

# QUADRENNIAL PERIODIC REPORT BRAZIL 2021

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Brazil

**Date of Ratification:**

2007

**Officially Designated Point of Contact of the Convention:**

**Website:** <http://cultura.gov.br/secretaria/>

Ms.

Giselle Dupin

Special Secretariat for Culture

Esplanada dos Ministérios, Bloco B, 3º andar

Asa Sul

Brasilia - DF

70068-900

Brazil

+556120242965

**Phone Number:** +5561996973745

[giselle.dupin@turismo.gov.br](mailto:giselle.dupin@turismo.gov.br)

**Email:** [giselledupin@gmail.com](mailto:giselledupin@gmail.com)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

For the preparation of this 3rd periodic Report from Brazil on the 2005 Convention, firstly the form was translated to Portuguese. Then, the Cabinet of the Special Secretary for Culture sent a circular letter with information on the objectives of the Convention and the report, therefore formalizing the consultation to all sectors involved in the topic

(Secretariat for Creative Economy and Cultural Diversity, Secretariat for Audiovisual, Secretariat for Promotion and Incentive of the Culture, Secretariat for Copyright and Intellectual Property), as well as institutions linked to Ministry that have actions concerning the 2005 Convention: Brazilian Film Agency (ANCINE), National Library Foundation (FBN), and National Arts Foundation (FUNARTE). Other federal public administration bodies were also consulted, such as the Ministry of Foreign Affairs and the Ministry of Communications. The information received was completed with statistical data provided by the Brazilian Institute of Geography and Statistics and with data from management reports from the Ministry of Culture (currently the Special Secretariat for Culture).

Considering that the elaboration and monitoring of the Brazilian cultural policies already take into account the participation of democratically elected representatives of civil society through the National Board for Cultural Policy and the National Commission for Incentive to the Culture, the Ministry invited two organizations of the civil society to collaborate with the inclusion of measures from the period 2016-2020. The first organization is the Cultural Diversity Observatory, a non-governmental organization integrated with a research group, which develops projects and actions for training, research, information dissemination, and consultancy around the objectives of the 2005 Convention. The observatory participated in previous editions of the Brazilian periodic report (2012 and 2016). The second one is the Brazilian Center for Analysis and Planning - CEBRAP, an institution of studies and research in sociology, politics, philosophy, economics, anthropology, and demography that conducted in 2018-2019 research on the impact of a program developed by the Ministry of Culture: the "CEU das Artes" Squares. The International Cultural Diversity Fund funded this project.

### **Executive summary:**

Cultural and creative activities are vocations of the Brazilian society and constitute a dynamic sector of the country's economy and social life. They have a high impact on income generation, employment rates, exportation, value-added to goods and services, and tax collection. These activities also have a growing influence on the daily lives of citizens, contributing decisively to the formation and qualification of human resources, to the strengthening of identity bonds, and the construction of a positive image of Brazil abroad. They are also important for the growth of other sectors and activities, such as tourism, technology, and telecommunications. Therefore, they constitute a front for promoting development, for which Brazil demonstrates immense potential, bringing together conditions to become one of the greatest cultural and creative powers on the planet. To do this, it is still necessary to make more profitable the numerous assets in this field.

Between 2016 and 2019, the Ministry of Culture - currently the Special Secretariat for Culture - adopted as a central axis the recognition, appreciation, and encouragement of the economic dimension of cultural and creative activities, seeking to highlight and deepen the sector's contributions to the development of Brazil. Without leaving out the other dimensions, especially concerning expanding the degree of access of the population to cultural goods and services. Brazil produces several examples of how the creative industry can and should be considered as a strategic axis of any development policy. The cultural and creative activities generate 2.64% of the Brazilian GDP and they are responsible for more than one million formal jobs, according to the Federation of Industries of Rio de Janeiro, based on data from the Brazilian Institute of Geography and Statistics. There are around 250 thousand companies and institutions in the sector.

According to PricewaterhouseCoopers, the sector grew at an average annual rate of 8.1% between 2013 and 2017, above the Brazilian economy average. The share in the GDP is higher than the ones from traditional sectors, such as textile and pharmaceutical industries, which are more commonly recognized as contributors to the country's development. Such data shows the relevance of the sector, its agents, and the cultural policy.

For all these reasons, the work to strengthen Brazilian culture and the understanding of the importance of cultural and creative activities for the promotion of sustainable development in the country needs to be deepened. It is a competitive advantage for Brazil, converging with the essential characteristics of the 21st-century digital society.

The 3rd Report from Brazil to UNESCO on the implementation of the 2005 Convention shows the continuity of policies presented in the two previous editions (2012 and 2016), such as the National Program of Incentive to Culture, Vale Cultura do Trabalho, the National Policy "Cultura Viva", Ibero-American Programs, and the audiovisual policy. It also

brings recent measures, such as the Economic Atlas of Culture, the Creative Economy Tax Map, the Census of the digital games industry, and transversal issues, such as cultural accessibility.

Also, important changes marked the period between 2016 and 2019. In January 2019, the Ministry of Culture became the Special Secretariat for Culture under the Ministry of Citizenship and, later in May 2020, the Secretariat was transferred to the Ministry of Tourism. The administrative merge aimed to promote the confluence between the policies developed by the former Ministries.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

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Civil Society Organization (CSO)	Observatory of Cultural Diversity	info@observatoriodadiversidade.org.br	<a href="https://observatoriodadiversidade.org.br/">https://observatoriodadiversidade.org.br/</a>
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Civil Society Organization (CSO)	Brazilian Center for Analysis and Planning (Cebrap)	anap.doval@gmail.com	<a href="https://cebrap.org.br/">https://cebrap.org.br/</a>
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# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES**

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES**

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES**

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES**

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

2.64%

2016

**Please provide whenever possible disaggregated data by sector:**

The estimate of the participation of cultural activities in GDP varies according to the source. According to volume I of the Economic Atlas of Brazilian Culture: "Research that approaches the measurement of this environment has already managed to materialize some of these important perspectives, as the creative economic sectors represent approximately 2.64% of the National Gross Domestic Product (GDP), contributing with US\$ 44.58 billion (FIRJAN, 2016), presenting an accumulated growth of almost 70% in the last 10 years (FIRJAN, 2014), constituting 3.5% of the Brazilian exports (OAS, 2013), contributing with 11.4% of economic value-added to the total Brazilian economy (IBGE, 2013) and mobilize an internal market of approximately US\$ 10.6 billion (FGV PROJETOS, 2015). It is also noteworthy that the cultural segments currently represent 7.8% of the Brazilian business network, with a high density of micro enterprises, and 4.2% of the total occupations (IBGE, 2013). (Economic Atlas of Brazilian Culture: Methodology I / organizers Leandro Valiati [and] Ana Letícia do Nascimento Fialho. - Porto Alegre: Editora da UFRGS / CEGOV, 2017, pp. 181-182). There is, however, a relative consensus that a more accurate and regular measurement of the contribution of culture to GDP would be greatly facilitated if the Culture Satellite Account were implemented.

**Share of employment in the cultural and creative sectors:**

57.00%

2018

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Data from the last publication of the System of Information and Cultural Indicators, referring to the 2014-2018 period, indicate that: "Based on the conceptualization of cultural occupation and the Continuous National Household Sample Survey data, it is possible to evaluate the structure of occupation in 2018, most recent year of the survey, as well as its evolution since 2014. The group of employees in the cultural sector remained stable, in relative terms, at both ends of the series (5.7% of the total employed persons), but the composition and regional structure varied in time. In the decomposition of the cultural sector, in 2018, those engaged in cultural activities (the main activity of the enterprise) and cultural occupations represented the smallest part of those employed in culture (11.8% in the cultural sector and 0.7% from all sectors). Those employed in non-cultural activities and who had cultural occupations were more than half of the cultural sector (56.2% of this sector and 3.2% of all employed). Finally, those engaged in cultural activities whose occupations were not cultural, in 2018, represented 32.0% of the cultural sector and 1.8% of all sectors. In absolute numbers, from 2014 to 2018, there was an increase in people employed in cultural occupations, regardless of whether the activity is cultural or not. In 2014, the number of people with this characteristic was 3.3 million and increased to 3.6 million, or 6.5% more. While people engaged in cultural activities, regardless of whether the occupation is cultural or not, it decreased from 2.5 million to 2.3 million, or less 9.3%. Between 2014 and 2018, there was a reduction in the population that worked in cultural activity and had a cultural occupation, from 641 thousand to 617 thousand workers. The population employed in non-cultural activities that had cultural occupations increased in the same period, from 2.7

million to 2.9 million people. Those who had non-cultural occupations and worked in enterprises whose main activity was cultural, reduced from 1.9 million to 1.7 million people” (SIIC-IBGE, 2019, pages. 125-139. See ANNEX I: complete publication, including the graphs and tables, as well as data disaggregated by sector, age, sex, and type of employment, available at ). The cultural sector consists of a combination of people who work in cultural economic activities and who have cultural occupations. According to the publication, the definitions of cultural activities and cultural occupations are described in the next two paragraphs: “As an example of cultural economic activities, we have libraries, museums, advertising, telecommunications, book businesses, among others. Thus, there are occupied people in the cultural sector, that is, in establishments that carry out a cultural activity, but the occupation is outside the scope of culture, for example, a museum electrician. Cultural occupations are represented by the tasks that the person performs, regardless of the economic activity of the enterprise where he works. The IBGE librarian is a cultural occupation, so he is part of the cultural sector, even if IBGE does not have a cultural activity as its main economic activity. And finally, there are people with cultural occupations whose enterprises where they work also exercise cultural activities, such as a television actor.”

**Total public budget for culture (in USD):**

3,924,900,000USD

2018

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Data from the last publication of the System of Information and Cultural Indicators of the Brazilian Institute of Geography and Statistics (IBGE, in the Portuguese acronym), referring to the period 2014-2018, indicate that: “With the results presented, it was observed that the total public spending allocated in the sector increased from approximately US\$ 2.22 billion in 2011 to approximately US\$ 2.85 billion in 2018. The federal government, which accounted for 19.2% of total expenditures in 2011, increased its participation to 21.1% in 2018, while state governments decreased from 32.0% in 2011 to 27.5% in 2018. Municipal governments, which totaled 48.8% in 2011, remained the sphere of government that used the most of its budget with the cultural sector, increasing its share to 51.4% in 2018. The share of the cultural sector in the total consolidated public spending of the three spheres of government showed a decrease of 0.07 percentage point, from 0.28% in 2011 to 0.21% in 2018. The three spheres presented negative variations in the share of culture in total spending (from 0.08% in 2011 to 0.07% in 2018 in the federal government; from 0.42% in 2011 to 0.28% in 2018 in state governments; and from 1.12% in 2011 to 0.79% in 2018 in municipal governments) (Table 16). (...) The analysis of expenses by sub-functions shows that cultural diffusion, with projects linked to the promotion of culture and the functioning of cultural facilities, was the most participative in the period observed, with 57.4% in 2018 (compared to 61.4% in 2011). Other subfunctions, which include those of general administration of bodies linked to culture and commercial promotion (with investments related to the audiovisual sector), increased their participation, from 30.2% in 2011 to 36.0% in 2018.” Reference: SIIC-IBGE, 2019, pages 88-102. ANNEX I. The complete publication, including the graphs and tables, as well as data disaggregated by spheres of government, sub-functions, per capita expenditure, regions of the country, in addition to amounts collected by cultural producers via tax incentives, available at: . Retrieved on 12/17/2020

**Relevant Policies and Measures:**

## Incentives for Cultural Projects (Fiscal Incentive or Patronage) – mechanism of the National Program of Support to Culture

**Name of agency responsible for the implementation of the policy/measure:**

National Secretariat for Promotion and Incentive of the Culture of the Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://leideincentivoacultura.cultura.gov.br/>

**Describe the main features of the policy/measure:**

The National Program to Support Culture (Pronac, in the Portuguese acronym) was established by Law N° 8,313, of December 23, 1991, and has consolidated itself as the main federal financing instrument for cultural activities. The Program aims to: increase access to culture and cultural production in all regions of Brazil; support, value, and disseminate Brazilian artistic manifestations; protect our cultural expressions and preserve heritage; in addition to stimulating cultural production as a generator of income, employment, and development for the country. The Program works through two mechanisms: The National Culture Fund and the Cultural Incentive. In the National Culture Fund, support is granted through the direct application of resources from the Union budget to specific cultural projects, selected mainly through public notices. Between 2016 and 2018, 92 cultural projects were supported with resources from the National Culture Fund, totaling US\$ 83,525,133.97, of which: 40 projects in 2016, with US\$ 57,785,247.70; 23 projects in 2017, with US\$ 15,849,972.43; and 29 projects in 2018 with US\$ 9,889,913.83. In the Fiscal Incentive modality, individuals or companies that sponsor or donate resources to cultural projects benefit from a reduction in the income tax due. The latter is the mechanism that attracts the largest number of cultural projects. To benefit from financial assistance in the form of tax incentives, proponents submit cultural projects to the Special Secretariat for Culture, with the identification of objectives, budget, stages of execution, and accessibility measures. The analysis of the project is carried out in several stages, initially by referees and then by the National Commission for Cultural Incentive, formed by 21 members of civil society, appointed by class and associative entities, representing the cultural, artistic, and business sectors. After its approval, the project receives authorization to raise funds from companies and individuals. The Special Secretariat for Culture also monitors the execution and examines the accountability of the executed projects. The number of projects evaluated by the National Cultural Incentive Commission was 8,732 in the period from January 2016 to December 2018. Tax subsidies granted in this public policy were approximately US\$ 547 million in 2018, and US\$ 304.17 million in 2019, the year in which a financial sponsorship of US\$ 375.14 million was made possible for almost 3,300 cultural projects. In 2018, training seminars were promoted in the 26 Brazilian capitals and the Federal District, with a total audience of approximately six thousand artists and producers, aiming to increase and qualify cultural projects in regions and cultural areas where PRONAC investment has historically been lower.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The National Cultural Support Program has made it possible to carry out thousands of cultural initiatives. It is responsible for circulating more than R\$ 1 billion a year in the Brazilian economy. The cultural products generated by projects financed through tax incentives reach hundreds of thousands of people, which means that the

Program expands the democratization of access to culture, including people with disabilities since the projects must prove specific accessibility actions for this audience. Between 2016 and 2018, the Secretariat for Promotion and Incentive to Culture received and evaluated 8,732 cultural projects.

