

Scientific  
Journal of  
**Applied  
Social and  
Clinical  
Science**

**RECOVERING  
AUDIOVISUAL MEMORY:  
THE *EUROVISION SONG  
CONTEST* IN BRAZIL<sup>1</sup>**

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1. Work presented in the GT history of audiovisual media, member of the XIII National Meeting of Media History.

**Abstract:** This article intends to present the history of the *Eurovision Song Contest* (ESC) in Brazil through memorial recovery of the event, as well as discussing the relevance of this audiovisual product in the country. The article uses the theoretical foundation of the ideas of Bourdieu (1997), Debord (1997), Ricoeur (2010), Ribeiro et alli (2017) and Figaro (2015). It is intended, with this article, to find out if *Eurovision Song Contest* has impacted Brazil as a relevant media product and in fact impacted culturally and in the media consumption of Brazil, thus contributing to Eurovisiological research in the country.

**Keywords:** Brazil, Eurovision Song Contest, History, Memory Recovery.

## INTRODUCTION

Created in 1956 by *European Broadcasting Union* (EBU), entity that brings together public and state-owned radio and TV broadcasters in Europe, Asia and North Africa, as a way to join Europe after World War II, the *Eurovision Song Contest* (ESC) is a contest of music produced and televised by EBU annually in May. Historically, the talent contest reveals exponents of international music, such as Julio Iglesias, Olivia Newton-John, ABBA band and Céline Dion.

With an estimated audience in more than 180 million people in 2019, according to GROOT (2019), ESC is restricted in Brazil, currently, to a small public. Audiovisual memory is a patrimony that needs to be preserved and recorded properly. As Pontua Bosi (1979, p.15), memory allows the relationship of the present body with the past and at the same time interferes in the 'current' process of representations. However, how to work the "present body" through audiovisual memory when the product to be analyzed is not popular in Brazil?

Based on it, and in the concepts of ideology, identity and communities imagined, we will

check how Israel built and designed its image in the Midia's ESC media environment, with the North the sociocultural boost that the contest can issue throughout the Euroasian continent. The survey intends to contribute to other investigations on ESC and the relationship between media and foreign policy.

## EUROVISION SONG CONTEST

*Eurovision Song Contest* (ESC) is a song contest created in 1956 by *European Broadcasting Union* (EBU), entity that brings together public and state-owned radio and TV broadcasters in Europe, Asia and North Africa, as a way to unite Europe after World War II. The first edition was made in Lugano, Switzerland. All countries affiliated to EBU can participate and send songs to ESC. The winner is decided through a vote in the participating countries.

ESC is a song contest produced and televised in the months of May by *European Broadcasting Union* (EBU), department that integrates Europe radio and television broadcasters and surrounding countries. Realized since 1956, as a way to unite Europe after World War II, the festival currently reaches about 197 million viewers from 40 countries, according to Storvik-Green (2015). Historically, the talent contest reveals exponents of international music, such as Julio Iglesias, Olivia Newton-John, ABBA band and Céline Dion.

The *Eurovision* name, originally created for the network of broadcasters that composed the EBU broadcasters, was coined by the English journalist George Champey in a news about the development of the broadcasting entity. The title of the news was a corrupt of the junction of the words: *European* and *Television*, So forming Eurovision. According to Roxburgh (2015), Champey began working at the BBC British broadcaster in 1954 when the EBU network began to develop and

called “Continental Television Exchange.” He remembered the title of the matter and suggested the BBC leadership to exchange the name of the network for EuroVision, something that was initially refused, but later accepted.

What defines those who participate or not from ESC is the affiliation of television channels to EBU. A channel is considered a member if it belongs to the area of European broadcasters, an imaginary line defined by the International Telecommunications Union (ITU), UN Agency responsible for standardizing and regulating radio and international telecommunications waves. The line goes to the east by the Meridian 40 ° to the east of Greenwich and in the south by the parallel 30th north, adding Europe, part of Asia and North Africa. Even with these rules, members associated with EBU and that they are not in the area of European broadcasters can also participate in the contest, provided that they are invited by the reference group of the contest, as was the case of Australia in 2015 and 2016. By this rule, Brazil could participate in the ESC if there was the invitation, and the Brazilian candidacy would be under the responsibility of TV Cultura, from São Paulo, which is associated with EBU.

