.jazzband.com.br>

Tratore • São Paulo/SP: www.tratore.com.br

União das Claves Produções Artísticas • Rio de Janeiro: <http://www.uniaodasclaves.com.br>

US Madureira Records • Rio de Janeiro/RJ

USA Discos • Porto Alegre/RS: www.usadiscos.com.br

Viola Urbana Produções • Belo Horizonte/MG: www.violaurbana.com

Visom Digital • Rio de Janeiro/RJ: www.visomdigital.com.br

Volare Music Production • Rio de Janeiro/RJ

Winer Disk ^a São Paulo/SP

yb • São Paulo/SP: www.yb.com.br

VINYL

Another interesting finding is the growth of sales of vinyl in Brazil, something that according to the research has followed a global movement. In Brazil there is only one factory producing vinyl, Polysom, which according to O Globo newspaper, began operating at a profit of 13.55% in 2012. Yet, according to the report, “more and more artists are investing to launch in this format, and e-commerce website Mercado Livre recorded in the last 12 months an increase of 6% from sales of vinyl (which now account for 27% of the volume of the music industry); large bookstores increased their collection of LPs .

STREAMING WEBSITES

Rdio

Deezer

Spotify - still not deployed

ACTIVE EVENTS BRAZIL STUDY

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After conducting several interviews and gathering data about festivals, concert series, cultural centres and concert halls in Brazil, particularly in the capitals, which have the country's relevant musical scene, it is fairly clear to see that, indeed, the concept of World Music has not been assimilated nor fully represented throughout Brazil as it is in Europe.

Some interviewees commented that the term began to appear in Brazil in the mid '80s-'90s, up until the '2000s, but then lost steam and now there isn't really a festival with this focus.

One of the reasons already mentioned at the beginning of the research is the fact that the term has always seemed a bit confusing to producers/programmers and to the public; however, it is important to understand that during this same period some important music developments occurred in Brazil, which contributed or are still contributing to the lack of World Music festivals in the country. They are:

- Brazil has had always a strong music industry, both nationally and locally. There is popular music in all states, which handle most of the music market in the country, such as the Axé, Forró Universitário, Country music, Techno Brega etc;
- The traditional music of Brazil from various states and communities also began to be "discovered", which inspired us to look into our own country for a more alternative music market. Among them, there are rhythms such as Maracatu, Ciranda, Coco, Samba de Roda etc.;
- Brazil has become part of the circuit of international artists from all kinds of music, encouraging artists to come here and also the creation of festivals of all genres and musical styles.

Today, there is a widespread feeling by producers,

programmers and journalists that festivals are more dedicated to rock, pop and indie - whether in Brazil or outside. With this bias, there are a great number of big mainstream festivals, such as Lollapalooza, Rock in Rio, for example, and nowadays, in Brazil, a series of independent festivals that present a more alternative music programme, including international artists, but still with a clear choice of rock / pop, afro rhythms, Latino or electronic music.

With this profile, we list some festivals below:

Abril Pro Rock (PE), Goiania Noise Festival (GO), Porão do Rock (DF), Rec Beat (PE), El Mapa de Todos (RS), Mada (RN), Primeiro Campeonato Mineiro de Surfe (BH), Psycho Carnival (PR), Casarão (RO), Gig Rock (RS), PMW (TO), 53 HC Music Fest (BH), Tendencias (TO), Demo Sul (PR) and Eletronika (BH).

And also, the majority of festivals linked to the Rede Independente de festivais (Independent Network of festivals).

With this overview, we can see that the festival circuit that comprises traditional world music is much more of a niche and few in number. Although world music is not their main focus, the festivals referenced in this research usually include in their music program, one act of world music each year. They are relevant events in terms of production quality, audience and media reach. These festivals are part of the current music scene and a professional circulation and network with media, sponsors and government.

It is important to list a few comments on the Brazilian music market particularities:

- It's very common to see professionals who are programmers, but also act as independent agent or producers;

ACTIVE EVENTS BRAZIL STUDY

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- Many festivals are held by the government or largely funded by public funds, and it ends up placing a greater focus on Brazilian music;
- There are fewer festivals with programmers, instead of open calls (editais), but, in general, due to bureaucracy and uncertainty regarding sponsorship (sometimes only confirmed one month before the festival), the music program is confirmed with very short notice, making it difficult to organize tours in Brazil. It is worth noting that even Brazilian artists can't easily tour all over the country;
- Due to a great proportion of festivals being promoted with public funds, the tickets are usually free. What is an advantage for the audience can be tricky for an independent producer, who faces major challenges when failing to attract sponsorship, weakening the direct relation between paying for their festival with the box office.

