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IBC

Instituto Brasileiro de Cultura

European Expansion Strategy

IBC — EUROPEAN EXPANSION STRATEGY

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IBC – EUROPEAN EXPANSION STRATEGY

How to Operate Across Europe

HORIZON: 2026–2030

1. WHY BERLIN AS THE CENTRAL HUB?

Berlin is the ideal strategic choice for the IBC headquarters for several reasons:

- **Europe's cultural capital:** Berlinale, Berlin Art Week, CTM Festival, global club scene
- **Brazilian community:** 25,000–40,000 Brazilian residents, the largest in Central Europe
- **Cultural infrastructure:** 170+ museums, hundreds of galleries, extensive venue networks
- **Geographic position:** Centre of Europe — two hours' flight from Paris, London, Amsterdam, Warsaw
- **Competitive costs:** Lower rent than Paris, London or Zurich
- **Creative ecosystem:** Europe's largest independent artist community
- **Diplomatic connections:** Brazilian Embassy in Berlin, consulate network

2. EUROPEAN EXPANSION MODEL

PHASE 1 — BERLIN HUB (2026)

Consolidate the headquarters. Prove the model.

The first year is 100% dedicated to establishing excellence in Berlin. No expansion before the home is in order. Success in Berlin creates credibility for the entire European expansion.

PHASE 2 — FIRST ANTENNAS (2027)

Lisbon and Paris as natural extensions.

- **Lisbon:** Cultural capital of Lusophony, gateway between Brazil and Europe
- **Paris:** Largest Brazilian community in Western Europe, global art scene

Format: **Partner representations** (not own offices) — agreements with local cultural institutes or seasonally rented spaces.

PHASE 3 — MEDITERRANEAN AND NORTHERN NETWORK (2028)

Madrid, Milan, Amsterdam.

- **Madrid:** Linguistic and cultural proximity to Brazil, vibrant festival scene

- **Milan:** Fashion, design, contemporary art — areas of strong Brazilian interest
- **Amsterdam:** Financial and multicultural hub, active creative community

PHASE 4 — PAN-EUROPEAN PLATFORM (2029–2030)

Vienna, Zurich, Brussels, London.

- **Vienna:** Classical music + refined cultural scene
- **Zurich:** High-value art market, collectors
- **Brussels:** EU political centre, cultural lobbying
- **London:** Largest Brazilian diaspora in Europe (150,000+ people)

3. TARGET CITIES AND LOCAL STRATEGY

GERMANY (YEAR 1–2)

CITY	STRATEGY	PROFILE
Berlin (HQ)	Full institute with permanent programming	Central hub, art, music, education
Frankfurt	Partnership with existing Brazil-Germany institutes	Business, diaspora
Hamburg	Cultural fair presence, co-productions	Port city, gastronomy, jazz
Munich	Seasonal events (October: Brazilian versus Oktoberfest)	Premium, tourism

PORTUGAL (YEAR 2)

CITY	STRATEGY	PROFILE
Lisbon	Partner office / shared space	Lusophony, diaspora, cultural bridge
Porto	Summer festivals, artist residencies	Indie culture, tourism

FRANCE (YEAR 2)

CITY	STRATEGY	PROFILE
Paris	Semi-annual pop-up gallery + partnership with Institut Brésilien	Art, fashion, gastronomy

SPAIN (YEAR 3)

CITY	STRATEGY	PROFILE
Madrid	IBC representation + monthly programming	Latin culture, dance, music

CITY	STRATEGY	PROFILE
Barcelona	Summer seasons + festivals	Creativity, design, gastronomy

ITALY (YEAR 3)

CITY	STRATEGY	PROFILE
Milan	Brazilian Fashion Week, design, art	High culture, fashion, business
Rome	Spirituality, culture, tourism	Brazilian sacred art, carnival

NETHERLANDS / BELGIUM (YEAR 3–4)

CITY	STRATEGY	PROFILE
Amsterdam	Partnership with Tropenmuseum / Stedelijk	Contemporary art, museums
Brussels	Cultural lobbying, European Parliament	Cultural policy, multilateral

4. PRESENCE MODELS

The IBC will not need its own physical offices in every city. Depending on the market, it will adopt one of the following models:

MODEL A — OWN HEADQUARTERS

Applicable to: Berlin (Year 1), Lisbon (Year 3+ if viable) - Dedicated physical space, local team, permanent programming - Highest investment, highest impact, full autonomy

MODEL B — PARTNER SPACE (HOST INSTITUTION)

