

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

**RECOVERING
AUDIOVISUAL MEMORY:
THE *EUROVISION SONG
CONTEST* IN BRAZIL¹**

Ricardo Matos de Araújo Rios

BA in Journalism by UFSJ (Brazil), MA
in International Relations by Pontifical
Catholic University of Minas Gerais (Brazil)
and University of Coimbra (Portugal),
Ph.D. student in Communications by UFJF
(Brazil). Professor at Communications and
Marketing School - UNIPAC (Brazil)
<https://orcid.org/0000-0003-3226-5735>

All content in this magazine is
licensed under a Creative Com-
mons Attribution License. Attri-
bution-Non-Commercial-Non-
Derivatives 4.0 International (CC
BY-NC-ND 4.0).



1. Work presented in the XIII Brazilian Meeting of Media
History.

Abstract: This article intends to present the history of the *Eurovision Song Contest* (ESC) in Brazil through the memorial recovery of the event, in addition to discussing the relevance of this audiovisual product in the country. The article uses as the theoretical foundation 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 in Brazil as a relevant media product and if it actually impacted culturally and on Brazilian media consumption, thus contributing to Eurovisiology research in the country.

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

INTRODUCTION

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

With an estimated audience of over 180 million people in 2019, according to Groot (2019), ESC is currently restricted in Brazil to a small audience. Audiovisual memory is a patrimony that needs to be preserved and recorded properly. As Bosi says (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 worshipped in Brazilian television?

To discover it, this paper will make a historical recovery of the ESC in Brazil, in addition to discussing the relevance of this audiovisual product in the country. Our methodological background consists in ideas of Bourdieu (1997), Debord (1997), Ricoeur (2010), Ribeiro et alli (2017) and Figaro (2015).

EUROVISION SONG CONTEST

Eurovision Song Contest (ESC) is a song contest created in 1956 by *European Broadcasting Union* (EBU), entity that brings public and state-owned radio and TV broadcasters together 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 voting in the participating countries.

ESC is a song contest produced and broadcasted in May by *European Broadcasting Union* (EBU). 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's broadcasting chain, was developed by the English journalist George Champey in a story about the development of the broadcasting entity. The title of the news was a bastardisation of the junction of the words: *European* and *Television*, forming so, Eurovision. According to Roxburgh (2015), Champey began working at the British broadcaster BBC in 1954 when the EBU network began to develop and it was called "Continental Television Exchange".

He remembered the title of his story and suggested to the BBC leadership to exchange the name of the network for EuroVision, which was initially refused, but accepted later.

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 European Broadcasters Area, an imaginary line defined by the International Telecommunications Union (ITU), an 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 those who 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.

THE SOCIETY OF THE SPECTACLE AND THE TELEVISION

Bourdieu (1997, 50-51) brings 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. About the power of TV within the symbolic production, the author places that:

For example, television can gather on one night in the 20-hour newspaper more people than all the French morning and night newspapers together. If the information provided by such medias becomes a bus information, without harshness, look at the homogenized political and cultural effects that can result in. It is a law that is known very well: the more a press body or any means of expression intends to achieve an extensive public, the more they have to lose its harshness [...] In everyday life, it talks a lot of rain and the good weather because it is the problem which is sure to not cause a shock - unless if it argued with a peasant that needs rain while on vacation, it is the soft subject par excellence. The more a newspaper extends its diffusion, the more it gets in subjects that do not raise problems. The object is built according to the categories of the receptor perceptions. This is what all the collective tends to homogenize and banalize, "conform" and "depoliticize" 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 personality and imposed products "with cultural claims", as documentary and classic literature, to educate the taste of the general public. Already in the 1990s, Media Massification started to explore experiences, voyeurism and exhibitionism, turning into the spectacularizing of the images and in the audience of the public.

The spectacularizing placed by Bourdieu faces what Guy Debord named of "Society of the Spectacle". According to Debord (1997), the spectacle society transforms every action

of communication into a staging, with alienating intentions regarding society. It alerts to the spectacularizing of culture and information, saying “in all its particular forms - information or advertising, propaganda 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 spectacularizing process is seen more positively by Born Steinberger (2005). The author places that (p. 97) there is a process of geopolitics of culture, where culture is transformed into a necessity and the symbolic goods created by the cultural environment become capital.