Although the scenario seems very challenging, we notice that most of the festivals follow ongoing; there are ups and downs, but they remain firm. Mimo Festival, for instance, continually grows. There is consensus that the Brazilian audience is very open and regularly attends concerts and cultural events. But publicity and media reach remains another challenge, and the mainstream media increasingly give less space for non-commercial music, though the segmented media through social networks and blogs can generate greater impact.

PATHS

Interviewees also provided suggestions for possible actions to get gigs and generate a consistent impact on music from other countries, which we list below:

- Get one or more local producers who may act as agents of international artists with Brazilian institutions like the SESC, or who may participate on the open calls

(Editais) that only Brazilian producers can propose. A local agent also facilitates the development of a communication plan with the media and the promotion of the event

- Promoting a themed festival with artists of the country, in cities like Sao Paulo and one or two cities more, increases the chances of generating greater impact in the media and in the perception of these artists throughout Brazil
- Promoting regular events of Scottish artists, every two months, for instance
- Promote concerts, but also workshops, talks or videos to promote a greater exchange between foreign and Brazilian audience
- Identify Brazilian artists who have a similar music style, to make collaborations in concerts, recordings, videos or experiences that broaden the potential audience as well as future developments
- Promote exchange between Scottish artists touring in Brazil and Brazilian artists touring in Scotland, mutually.

To conclude the document, from the interviews and survey, we highlight below the states that we believe are most relevant for opportunities and consequences of artists linked to world music - and the possible paths at each location:

SOUTHEAST

SÃO PAULO

São Paulo has been and remains the most relevant city to receive international artists in music series or festivals. It offers several cultural centres and small and medium-sized venues. The city has been the protagonist for a very

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active music scene for Brazilian and international artists. It is also one of the cities with more encouragement, funding and cultural sponsorship. Additionally, in Sao Paulo is the greatest cultural action of SESC, which is one of the biggest promoters of art and culture in the country.

Let us look at SESC, focusing on its presence in the state and city.

All interviewees recommend that foreign artists contact SESC, as they frequently organize international concerts and have the budget to pay all expenses. However, they explain, it is not so simple as there is an enormous demand.

Regarding the eighteen SESC facilities in the capital, we have divided them into different areas of the city in order to understand which districts attract a larger audience and where there is more attention from the media.

CENTRAL

They are located in more central regions of the city and apparently have bigger budgets.

- Pompéia
- Pinheiros
- Belenzinho
- Vila Mariana
- Bom Retiro
- Consolação
- Ipiranga
- Santana

The other facilities are

- Carmo
- Interlagos
- Itaquera
- Osasco
- Santo Amaro
- São Caetano
- Santo André
- CineSesc (Only Cinema Program)
- Odontologia (odontology)

In the countryside and coast of São Paulo State

- Araraquara
- Bertioga
- Campinas
- Piracicaba
- Ribeirão Preto
- Santos
- São José dos Campos
- Taubaté
- Bauru
- Birigui
- Catanduva
- Presidente Prudente
- Rio Preto
- São Carlos
- Sorocaba

There are some more common ways to put on a concert at SESC, according to our interviewees:

- 1) Local Brazilian agents submit proposals to each unit at SESC;
- 2) Music programmers from SESC design a music series and a local producer, with experience of

ACTIVE EVENTS BRAZIL STUDY

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working with SESC, represents the artist in Brazil in the negotiation with SESC. This is because of the numerous requirements necessary to bring a foreign professional. Thus, usually, producers submit a budget that already includes part of the costs. They are:

1. Band's fee
2. Sound and light technicians' fees
3. Hotel
4. Internal Transfers
5. Per diem
6. Work permit Visa
7. Payment to OMB (Ordem dos Músicos do Brasil) / Sindicato dos Músicos (Musicians Union)
8. Administrative costs and taxes

Regarding airline tickets, SESC usually pays them directly. However, if the artist has the possibility of support on this, or if the producer arranges other concerts in Brazil and this cost can be shared, both options can help the negotiation.