## **SHOW SOCIETY AND TELEVISION**

Bourdieu (1997, 50-51) punctuates that television permeates the field of symbolic production, that is, working in the creation of realities. According to the author, TV is a non-autonomous communication tool, which has several restrictions due to social relations between journalists, competition, complicity and common interests within the field of symbolic production. He notes that television has extraordinary extension on the cultural activity of the population. On the power of

TV within symbolic production, the author places that:

For example, television can gather on one night before the 20-hour newspaper more people than all the French morning and night newspapers gathered. If the information provided by such means becomes a bus information, without harshness, homogenized, the political and cultural effects that can result in. It is a law that is known very well: the more a press body or a means of expression any intends to achieve an extensive public, but it must lose its asperities [...] in everyday life, a lot of rain and the Good weather because it is the problem with which one is sure not to cause shock - saved if it is discussed with a peasant that needs rain while you are on vacation, it is the soft subject par excellence. The more a newspaper extends its diffusion, the more walks to buses that do not raise problems. The object is constructed according to the categories of receptor perception. This is what all the collective work tends to homogenize and banalize, “conform” and “depolitize” etc. (Bourdieu, 1997, p. 62-63)

Television analyzed by Bourdieu is the European, constituted in an environment of strong presence of public channels and, consequently, of the State. For comparison, America’s television is, for the most part, sidewalk in the private model and has a whole differentiated constitution. However, the two models converge at one point: the constant search for the audience and the spectacle. According to the aforementioned author (1997, p.68), in the 1950s the TV had cultural character and imposed products “with cultural claims,” as documentary and classic literature works, to form the taste of the general public. Already in the 1990s, Midia Massification started to explore experiences, voyeurism and exhibitionism, reversing in the spectacularization of the images and in the audience of the public.

The spectacularization placed by Bourdieu goes against what says Guy Debord gives the

name of “Society of the Show”. According to Debord (1997), the spectacle society transforms every action of communication into a staging, with alienant intentions in relation to society. It alerts to the spectacularization of culture and information, saying “in all its particular forms - information or advertising, advertising or direct consumption of amusements - the spectacle constitutes the current model of dominant life in society” (Debord, 1997, p. 14).

Unlike Bourdieu and Debord, the spectacularization process is seen more positively by Born Steinberger (2005). The author places that (97) there is a process of geopolitics of culture, where culture is transformed into necessity and symbolic assets created by the cultural environment becomes capital. Much beyond a symbolic production field, television transforms all images into capital, modifying their perception of mass entertainment to something far beyond: a strong business model, global penetration, which turns into something attractive to companies of media, such as Brazilian television broadcasters.

## **A REFLECTION OF THE PROCESS OF HISTORICITY APPLIED TO EUROVISION SONG CONTEST IN BRAZIL**

The memory process is a narrative that, as score ricoeur (2010), becomes a guardian of time. The construction of this narrative passes through facts transmitted via orality elements or physical materials. If we think of the media memory process, we will refer to the same materials. However, the difference when creating the memory of audiovisual products is in the main resource: your recording. The aura of the audiovisual aura, as define Benjamin (1955), is his final product. The meeting of people to consume that product is what transforms the experience of audiovisual.

As Ribeiro et al. (2017, p.42), “Pressure The question of narrative in communication studies is to discuss the temporality and narrative conventions in precise historic regimes.” That is, considering the object of this article, it is necessary to think about the aspects that constitute the timeline of the competition in Brazil and, above all, how the product analyzed here impacted each time of presence in the country.

Second Figaro (2015, 152-153), historians neglect the media as historical actors, because:

Schudson (1993: 211), in the chapter “Historical approaches to Los Estudios de la Communication” of the Book *Natural Methodologies of Investigation in Masas Communication*, introduces the theme stating: “The writing of the history of communication is sadly underdeveloped” (free translation). This is because, for him, historians are concerned about causes and effects (from past facts) and understand the media only as transmitters. In this sense, the media would not occupy the foreground of historical events. As a rule, the protagonism would be with institutions such as the Church, the State and the Party. The history of the book, reading and public reading is, for Schudson, an exception in the area, with rich bibliographical and systematic survey in archives. The author also stresses that the study of communication demands analysis of production, message and receiving by the public, and for him, no doubt the reception is the least received attention from historians. (Figaro, 2015, p. 152-153)

If we consider the ESC as a relevant political actor in Europe, as they put Vuletic (2019), Fricker and Gluhovic (2013), Rivers (2017) and Jordan (2014), the contest has historical protagonism of extreme relevance, deserving, even, special look of Academy.