**Financial resources allocated to the policy/measure in USD:**

National Culture Fund (2016-2018): US\$ 90,385,065.21. Fiscal incentive (2016-2019): around US\$ 1.75 billion.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

As pointed out by the impact assessment carried out by the Getulio Vargas Foundation, most of the resources from the tax resignation modality (90%) were destined for the promotion of small cultural projects, up to US\$ 31 thousand. This result shows the support given by the National Cultural Incentive Program to the promotion and preservation of culture in its multiple manifestations and dimensions. The National Cultural Incentive Program was also evaluated by the Ministry of Economy, which released its conclusions in March 2020. It was found that access to culture provided by the Program is quite regressive, since, while the richest 20% of the population concentrate 49.6% of expenditure on culture, the poorest 20% of the population account for only 5.5%. It was also found that the changes made in 2019 in the design of the tax incentives of the Federal Law for Cultural Incentives, to promote the deconcentration of these incentives and expand access to culture in all regions of the country, are still very recent for that all its effects can be analyzed. However, the first results suggest that changes in funding rules may not be sufficient to promote the democratization of access and a reduction in the concentration of benefits. In this sense, there was an increase of 9.7% in the volume of funds raised through incentives and 1.4% in the number of supported projects. However, approximately 65% of the total incentive resources were appropriated by only 10% of the proponents, while 60% of the resources went to 10% of the projects. There was also an increase in the relative participation of non-profit entities (58% of the total funds raised) and a decrease in the representativeness of business entities (41%), which may be indicative of a reduction in the granting of benefits to projects with strong profitable potential, less dependent on the need for public subsidies and with less impact on the low-income population. (Evaluation available at: <https://www.gov.br/economia/pt-br/centrais-de-conteudo/publicacoes/boletins/boletim-subsidios/arquivos/2020/boletim-lei-federal-de-incentivo-a-cultura.pdf>).

**Partner(s) engaged in the implementation of the measure:**

annually, thousands of cultural agents, individuals, and legal entities, submit proposals to seize the support granted through the Program.

**Type of entity:**

Civil Society Organization (CSO)

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# Market of Creative Industries of Brazil (MICBR, in the Portuguese acronym)

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<https://www.facebook.com/micbr2018/>

<https://portal.apexbrasil.com.br/noticia/EVENTO-DE-INDUSTRIAS-CRIATIVAS-DO-BRASIL-MICBR-DEVE-GERAR-IMPACTO-ECONOMICO-DE-R-40-MI/>

**Describe the main features of the policy/measure:**

The first edition of the Market of Creative Industries of Brazil (MICBR) was held between November 5 and 11, 2018, in São Paulo city. The initiative, carried out that year together with the third edition of the Cultural Industries Market of the South (MICSUL), aimed to boost the circulation and trade of cultural goods and services between MERCOSUR countries, as well as promoting the professionalization of creative entrepreneurs and cultural exchange. In addition to the strategic look at the South American creative industries, MICBR aimed to strengthen the productive chains of the creative sectors in Brazil, by promoting circulation and bringing together micro, small, and medium creative entrepreneurs from the five regions of the country. The event's program included business roundtables, spaces for exchanging professional contacts (networking), opportunities to present products and services (showcases), as well as training activities for entrepreneurs, such as seminars, workshops, and mentoring clinics. MICBR also had an extensive cultural program open to the public. Eight South American countries participated (Argentina, Brazil, Colombia, Chile, Ecuador, Peru, and Paraguay), as partners and co-organizers of the meeting, who were represented in the business rounds by buyers and sellers. The event was also attended by buyers from 18 countries in other regions of the world.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Considering the employment, income, and tax generation at federal, state, and municipal levels, MICBR totaled US\$ 10.86 million, according to the Getúlio Vargas Foundation. Thus, the Economic Leverage Index - that is, the relationship between the economic impact of R\$ 10.67 million and government investment of R\$ 1.09 million - stood at 9.93, which means that the market's return on resources invested was almost ten times. In the business roundtables, around 400 cultural entrepreneurs from Brazil and South America participated, as well as buyers from 18 other countries from other regions of the world. The business generated during the event was in the order of US\$ 5,419,900.00 and the outlook for the following 12 months was US\$ 54,894,800.00. Cultural activities and lectures attracted around two thousand people a day and, over the weekend, the public reached 30 thousand people on the cultural program of Avenida Paulista. MICBR had great support from companies and

entrepreneurs, enabled several business opportunities, created training spaces, and was well reported by the national and international press.

**Financial resources allocated to the policy/measure in USD:**

US\$ 1,121,996.60

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The impact assessment, commissioned by the then Ministry of Culture to the Center for Studies in Creative Economy and Culture at the Federal University of Rio Grande do Sul (NECCULT-UFRGS), indicated that: “As for the activities, the lectures, round tables and debates, and networking sessions stood out as the most attended by the analyzed group. The cultural program, and the events that comprised it, were also highly valued, both in terms of the average grades given and in the open comments’ session. The business rounds, exclusively for experienced delegation participants, also presented a good evaluation, punctuated by some criticisms regarding the format and organization of the activity, in the open comments, showing room for improvement. The establishment of a business relationship was the main objective of MICBR with its participants. 61% of respondents indicated that they built these relationships with other participants, mainly focused on partnerships in the development of products/services, co-productions, and sale of products/services. The main objectives cited by the respondents were: to form networks, establish international partnerships, publicize and sell products/services. Of the total respondents, 84% said they had achieved their goals. When asked about the relevance of MICBR, respondents stressed the importance of the event to get to know and learn about the cultural and creative sectors and exchange experiences, with the generation of international contacts being only the third-placed in terms of the event’s relevance. As mentioned, due to the dynamic format of the event, MICBR was successful in providing the expansion of the participants’ contact networks, enabling them to build bridges and negotiations with potential partners. Mainly, the event presented itself as a relevant space for exchanging experiences and building knowledge about the Brazilian creative economy, positioning itself as an important event for the sectors in the area.” (NECCULT, 2018. MICBR 2018 Process Evaluation Report. Federal University of Rio Grande do Sul, Rio Grande do Sul, p. 25). As for the results, the evaluation commissioned suggests that: “In general, the evaluation indicated better results with the starting delegation. After MICBR, there was an increase in the proportion of cultural agents in this group with products known abroad. Although they did not participate in the business round, identified as the core of the event and the main activity for doing business by the participants, these participants showed a reduction in the number of cultural agents without conducting international business six months after the event. In terms of networks, there were no significant changes in their size after the event. Contrary to expectations, the impact on experienced delegations was reduced. Even participating in the business rounds, the proportion of participants who claimed to have products/services known abroad declined after the event, while the realization of international business remained unchanged. From this, it appears that the ability of already experienced agents to advance negotiations can be developed. The participants themselves noted the need to know issues specific to the internationalization process. It is possible to observe the increase in the participation of Latin American and Caribbean professionals and enterprises in the networks and contacts carried out by the participants, demonstrating the effectiveness of the event in bringing regional markets closer together. Concerning international business, participation in international collaborative networks stood out as the main business relationship established by the participants, followed by co-production agreements. A significant portion of the delegation, 35%, remained without establishing international business relations after the event”. The report also provides an important overview of the factors that influence the conduct of international business, with emphasis on the mastery of other languages, the image of Brazil abroad, and logistics issues. “The participants had space

to indicate other factors that they considered important in this process, in which they emphasized access to knowledge as a factor that would favor their internationalization. Also highlighted were the issues specific to each sector, which end up influencing the consolidation of these businesses.” (NECCULT, 2019. The result of the evaluation of the participation of the Brazilian delegation in MICBR 2018. Federal University of Rio Grande do Sul, Rio Grande do Sul, p. 37.)

**Partner(s) engaged in the implementation of the measure:**

Brazilian Trade and Investment Promotion Agency (Apex-Brasil)

**Type of entity:**

Public Sector

Organization of Ibero-American States (OEI)

**Type of entity:**

Public Sector

UNESCO

**Type of entity:**

Public Sector

Brazilian Service of Support to Micro and Small Enterprises (SEBRAE)

**Type of entity:**

Private Sector

University of São Paulo (USP)

**Type of entity:**

Public Sector

Secretariats of Culture of the State and Municipality of São Paulo

**Type of entity:**

Public Sector

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# Incentive Program to the Audiovisual Sector (“Audiovisual Gera Futuro”)

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://agenciabrasil.ebc.com.br/educacao/noticia/2018-02/programa-audiovisual-gera-futuro-abre-inscricoes-para-oito-editais>

<http://pnc.cultura.gov.br/2018/02/22/minc-abre-inscricoes-para-editais-de-audiovisual-com-cotas-para-diretores-negros-indigenas-mulheres-e-novos-diretores-na-segunda-feira-26/>

**Describe the main features of the policy/measure:**

The Audiovisual Gera Futuro program was launched in 2018 to fund audiovisual productions through public calls with resources provided by the Audiovisual Sector Fund. The investments covered all links in the value chain of the audiovisual sector. 11 public calls for proposals were made aiming to invest in audiovisual production, with emphasis on: 1) independent productions of animated feature films, short films, and series with narratives for children; 2) two distinct lines of documentaries, one for childhood and youth and the other on Afro-Brazilian and indigenous issues; 3) production of electronic games and transmedia projects. All public calls had specific quotas for new directors, directors of regions outside the Rio de Janeiro-São Paulo axis, afro-Brazilians, indigenous people, and women. The program also includes the promotion of exhibitions, festivals, and events related to the audiovisual market, totalizing 85 events.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Production of 21 independent audiovisual live-action short films, and 5 live-action fictional miniseries with 13 episodes of 7 minutes, all aimed at children aged 0 to 12 years; production of 10 electronic games aimed at youth; independent production of 10 transmedia electronic game projects and animated fiction short films, with 13 minutes, and 10 transmedia electronic game projects and animated fiction miniseries, with 13 7-minute-long episodes, both aimed at children from 7 to 12 years. Development of 22 projects of audiovisual works of independent production and their respective teasers: 10 non-serial audiovisual works of feature-length films (fiction or animation), and 12 audiovisual serial productions for television (fiction or animation). Development of 35 projects of audiovisual works of independent production and their respective teasers, on the theme "200 years of the Brazilian Independence": 10 projects of audiovisual non-serial feature films (fiction or animation); 10 projects for non-serial audiovisual feature films, documentary; and 15 projects of serial audiovisual work for television (fiction or animation). The “Audiovisual Gera Futuro” program contributed to the strengthening of the sector's production chain, incentivizing companies, and developers to enter the market with better prepared projects. The program considered the sale of audiovisual products, which goes beyond movie theaters, with a myriad of possibilities for circulation and the study of products on video platforms on-demand, and television networks (open and cable). Also, all public calls promoted inclusion aiming to reduce inequalities in the audiovisual sector.