Although SESC is one of the only cultural institutions that can pay fees and all costs, the SESC also presents some conditions for artists, such not allowing them to perform in other venues in the same city during their stay, which is common in many venues (even in Europe). But this includes also the smallest, niche venues.

Many producers also pointed out that even within a large budget, the shows are not confirmed in advance, which undermines endeavours to establish tours.

There are a few other important venues for this music, which are: Centro Cultural São Paulo (they pay fee and costs and have a music programmer), Ibirapuera Auditorium (they do door split and have a music programmer), Centro Cultural Bank do Brasil (via edital).

Another good way to introduce an artist to the press,

professionals and to gain an audience in São Paulo is getting gigs in small segmented venues, as they are more open and have an alternative and good music program. They do door split, but if you have a concert in another city, and you do it as a second concert it can be viewed as an investment or a showcase. They are:

Medium size: Bourbon Street and Tom Jazz

Small venues:

Jazz nos Fundos, Jazz B, Casa do Núcleo, Espaço Serralheria, Casa de Francisca, Riviera Bar, Espaço Cultural Puxadinho da Praça, Sala Crisantempo.

São Paulo has two major newspapers and has a large number of journalists, cultural promoters who have blogs. Therefore, even if you do a gig in a small venue, you can get some awareness and make contacts for the future.

RIO DE JANEIRO

Although it is a frequent destination for tourists, with a concentration of a huge number of cultural facilities and a highly intense night life, the city of Rio de Janeiro is considered by almost all interviewers a very difficult place to find a gig; even for Brazilian musicians. According to them, Rio de Janeiro concentrates many venues for Samba, Gafieira, or funk or very popular artists. But it is very closed to the alternative circuit.

Even SESC in Rio de Janeiro does not have a big music program. But the most important for this music would be SESC Ginástico. However, there are a few venues, such as: Studio RJ, Miranda, OiFuture, Centro Cultural Banco do Brasil, Sala Baden Powell and Teatro Café Pequeno.

BELO HORIZONTE / MINAS GERAIS

Belo Horizonte has been stage for a very prolific music scene. There are a large and growing number of festivals and cultural centres. There are several producers and music

ACTIVE EVENTS BRAZIL STUDY 5. CONCLUSION



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programmers interested and open to international music.

Venues: Palacios das artes, Teatro Bradesco Minas
Tenis Clube; Cine Teatro Brasil, SESC Palladium, Centro
Cultural da Liberdade and Memorial Vale.

In the state of Minas Gerais: Festival MIMO in Ouro Preto
and Tiradentes, Festival de Inverno de Ouro Preto e
Mariana, and the Inhotim cultural centre.

SOUTH

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PARANÁ

Curitiba, capital of Paraná, is one of the main cultural
cities in Brazil. It has several important cultural centres
and venues, as well as very active music agents. Among
the venues: Teatro Paiol, Ópera de Arame and Teatro
Guaíra. Among the music series, we highlight the Solo
musical Series at Caixa Cultural and the Oficina de
Música de Curitiba. Two interviewees mentioned that
there is a lot of interest in Celtic Music in Curitiba, so it
is definitely a city to consider. Another very culturally
active city is Londrina, located in the north of the state
of Paraná, and is 369 km away from the capital, Curitiba.
There is one important festival to mention: Festival de
Música de Londrina 2014.

RIO GRANDE DO SUL

A state with a very lively cultural scene, Porto Alegre,
capital of Rio Grande do Sul offers the best option of
venues, cultural centres and festivals. Two important
initiatives to mention are Santander Cultural, Canoas
Jazz Festival and Porto Alegre em Cena. In September,
a new cultural centre will arise in Porto Alegre: Instituto
Ling,

NORTHEAST

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The three main states to consider touring are:
PERNAMBUCO, BAHIA AND CEARÁ.

XIMO

PERNAMBUCO

Pernambuco is a very active state. There are several
festivals during the year. We highlight the following: Mimo
in Olinda. It is a music festival that brings Brazilian and
foreign artists. It is considered one of the best festivals
in Brazil; Porto Musical - consolidated professional
meeting, it is an important gateway for the Brazilian
music market as well as a networking platform for
Brazilian professionals or for foreign artists or producers
meeting Brazilian agents. It has a partnership with
Womex; Recbeat - a big festival that happens during
Carnival - so it might be better for a more mixed and
uptempo kind of music, but its programmer is very
open and active in the market; Olinda Jazz Festival - it
is currently not taking place but from time to time it
happens and is very focused on world music and music
exchange. There is also Santander Cultural Centre in
Recife.