Thinking communication as a “a process of an integral principle of human practice” (Figaro, 2015, p.155), if the work proposes to raise historical aspects of a communicational product in Brazil is because, at some point

in historical time, this Product has been in tune with the listening to the public and can deliver what was expected. But if today the contest does not find as much resonance in the national territory, we need to resort to other sources beyond the audiovisual physical product to understand how ESC was present in the national territory. These sources can be newspapers, magazines and other printed materials of the time.

Within the spectacle society, where television creates symbolisms, the Historicity process of ESC in Brazil is relevant, considering its continental weight in Eurasia.

## EUROVISION SONG CONTEST IN BRAZIL

The first time Brazil saw the word Eurovision was in 1954, in the edition of the newspaper: A Noite<sup>2</sup>, from June 7. The note spoke about the inauguration of the network of public TV broadcasts that composed Eurovision. Although at the time Brazil have already consolidated television networks, the idea of an international TV network was new:

“Eurovision”

London, 6 (U. P.) - The “Eurovision”, the most extensive chain of television ever designed, began to function today, against more than twelve million televiewers from eight European countries. The program will be an allocution of Pope XII, which will speak in six languages. The countries served by this television service are Britain, France, Belgium, Holland, Denmark, Switzerland and West Germany (at night, 1954. p. 1)

Days later, on June 13, the newspaper: Correio da Manhã, of Rio de Janeiro, better explains what is the audiovisual experience of Eurovision:

### TELEVISÃO NA EUROPA

No período de 6 de junho a 14 de julho, inclusive, a Europa está realizando uma grande experiência no campo da televisão. A Grã-Bretanha, Bélgica, França e a Alemanha Ocidental estarão reunindo seus esforços para produzir e transmitir programas de televisão que serão vistos e ouvidos simultaneamente nos oito países. Trata-se de uma experiência única na história da televisão, na qual, cada um dos países estará usando certo equipamento de televisão fabricado na Grã-Bretanha. São notáveis as distâncias a serem cobertas; de Copenhague, no norte, até Roma, no sul, e para o oeste até a Irlanda do Norte; e as dificuldades técnicas a serem superadas são realmente prodigiosas. Se a experiência for bem sucedida, constituirá um grande triunfo dos técnicos dos oito países e dos homens de visão que conceberam o grande projeto.

A “Eurovision”, como a experiência foi chamada, começa na Suíça, com a “Festa dos Narcisos” em Genebra. O dia da Grã-Bretanha é 12 de junho, com um programa de atletismo de Glasgow, uma parada da reserva voluntária da Marinha Real, que Sua Majestade a Rainha passará em revista, uma visita às provas hípias de Richmond e uma excursão em volta de Londres, com o auxílio da câmara ambulante da BBC. A Holanda contribuirá com uma festa de crianças de Amsterdam; a Alemanha Ocidental com um programa “As Margens do Reno”; a Dinamarca com uma irradiação de Copenhague; a Bélgica com um programa da Grande Place, em Bruxelas; a França mostrará o famoso Palácio de Versalhes e possivelmente uma revista parisiense. A Itália levará os espectadores até Siena, para admirar o “Pallo”, uma corrida de cavalos em costumes medievais que vem sendo realizada, pelas ruas da velha cidade, duas vezes por ano, durante vários séculos; e durante todo o mês, haverá jogos internacionais de futebol transmitidos da Suíça. Os problemas de tal intercâmbio continental são variados e complexos, mas se o ambicioso plano for bem sucedido, será o antecedente da “Eurovision” de três meses que se iniciará no próximo mês de outubro. — (B.N.S.).

Figure 01: News about the Eurovision network in 1954. Available on the website [http://memoria.bn.br/docreader/docReader.aspx?bib=0898\\_42\\_06&pagfis=37201&pesq=eurovis%C3%A3o](http://memoria.bn.br/docreader/docReader.aspx?bib=0898_42_06&pagfis=37201&pesq=eurovis%C3%A3o)

Access on: January 22, 2020.