**Financial resources allocated to the policy/measure in USD:**

US\$ 355.75 million

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Brazilian Film Agency

**Type of entity:**

Public Sector

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# Economic Atlas of Culture in Brazil

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://atlas.base-wp.cultura.gov.br/>

**Describe the main features of the policy/measure:**

The Economic Atlas of Culture in Brazil is the result of an agreement signed between the Center for International Studies on the Government of the Federal University of Rio Grande do Sul (CEGOV-UFRGS) and the former Ministry of Culture. It aims to develop and apply metrics to measure the impact of cultural industries in the Brazilian economy. The Atlas discusses four axes: international trade; cultural undertakings; job market; and public development policies. In such dimensions, the research addresses the pre-existing theoretical and empirical literature and proposes new strategies appropriated to the specificities of the Brazilian reality. Finally, the agreement with CEGOV-UFRGS also resulted in the creation of an interactive platform made available to sector agents and the general public (<http://atlas.base-wp.cultura.gov.br/>). The Economic Atlas of Culture in Brazil, whose first two volumes, out of a total of six predicted, were launched in 2017, aims to measure the impact of culture on the Brazilian economy. The first volume of the collection is oriented around the exhibition of theoretical frameworks and fundamental concepts, as well as examples of regional and sectoral studies, which will be the subject of the next volumes of the collection. The first part of volume I presents the taxonomy of the economy of culture and the creative economy, the debate on the satellite account of culture in Brazil and the world, and the proposition of a mapping method for the productive chains of the arts. In the second part, regional and sector studies are presented, which expose initial discussions regarding mapping at the state level, as well as sectors such as audiovisual, editorial, digital games, museums, and music. The second volume has as main objective the elaboration of methodological models to be applied in the formulation of the Economic Atlas of Culture in Brazil. Thus, it brings together national and international authors who present research efforts from the Spanish and Dutch experiences, contributions from organized civil society, federal research institutes, and public universities, thus forming a multiplicity of knowledge in the service of understanding the economic impact of culture in the Brazilian and worldwide reality. The action meets the objective expressed in the 2016-19 Pluriannual Plan: "Strengthen the economy of culture and insert it into the dynamics of the country's development". Also, the Atlas contributed to the achievement of goal 53 of the National Culture Plan, as it develops tools to measure the participation of culture in the country's GDP.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Economic Atlas of Culture in Brazil presents itself as a reference in the national and international theoretical discussion about the creative economy. It undoubtedly contributes to the expansion of knowledge about the impact of cultural activities on the country's economy. It is a project still in progress and, therefore, it was not possible to fully assess the results achieved from its implementation. However, considering the importance of having information, data, indicators, and methodologies that allow a more accurate measurement of the impact of culture on the economy, the Atlas certainly contributes to the formulation of public policies that tackle the existing contemporary challenges of global development.

**Financial resources allocated to the policy/measure in USD:**

USD 176.470,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Center for International Studies on the Government of the Federal University of Rio Grande do Sul (CEGOV-UFRGS)

**Type of entity:**

Public Sector

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# Brazilian Film Statistical Yearbook

**Name of agency responsible for the implementation of the policy/measure:**

Brazilian Film Agency (ANCINE)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.gov.br/ancine/pt-br/assuntos/noticias/anuario-estatistico-do-cinema-brasileiro-da-ancine-apresenta-recorde-de-lancamentos-de-filmes-nacionais-em-2017>

<https://www.gov.br/ancine/pt-br/assuntos/noticias/ancine-publica-anuario-estatistico-do-cinema-brasileiro-2018>

[https://oca.ancine.gov.br/sites/default/files/repositorio/pdf/anuario\\_2019.pdf](https://oca.ancine.gov.br/sites/default/files/repositorio/pdf/anuario_2019.pdf)

**Describe the main features of the policy/measure:**

The Brazilian Film Statistical Yearbook prepared by the Brazilian Film Agency (ANCINE) offers data regarding cinema in the country, including data on releases, box office, distribution, and exhibition market. The international chapter contains the numbers of co-productions between Brazil and other countries. According to the 2017 edition of the Yearbook, there was a significant increase in Brazilian titles released in theaters in the country: while, in 2016, 142 films were recorded; in 2017, 160 feature films were released (91 fiction productions, 62 documentaries, and 7 animations). These titles sold more than 17 million tickets, which represented a 9.6% audience share. Gross income earned in movie theaters, in absolute terms, increased by 4.6% in 2017, compared to the previous year. Among national and foreign films, 463 feature films were released in theaters across the country, with more than 180 million tickets sold per year. The highlight of the year was the increase, for the first time since 2014, in the number of theaters in cities with more than 20,000 and less than 100,000 inhabitants. In 2017, 63 theaters were added to the exhibition market, thus ending the year with 3,223 theaters in operation. In 2018, the highlight was the Brazilian titles launched, which had a record number of 185 titles, the largest in the 2009-2018 historical series. These titles sold more than 24 million tickets, which represented an audience share of 14.8%. This public participation of national titles was the largest in Latin America, superior to the participation of national cinematography in Argentina, Colombia, among other countries. Also noteworthy is the growth in the number of inhabitants per room in the northeastern region of the country. Among the Brazilian titles launched, 22 were produced in co-production with other countries. The box office results of movie theaters in the country, in 2019, reversed the falls that occurred in 2017 and 2018. There was an increase of 7.9% of the total audience, which exceeded 176 million people in the year, with an income of almost US\$ 709.74 million. The growth trend of the Brazilian exhibition market, verified in other years, was maintained in 2019, establishing the new record of 3,507 cinemas - a number that surpassed the historical record of cinemas in the country, reached in 2018 (3,347).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Statistical Yearbook is an instrument for the evaluation and conduction of public policies in the sector, in addition to preserving the statistical memory of Brazilian cinema.

**Financial resources allocated to the policy/measure in USD:**

**Has the implementation of the policy/measure been evaluated?:** NO



**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Type of entity:**

Public Sector

Brazilian Audiovisual Observatory

**Type of entity:**

Civil Society Organization (CSO)

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# Creative Economy Tax Map

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Music

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://cultura.gov.br/conheca-o-mapa-tributario-da-economia-criativa/>

**Describe the main features of the policy/measure:**

The elaboration of the Creative Economy Tax Map aimed to identify relevant legal and regulatory aspects that affect cultural production chains, especially in the tax field. Based on the identifications, the Map proposes improvement measures to enhance the regulatory and business environments, focusing on the tax regime of the economic agents in the sectors discussed. The research was structured based on the following topics: (i) Vision: potential of the market and where you want to reach; (ii) Diagnosis: where you are and what are the challenges; and (iii) Strategy: proposition of institutional changes to address how to get there.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The map presented important conclusions about the tax scenario linked to the sectors of visual arts, audiovisual, editorial, digital games, and music, in addition to proposing specific strategies for each segment to help overcome the challenges identified by the publication. The mapping also pointed out the audiovisual sector as the most well-structured, thanks in part to incentive laws created, such as the Audiovisual Sector Fund and the Culture Incentive Law, and to foreign market movements, such as the emergence from Netflix. The mapping also pointed out the game sector as having a good organizational capacity. One reason is that it is a globalized industry, which leads the enterprise to have a strong structure from the beginning. In the music sector, according to the study, the challenge is greater. The segment is still structured in a very fragmented manner, with the presence of several actors, such as composers, arrangers, conductors, interpreters, publishers, record labels, producers, and distributors, among others. The publishing sector also has several challenges to face, including developing a larger consumer market, creating tax benefits, and reducing the tax cost of related operations (printing companies, distributors, and bookstores). Regarding the media and entertainment sector, in Brazil, the turnover was over US\$ 35 billion in 2016, and the expectation of revenue for 2021 is US\$ 44 billion, which represents a growth of 4.66%, higher than the world average of 4.24%. In other words, there is great potential to be explored, and the Creative Economy Tax Map aims to be an aid tool in the search for this performance and growth.

**Financial resources allocated to the policy/measure in USD:**

USD 39.669,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Unesco representation in Brazil

**Type of entity:**

Public Sector

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# National Reading and Writing Policy

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://bibliotecas.cultura.gov.br>

<http://snbp.cultura.gov.br/>

**Describe the main features of the policy/measure:**

The National Reading and Writing Policy was established by Law No. 13,696/2018. It is a permanent strategy to promote books, reading, writing, literature, and publicly accessible libraries in Brazil. The objectives are: to increase access to books and reading; promote, value, and disseminate Brazilian literature and the circulation of authors and works, with an emphasis on bibliodiversity; value national authors; and to stimulate the formation of authors and readers, encouraging the quality, diversity, and circulation of literary works. Among the policy actions, there is an awarding (in cash) for authors and literary works selected through public calls. It also promotes literary events through the support of literary fairs, book biennials, journeys, and literary soirees, among other actions. Within the scope of the Policy, a permanent group of internationalization of Brazilian literature was also created in 2018, with the participation of representatives of public and private institutions committed to supporting the presence of Brazilian literary production abroad. It also enables the participation of national authors in debates and discussions regarding the schedule of international fairs.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

In 2018, four public calls were launched aiming: 1) the creation of digital libraries (see the chapter on Digital Environment); 2) to support to literary fairs; and 3) to encourage the publication of original works on relevant themes in the history of Brazil. The 2018 Literary Fairs Public Notice contributed to strengthen and enhance the creative chain of books in the country, as well as to disseminate the Brazilian literature, promoting the circulation of literary works. It was possible to hold 17 events, including fairs, journeys, biennials, and other literary actions in the country. Also, in 2018, two public notices awarded original works in Portuguese that freely addressed the themes "Bicentennial of the Independence of Brazil" and "Modern Art Week of 1922". Fifty works (25 for each theme) with US\$ 10,946.30 each. These awards contributed to promote, encourage and disseminate literary productions on important themes in the history of Brazil. The Permanent Working Group on the Internationalization of Brazilian Literature supported the participation of 18 Brazilian writers in the main international literary fairs.

**Financial resources allocated to the policy/measure in USD:**

US\$ 2,243,993.21

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

National Library Foundation

**Type of entity:**

Public Sector

Casa de Rui Barbosa Foundation

**Type of entity:**

Public Sector

Brazilian Book Chamber

**Type of entity:**

Private Sector

Brazilian Trade and Investment Promotion Agency

**Type of entity:**

Private Sector

National Union of Book Editors

**Type of entity:**

Private Sector

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## Visual Artist Guide

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Visual Arts

**Website of the policy/measure, if available:**

<http://cultura.gov.br/minc-disponibilizaguia-do-artista-visual-para-download/>

**Describe the main features of the policy/measure:**

The Special Secretariat for Culture (Ministry of Culture in the reported period), in partnership with Unesco, hired specialized consultants to prepare the Visual Artist Guide: Insertion and Internationalization. The publication, launched during the Market of Creative Industries of Brazil (MICBR), provides information about the market, legislation, taxation, tools to foster culture, and the professionalization of artists, among others. Aimed mainly at the visual artist, the Guide contains information that can also be useful to all agents of the visual arts system, such as artists collectives, independent spaces, galleries, museums, collectors, critics, curators, cultural producers, and the public agents, in Brazil and abroad. Prepared by a team of professionals from the visual arts sector and coordinated by the National Secretariat for Creative Economy and Cultural Diversity (former Secretariat for Creative Economy), the Guide integrates the efforts of the Special Secretariat for Culture to stimulate the growth of the Brazilian creative economy and enhance the sector, based on the understanding that the sector should be the object of cultural public policies coordinated by the agency. The 170-page Guide provides information on public policies, such as incentive laws, notices and awards (public and private), business plans and strategies, conservation, restoration, conditioning and storage tips, certificates of authenticity, action planning socio-educational, and monitoring the visual artist. Data are also available on the artist's internationalization process, legal issues, tax incidence, customs procedures, and tax regimes applied to export and import processes, among others. The purpose of the Guide is to make the visual artist better acquainted with the system in which he is inserted.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The publication in virtual format was made available for free download on the institutional page of the Special Secretariat for Culture (link: <http://cultura.gov.br/minc-disponibiliza-guia-do-artistavisual-para-download/>). The publication's success motivated the National Secretariat for Creative Economy and Cultural Diversity to plan to expand the dissemination of the Guide, as well as other publications, manuals, and studies aimed at training and professionalizing artists, cultural professionals, and creative entrepreneurs, through the creation of a National Creative Economy Repository (scheduled for 2021).

**Financial resources allocated to the policy/measure in USD:**

USD 35.580,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

UNESCO representation in Brazil

**Type of entity:**

Public Sector

Fine Arts University Center of São Paulo (Centro Universitário Belas Artes)

**Type of entity:**

Private Sector

technical team formed by professionals working in the art system in Brazil

**Type of entity:**

Civil Society Organization (CSO)

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# Promotion of Brazilian Music

**Name of agency responsible for the implementation of the policy/measure:**

National Arts Foundation (FUNARTE)

**Cultural domains covered by the policy/measure:**

Music

**Website of the policy/measure, if available:**

<https://www.funarte.gov.br/musica/pre-bienal-funarte-de-musica-e-cidadania-abertas-as-inscricoes-para-as-regioes-sul-e-nordeste/>

<https://www.youtube.com/watch?v=pzZuC33TdTM>

<http://www.funarte.gov.br/musica/funarte-realiza-i-bienal-e-paineis-de-bandas-de-musica/>

<https://www.youtube.com/watch?v=XhxTRjVDbf8>

**Describe the main features of the policy/measure:**

Between 2017 and 2019, several actions were taken to promote Brazilian music that involved a large part of the music production chain in general: Biennial of Music and Citizenship (2017): organization of forum for managers of public and private sociomusical projects, when the shortcomings and difficulties of the sector were discussed, as well as the search for solutions to continue the sociomusical projects. XXII and XXIII Biennial of Contemporary Brazilian Music (2017 and 2019): The Biennial of Contemporary Brazilian Music is an event focused on classical Brazilian music, which aims to contribute to the international dissemination of works by national composers. Brazilian Children's Music Seminar (2018): forum for Music Educators, music therapists, musicians, and songwriters for children. Band panels (2018 and 2019) left important seeds of learning in places that would not have access to this type of course: concentrated classes with such relevant names of music, that in a short time pass a deep knowledge, through a careful pedagogical plan with band workshops and practices. Funarte Choir Panel (2018): a meeting that aims to promote the sharing of experiences and strengthen the choral movement. It had the participation of conductors of 28 choirs, some of them responsible for more than one choir, representing about 500 singers. During the meeting, thematic debates were held on the social reach of the choir as an instrument of musical practice and citizenship, and the creation of a network for the exchange of information and mutual support.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The promotion of cultural exchange between musicians and managers of musical projects from all regions of Brazil enabled the exchange of information and knowledge that could guide public policies of culture for the sector. Also, the improvement of conductors and musicians contributes to the creation and diffusion of new works by Brazilian composers.