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 Ricoeur (2010) points out, becomes a guardian of time. The construction of this narrative involves facts transmitted via oral elements or physical materials.

If we think about the media memory process, we will resort to the same materials. However, the difference when creating the memory of audiovisual products lies in the main resource: their recording. The audiovisual aura, as defined by Benjamin (1955), is the final product. The meeting of people to consume that product is what transforms the experience of audiovisual.

As Ribeiro et al. (2017, p. 42), “to presuppose the issue of narrative in communication studies is to discuss temporality and narrative conventions in regimes of precise historicities”. In other words, considering the object of this article, it is necessary to think about the aspects that constitute the formation of the Contest’s timeline in Brazil and, mainly, how the product analyzed here impacted each time of presence in the country.

According to Figaro (2015, 152-153), historians overlook the media as historical actors because,

Schudson (1993: 211), in the chapter “Historical approaches to The Studies of the Communication” of the Book *Qualitative Methodologies of Investigation in Mass 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 belong to 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 emphasizes that the study of communication demands analysis of production, message and reception of the audience, 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 Vuletic (2019), Fricker and Gluhovic (2013), Rivers (2017) and Jordan (2014) said, The contest has an extremely relevant historical role, even deserving a special look from the Academy.

Thinking Communication as “a process of principle that is part of human practice” (Figaro, 2015, p.155), if the work proposes to

raise historical aspects of a Communications 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 society of the spectacle, where television creates symbolisms, the Historicity process of ESC in Brazil is relevant, considering the Contest's continental meaning in Eurasia.

EUROVISION SONG CONTEST IN BRAZIL

The first time Brazil read the word *Eurovision* was in 1954, in the edition of the newspaper: *A Noite*², from June 7th. 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 something 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 viewers from eight European countries. The program will be a speech by Pope XII, who will speak in six languages. The countries served by this television service are Great Britain, France, Belgium, Holland, Denmark, Switzerland and West Germany (A NOITE, 1954. p. 1)

Days later, June 13rd, the newspaper *Correio da Manhã*, from Rio de Janeiro, explained better 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 Rainha Real, que Sua Majestade a Rainha passará em revista, uma visita às provas hípcas 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 Amsterdã; 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 “Palio”, 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. Retrieved from: http://memoria.bn.br/docreader/docReader.aspx?bib=089842_06&pagfis=37201&pesq=eurovis%C3%A3o. Access on: January 22, 2020.

The first reference to the ESC in Brazilian newspapers dates back to October 26, 1960, in the article “Jacqueline is a success in Brazil”, by *Jornal do Brasil*³. Jacqueline is the singer Jacqueline Boyer, which won that year's edition with the song “Tom Pillibi”. Her success in Brazil, according to the report, took place after the re-recording of a song from the singer Máisa in French.

2. Retrieved from: http://memoria.bn.br/DocReader/DocReader.aspx?bib=348970_05&pesq=eurovision

3. Retrieved from: http://memoria.bn.br/DocReader/DocReader.aspx?bib=030015_08&PagFis=11420.

In 1965, the radio of the aforementioned newspaper 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, because the 1966 Eurovision winner, Udo Jürgens, became one of the FIC's contestants. This fact was highlighted in the newspaper Correio da Manhã, from 08/21/1966:



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

After the end of the 1st FIC, the edition of Correio da Manhã on 11/01/1966 brought a critique of the International Competition, saying the songs were standardized as those of ESC:

The international panorama, outlined in the 1st International Festival of Popular Song, is very close to crystallization in Europe, where Eurovision programs make 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 lead the song to a kind of split personality, those who intermittently suffer from outsider influences reaching internationalization more quickly, while other groups, smaller and smaller, will still maintain some purity. (CORREIO DA MANHÃ, 1966)

In 1967, Jürgens was invited again to compete in the FIC, but he had health issues and did not come to the Festival. He was replaced by the 3rd place of the 1967 ESC, Peter Horton, as shown in the newspaper Correio Da Manhã of 10/12/1967. Horton finished the FIC in sixth place. Bill Martin and Phil Coulter, the authors of Puppet on a String, the 1967 ESC winning song, participated in the FIC that year representing England with the song Celebration, which finished the competition in 4th place.