2. Available on the website: <[http://memoria.bn.br/DocReader/DocReader.aspx?bib=348970\\_05&pesq=eurovision](http://memoria.bn.br/DocReader/DocReader.aspx?bib=348970_05&pesq=eurovision)>

In the first reference to ESC existing in Brazilian newspapers dated 26 October 1960, in the art “Jacqueline is Brazil’s success”, of *Jornal do Brasil*<sup>3</sup>. Jacqueline is the singer Jacqueline Boyer, who beat that year’s edition with music “Tom Pillibi “. His success in Brazil, according to the report, took place after the re-recording of a song from the Maísa singer in French.

In 1965, the abovementioned newspaper radio presented the winning songs of that year’s contest, held in the Principality of Luxembourg. The following year, with the 1st International Song Festival (FIC), in Rio de Janeiro, ESC gains relevance in the country, since the 20166 Eurovision winner, UDO Jürgens, would be one of the competitors. The fact was note in the newspaper *Correio da Morno*, from 08/21/1966:



Figure 02: News about the participation of the winner of the 1966 ESC in the 1st fic. Available at: [http://memoria.bn.br/docreader/docreader.aspx?bib=089842\\_07&pagfis=74160](http://memoria.bn.br/docreader/docreader.aspx?bib=089842_07&pagfis=74160). Access on: January 22, 2020.

After the final of the 1st fic, the edition of *Mora Mora* from 01/11/1966 brought a critique of international competition, saying that the songs were standardized as those of ESC:

The international panorama, outlined at the International Song Festival of the Popular Song, is very close to crystallization in Europe, where Eurovision programs make the songs common to all countries, restricting national themes to folkloric intimacy. This reality, although it does not reach the foundations of the popular songbook of each country, will take the song to a double personality species, reaching the internationalization faster those who intermittently suffer the external influences, while other groups, more and smaller, will still Some purity. (Morning mail, 1966).

In 1967, Jürgens was invited again to participate in the fic, but had health problems and did not come to the festival. He was replaced by the third placed of the ESC of that year, Peter Horton, as shown in the newspaper *Correio* on the morning of 12/10/1967. Horton finished the fic in sixth position. Bill Martin and Phil Coulter, the authors of *Puppet on the string*, winning song of the 1967, participated in the fic of that year representing England with the music: “*Celebration*”, which finished the competition in 4th place.

3. Available on the website: [http://memoria.bn.br/DocReader/DocReader.aspx?bib=030015\\_08&PagFis=11420](http://memoria.bn.br/DocReader/DocReader.aspx?bib=030015_08&PagFis=11420).

# UDO JURGENS NÃO VEM AO FESTIVAL

O cantor e compositor austríaco Udo Jurgens, talvez uma das mais populares figuras internacionais do Festival da Canção do ano passado, não mais virá ao Brasil devido a problemas de saúde que o forçaram a um repouso em um hospital em seu país, sendo substituído por Peter Horton.

O novo representante da Áustria é famoso por toda a Europa, tendo obtido o segundo lugar no Festival da Eurovisão e o primeiro em Budapeste. Sua popularidade chegou também à Polônia, onde foi premiado como o melhor intérprete vocal da Europa. Peter Horton deverá chegar ao Brasil juntamente com a delegação alemã no próximo dia 21, para defender uma canção de sua própria autoria.

## CANÇÕES

São as seguintes algumas das muitas canções nacionais que estarão disputando no fim do mês o Galo de Ouro: Alemanha — *Você Virá Comigo*; Bélgica — *Je croyais en moi*; Bolívia — *Anís de Paz*; Chile — *Asombrado e Viado*; Espanha — *Ontem Tive*

um Sonho; França — *Entend-tu*; Inglaterra — *Celebration*; Grécia — *I'll meet you Tonight*; Holanda — *Spee niet, Met Mir*; Hungria — *Pára, ouve uma palavra*; Israel — *Is it True?*; Jugoslávia — *Sailor's Sad Song*; Japão — *The Love You Give Me*; México — *Amor*; Mônaco — *L'Avion de Nulle Part*; Peru — *Oração*; Portugal — *Kuboto Kúé (Milúto)*; Suécia — *You and Our Child*; Suíça — *Je t'aime, que vous* — *Theo-Eslaváquia* — *Voz Longínqua*; Venezuela — *Una carícia*; Trinidad — *No Money, No Love*. Para a parte nacional do Festival da Canção, serão distribuídos no Maranhão folhetos contendo as letras de todas as canções classificadas.