**Financial resources allocated to the policy/measure in USD:**

US\$ 600,000,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Federal University of Rio de Janeiro



**Type of entity:**

Public Sector

Municipal Secretariats for Culture

**Type of entity:**

Public Sector

State Secretariats for Culture

**Type of entity:**

Public Sector

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# Songbook On-line

**Name of agency responsible for the implementation of the policy/measure:**

National Arts Foundation (FUNARTE)

**Cultural domains covered by the policy/measure:**

Music

**Website of the policy/measure, if available:**

<https://www.funarte.gov.br/partituras-brasileiras-online/>

**Describe the main features of the policy/measure:**

The Songbook on-line is an online Brazilian Sheet Music Bank created in 2018. Currently, it brings together 1,200 scores divided into three collections: popular music, concert music, and music bands. The texts that guide the collections are available in Portuguese, English, Spanish, and French to facilitate international diffusion. The songbook is also distributed as a PDF file by the Ministry of Foreign Affairs to Brazilian Embassies and Consulates Abroad.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The participation of musicians and musical institutions, publishers, and portals of musical scores confirms the usefulness and the necessity of the Songbook Online initiative with free access. The initiative is supported by the Ministry of Foreign Affairs to ensure that all Brazilian embassies and consulates can promote Brazilian music by making the project link available to students at music schools and conservatories around the world. The international interest in Brazilian music is notorious and it is a strategy of cultural affirmation and generation of copyright to make it possible to access your scores in all musical genres (popular, band, concert).

**Financial resources allocated to the policy/measure in USD:**

US\$26,700,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

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# Artistic and Technical Training Program in Performing Arts

**Name of agency responsible for the implementation of the policy/measure:**

National Arts Foundation (FUNARTE)

**Cultural domains covered by the policy/measure:**

Performing Arts

**Website of the policy/measure, if available:**

<https://www.funarte.gov.br/teatro/centro-tecnico-de-artes-cenicas-da-funarte-promove-oficinas-gratuitas-do-programa-de-capacitacao-artistica-e-tecnica-em-artes-cenicas/>

**Describe the main features of the policy/measure:**

Held since 2010, the Program aims to: train artists and technicians in the performing arts area; promote the development of artistic activities through professional training; disseminate, strengthen, and enhance the production process of the performing arts; create opportunities for professional recognition and development, as well as the insertion into the labor market; and generate jobs and income for artists and technicians.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Between 2016 and 2019, the Program trained 5,305 artists and performing arts technicians.

**Financial resources allocated to the policy/measure in USD:**

US\$ 416.421,76 (US\$ 240.680,78 em 2016; US\$ 43.931,90 em 2018; e US\$ 32.843,07 em 2019)

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

Ministry of Communications, created in 1985.

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Monitoring cultural (including linguistic) obligations

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### Pay TV Monitoring System

**Name of agency responsible for the implementation of the policy/measure:**

Brazilian Film Agency (ANCINE)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://sad.ancine.gov.br/consultapublica/manterDocumentoMDAction.do?method=detalhe&idNorma=104>

**Describe the main features of the policy/measure:**

The Law 12.485, of September 12, 2011, about "conditioned access audiovisual communication", known as the Pay-TV Law, regulates the entry of telephone companies in the cable television sector and regulates the transmission of content on pay TV. It determines that all channels must broadcast a minimum of 3h30 of Brazilian content weekly in prime time, half of which is an independent producer. Also, pay-TV packages must offer at least two channels with, at least, 12 hours a day of independent Brazilian audiovisual content. The Pay TV Monitoring System was created not only to inspect, by the Brazilian Film Agency, the legal obligations related to the activities that make up this market segment but also to collect information that supports the permanent improvement of this policy. Thus, the System gathers the registration of companies, audiovisual works, registration of programming

channels, and the inspection of the obligation to broadcast Brazilian content, made through reports sent by 106 pay-TV channels and the recording of all programming of each one of them.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Pay TV Monitoring System provides more and better information on the audiovisual market, for the improvement of public policies developed for the sector, in addition to being a tool to ensure compliance with Law No. 12,485/2011. Thanks to the System, it was possible to verify that Law nº 12.485 / 2011, known as Pay-TV Law, brought the following results: it made possible the increase of independent Brazilian production and the arrival of this production on pay TV (and also on open TV channels); expanded the investment capacity of the Audiovisual Sector Fund in the development of the sector; and improved a set of practices by the programmers of open television channels and Brazilian audiovisual producers. In the 2016-2019 period, the consolidation of Brazilian programming was observed, resulting in the overcoming of the number of hours required by law, as well as the production of high value-added works, such as, for example, serial works of fiction. In 2016, the country reached 5,759 independent producers and the system monitored 107 paid television channels, having recorded 3,007 hours of original Brazilian independent content, with 68% of serial productions and 19% of feature-length films - of which 32% were varieties, 37% documentaries, and 2% animations. There was also a concentration of producers in the Southeast Region (68%), while the other regions registered the existence of 611 (10%) producers in the Northeast, 358 (6%) in the Midwest, and 151 (3%) in the North. The System analyzed 118 channels in 2017 and 142 channels in 2018. In 2018, it was found that 16.2% of the programming hours of the qualified programming channels were Brazilian productions, with 11.2% and 5% independent and non-independent content, respectively. In primetime, Brazilian production occupies 24.3% of the time on non-children's channels and 18.3% on children's channels. Regarding the type of national productions shown, in 2018 the standards previously observed were maintained, with fiction and documentaries making up most of the Brazilian production of qualified space aired (66.9%), representing 54.2% of Brazilian programming hours in total and 57.3% in prime time (See annex).

**Financial resources allocated to the policy/measure in USD:**

Not applied

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

National Telecommunications Agency

**Type of entity:**

Public Sector

National Teaching and Research Network

**Type of entity:**

Private Sector

Cinemateca Brasileira

**Type of entity:**

Public Sector

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## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

8.00%

2017

**Relevant Policies and Measures:**

## II Census of the Brazilian Digital Games Industry

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (former Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

The II Census of the Brazilian Digital Games Industry was prepared by a multidisciplinary team, under the Technical Cooperation Agreement signed between the Ministry of Culture, the Brazilian Cooperation Agency, and UNESCO. The survey was carried out from April to August 2018, with the objective of "informing about the evolution of the digital games and games sector in Brazil, updating statistical data and facilitating the design of policies for its development". The first part, Profile of the Brazilian Digital Games Industry, refers to the primary data collection on the Brazilian Digital Games Industry. The second part, Overview of Public Policies for Digital Games in Brazil, discusses the sector's public policies, based on interviews with public managers and agents of

the game sector, in addition to secondary data on the subject. The third part discusses the Brazilian Digital Games Market, which brings the view of market players and consolidates secondary data on the Brazilian digital games market.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The report points out that Brazil, the main market for electronic games in Latin America, has a large number of players, as well as the presence of the main players in the game industry. However, even though the Brazilian industrial dynamics is similar to regions with more mature economies, such as the United States, Europe, and Japan, there are still challenges to overcome in the sector environment (which includes government, academia, and market) so it can function properly. The main bottleneck pointed out is the high tax burden, which restricts public access to this form of entertainment, transforming digital games and consoles into luxury objects. The Brazilian market is gaining increasing importance in the global context, but this occurs as business models and devices for Digital Games develop according to the profile of players in emerging countries, incorporating elements that adapt to income characteristics, infrastructure, and geography.

**Financial resources allocated to the policy/measure in USD:**

US\$ 36.556,00

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Exchange rate instability has a strong impact on the sector. If the Brazilian currency depreciates against the dollar, the industry suffers. The retail chain made up of manufacturers, distributors, sub-distributors, and retailers, is greatly affected by exchange rate fluctuation. As costs are generally linked to the US dollar, the final value for the consumer increases with the rise in the exchange rate. The console suffers one of the biggest impacts, because even when it is manufactured in Brazil, it is necessary to use imported inputs whose cost is indexed, and still pay foreign licenses. Although the eSport has a place in the market, there are challenges to be tackled for it to move forward, such as: 1) the lack of regulations; 2) barriers represented by prejudice; 3) data measuring the results of the sector; 4) incentives to enable it to establish itself as a traditional mainstream sport and reach the public. It is unanimous that the local market is not able to sustain the development of games in Brazil and, therefore, it is fundamental, and healthy for business, to think about the product with a view to a global audience.

**Partner(s) engaged in the implementation of the measure:**

Special Secretariat for Culture (then Ministry of Culture)

**Type of entity:**

Public Sector

UNESCO

**Type of entity:**

Public Sector

Homo Ludens Servicos Administrativos Ltda.

**Type of entity:**

Private Sector

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## Digital Libraries

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture (then Ministry of Culture)

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://snbp.cultura.gov.br/resultado-final-do-edital-de-bibliotecas-digitais-2018/>

**Describe the main features of the policy/measure:**

Through a public notice launched in 2018, projects were selected and supported toward the implementation of digital libraries, with financial resources to be applied in creating the appropriate environment to enhance the use of information and communication technologies, in order to facilitate the use of these technologies in the environment of public libraries in Brazil, with the acquisition of equipment for digital reading, licenses for digital books, and compatible furniture.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Digital Libraries Notice supported 19 projects for the implementation in public libraries in different cities. They received US\$ 27,365.77 each to fund projects for use in their information and communication technology spaces. The selection was made by a committee that evaluated 86 institutions qualified to participate in the contest.

**Financial resources allocated to the policy/measure in USD:**

US\$ 547,315.41

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Public libraries selected in the Public Notice.

**Type of entity:**

Public Sector

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## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:** NO

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

Public Consultation for the reformulation of Decree N°. 9,891, of June 27, 2019, on the National Board of Cultural Policy. In 2019, Decree n° 9,891 was published, which instituted a new format for the National Board of Cultural Policy. The new Decree draft started with a debate, in 2018, through a Working Group with representatives of the secretariats and related units of the then Ministry of Culture (current Special Secretariat of Culture), in addition to representatives of the National Confederation of Municipalities, the National Forum of State Secretaries and Culture Directors, and the Forum of Secretaries and Culture Managers of Capitals and Associated Municipalities. The proposal approved within the scope of the Group was put to public consultation for civil society to be able to forward its qualitative contributions to the improvement of the Council. The proposal deals with the purpose, competences, composition, and functioning of the National Council for Cultural Policy, and was made available to the public through the council's digital platform (cnpc.cultura.gov.br) from December 17, 2018, to February 17, 2019.

Meeting of the National Board of Culture held on 12/20/2019 for deliberation of the rules of procedures and by-laws

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:** NO

**Relevant Policies and Measures:**

### National Board of Cultural Policy

**Name of agency responsible for the implementation of the policy/measure:**

: Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://cnpq.cultura.gov.br>

**Describe the main features of the policy/measure:**

The National Board of Cultural Policy is the collegiate body of the Special Secretariat for Culture and was established in its current format through Decree N° 9,891 of June 27, 2019. It has an advisory character and the purpose of proposing public policies for the cultural sector articulated among the different spheres of government and civil society. It also supports the federative articulation and cooperation necessary for the consolidation of the National Culture System (formed by the members of states and municipalities) and the processes of participation of society in the formulation of cultural policies. Currently, the Council consists of 68 representatives of the government and civil society, including members and alternates.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The National Board of Cultural Policy has the representation of different areas of culture and constitutes an important instance of dialogue and participation of civil society in the elaboration and discussion of public cultural policies, which results in the expansion of the democratic process. The existence of the Council qualifies and improves cultural management in Brazil and contributes to the Brazilian State development of public strategies based on dialogue, transparency, and the exercise of citizenship. Besides, the existence of the Federal Board encouraged federated entities (States and municipalities) to create their own cultural boards: all States and the Federal District have their cultural boards, and 2,107 municipal cultural boards were identified (in 2014).