Figure 03: News about the absence of the winner of the 1966 ESC on the 2nd fic. Retrieved from: 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 Puppert-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. Retrieved from: http://memoria.bn.br/DocReader/DocReader.aspx?bib=089842_07&pagfis=86622. Access on: January 22, 2020.

ESC was popular, albeit indirectly, in the country. The presence of Eurovision Song Contest artists at the FIC kept the Contest in the popular imagination. With this scenario, the defunct Tupi TV Network, from Diários Associados, acquired the ESC broadcasting rights from the EBU. The Contest was exhibited by Tupi on three occasions: 1969, 1970 and 1972. In the first exhibition in the country, in 1969, TV Tupi has made a large advertising in *Jornal do Brasil* newspaper stating about the transmission:

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

Brasileiros vão assistir ao Festival da Eurovisão, o prêmio mais conhecido da música popular da Europa. A primeira transmissão do concurso será apresentada ao público brasileiro no próximo sábado, dia 29 de março de 1969. Esta transmissão será realizada com a mais absoluta fidelidade, pela TV Tupi do Rio de Janeiro, através do S. Paulo e Rádio-CM de B. Horizonte. São 2 horas de tempo proporcionadas pelos melhores representantes da música europeia.

Patrocinado por: Sistema Financeiro de Habitação - Colaboração das Culturas Esportivas do Rio de Janeiro, São Paulo, Minas Gerais e da Companhia de Desenvolvimento do Estado do Rio de Janeiro.

VIA SATELITE

TV-TUPI
CANAL 6

Figure 05: TV Tupi ad about Eurovision 1969 in the March 29, 1969 edition of *Jornal do Brasil*. Retrieved from: http://memoria.bn.br/pdf/030015/per030015_1969_00299.pdf. Access on: January 22, 2020.

The ad text says:

BY SATELLITE

DAY 29

Eurovision Contest

Next Saturday, directly from Spain, via satellite, you will have singers from all over Europe at home. The fine flower of European music will be present on your television set, next Saturday, the 29th, at 8:15pm. This broadcast will be carried out, with absolute exclusivity, by TV-TUPI from Rio de Janeiro, TV-TUPI from São Paulo and TV-ITACOLOMI from Belo Horizonte. There will be 2 hours of emotions provided by the best representatives of the European song. Sponsorship of the Housing Finance System. Collaboration of Caixas Econômicas of Rio de Janeiro, São Paulo, Minas Gerais and CODERJ - Development Company of the State of Rio de Janeiro. (JORNAL DO BRASIL, 1969, p. 9)

The press at the time made no reference to the reasons that led TV Tupi to acquire the contest, nor its repercussion or how the transmission was (if there was simultaneous translation, how the rules were explained to the public and if there was any issue with the satellite broadcasting). Another factor that makes hard the research on the ESC broadcasting on Tupi is the lack of digitization of reports on the subject at the station. At Cinemateca Brasileira, which owns the tapes of TV Tupi's journalistic collection, in São Paulo City, there is no reference to the Contest.

Something relevant on this advertising is the sponsorship of government agencies to the broadcasting during the period of the Brazilian Military Dictatorship, whose policy was to praise the national product. What would be the real reason for the dictatorial support for the broadcast of ESC in Brazil? Some hypotheses can be raised, such as the display of images via satellite in Brazil, to show the excellence of the Brazilian Communication industry, following what was most modern in the world or even to compare the European

competition with those held in Brazil.

However, in a Market Approach, with competition from other TV Networks, like TV Excelsior and TV Globo, Tupi tried to differentiate itself by bringing differentiated products to Brazil, such as the American Football League (NFL). As a communication company, Tupi knew of the strength of the Festival Internacional da Canção (FIC), promoted by TV Globo, and tried to bring its counterpoint to Brazil as a way to compete with the contest held by this TV channel.

The Correio da Manhã newspaper, from Rio de Janeiro, brought an article with the results of the 1969 ESC:



Figure 07: Note on the result of ESC 1969 in the morning mail of March 30, 1969.

Retrieved from: <http://memoria.bn.br/docreader/docreader.aspx?bib=089842_07&pagfis=100647>. Access on: January 22, 2020.

In 1970, the announcement of ESC in the national press was bashful. The edition of Folha de São Paulo newspaper on March, 21

highlights the ESC's live broadcast on this day's TV schedule and a quick headline in the TV Show column, which reads "Watch the Eurovision Song Contest today, on Channel 4, directly from The Netherlands, at six o'clock in the afternoon".