BAHIA

Bahia is a state where the Axé, a type of industrial
Brazilian music dominates almost everywhere. However,
there was a World Music festival there for twelve years,
Mercado Cultural da Bahia, which had great success with
packed concerts and media coverage. There are rumours
of a possible return of the festival, but nothing confirmed
yet.

CEARÁ

Highlight is Feira da Música de Fortaleza, which has
been running for several years, and nowadays is part of
Rede Brasil de Festivais. Application is under editais,
but currently it faces a very limited budget, which

ACTIVE EVENTS BRAZIL STUDY 5. CONCLUSION



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complicates putting on international acts.

O Centro Cultural Dragão do Mar, where the festival happens is a great venue to perform. However, it has no music programmer. But a local agent/promoter can propose an international act in their music program.

Another prominent festival is Jazz and Choro in Jericoacoara and Fortaleza. Although the music programme is more focused on jazz and choro, a traditional Brazilian rhythm, there is space for more virtuoso artists from other countries.

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CENTRE-WEST AND NORTH

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Among the cities in the Centre West, we suggest Brasília and Goiânia; and in the North, Belém do Para or Manaus. In Brasília, there is the Cena contemporânea, which takes place in Septemebr:

<http://www.cenacontemporanea.com.br/2013/?lang=en>, Satélite 601, similar to Virada Cultural in São Paulo, but more rock oriented.

Among the small/medium size venues there are Casa Thomas Jefferson and Clube do Choro

Apart from that, the Centre-West region has been working more with rock or pop festivals.

The music scene in the North of the country for international artists is really incipient.

ACTIVE EVENTS BRAZIL STUDY RESEARCHERS



LUIZA MORANDINI

A graduate in Social Communication (2006), Luiza runs the cultural agency Território de Contato, developing projects on research and promotion of music, culture and communication. Among the projects undertaken are concerts in London (Cafe Oto and Vortex in 2009 and 2010) and music programme guest in one of the concerts at Jungle Camino (London).

With ten years of experience in the field, she has been working as music programmer, producer and researcher. Currently she is Curatorial Advisor Manager of Tenda Cultural Ortega y Gasset, a cultural centre run by the University of São Paulo, which promotes music, theatre, dance, film festivals, exhibitions and a whole series of debates and seminars.

In 2014, she was invited to take part in the commission of the Terças Brasileiras Edital

Between 2007 and 2013, she was agent and curator assistant to Benjamin Taubkin; she also coordinated projects at Núcleo Contemporâneo (label and music agency) and Casa do Núcleo. As music programmer assistant she worked at: Encontro Latino Americano – novos caminhos para música (Centro Cultural São Paulo, 2008), Mercado Cultural da Bahia (Via Magia, 2009 and 2010), Festival Conexões - Brazil and Israel (Centro da Cultura Judaica, 2011 and 2012) and Europalia Brasil (Belgium, 2011). As executive producer she developed: 'The Vortex Session' album, by Benjamin Taubkin and Adriano Adewale, recorded in the UK.

Having lived in London for two years, where she served as Arts & Culture Officer at Canning House (2009-2011), she held several art and cultural events linked to Iberia and Latin America, including Festival Brazil, sponsored by HSBC in partnership with institutions like Canning House, Time Out and Southbank Centre. Luiza co-idealized an

exhibition by photographer Rose Guaditano, in London, called Unseen Faces and Stories Untold at the Southbank Centre.

Luiza was project coordinator at Pensarte Institute (2004-2007), where she worked in research and development of seminars, conferences and publications, related to cultural policies. And she worked at Instituto de Estudos de Televisão, organizing several events about Television in Brazil and was researcher on the Film Festival: Domingos Oliveira (curated by Newton Cannito).

She has attended numerous music festivals and fairs in Brazil and abroad, such as: Womex (Seville, Spain, 2008, Copenhagen, Denmark, 2009), Live & Direct (Bristol, England, 2009), Babel Med (France, 2009) Cultural Mercat de Vic (Spain, 2009), Glatt & Verkehrt (Krems, Austria 2008-09); Kesse (Tarragona, Spain, 2008), La Garriga, (Garriga, Spain, 2008), Etnosur (Jaén, Spain, 2008), Cantos da Maré (Galicia, Spain, 2008), Timitar Festival (Agadir, Morocco, 2009), London Jazz Festival (London, England, 2009 and 2010), Porto Musical (Recife, 2011 and 2013), Red Sea Jazz Festival (Eilat, Israel, 2011), Planet Indigenous, Harbourfront Centre (Toronto, Canada, 2012), JazzAhead! (Germany, 2013).