Applicable to: Paris, Madrid, Milan, Amsterdam - Cooperation agreement with local cultural institute - IBC uses the space on agreed dates (monthly or quarterly) - Cost: co-production agreement (no fixed rent) - Examples: Institut du Monde Arabe (Paris), Casa de América (Madrid)

MODEL C — POP-UPS AND FESTIVALS

Applicable to: Hamburg, Barcelona, Rome, Vienna, Zurich - Presence at existing cultural festivals - Temporary and touring exhibitions - Brazilian artist shows on European tour (IBC curates and co-produces) - Low cost, high reach

MODEL D — DIGITAL AND ONLINE

Applicable to: All of Europe - Livestream of all IBC Berlin events - Brazilian culture streaming platform - Podcasts, online masterclasses, Portuguese courses online - IBC Europe digital newsletter and community

5. TOURING PROGRAMME

"BRAZIL IN MOTION" FESTIVAL — ANNUAL EUROPEAN TOUR

From Year 2, the IBC will organise an **annual European cultural tour** bringing the best Brazilian programming to five to eight European cities in sequence:

Format: - Eight to twelve days per city - Dance company + musician + visual artist = complete package - Partnership with local venues (they provide the space, IBC provides curation and artists) - Flight and transport sponsorship: Brazilian (LATAM, GOL) and European airlines

Proposed Route:

Berlin → Hamburg → Amsterdam → Brussels → Paris → Madrid → Barcelona → Lisbon

Expected impact: 15,000+ spectators per tour | eight cities | one month duration

6. STRATEGIC EUROPEAN PARTNERSHIPS

ALLIED CULTURAL INSTITUTES

- **Goethe-Institut** (Germany) — model and bilateral partner
- **Institut Français** — co-production of events
- **Instituto Cervantes** — partnerships for Latin audiences
- **Casa de América (Madrid)** — ideal partner space in Spain
- **Calouste Gulbenkian Foundation (Lisbon)** — excellence partner in Portugal

EUROPEAN CULTURAL NETWORKS

- **Creative Europe** — EU fund applications (mandatory)
- **European Cultural Foundation (ECF)** — membership and funding
- **Culture Action Europe** — advocacy and policy network
- **IETM (Informal European Theatre Meeting)** — performing arts
- **Europeana** — digitalisation and dissemination of Brazilian cultural heritage

EMBASSIES AND CULTURAL DIPLOMACY

- Brazilian Embassies in Berlin, Paris, Rome, Madrid, London, The Hague
- Itamaraty — External Cultural Promotion Programme (PRECE)
- Fundação Alexandre de Gusmão (FUNAG) — research and publications

UNIVERSITIES AND ACADEMIA

- **FU Berlin, HU Berlin, UdK Berlin** — residencies and lectures
- **Sciences Po Paris** — Latin American studies
- **London School of Economics** — Brazilian Studies Programme

- **Universitat de Barcelona** — Lusophony and Brazil

7. DIGITAL STRATEGY FOR ALL OF EUROPE

IBC ONLINE PLATFORM

The IBC will develop a **digital platform** (Year 2) that will allow it to reach all of Europe without physical presence:

Content: - Livestream of all Berlin events (free + premium) - Portuguese language courses online (A1–C2) - Masterclasses with Brazilian artists (€30–100 per session) - Documentaries on Brazilian culture (in-house production) - Podcast "Brazil in Europe" — stories of Brazilians across the continent

Digital monetisation: - Monthly subscription: €15/month (full premium content access) - Individual course sales - Episode and programme sponsorship

Year 2 Target: 5,000 digital subscribers across Europe

8. BRAZILIAN DIASPORA MAP IN EUROPE (REFERENCE)

COUNTRY	ESTIMATED BRAZILIANS
Portugal	300,000+
United Kingdom	150,000+
Spain	130,000+
Germany	120,000+
Italy	100,000+
France	70,000+
Switzerland	60,000+
Netherlands	40,000+
Belgium	25,000+
Austria	20,000+
TOTAL	~1,015,000+

This is the IBC's potential audience base in Europe. Every Brazilian is a potential ambassador for our programming.

9. EUROPEAN REVENUE STRATEGY

MULTI-COUNTRY REVENUE SOURCES

SOURCE	MECHANISM	ANNUAL TARGET (YEAR 3)
Co-productions with European venues	Box office share	€80,000
"Brazil in Motion" Tour	Fees + box office	€120,000
Portuguese courses online	Digital platform	€60,000
Creative Europe (grant)	EU application	€150,000
International sponsorships	Brazilian companies EU	€200,000
Digital platform subscriptions	Recurring revenue	€90,000
EUROPEAN TOTAL		€700,000

Document prepared in March 2026. Strategy subject to annual review by the IBC Executive Board.