In 1972, the last year when the ESC was shown on Free-To-Air (FTA) TV in Brazil, Tupi TV Network announced that the ESC broadcast would be a test of the channel for color TV, which would start operating on April 1 of the same year, according to the March, 25 edition of *Jornal do Brasil*⁴ newspaper:

TV TUPI

TV Tupi informed yesterday that only during the next week it will inform its regular programming of color broadcasts, from April 1st, as the subject is still under study. This broadcaster will also restrict, in the first months, the exhibition of color films, to meet the limit of 10 hours per week. This station will be broadcasting today, starting at 5:30 pm, as announced; the European Song Festival, to be held in Edinburgh (Scotland). The transmission — on an experimental basis — will be received via satellite, with an image generated by the BBC in London. (*JORNAL DO BRASIL*, 1972, p. 13)

After 1972, broadcasts of the Eurovision Song Contest in Brazil ceased on FTA TV. Even so, the relevance of ESC in Brazil did not stop with this interruption. In the 1980s, Italy entered the competition with "Gente di Mare". The song won a version in Brazil called "Felicidade", which was recorded by several artists. In 1996, a Brazilian artist participated for the first time in the Contest's history. Miriam Christine represented Malta and finished in 10th place.

In 2018, when the Eurovision Song Contest was hosted in Lisbon (Portugal), the event featured two Brazilian artists: Laura Rizzotto and Caetano Veloso. Rizzotto represented Latvia in that year's Contest with the song

Funny Girl. She won the Latvian ESC selection, Supernova, and performed in the ESC's second semifinal, but she did not qualify for the final. Veloso, instead, was a special guest at the final, where he performed with the 2017 winner, the Portuguese Salvador Sobral, and they sang *Amar Pelos Dois*, which became the opening song of the TV Globo *telenovela* "Tempo de Amar". Another relevant fact is that 0.18% of all ESC 2018 tickets were sold to Brazilians, according to Santos (2018). This number was higher than citizens of countries which competed in the Contest, such as Estonia (0.17%) and Azerbaijan (0.02%). This data is in line with an IPSOS survey commissioned by the EBU (2020), where 1000 Brazilians were heard to talk about the consumption of the Contest.

On this poll, 14% have watched Eurovision once. 22% have heard about it but never seen it. To these people, it was asked what the probability of watching a semi-final or the final of 2020. 18% said it would be very likely. 30% sometimes. 16% not likely. 26% unlikely. 11% were unable to respond. This 18% represents the highest probability index in the Americas, showing that the Contest appeals to a niche audience, as the Brazilian survey sample, according to the Institute, is more urban, has a higher educational level, with great access to the internet. and/or are richer than the average population.

In 2019, Brazilian Eduardo Lobo was responsible for building the stage for the Norwegian trio KEiiNO, the televoting champion with the song "Spirit In The Sky". In 2018, 2019 and 2021, songs from Cyprus were co-written by Brazilians. In recent years, Antena 1 Radio have executed the ESC winning song on Brazilian radio, as part of the "10 Mais Europa" (Top 10 Europe).

The country also has websites that specialize in covering the Contest. In

4. Available on the website: <http://memoria.bn.br/pdf/030015/per030015_1972_00298.pdf>.

addition, other curious facts involved Brazil and the ESC. In 2013, the singer Natália Kelly, who is a Brazilian daughter, represented Austria in the competition, but was eliminated in the semifinals. In 2016, Dima Bilan (2008 ESC winner) and Polina Gagarina (Russia representative at 2015 ESC) carried the Olympic Torch in Rio de Janeiro's countryside. In the press releases by the Rio 2016 Committee, their participation in the Contest was ignored. In Brazil, the Contest is currently shown by ethnic pay-TV channels, such as TVE Internacional, RTP, RAI and DW, in addition to official live broadcast on YouTube.

It is interesting to note that ESC was an important promoter of European culture in Brazil during the 1960s and 1970s. Even though it was not shown on FTA TV after the 1970s, the Contest maintained its cultural relevance in Brazil. Historically, festival culture on Brazilian TV is relevant, but in the case of Eurovision and Brazil it is important to note that something that drives the Contest in participating countries does not exist in Brazil: the lack of constant national participation in the Contest. This aspect is fundamental for us to understand the lack of massification of the ESC, which would prevent a support for the native candidate or even pride and nationalist representations within the broadcast.