Languages spoken: Portuguese (native), English (fluent), and conversational Spanish.

ACTIVE EVENTS BRAZIL STUDY RESEARCHERS



CAROLINA MORANDINI

Carolina Morandini is a Brazilian journalist who graduated in Journalism (2004) at Universidade Mackenzie, has a Master's in Global Governance and Ethics from University College London (UCL , 2010), and an MBA in Strategic Management of Markets, with emphasis on Market Intelligence, from Escola Superior de Propaganda e Marketing (ESPM).

Carolina has been working for two years at Ketchum, a multinational PR agency, where she is responsible for global accounts, working in corporate practice, with FedEx Express and Masisa, and jobs with Solazyme and Karcher.

Prior to Ketchum, Carolina was public relations advisor in the areas of entrepreneurship and innovation, working for Porto Digital, Brazilian's largest Science Park, located in Recife (Pernambuco), Cietec, Centre for Innovation, Entrepreneurship and Technology, and the Brazilian branches of two German multinationals: ebm-papst, cooling and ventilation leader in Europe, and Sennheiser, a premium brand of audio solutions.

Finally, she also worked in a Branding project for Dafiti, the largest e-commerce retailer in the country, together with Cherry Plus digital agency.

- More than 10 years' experience in the communication area – working in Journalism, Public Relations, Media Relations and Branding for national and multinational companies in Brazil and abroad.
- Strategic communication planning skills, involving various stakeholders.
- Experience in crisis management and internal communications.
- Events organization and media training for executives.

Languages spoken: Portuguese (native), English and Italian (fluent), and conversational French and Spanish; Carolina has worked on a variety of international projects.

SOUND DIPLOMACY TEAM

SOUND
DIPLOMACY

SHAIN SHAPIRO

MANAGING DIRECTOR

Originally from Toronto, Canada, Shain Shapiro has worked in the music industry for over 15 years, including 3 years as the European representative of the Canadian Independent Music Association. During this time, he negotiated over 600 business deals for over 300 bands, helping develop the Canadian Blast brand across Europe. Before that, he was the UK press manager for One Little Indian and FatCat Records. He is finishing his PhD at Birkbeck, university of london, analysing popular music and public funding and holds an MA from the University of Amsterdam. He guest lectures at universities in three countries and has coordinated and/or moderated panels on funding, state involvement in popular music and export development at SxSW, Womex, eurosonic, canadian music Week and over 20 other festivals and conferences. He was awarded The Hospital Club and British Council's h100 award in 2013 where he was nominated in the Creative Entrepreneur Category.

JORDI PUY

DIRECTOR, BARCELONA OFFICE

Jordi Puy has more than fifteen years of experience in the cultural management arena. For four years, Jordi directed the Catalan! Arts export office in the UK and Ireland, working on the creation and implementation of music and arts export strategies for the Catalan government. In April 2011 he moved back to his hometown, Barcelona, and started working for the international music festivals SonarPro and Mercat de Musica Viva de Vic as an international business development consultant, as well as for international clients such as Music Export Norway, the Canadian Independent Music Association and Phonofile. Jordi also participates as a guest lecturer and contents consultant for arts management and music export strategy courses at the Universidad de Antioquia in Medellín, Colombia. He holds degrees from Barcelona University (Law), Stockholm University (IP Law) and Birkbeck University in London (Arts Management).

KATJA HERMES

DIRECTOR, GERMAN OFFICE

Katja Hermes has been working in the music business for more than 8 years. She has worked in various fields in the industry including at Proton Booking & Management, Mutek Festival, Popkomm and Ableton. After she had finished her diploma in tourism, economics and anthropology she became the project manager at Initiative Musik, the German music funding organization. Responsible for export projects, she worked on the implementation of the German "Short Tour Support", and created projects like a press trip to and through Germany for the Foreign Ministry. She also organized the German presentation at SXSW for 4 years for the German Ministry Of Economics And Technology and various showcases at international festivals, such as Reeperbahn Festival or MIDEM. Katja lives in Neukölln, Berlin and designs and produces clothes and furniture in her spare time.

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