## SORTEIO

O sorteio das canções que serão interpretadas na primeira noite de espetáculo será feito amanhã, às 22h, no *Jornal de Verdade* da TV Globo. Quanto à feira de discos a ser instalada no Maranhãozinho, todas as providências já foram tomadas pelas gravadoras a fim de que no dia 19 gran-

de parte das músicas correntes já possam ser adquiridas. Phil Wilson, que vai produzir no Brasil o filme *Um Americano no Festival*, está sendo esperado para hoje, às 13h30min. Phil é o primeiro dos 142 artistas a chegar para o II Festival Internacional da Canção Popular.

## PROTESTO

Em carta que enviou à Comissão Julgadora, o maestro Dirceu Miranda protesta pelo resultado, afirmando que "com uma ou duas exceções, são fraquíssimas as letras selecionadas que representarão o poeta popular brasileiro, neste absurdo Festival Internacional da Canção".

Constata-se — frisa — jogos interessados dentro dos bastidores, tentando burlar a seriedade do certame. Imaginamos, desta maneira, que começa pela casa anfitriã e pela própria base a desmoralização de uma bela festa de caráter internacional. Percebemos haver já uma ponta de deterioração em um magnífico Festival que deveria evocar como autêntico orgulho para nossa gente".

Figure 03: News about the absence of the winner of the 1966 ESC on the 2nd fic. Available at: [http://memoria.bn.br/docreader/docreader.aspx?bib=089842\\_07&pagfis=86413](http://memoria.bn.br/docreader/docreader.aspx?bib=089842_07&pagfis=86413). Access on: January 22, 2020.

## Inglaterra: a volta de Gina

Depois de levarem para a Inglaterra o prêmio da EUROVISÃO, com a música *Puppet-on-a-string*, os compositores Bill Martin e Phil Coulter, que chegaram ontem ao Rio, tentarão repetir o sucesso da música Gina, no festival do ano passado. A música *Comemoração*, que trouxeram ao Rio para o II Festival da Canção, tem o mesmo estilo e linha melódica da música que ganhou o prêmio da EUROVISÃO, e com ela esperam obter boa classificação. "Estamos com muita fé", disseram, ao mesmo tempo que consideram o festival do Rio um dos mais importantes de música popular.

Figure 04: News about the presence of the authors of the winning song of the 1967 in 2nd fic. Available at: [http://memoria.bn.br/DocReader/DocReader.aspx?bib=089842\\_07&pagfis=86622](http://memoria.bn.br/DocReader/DocReader.aspx?bib=089842_07&pagfis=86622). Access on: January 22, 2020.

Esc showed popular, albeit indirectly in the country. The presence of the artists of the *Eurovision Song Contest* in the fic they held the contest in the popular imaginary. With this scenario, the Tupi Network, the associated daily, acquired EGB the ESC transmission right. The contest was exhibited by Tupi in three opportunities: 1969, 1970 and 1972.

In the first exhibition in the country, in 1969, TV Tupi has made a large notice in *Jornal do Brasil* stating about the transmission:

**VIA SATELLITE**

**DIA 29**  
**FESTIVAL DA EUROVISÃO**  
**O CONCURSO DA CANÇÃO DA EUROPA!**

Está chegando ao Brasil o Festival da Eurovisão, o mais importante concurso musical internacional. A 19ª edição da música popular europeia será apresentada ao Brasil no próximo sábado, dia 29, às 21h30. Este espetáculo será transmitido com a mais absoluta fidelidade pela TV-TUPI ao Rio de Janeiro, através do S. Paulo e da TV-TUPI de B. Horizonte. São 2 horas de tempo proporcionalmente pelas melhores representações da música europeia.

Participação de Silvano, Photogenio e Malú. \* Comissão dos Celos, Escola de Música do Rio de Janeiro, São Paulo, Minas Gerais, São Paulo, Cia. de Desempenho do Estado do Rio de Janeiro.