**Financial resources allocated to the policy/measure in USD:**

Not applied

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Representatives of civil society members of the Council

**Type of entity:**

Civil Society Organization (CSO)

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# “Cultura Viva” National Policy

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://culturaviva.gov.br/>

**Describe the main features of the policy/measure:**

The National Policy "Cultura Viva" is a State policy managed by the National Secretariat for Creative Economy and Cultural Diversity of the Special Secretariat for Culture, in partnership with state and municipalities governments, as well as other civil society institutions (private institutions for-profit and cultural collectives) that articulate, train and foster cultural actions carried out in their communities, and come to be considered Culture Points or Big Culture Points (when they articulate several Points). This policy is based on community culture and manifests itself in different artistic and cultural languages and expressions. Its origin dates back to the Federal Constitution of 1988, which establishes the duty of the State (Public Power of all spheres) to guarantee the citizen the full exercise of cultural rights and access to sources of national culture, in addition to fostering, valuing, and encouraging production, dissemination, and circulation of knowledge, universal access to cultural goods and services and cooperation between federated entities, public and private agents active in the cultural area, among others (CF / 88, art. 216-A, § 1, items I to IV). And so, as a result of the development of the former Cultura Viva Program, created in 2004 by the then Ministry of Culture, the Cultura Viva State Policy was instituted, following the publication of Law no. 13.018, of 07/22/2014, regulated in 2016. It is the first community-based policy of the National Culture System and prioritizes people, groups, communities, and populations that are in a situation of social vulnerability, with reduced access to the means of production, registration, enjoyment, and diffusion of their culture. Implementation measures at the national level are carried out through public notices and tenders launched by the Union, states, Federal District and municipalities for actions to valorize Community-based Culture, such as: financial support to cultural agents, Culture Points and Big Culture Points, cultural exchange, cultural education/training, mapping/georeferencing, and monitoring, among others.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Until 2018, 3,602 cultural entities and collectives, located in all 26 states and the Federal District, and in more than 1,200 municipalities in the country, were recognized as Points of Culture and mapped, under the "Cultura Viva" National Policy. In the 2016-2019 period, procedural and documentary improvement actions were implemented, based on ex post evaluations of public policy, such as: (i) implementation of the Cultura Viva Network Platform (2016), with the objective of registering, monitoring, mapping/georeferencing the Culture Points

and Big Culture Points, and the Cultura Viva Network; (ii) definition of standardized documents for Work Plans for inter-federative partnerships (agreements) and partnerships with Points and Big Culture Points (Terms of Cultural Commitment), with document review and annual update (2016-2020), in order to achieve greater success in planning and efficiency in the execution and accountability of cultural projects and partnerships of the National Policy; (iii) renegotiation of inter-federative partnerships of the Cultura Viva Policy, following the publication of Ordinance MinC no. 31, of 12/11/2018, to effectively make the agreements signed for the execution of Networks of Culture Points feasible; (iv) a study carried out by the Getúlio Vargas Foundation on the "Cultura Viva" National Policy and its actions as a State Public Policy (2018-2019), aiming to promote governance, to monitor, and to propose improvements; (v) allocation of public resources in the Plurianual Plan (PPA), which establishes the guidelines, goals and targets of the Federal Government budget for the period 2016-2019, improving the budgetary and financial planning of the policy.

**Financial resources allocated to the policy/measure in USD:**

US\$ 17.167.507,98 (2018)

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

According to the Governance, Monitoring and Proposition for Improvements of the Cultura Viva Policy (Culture Points and Big Points) Report, organized by the Getúlio Vargas Foundation (2018): "After the study, it was evident that the continuity of the existence of the Culture Points it is a sine qua non condition for strengthening cultural experiences, knowledge, and practices, democratizing access to goods and services, among other praxis. The partnerships format, however, must be redesigned, especially concerning accountability, to adapt to the reality of the Culture Points." In turn, the Monitoring Report of the Cultura Viva National Policy, organized by the Secretariat of Cultural Diversity (2019), points out that: (i) the Work Plan for partnerships with federated entities and civil society organizations was standardized, aiming at better efficiency and good use of public resources by partners; (ii) the regional distribution of the funded partnership instruments is not equal, with greater concentration in the Southeast and Northeast regions. Currently, to reduce this regional difference, the management's priority is to apply regionalization criteria in the public notices, in compliance with the principle of isonomy; (iii) the type of instrument used and the actions contemplated must consider that the Culture Points Network agreements (partnership with federated entities) have their selection and financial support directed to Culture Points, which execute the Cultural Commitment Term for carrying out cultural projects in the local/regional community; (iv) the public benefit from the actions of the Culture Points, as well as the segments contemplated in the cultural area, may be better defined when the public consultation with local/regional communities, scheduled for 2020, is carried out.

**Partner(s) engaged in the implementation of the measure:**

The Cultura Viva National Policy management is shared between the public administration and the civil society. It is decentralized to the states and municipalities, through inter-federative partnerships for the implementation of Culture Point Networks

**Type of entity:**

Public Sector

Civil society carries out the monitoring of public policy in their territories.

**Type of entity:**

Civil Society Organization (CSO)

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# GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

### **Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)

### **Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

### **Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

### **Relevant Policies and Measures:**

#### IberCultura Viva Program

##### **Name of agency responsible for the implementation of the policy/measure:**

National Secretariat for Creative Economy and Cultural Diversity of the Special Secretariat for Culture

##### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<https://mapa.iberculturaviva.org>

**Describe the main features of the policy/measure:**

IberCultura Viva is a program of technical and financial cooperation between countries that articulates and promotes the exchange of experiences of community-based cultural policies among Ibero-American countries, having as reference the Points of Culture of the Cultura Viva National Policy in Brazil. The current IberCultura Viva Program member states are Argentina, Brazil, Chile, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Guatemala, Mexico, Peru, and Uruguay. The Program was created to strengthen the community-based cultural policies of the Ibero-American countries and it seeks to support both the government initiatives of the member countries and those developed by community organizations and indigenous peoples in their territories. The support occurs through public calls. In 2018, the 1st IberCultura Viva Mobility public notice was organized, and it awarded three representatives of Culture Points from Brazil. Since August 2018, all the program notices have been published on the IberCultura Viva Map platform: <https://mapa.iberculturaviva.org/>.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Mobility public notices usually support the participation of representatives of civil society organizations in Latin American Congresses at the Cultura Viva Community, as well as at their preparatory meetings. Among the criteria used for the selection, there are: 1) the organization's trajectory in community cultural actions; 2) the experience articulation process of the community networks; 3) the candidate's profile. In these mobility notices, at least 50% of the selected people must be women. Candidate persons belonging to native peoples and/or who declare themselves to be of African descent also score extra points in the evaluation process. In 2019, 33 people were selected to participate in the caravan of the 4th Latin American Congress of Cultura Viva Community, held in Argentina, May 10th-8th. They received airline tickets, travel insurance, and the event registration fee from the program. The total amount allocated to the IberCultura Viva Mobility public notice in 2019 was US\$ 35,000. In 2018, with an amount of US\$ 10,000, the IberCultura Viva Mobility public notice selected nine candidates from program member countries to participate in the Preparatory Journey of the 4th Latin American CVC Congress, held in Buenos Aires in November 2019. That same year, 10 scholarships were awarded to candidates selected in the public call for the Postgraduate Course in Community-Based Cultural Policies FLACSO-IberCultura Viva 2018. In 2017, approximately US\$ 45,000 in airline tickets were distributed to 52 representatives of organizations interested in participating in the 3rd Latin American Congress of Cultura Viva Community, in Quito (Ecuador), from November 20 to 25. The selected candidates received their tickets, travel insurance, and registration for the congress.

**Financial resources allocated to the policy/measure in USD:**

US\$ 140,000,00 (2016-2019)

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Ibero-American General Secretariat (Segib)

**Type of entity:**

Public Sector

The governments of the other member states of the Program

**Type of entity:**

Public Sector

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# IBERMUSICAS Program

**Name of agency responsible for the implementation of the policy/measure:**

National Arts Foundation (FUNARTE)

**Cultural domains covered by the policy/measure:**

Music

**Website of the policy/measure, if available:**

<http://ibermusicas.org/>

**Describe the main features of the policy/measure:**

IBERMUSICAS is a cooperation program dedicated exclusively to the music sector of Iberoamerican countries. It aims to create a permanent interaction between musicians, music producers, and curators of Iberoamerican festivals. To this end, the Program organizes public notices aiming: 1) the promotion of the mobility of artists, including artistic residencies; 2) the training of musicians; 3) awards for Iberoamerican musicians' compositions. Fourteen countries participate in the IBERMUSICAS program.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Mobility and Exchange of Musicians: The Program promoted mobility and exchange between musicians from member states and provided opportunities for Brazilian artists to tour in the following countries: Argentina, Colombia, Cuba, Spain, Mexico, and Portugal. The Program also encouraged the creation of new Brazilian musical productions and promoted its international diffusion. As an example, the Brazilian Sérgio Lacerda was contemplated in a public notice for the Ibermúsicas Program and later he was launched in Mexico City. His work was executed by the Center for Experimentation and Production of Contemporary Music in Mexico (Cepromusic). In addition to taking Brazilian Music to other countries, the Program allows a great exchange between Iberoamerican musical groups. In 2019, for example, CEPROMUSIC of Mexico made presentations in Brazil, thanks to the resources received by the Ibermúsicas Program.

**Financial resources allocated to the policy/measure in USD:**

US\$ 480,000.00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Ibero-American General Secretariat (Segib)

**Type of entity:**

Public Sector

The governments of the other member states of the Program

**Type of entity:**

Public Sector

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# Iberescena Program for Supporting Performing Arts

**Name of agency responsible for the implementation of the policy/measure:**

National Arts Foundation (FUNARTE)

**Cultural domains covered by the policy/measure:**

Performing Arts

**Website of the policy/measure, if available:**

<http://www.iberescena.org/>

**Describe the main features of the policy/measure:**

The Ibero-American Technical Arts Aid Fund (Iberescena) was created in 2006, based on the guidelines adopted by the Ibero-American Summit of Heads of State and Government, in Montevideo. The objective of the fund is to promote the implementation of a program for the promotion, exchange and integration of Ibero-American performing arts. Currently, the Fund consists of 16 countries: Argentina, Bolivia, Brazil, Colombia, Chile, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Mexico, Panamá, Paraguay, Peru, Portugal and Uruguay. The public notice had three investment categories: (i) support to scenic breeding experiences in residence; (ii) support to co-production of Ibero-American performing arts shows; (iii) support to festivals and scenic venues for the programming of shows.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Among other results achieved in the 2016-2019 period, the IBERESCENA Program contemplated a total of 316 cultural projects from the different countries that are part of the Program through public calls for proposals: 109 projects in 2016-2017; 102 projects in 2017-2018; and 105 projects in 2018-2019. These projects were promoted according to three award categories: support for networks, festivals, and scenic spaces; support for artistic creation processes; and support for the co-production of scenic shows. From 2016 to 2019, 34 Brazilian projects were supported with a 354,300 Euros funding in three categories.

**Financial resources allocated to the policy/measure in USD:**

US\$ 400,000,00 (2016-2019)

**Has the implementation of the policy/measure been evaluated?:** NO

# Support Program for Translation, Publication, Residency and Exchange

**Name of agency responsible for the implementation of the policy/measure:**

National Library Foundation (FBN)

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<https://www.bn.gov.br/edital/2018/programa-apoio-traducao-publicacao-autores-brasileiros>

**Describe the main features of the policy/measure:**

The Support Program for Translation, Publication, Residency and Exchange of the National Library Foundation, an institution linked to the Special Secretariat of Culture, is continuous and aims to disseminate Brazilian literature and intellectual production abroad. Created in 1991, the Program allows the residence of foreign translators in Brazil, for the improvement of translations of Brazilian works, and has been widely publicized in the international market. Via this Program, three types of public call are made for the selection of projects to be supported: announcement of Support for Translation and Publication; notice of Support for the Exchange of Brazilian authors; notice of Support for the Residence of Foreign Translators in Brazil.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

2019: 53 translation projects were contemplated, with a total of US\$ 78,280,00 2018: 75 translation projects were contemplated, with a total of US\$ 139,280,00 2017: 62 translation projects were contemplated, with a total of US\$ 105,117,00 2016: 73 translation projects were contemplated, with a total of US\$ 134,510,00

**Financial resources allocated to the policy/measure in USD:**

US\$ 457,207,00

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Ministry of Foreign Affairs

**Type of entity:**

Public Sector

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# Agreement of Linked Border Locations in MERCOSUR

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Agreement of Linked Border Locations in MERCOSUR provides that States Parties will promote and facilitate the mobility of artists between linked border locations, i.e., MERCOSUR member countries will seek to promote measures that facilitate aspects of mobility in the border region. The Agreement already provides for a facilitated transit in the border region, with the creation of the Vicinal Transit Document, which identifies the portion of the population of the countries benefited by the Agreement, as well as there is facilitation for the exercise of work in the regions encompassed by the Agreement.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Agreement has been signed and is in being internalized in the member countries to enter into force. Thus, there are still no results to be presented.

**Financial resources allocated to the policy/measure in USD:**

There are none

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

MERCOSUR States Parties and the municipalities and border states covered by the Agreement

**Type of entity:**

Public Sector

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# FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts

Music

Publishing

Visual Arts

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

YES, I have granted preferential treatment

YES, I have benefited from preferential treatment

**If YES, please provide up to 2 examples:**

In 2019, the Association Agreement between the European Union and MERCOSUR was signed. In its Article 20, on the chapter on trade facilitation, it is the temporary admission of imported goods exclusively for educational, scientific, and cultural purposes.

Also in 2019, Brazil signed the Agreement on Linked Border Locations in MERCOSUR, which, in Article VII item 5, provides that States Parties will promote and facilitate the mobility of artists, the movement of cultural goods and services and cultural and creative industries between the linked border locations.