CONCLUSION

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 FIFA 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 a relevant political actor, ESC would never be used as a platform to publicize Europe.

As we stated (RIOS, 2017, p. 185), Eurovision is an important soft power in European International Relations. In a continent devastated after Second World War, ESC was a catalyst for feelings about European music and a great promoter of European culture in Brazil.

It is by no means possible to say that ESC was irrelevant in Brazil. It is possible to affirm, based on the timeline constructed by this work and with the historiographical research developed here, that ESC was extremely relevant to Brazilian musical culture in the 60s and 70s of the 20th Century. About the Song Contests on Brazilian television, it is possible to say that ESC inspired various Contests in the country, along with Sanremo, from Italy, like OTI Festival, Record TV Song Festival or Contests broadcasted by Globo TV Network.

Within the Society of the Spectacle, where culture is exaggeratedly spectacled, the ESC is part of this sociocultural movement. In the case analyzed here, ESC is also part of the history of Brazilian media.

We hope that this article can contribute to future studies on media history and the Eurovision Song Contest.

REFERENCES

- BORN STEINBERGER, Margarethe. **Discursos geopolíticos da mídia – jornalismo e imaginário internacional na América Latina**. São Paulo: FAPESP, 2005.
- BOSI, Ecléa. **Memória e Sociedade**: lembranças de velhos. São Paulo: Tao, 1979.
- BOURDIEU, Pierre. **Sobre a televisão**. Rio de Janeiro: Jorge Zahar, 1997.
- CORREIO DA MANHÃ (1966). **O mundo em tom de canção**. Rio de Janeiro: Correio da Manhã, 1966.
- DEBORD, Guy. **A Sociedade do Espetáculo**. Rio de Janeiro: Contraponto, 2007.
- IPSOS (2020). **Eurovision Song Contest**: 65 years on, poll shows high awareness and viewership within and far beyond Europe. Available on the website: <https://www.ipsos.com/en/eurovision-song-contest-65-years-poll-shows-high-awareness-and-viewership-within-and-far-beyond>. Acesso em: 02 jun. 2021.
- FIGARO, Roseli. O(s) método (s) histórico (s) nas pesquisas em comunicação. *In: Matrizes*. vol.9, n.2. jul./dez. 2015. São Paulo: ECA/USP.
- FRICKER, Karen; GLUHOVIC, Milija (orgs.). **Performing The ‘New’ Europe**: identities, Feelings, and Politics in the Eurovision Song Contest. Nova York (EUA): Palgrave Macmillan, 2013.
- GROOT, Evert (2019). **182 million viewers tuned in to the 2019 Eurovision Song Contest**. Available on the website: <https://eurovision.tv/story/182-million-viewers-2019-eurovision-song-contest>. Acesso em: 10 jan. 2020.
- JORDAN, Paul. **The Modern Fairy Tale**: Nation Branding, National Identity and the Eurovision Song Contest in Estonia. Tartu (Estônia): University of Tartu Press, 2014.
- RIBEIRO, Ana Paula Goulart; LEAL, Bruno Souza; GOMES, Itania. A historicidade dos processos comunicacionais: elementos para uma abordagem. *In: MUSSE*, Christina Ferraz;
- SILVA, Herom Vargas; NICOLAU, Marcos Antônio. **Comunicação, mídias e temporalidades**. Salvador: Edufba, 2017.
- RICOEUR, Paul. **Tempo e narrativa**, v. 1. São Paulo: WMF Martins Fontes, 2010.
- RIOS, Ricardo. **Mídia e Política Externa**: a extensão do Conflito de Nagorno Karabakh no Eurovision Song Contest. Belo Horizonte: PUC Minas, 2017.
- SANTOS, Lina. **Quem comprou os bilhetes para a Eurovisão? Eritreia, Suazilândia, Saipan....** Available on the website: <https://www.dn.pt/media/quem-comprou-os-bilhetes-para-a-eurovisao-eritreia-suazilandia-saipan-9255081.html>. Acesso em: 22 de janeiro de 2020.
- VULETIC, Dean. **Postwar Europe and the Eurovision Song Contest**. Londres (Inglaterra): Bloomsbury, 2019.