**TV-TUPI**  
**CANAL 6**

Figure 05: TV Advertisement Tupi on Eurovision 1969 in the March 29, 1969 edition of *Jornal do Brasil*. Available in: [http://memoria.bn.br/pdf/030015/per030015\\_1969\\_00299.pdf](http://memoria.bn.br/pdf/030015/per030015_1969_00299.pdf). Access on: January 22, 2020.

The ad text says:

BY SATELLITE

DAY 29

Eurovision Festival

The Song Contest of Europe

Saturday that comes, directly from Spain, satellite, you will have at home the singers from all over Europe. The fine flôr of European music will be present to your television appearance, next Saturday, on the 29th, at 20: 3pm. This transmission will be held, with the absolute exclusivity, by TV-Tupi do Rio de Janeiro, TV-Tupi de S. Paulo and TV-Itacolomi of B. Horizonte. It will be 2 hours of emotions provided by the best representatives of the European Song.

Sponsorship of the Housing Financial System. Collaboration of the Economic Boxes of Rio de Janeiro, São Paulo, Minas Gerais and Coderj - Cia. Development of the State of Rio de Janeiro. (Jornal do Brasil, 1969, p. 9)

The press of the time makes no reference to the reasons that led Tupi TV to acquire the contest or its repercussion or how was the transmission (if there was simultaneous translation, as the rules were explained to the public and if there was a problem in the satellite). Another factor that hampers research on ESC's display in Tupi is the lack of scanning of reports on the issuer. In the Brazilian Cinematheca, which is the holder of the tapes of the journalistic collection of TV Tupi de São Paulo, there is no reference to the contest.

Something relevant of the announcement is the sponsorship of government bodies to the transmission in full period of military dictatorship, which was politics to exalt the national product. What would be the real reason for dictatorial support to ESC's transmission in Brazil? Some hypotheses can be raised, such as the exhibition of satellite images in Brazil, to show the excellence of the

Brazilian communication industry, following what was more modern in the world or even to compare the European competition with those held in Brazil.

However, with the competition of Excelsior TV and TV Globo, Tupi tried to differentiate itself bringing differentiated products to Brazil, such as the American Football League (NFL). As a communication company, Tupi knew the strength of the International Song Festival (FIC), promoted by TV Globo, and tried to bring his counterpoint to Brazil as a way to compete with the contest made by this TV channel.

Mora, from Rio de Janeiro, brought a note with the results of the 1969 ESC:



Figure 07: Note on the result of ESC 1969 in the morning mail of March 30, 1969. Available in: <[http://memoria.bn.br/docreader/docreader.aspx?bib=089842\\_07&pagfis=100647](http://memoria.bn.br/docreader/docreader.aspx?bib=089842_07&pagfis=100647)>.

Access on: January 22, 2020.

In 1970, ESC announcement in the National Press was more shy. The edition of the newspaper Leaf of São Paulo from March 21 highlights the live broadcast of the ESC in the TV programming of the day and a quick

call in the TV show column, which says “watch today the Eurovision Festival of the Song, on Canal 4, directly from Holland, at six o'clock in the afternoon. “

In 1972, the last year the ESC was displayed on open TV in Brazil, Tupi announced that ESC's transmission would be a channel test for color TV, which would initiate its operations on April 1, of the same year according to the edition of *Jornal do Brasil* de March 25<sup>4</sup>:

#### TV TUPI

TV Tupi reported yesterday that only throughout the next week will inform your regular programming of color transmissions, as of April 1, since the subject is still in studies. This broadcaster must also be restricted in the first few months, the display of color films, to meet the limit of 10 hours a week.

This station will be transmitting today, from 17h30m, as it announced; The European Song Festival, which will be held in Edinburgh (Scotland). Transmission - on an experimental character - will be received via satellite, with image generated by the London BBC. (*Jornal do Brasil*, 1972, p. 13)

After 1972, the transmissions of the *Eurovision Song Contest*, Brazil ceased on open TV. Even so, the relevance of ESC in Brazil did not stop with this hiatus. In the 1980s, Italy entered the contest with “people di Mare”. The music won a version in Brazil called “Happiness”, which was recorded by several artists. In 1996, a Brazilian artist first participated in the history of the competition. Miriam Christine represented Malta and ended in the 10th position.