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

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**If YES, please provide up to 2 examples:**

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**Relevant Policies and Measures:**

## Airport charges on works of art

**Name of agency responsible for the implementation of the policy/measure:**

National Civil Aviation Agency

**Cultural domains covered by the policy/measure:**

Music

Performing Arts

Visual Arts

**Describe the main features of the policy/measure:**

: In 2018, the collection of airport charges on works of art was regulated in Brazil. Since this date, Brazilian airport concessionaires adopt the collection model based on the market value of the parts, however, the international standard is based on the weight of the works. Thus, the Ministry of Culture has obtained from the National Aviation Council (CONAC) the publication of a resolution establishing that Brazil follows the international

standard, which is based on weight. This is CONAC Resolution 2, 19/11/2018, which provides about the methodology of collection of airport storage and wharfage charges on cargo entering Brazil under the temporary admission regime for civic-cultural events, that is, referring to works of art, musical instruments and other cargos that enter Brazil under temporary admission regime, intended for civic or cultural events.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

There is no data available on the results achieved by the measure yet, but it is known that it pleased users of the service – the cultural sector in general – who had been pressuring the government to change the model of charging the airport fee for cargo related to the sector.

**Financial resources allocated to the policy/measure in USD:**

Does not apply

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

National Aviation Council

**Type of entity:**

Public Sector

National Civil Aviation Agency

**Type of entity:**

Public Sector

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## Support for Audiovisual Export

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Culture (current Special Secretariat of Culture)  
Brazilian Trade and Investment Promotion Agency (Apex-Brasil)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://www.braziliancontent.com/english/>  
<http://cinemadobrasil.org.br/?lang=en>  
<http://www.filmbrasil.com>

**Describe the main features of the policy/measure:**

The Special Secretariat of Culture and the National Film Agency, together with the Brazilian Agency for The Promotion of Exports and Investments (Apex-Brasil), develop, in partnership with the private sector, three export support programs: Brazilian Content, Cinema do Brasil and Film Brazil. The "Brazilian Content" was created in 2004 and is held in partnership with the non-profit entity Brasil Audiovisual Independente (BRAVI), which brings together independent producers of audiovisual content for television and digital media and has more than 600 members. The "Brazilian Content" Program promotes independent audiovisual content in the international market, organizing the delegations of Brazilian audiovisual producers to international events, and follows the main discussions of the sector in the global market. Its main objectives are: to prepare Brazilian audiovisual companies to the international market; to expand the participation of Brazilian audiovisual production abroad and the number of exporting companies in the sector; to promote international audiovisual co-production projects; to seek new markets for Brazilian audiovisual productions; and to disseminate Brazil, its products and its audiovisual companies in the international market, through the production and commercialization of products with Brazilian content. The "Cinema do Brasil" program, implemented by the Audiovisual Industry Union of the State of São Paulo (which brings together about 170 associates throughout the country), also aims to promote Brazilian cinema in the foreign market and develop favorable conditions for the performance of national companies abroad. Among the activities developed by the Program to increase the participation of the national film industry in the foreign market are the incentive to perform co-productions, the prospection of new markets for the distribution of Brazilian productions and the appreciation of the image of the national film industry abroad. The "FilmBrazil" project, developed by the Brazilian Association of Production of Audiovisual Works, has as main objective to promote internationally the high levels of quality of Brazilian advertising productions. Its actions seek to strengthen Brazil's image as an international production hub, in order to expand and diversify the export base of the audiovisual advertising sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The three programs promote Brazilian audiovisual content in the international market, enabling partnerships between Brazilian and foreign companies, through co-productions, sales and pre-sales for TV channels, internet, mobile telephony, and digital media. With this, Brazil today is considered an important market in the international scenario and integrates the business plan of co-production of numerous TVs and producers. For example, in 2018, 22 of the Brazilian titles released were produced under international co-productions.

**Financial resources allocated to the policy/measure in USD:**

US\$ 12,501,871.78

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Brasil Audiovisual Independente (BRAVI)

**Type of entity:**

Private Sector

Union of the São Paulo State Audiovisual Industry

**Type of entity:**

Private Sector

Brazilian Association of Audiovisual Works Production

**Type of entity:**

Private Sector

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# Program to support Brazilian participation in audiovisual market events

**Name of agency responsible for the implementation of the policy/measure:**

Brazilian Filme Agency (ANCINE)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<https://apoiointernacional.ancine.gov.br/>

**Describe the main features of the policy/measure:**

The policy of the National Film Agency to encourage the participation of Brazilian audiovisual companies in the foreign market to promote the internationalization of Brazilian audiovisual production is organized into two programs. The program to support Brazilian participation in international festivals, laboratories and workshops, assists with services and financial resources the participation of short, medium and feature films selected for festivals abroad, and also gives financial support to the selected projects for international laboratories and workshops. The resources granted to producers can be used, in the making of subtitled copies in digital support of Brazilian films of long, medium and short films. With the support offered by this program, the transport of copies to the cities where the festivals are held can also be funded, including the procedures for temporary export and re-importation of copies, the storage and preservation of the copies produced. The Brazilian participation support program in market events and international business rounds enables the participation of several representatives of independent Brazilian production companies in international events. Since 2014, its regulation includes an annual calendar of 24 market events held in several countries. The resources made available by the program are intended for the purchase of airline tickets. Both programs seek to contribute to the participation of films and projects of national works in the most important festivals, laboratories and international film workshops around the world, as well as enable the presence of professionals from the audiovisual sector in market events and business meetings held in other countries.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

During 2016, the Brazilian Participation Support Program in Festivals helped enable the country's presence in 144 international events, with financial support, and making and sending copies of films, and 69 market events and business rounds.

**Financial resources allocated to the policy/measure in USD:**

US\$ 468,471.52 (2019)

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Brazilian Trade and Investment Promotion Agency (Apex-Brasil)

**Type of entity:**

Public Sector

Independent Audiovisual Brazil (BRAVI)



**Type of entity:**

Private Sector

Audiovisual Industry Union of the State of São Paulo

**Type of entity:**

Private Sector

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## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:** NO

**Relevant Policies and Measures:**

### Association Agreement between the European Union and MERCOSUR

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Signed in 2019, the Association Agreement between the European Union and MERCOSUR deals, in Article 20 of the chapter on trade facilitation, with the temporary admission of imported goods exclusively for educational, scientific and cultural purposes.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Agreement has been signed and is in being internalized in the member countries to enter into force. Thus, there are still no results to be presented.

**Financial resources allocated to the policy/measure in USD:**

There are none

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

MERCOSUR

**Type of entity:**

Public Sector

European Union member countries

**Type of entity:**

Public Sector

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# GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 1**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 3**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 2**

---

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): NO**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: NO**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Relevant Policies and Measures:**

### Worker's Culture Program – Vale-Cultura (Culture Voucher)

**Name of agency responsible for the implementation of the policy/measure:**

National Secretariat for Promotion and Incentive of the Culture of the Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<http://cultura.gov.br/vale-cultura>

**Describe the main features of the policy/measure:**

The Worker's Culture Program – Vale-Cultura (Culture Voucher) was established by Law No. 12,761/2012 and is in full force, with the objective of ensuring workers' access to the consumption of cultural goods and services. To this end, the Program creates a benefit of 50 reais per month, through a card called Vale Cultura, which is granted by employers who adhering to the program to their workers, for the exclusive use in the acquisition of cultural goods and services. The benefit is cumulative and has no expiration date. All workers who have a formal employment bonds with the companies that have joined the program can receive the benefit. The focus is on those who receive up to five minimum wages to stimulate access to culture for low and middle-income citizens. The resources allocated in the Program come from the private sector, and the public sector is only responsible for managing the program.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Vale-Cultura encourages cultural life, transforms the meaning of work and promotes the universalization of access to culture. Since its creation in 2013, the Worker's Culture Program has benefited more than 551 thousand workers (and their families), linked to 1,444 companies, and has moved about US\$ 152.57 million in consumption of cultural goods and services. The Program currently has a network of 45,568 establishments in which the Vale-Cultura card can be used.

**Financial resources allocated to the policy/measure in USD:**

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Companies registered in the program and authorized to issue the VALE-CULTURA card

**Type of entity:**

Private Sector

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# Sustainability Program in Public Administration

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat of Culture (Ministry of Culture during the period of the measure)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://a3p.mma.gov.br/>

**Describe the main features of the policy/measure:**

Although it already adopted environmental sustainability practices in its actions, in 2018, the Ministry of Culture formally joined the Environmental Agenda Program in Public Administration (A3P), created by the Ministry of the Environment. The Program was created as a response of the public administration to the need to address serious global environmental issues. Thus, the Agenda reflects the interest of society by contributing to the improvement of the efficiency of the public agency, with less spending and better impact on the environment. In addition to taking actions aimed at reducing natural supplies such as water, electricity and paper, the Ministry began to adopt sustainability criteria in its contracting, which vary according to the type of contract, but which have as most frequent requirements: use only of forest raw material from; environmentally appropriate disposal of construction waste originating from the contract; in the acquisition of fuels, forecast of supply of 20% of alcohol in relation to the estimated total consumption of gasoline.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Program has a virtual monitoring system for social and environmental management, which allows monitoring goals and consolidating information. The intervention of the Ministry of Culture to the Environmental Agenda Program in public administration was due to the intensification of activities related to the agenda, including campaigns to raise awareness of the servers on the correct separation of waste, the reuse of coffee grounds as fertilizer for plants, and measures to reduce the consumption of electricity, water and paper.

**Financial resources allocated to the policy/measure in USD:**

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Ministry of the Environment

**Type of entity:**

Public Sector

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**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

-

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

215,727.44

2018

**Relevant Policies and Measures:**

## Audiovisual Accessibility Plan

**Name of agency responsible for the implementation of the policy/measure:**

RECAM - Specialized Meeting of MERCOSUR Film and Audiovisual Authorities

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://recam.org/accesibilidad>

**Describe the main features of the policy/measure:**

RECAM (MERCOSUR 's Specialized Meeting of Film and Audiovisual Authorities) is a MERCOSUR area composed of international film and audiovisual organizations, created to promote regional integration through audiovisual media. Within its work program, which includes circulation, training and heritage, the Audiovisual Accessibility Plan was developed to leverage, promote and strengthen universal access to MERCOSUR audiovisual content for all citizens. The main actions of the Audiovisual Accessibility Plan are: (i) MERCOSUR Audiovisual Accessibility Meeting: created with the objective of articulating and defining actions that include academics, civil organizations, professionals and government bodies, generating knowledge and synergy for the expansion of access to audiovisual content. The 1st Meeting was held in 2018 in Montevideo, with the participation of 60 professionals from the region, as well as representatives of MERCOSUR's film authorities. (ii) Accessibility Award: RECAM awards annually MERCOSUR's best cinematographic work, with the objective of strengthening the development of the cinema of states parties, as an instrument for integrating the economic and social integration of the region, and of expanding the circulation of works in order to promote MERCOSUR's

identity and facilitate access to audiovisual cultural diversity. The award was created in 2015, took place between 2016 and 2019 and consists of the delivery of a subtitled copy in Portuguese/Spanish or Spanish/Portuguese, as well as accessible version for the visually impaired and hypoacoustic. (iii) Contest Good Practices of MERCOSUR Civil Society in Audiovisual Accessibility: created with the objective of knowing, rewarding and disseminating successful experiences of civil society in the local context, which can become references of ideas and experiences applicable at the regional level. Two editions of the competition were held in 2017 and 2019.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Difusão do conceito e da importância da acessibilidade no âmbito das obras audiovisuais, com a publicação, em 2016, de um Guia para Produções Audiovisuais Acessíveis, disponível em:

[https://issuu.com/recam/docs/\\_28o\\_29guia\\_20accesibilidad\\_20baja](https://issuu.com/recam/docs/_28o_29guia_20accesibilidad_20baja) Fortalecimento do acesso universal aos conteúdos audiovisuais do MERCOSUL, inclusive com a criação de um catálogo de obras audiovisuais acessíveis, no âmbito do MERCOSUL, orientado para agentes de exibição e de distribuição, organizações, festivais e salas de cinema da região, com a finalidade de promover exposições acessíveis.

**Financial resources allocated to the policy/measure in USD:**

USD 144,000,00 (2016 - 2018)

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Governments of MERCOSUR countries

**Type of entity:**

Public Sector

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# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** NO

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** NO

**Data is regularly collected and disseminated to monitor:**

-

**Relevant Policies and Measures:**

"Women, Cameras and Screens" - thematic edition of Filme Cultura magazine

**Name of agency responsible for the implementation of the policy/measure:**

Audiovisual Secretariat of the Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Publishing

**Website of the policy/measure, if available:**

<http://revista.cultura.gov.br/item/filme-cultura-n-63/>

**Describe the main features of the policy/measure:**

The 63rd edition of Filme Cultura magazine, with the theme "Women, Cameras and Screens", was launched in January 2018. Created in 1966, Filme Cultura magazine has become one of the most important spaces for dissemination, reflection and debate on Brazilian cinema. Since 2017, public calls are made to receive proposals for articles. Thus, the edition on the theme of women in the audiovisual brings a plurality of looks in its 35 texts, among articles, tributes and interviews, in 132 pages, which initially reflect on the gender disparity in audiovisual works, while relooking the names of women who made and make cinema in Brazil, in various functions, some of them rarely remembered. The editorial of the edition explains that "the resumption of these pioneers – in archives and pieces of files – is just a piece of this patchwork that is not homogeneous and much less consensual. We

invite everyone to think together also about the representation of women in Brazilian films, even applying representativeness tests; national contemporary cinema and its possibilities for subversion in independent audiovisual; violence against women and the ways of representing it without following the same precepts – harmful – of the mainstream media; and even the possibility of deconstructing a narrative base so followed and idolized, but that does not contemplate the trajectory of women."

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The journal's collection is available in digital format on the TainacanPlatform, which allows its wide dissemination. With this, the publication promotes reflection on the theme of women's participation in audiovisual, and strengthens its inclusion in the sector. The edition of "Filme Cultura" magazine dedicated to women in audiovisual says "very little of what needs to be said, retold, reconstructed", but a step was taken: "believing in the construction of collaborative narratives, we brought impressions, theories and feelings without hierarchies. We expose evidence - not conclusions - about women's cinemas. In the plural."

**Financial resources allocated to the policy/measure in USD:**

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Audiovisual Technical Center

**Type of entity:**

Public Sector

Brazilian Cinematheque

**Type of entity:**

Public Sector

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# Cultural Diversity Magazine – Gender Equality Good Practices of MERCOSUR

**Name of agency responsible for the implementation of the policy/measure:**

Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://www.mercosurcultural.com/attachments/article/165/Cadernos%20Volumen%20I.pdf>

**Describe the main features of the policy/measure:**

Realization of two editions of the magazine "Cadernos da Diversidade Cultural – Boas Práticas do MERCOSUR" that were themed by cultural policies to promote gender equality. The journal aims to produce specific material on cultural diversity and addresses two interdependent dimensions: the first is linked to the recognition and strengthening of Afrodescendant collectives, indigenous cultures, women and LGTBIQ, children, young people, the elderly and others. The second revolves around the sensitization of society in general about the cultural rights of different groups, from the perspective of gender, the federalization of public policies and interculturality as guiding criteria.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Resulted from the production of the Journal: promotion of exchange of experiences in cultural public policies between MERCOSUR member countries; expansion of the dialogue between cultural public policy-takers in South America; establishment of a dialogue forum for discussion of common problems between the countries of the region; and the dissemination of knowledge in cultural policies to promote gender equality. In addition, the production of specialized materials related to cultural diversity contributes to the professionalization of cultural workers in the region, and to stimulate their positioning as promoters of the culture of peace and social inclusion.

**Financial resources allocated to the policy/measure in USD:**

Does not apply

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

MERCOSUR Cultural Secretariat

**Type of entity:**

Public Sector

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## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** NO

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** NO

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** YES

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** NO

### **Relevant Policies and Measures:**

#### Stories of Sexuality - international seminars and exhibition

##### **Name of agency responsible for the implementation of the policy/measure:**

São Paulo Museum of Art - MASP

##### **Cultural domains covered by the policy/measure:**

Visual Arts

##### **Website of the policy/measure, if available:**

<https://masp.org.br/exposicoes/historias-da-sexualidade>

##### **Describe the main features of the policy/measure:**

The exhibition Stories of sexuality brings a comprehensive and diverse description of the collection of the São Paulo Museum of Art - MASP from the theme of sexuality and the always central place that it has occupied in the collective imaginary and in artistic production. The project aimed to stimulate a debate, crossing temporalities, geographies and means, on the boundaries between individual rights and freedom of expression, and more specifically on issues related to sexuality. The proposal occurred at a very opportune time, considering that, despite the Brazilian constitution bringing very clear rules for the protection of artistic freedom, in item IX of Article 5: "the expression of intellectual activity is free, artistic, scientific and communication, regardless of censorship or license" and in paragraph 2 of Article 220: "any censorship of apolitical, ideological and artistic nature" is also closed, doubts about the subject still persist in Brazilian society, which usually give rise to manifestations and acts of censorship of artistic freedom. For this reason, the MASP – a museum that has the mission of establishing, in a critical and creative way, dialogues between past and present, cultures and territories, from the visual arts – created a comprehensive program of exhibitions, seminars, courses, workshops and publications around stories of sexuality. The project included two international seminars, held on 16 and 17 September 2016 and on 26 and

27 May 2017, and an exhibition fully dedicated to the histories of sexuality, open from 19 October 2017 to 14 February 2018. The first seminar promoted discussions about the circuits and territories of sexuality in the urban space, covering topics such as activism and the public sphere, feminisms, queer, LGBT movement and gender performativity, in connection with visual culture and artistic practice. The second seminar covered topics such as human rights, sexual dissent, feminisms, activism, prostitution, psychoanalysis, eroticism and queer theory, also in connection with visual culture and artistic practice. The exhibition (open to the public for free) brought together more than 300 works divided into nine thematic and non-chronological nuclei — naked bodies, totemisms, religiosities, gender performances, sex games, sex markets, languages, and voyeurisms, body politics and activism. The show also included a video room as part of the core voyeurisms. Some works by central artists in the MASP collection — such as Edgard Degas, Maria Auxiliadora da Silva, Pablo Picasso, Paul Gauguin, Suzanne Valadon and Victor Meirelles — were exhibited in new contexts, finding other possibilities for comprehension and reading. Alongside them, a selection of works of different formats, periods and territories composed truly multiple histories, challenging hierarchies and boundaries between typologies and categories of objects in the most conventional art history — from pre-Columbian art to modern art, from so-called folk art to contemporary art, from sacred art to conceptual art, including African, Asian, European and American art, in paintings, drawings, sculptures, photographs, photocopies, videos, documents, publications, among others.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The Exhibition Stories of Sexuality was one of the greatest successes in the history of MASP; already in the first week (from its opening, on October 20, 2017, until the 29th of the same month) received 18,000 visitors, and in the same period of the previous year, Masp received about 10,000 visitors, representing an 80% increase in the number of visitors. Until February 4, 2018, the exhibition received 114,000 visitors. With this exhibition, MASP broke two records: the largest daily visitation (6,471 people on January 25, 2018) and the best January (summer vacation in Brazil) in its history: 53,000 visitors. Moreover, through the lectures and debates held during the seminars and the exhibition, the project demonstrated to society that there are no absolute or definitive truths, and that the boundaries of what is morally acceptable shift from time to time. Classical sculptures that are icons of art history have not in often had sex covered up. Also, customs vary between cultures and civilizations. In several European nations and indigenous communities, it is natural to have nudity displayed in public places; polygamy is accepted in some Islamic countries; prostitution is a legal practice in some states and condemned in others; there are countries where abortion is free but there are others where it is prohibited. It has also been shown that the only absolute given from which it is not possible to give up is respect for the other, for difference and artistic freedom. Therefore, the need and space for dialogue have been reaffirmed, creating conditions for all people — each with their beliefs, practices, political orientations, and sexualities — to live harmoniously.

**Financial resources allocated to the policy/measure in USD:**

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

**Partner(s) engaged in the implementation of the measure:**

Special Secretariat for Culture

**Type of entity:**

Public Sector

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# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

Considering that the elaboration and monitoring of the Brazilian cultural policies already take into account the participation of democratically elected representatives of civil society through the National Board for Cultural Policy and the National Commission for Incentive to the Culture, the Ministry invited two organizations of the civil society to collaborate with the inclusion of measures from the period 2016-2020. The first organization is the Cultural Diversity Observatory, a non-governmental organization integrated with a research group, which develops projects and actions for training, research, information dissemination, and consultancy around the objectives of the 2005 Convention. The observatory participated in previous editions of the Brazilian periodic report (2012 and 2016). The second one is the Brazilian Center for Analysis and Planning - CEBRAP, an institution of studies and research in sociology, politics, philosophy, economics, anthropology, and demography that conducted in 2018-2019 research on the impact of a program developed by the Ministry of Culture: the "CEU das Artes" Squares. The International Cultural Diversity Fund funded this project.

**GOAL 1 - Support sustainable systems of governance for culture:**

## Bulletin of the Cultural Diversity Observatory

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cultural Diversity Observatory

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.observatoriodadiversidade.org.br>

**Describe the main features of the measure/initiative:**

Between 2016 and 2020, 18 editions of the Diversity Observatory Bulletin were published, with articles and reports of research and practices related to the theme of promoting and protecting the diversity of cultural expressions.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The bulletins are distributed digitally and free of charge and contribute to the information and training of cultural agents, artists, researchers, and cultural managers throughout Brazil. It is estimated that 500 readers and readers per edition are participating.



## Course "Cultural Development and Management with emphasis on Cultural Diversity"

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cultural Diversity Observatory

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.observatoriodadiversidade.org.br>

**Describe the main features of the measure/initiative:**

Annual realization of an initiation and deepening course in the area of cultural management, development and cultural diversity, held in the cities of Belo Horizonte, Ipatinga and Itaúna, located in the state of Minas Gerais. Free activity, with an average of 80 hours of face-to-face, conceptual and practical activities.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Through the course, approximately 400 people were trained, including artists, public and private culture managers, cultural agents, educators, and others.



## Research on "Art, cultural management and territory: challenges for the promotion of diversity in public cultural equipment"

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cultural Diversity Observatory

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the measure/initiative, if available:**

<http://www.observatoriodadiversidade.org.br>

**Describe the main features of the measure/initiative:**

The researchers conducted a comparative study between six cultural equipment and from the States of Minas Gerais and Bahia, on how the management model, the public, the programming and the mediation actions dialogue with the protection and promotion of the diversity of the cultural expressions.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

The research resulted in a report, which was later transformed into articles and made available on the website of the Cultural Diversity Observatory.



## Seminar Cultural Policies and Cultural Identity

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cultural Diversity Observatory  
Unesco representation in Brazil  
Social Service of Commerce - SESC SP

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the measure/initiative, if available:**

<http://www.observatoriodadiversidade.org.br>

**Describe the main features of the measure/initiative:**

Organization of a virtual seminar in 2020, which brought together Brazilian experts to discuss the 15th anniversary of the UNESCO Convention and the 10th anniversary of the National Culture Plan.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**



The research resulted in a report, which was later transformed into articles and made available on the website of the Cultural Diversity Observatory.



## Strengthening local cultural chains and networks in four Brazilian mid-sized cultural poles

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Brazilian Centre of Analysis and Planning - CEBRAP

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<https://cebrap.org.br/pesquisas/fortalecendo-redes-culturais/>

**Describe the main features of the measure/initiative:**

The project was carried out between April 2018 and August 2019. The Brazilian Centre of Analysis and Planning (CEBRAP) proposes to: (1) Strengthen the local cultural values chains through capacity building activities (in 4 cities of 4 Brazilian macro regions); (2) Improve the local conditions for creative economy's sustainable development through mapping and networking activities; (3) Foster a dialogue between the national cultural centres programmes and the cultural communities. Capacities and skills on culture, cultural economy and cultural management were improved in the local cultural communities of four cities of four Brazilian macro regions through an open program of training and capacity building. Four 32 hours-long courses, targeting the entire cultural community, including local public managers, were held in the "Praças CEUs das Artes" cultural equipment in four cities, representing four macro regions in Brazil. The courses were divided in two modules. Module 1, 16 hours-length (in 4 days), which contemplated reflections about fundamental issues of cultural policies agenda: culture conceptions, identities, diversity, and cultural citizenship. Module 2, 16 hours-long (in 4 days) focused on skills and techniques related to cultural economy, including elaboration and management of cultural projects. Conception and development of the methodology of an open program of training and capacity-building and related staff training. The program was divided in two modules. The first one, 16 hours-long (divided in 4 days) focused on some theoretical issues of cultural policies agenda: culture conceptions, identities, diversity, and cultural citizenship. Module 2, 16 hours-long (in 4 days) focused on skills and techniques related to cultural economy, including elaboration and management of cultural projects.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