In 2018, with the achievement of ESC in Lisbon (Portugal), the event had two Brazilian artists: Laura Rizzotto and Caetano Veloso. Rizzotto represented Latvia in that year's contest through the funny girl song. She won the Supernova program, the Latvian selective for ESC, presented itself in the second semifinal

of ESC, but did not qualify in the final. Already Veloso was special invited from the final, where he presented himself with the winner of 2017, Salvador Sobral, and sang loved by the two, which became the opening song of the novel “Time to Amar”, TV Globo. Another relevant fact is that 0.18% of all tickets from ESC 2018 were sold to Brazilians, according to Santos (2018). This number was greater than citizens from countries participating in the contest, such as Estonia (0.17%) and Azerbaijan (0.02%). This data goes against an IPSOS survey commissioned by EBU (2020), where 1000 Brazilians were heard to talk about the consumption of the contest. On this basis, 14% have already attended the Eurovision once. 22% have heard of, but they never saw. For this basis, the likelihood of attending some semifinal or the end of 2020. 18% said it would be very likely. 30% Sometimes. 16% unlikely. 26% unlikely. 11% did not know how to respond. These 18% represent the highest index of probability of the Americas, showing that the contest has a call for a niche public, since the Brazilian sample of the research, according to the Institute, is more urban, has a larger educational level with great internet access and / or are richer than the average population.

In 2019, Brazilian Eduardo Lobo was responsible for building the stage of the Norwegian trio Keino, the champion of Televoto with the song “Spirit in the Sky”. In 2018, 2019 and 2021, Cyprus songs were cohescribed by Brazilians.

In recent years, the radio antenna 1, within the program “10 more Europe”, present the winning song of the ESC on Brazilian Radio.

The country also has sites specialized in covering the contest. In addition, other curious facts involved Brazil and ESC. In 2013, singer Natália Kelly, who is a Brazilian daughter, represented Austria in the competition, but

4. Available on the website: <[http://memoria.bn.br/pdf/030015/per030015\\_1972\\_00298.pdf](http://memoria.bn.br/pdf/030015/per030015_1972_00298.pdf)>.

was eliminated in the semifinal. In 2016, Dima Bilan (winner of ESC 2008) and Polina Gagarina (representative of Russia at Esc 2015), carried the Olympic torch in the interior of Rio de Janeiro. In the notes to the press released by the Rio 2016 Committee, the participation of the two in the contest was ignored. In Brazil, the contest is currently shown by ethnic TV channels, such as TVE International, RTP, RAI and DW, as well as official live broadcast on YouTube.

It is curious to note that ESC was an important diverus of European culture in Brazil during the 1960s and 1970s. Even without display on TV opened after the 1970s, the contest maintained its cultural relevance in Brazil. Historically, the Brazilian TV culture is relevant, but in the Eurovision-Brazil case it is important to note that something that drives the competition in the participating countries does not exist in the country: the lack of national participation in the contest. This aspect is fundamental to understand the lack of ESC massification, which would prevent a crowd by the native candidate or even Uhanism and nationalist representations within the transmission.

## FINAL CONSIDERATIONS

One of the ESC specificities for other entertainment programs is its political bias, either through speeches issued in the songs or the program's own production. ESC happens as a kind of World Cup, where cities and countries mobilize to participate in the event. The importance given in several countries to ESC shows that this media product is very important as a political actor. If it were not relevant political actor, ESC would never be used as a platform to publicize Europe.

As we affirmed (RIOS, 2017, p. 185), *Eurovision* is an important *soft power* in European international relations. In a shattered continent after the Second War, ESC

was a catalyst for feelings about European music and a major European culture spreader in Brazil.

It is not possible to say, at all, that ESC was irrelevant in Brazil. Quite the opposite. It is possible to say, based on the timeline built by this work and with historiographical research developed here, that ESC was extremely relevant to Brazilian musical culture in the 1960s and 1970s of the 20th century. Even if Brazil has lost the culture From the music festivals on television, it is possible to say that the ESC inspired the various festivals in the country along with Sanremo, Italy.

Within the company of the spectacle, where culture is spectacularized in an exacerbated way, ESC is part of this sociocultural movement. In the case here analyzed, ESC is also part of the history of Brazilian media. This article is expected to contribute to future studies on history of media and *Eurovision Song Contest*.

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