We believe that the educational process is an effective methodology to trigger future actions and sociocultural transformations, aiming at broadening social participation and improving democracy at local level. To ensure the

quality of this process, an effort was made in the development of the contents and methodologies of workshops (Open Program and capacity building in Cultural Mapping Methodologies), considering the sociocultural realities of each city and the agents involved in the means of production, preservation, sustainability and dissemination of local cultures. The workshops combined reflective tools/contents and technologies/skills for local action and networking, aiming at involving civil society and public management to act jointly. Issues varying from normative tools (related to legislation, and policy formulation/implementation/accountability) to mobilization strategies or tools for construction of public policies, and participation in the political life were discussed in the period. Finally, the cultural mapping activities provided quantitative, and qualitative data and information about the cultural realities of the municipalities, besides stimulating the mobilization and visibility of various socio-cultural actors, revealing a rich and potent cultural diversity in the territories. Beyond these results related to the creation of new information, the mapping process itself also had different impacts in terms of the articulation of networks in the territories. As more direct results we have the mapping results, reaching more than 200 agents in each city, and some "institutionalized" (or "named") networks created during the workshops and the mapping processes, such as Rizoma Cultural in Toledo (more focused on advocacy and interlocution with the local government) and Pedra d'Água in Embu das Artes (more focused on the conditions of production, it includes a collective art space), as well as the application of 2 cultural agents (local multipliers and participant of the workshop) as eligible to integrate the local cultural council in Macapá. It is also worth mentioning that the project enhanced the start of the work of the municipal Council of Culture in Serra Talhada (the counselors had been elected months before, but the structure was still inoperative, which was issue for many debates involving public actors and cultural civil society during the training activities). In Embu das Artes, the creation of a public policy reflecting demands discussed during the workshops was a highlight point, due to the public notice for cultural projects to published concerning a public cultural center. - 178 civil society or government cultural agents from Embu (SP), Toledo (PR), Macapá (AP), and Serra Talhada (PE), both male and female, from all age groups (from 17 years old), acting in different stages and domains of local cultural chains. - Local cultural managers and producers, local public managers, population of the city and neighboring cities. Research and Mapping of the local demands of cultural chains were developed in 4 cities of 4 Brazilian macro regions. Income and work were generated for five multipliers in each city, who were involved in mapping activity as local articulators. Embu of the Arts: 1) 157 cultural agents and 34 groups/mapped institutions. 2) Number of actors and groups interviewed by each multiplier: Arley Cunha: 36; Bruno Santos: 22; Denilza de Moura: 42; Ivan Neves: 41; Lourenço Garcia: 50. 3) 129 - Arts expressions (including Crafts); 4 - media and communication; 9 education; 5 - ethnic and popular expressions; 10 - wealth or environmental issues. Toledo: 1) 154 cultural agents and 83 groups/mapped institutions. 2) Number of actors and groups interviewed by each multiplier: Cristiane Roberta Xavier Candido: 51, Isabela Olsen Pierazo: 52, Fernanda Fetter: 39, Mariana Gouveia Cruz: 51, and Otavio Augusto da Silva Souza: 44. 3) 126 - Arts expressions; 28 - popular culture; 12 - media and communication; 9 - cultural movements; 22- education; 33- cultural management; 8- wealth or environmental issues Macapá: 1) 187 cultural agents and 40 groups/mapped institutions; 2) Number of actors and groups interviewed by each multiplier: Débora Natalina Bastos Bararuá: 44, Edimilson Vilhena dos Santos: 36, Karen Suellen Lobato de Sousa: 43, Natália Sandrine Lobo Brazão: 44 and Wenner George Ribeiro: 60 3) 120 - Arts expressions; 89 - popular culture; 6 - media and communication; 17 - education; 8 - cultural management; 9 - wealth or environmental issues. Carved Mountains: 1) 192 cultural agents and 51 groups/mapped institutions. 2) Number of actors and groups interviewed by each multiplier: Alberto Cardoso de Lima Gomes: 44, Jorge Costa de Queiroz: 53, José Alberto da Silva Júnior: 47, Nathan Jonatha da Silva: 38, and Sebastiana Vitória da Silva Araújo: 61. 3) 132 - Arts expressions; 61 - popular culture; 15 - media and communication; 6 - cultural movements; 7 - education; 12 - cultural management; 10 - wealth or environmental issues. Mapping and analytic report, including recommendations, were presented for the

four “Praças CEU” unities and for the cultural municipal departments of the four cities. Also, a public meeting with public managers, multipliers, mapped agents, and cultural community was accomplished. Diffusion of the finished website for project stakeholders, including an eBook bringing the project’s results and a short documentary film about the experience.



**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

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**GOAL 3 - Integrate culture in sustainable development frameworks:**

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**GOAL 4 - Promote human rights and fundamental freedoms:**

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**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

For the Cultural Diversity Observatory, the main priorities are: 1 - Maintenance and expansion of training processes, especially courses on Development and Cultural Management, with emphasis on cultural diversity, and workshops 2 - Maintenance of the update of the news tab of the Site of the Cultural Diversity Observatory 3 - Continuity and improvement of the preparation of the Bulletin of the Observatory of Cultural Diversity. For the CEBRAP Development Center: That UNESCO and the Parties to the 2005 Convention examine ways to support the sustainability of the activities of civil society organizations, facilitating the participation of their representatives in statutory meetings in the organs of the Convention, and establishing mechanisms that create an environment conducive to the participation of civil society in the implementation of the Convention.

## EMERGING TRANSVERSAL ISSUES

**Relevant Policies and Measures:**

### Specialization Course in Cultural Accessibility

**Name of agency responsible for the implementation of the policy/measure:**

Federal University of Rio de Janeiro - UFRJ  
Special Secretariat for Culture

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts  
Design  
Media Arts  
Music  
Performing Arts  
Publishing  
Visual Arts

**Website of the policy/measure, if available:**

<http://ppgfm.medicina.ufrj.br/index.php/lato-sensu/especializacao/acessibilidade-cultural>

**Describe the main features of the policy/measure:**

Since 2013, the Special Secretariat of Culture supports the Federal University of Rio de Janeiro in the realization of the Specialization Course in Cultural Accessibility, which had its 3rd edition in 2018-2019. This is a *latu sensu* graduate of 360 hours of class over 18 months, with monthly face-to-face activities held in the city of Rio de Janeiro. The objective of the course is to train the largest number of people for the implementation of cultural accessibility in cultural policies, whether cultural managers, in the public and private spheres, teachers, artists, cultural professionals, and agents of social movements – organic actors of civil society institutions that act in the interface art, culture and disability – so that they are aware of the different forms of inclusion, as well as the need for investment in cultural policies to promote accessibility for people with disabilities. This is the only course in Latin America with this theme at the post-graduate level, and its creation is a response to the Brazilian government's commitment to the International Convention on the Rights of Persons with Disabilities and the Brazilian Law on Inclusion (Statute of persons with disabilities), which provide that cultural services and products, in their various languages, as well as cultural equipment (cinemas, museums, libraries, etc.) are available to everyone.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The course has already become a reference in the field of training in cultural policies and human rights, as an instrument for debate on the theme of cultural accessibility for people with disabilities and reduced mobility. In its three editions, 130 specialists in cultural accessibility were formed, 60 of which were specialists in the 3rd edition, which ended in June 2019. In addition to its formative character, this *latu sensu* graduate course has also functioned as an agent of national articulation of entities, institutions, and partnerships in the promotion of cultural accessibility, enabling, including a process of construction and expansion of actions, such as the 18 editions already held by the National Accessibility Meeting.

**Financial resources allocated to the policy/measure in USD:**

US\$ 454,222.87 (US\$ 410,437.66 in 2017; US\$ 43,785.23 in 2018).

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

# CHALLENGES AND ACHIEVEMENTS

**Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

Objective 1 - Support sustainable governance systems for culture: The National Program for Support to Culture has made possible the realization of thousands of cultural initiatives, being responsible for circulating in the Brazilian economy more than 1 billion reais per year. The cultural products generated by projects funded through tax incentive reached hundreds of thousands of people, which means that the Program expands the democratization of access to culture, including people with disabilities, since the projects must prove actions of specific accessibility for this public. Between 2016 and 2018, the Secretariat for Promotion and Incentive to Culture received and evaluated, under the Program, 8,732 cultural projects, and the volume of resources used in this policy was about 1.88 billion dollars in the period. The "Audiovisual Gera Futuro" program contributed to the strengthening of the sector's production chain, incentivizing companies, and developers to enter the market with better prepared projects. The program considered the sale of audiovisual products, which goes beyond movie theaters, with a myriad of possibilities for circulation and the study of products on video platforms on-demand, and television networks (open and cable). Also, all public calls promoted inclusion aiming to reduce inequalities in the audiovisual sector. Objective 2 - Achieve a balanced exchange of cultural goods and services and increase the mobility of artists and cultural professionals: The Brazilian Participation Support Program in Festivals enables the participation of Brazilian audiovisual producers in international events, with financial support, and making and sending copies of films. In 2016, the program ensured the country's presence in 144 international audiovisual events, and 69 market events and business rounds. In 2019, the program total resources were US\$468,471.52. The Translation, Publication, Residency and Exchange Support Program supported the realization of 263 translation projects of Brazilian literary works with a US\$ 457,207.00 total amount. Objective 3 - Include culture in the framework of sustainable development: The Worker's Culture Program – Vale-Cultura encourages cultural life, transforms the meaning of work, and aims to promote the universalization of access to culture. Since its creation in 2013, the Worker Culture Program has benefited more than 551,000 workers (and their families), linked to 1,444 companies, and has moved about US\$ 152.57 million in consumption of cultural products and services. The Program currently has a network of 45,568 establishments in which the Vale-Cultura card can be used. Objective 4 - Promote human rights and fundamental freedoms: The Special Secretariat for Culture (Ministry of Culture until December 2018) promoted three publications dedicated to the theme of gender equality. The thematic edition of "Filme Cultura" magazine the "Women, Cameras and Screens" is available in digital format, which allows its wide dissemination and promotes reflection on the theme of women's participation in audiovisual, which strengthens its insertion in this creative sector. The MERCOSUR Cultural Diversity – Good Practices magazine had two editions with the theme Gender Equality, which promoted the exchange of experiences in cultural public policies among MERCOSUR member countries; contributed to the expansion of the dialogue between cultural public policy-takers in South America, and to the establishment of a dialogue forum for discussion of common problems among the countries of the region; and helped disseminate knowledge in cultural policies promoting gender equality. In addition, the production of these specialized materials on the theme of gender equality contributed to the professionalization of cultural workers in the region, and to the stimulation of their positioning as promoters of the culture of peace and social inclusion.

**Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

The first challenge was to disseminate the objectives of the 2005 Convention. In 2004, the Ministry of Culture created a Secretariat for Cultural Diversity, charged with the promotion of cultural manifestations with little visibility, including the cultural expressions of minority groups in the Brazilian population, which made the Convention often associated in Brazil regarding this matter. Aiming to undo the misunderstanding, the Ministry of Culture promoted the dissemination of the 2005 Convention through the organization of seminars, courses, and meetings, between 2008 and 2016. Then, the Ministry started to promote the understanding of the contribution of cultural activities to sustainable development and the UN Agenda 2030 Objectives. It is also worth mentioning that the 2005 Convention was also discussed within the Secretariat for the Economy of Culture, currently the Secretariat for Creative Economy and Cultural Diversity.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**


In the coming years, Brazil intends, in line with the 2005 Convention, to consolidate the economy of culture as an important factor for sustainable development, job creation, and income distribution, to meet the needs of cultural production and the interests of collectivity. This will be done through: prioritizing projects in artistic and cultural areas that would have less possibility to be organized with their own resources; fostering local, regional, and national circulation and cooperation arrangements and encouraging local development and the insertion of cultural agents in the global economy; promotion of studies, research, records, mapping and dissemination of Brazilian cultural expressions; stimulating and qualifying audience formation; promoting, protecting, strengthening, and valuing the cultures of traditional peoples, and communities; guarantee of registration and access to knowledge and memory of national production of the various cultural and artistic segments; encouraging the development of permanent infrastructure for the production, dissemination, circulation, distribution, and consumption/enjoyment of creative goods and services; promoting the training of cultural managers, strengthening and improving municipal and state culture management bodies; promoting artistic, technical, professional and managerial professional development of human resources in the cultural area and in its specific sectors; encouraging communication, production, publication and distribution of books and other publications on art and culture; fostering the development of innovation technologies and infrastructure for the production, dissemination, circulation and distribution of content, goods and creative services; dissemination and protection of works in the public domain; and encouraging the implementation and operational modernization of collective copyright management entities. For this, the Special Secretariat for Culture will implement the Culture Program, which aims to support and encourage: (i) small and medium-sized festivals in the various artistic areas; (ii) events and audiovisual productions; (iii) the creative sectors in general; (iv) training actions and training events on copyright and intellectual property; (v) carrying out works, renovations and acquisition of equipment for cultural spaces. The action to support and promote the creative sectors aims to create, strengthen, and expand creative spaces, fairs, and business events aimed at the sectors of the creative economy and prospecting cultural and creative sectors with greater potential for development and national and international creative markets and the development of training activities for cultural entrepreneurs, to prepare them to act in a more efficient, competitive and innovative way in the market, in the most varied themes. The training actions on copyright and intellectual property aim to encourage debate between the various sectors of academia, professional and artistic in the field of Copyright and Cultural Rights on the need to reform the copyright law, in the cultural and technological context of the development of Brazilian society.

## ANNEXES


**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

#### **Attachment**


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 System of Indicators and Cultural Information 2007-2018: Publication with data from the Brazilian Institute of Geography and Sta

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 Pay TV Monitoring: Power Point presentation, prepared by the National Film Agency in May 2016, on the monitoring of cable televi

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 2018 Management Report of the Secretariat for Promotion and Incentive of Culture: Describes the policies developed by the Secret

# SUBMISSION

## Designated official signing the report:

**Title:** Mr.

**First name:** Mario

**Family name:** Frias

**Organization:** Special Secretary of Culture of the Ministry of Tourism

**Position:** Special Secretary of Culture

## Date of submission:

2021

## Electronic Signature:



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