

The influence of soft power on the internationalization of Brazilian cultural products: Proposal for a framework

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ABSTRACT

Culture has become one of the fastest growing sectors in post-industrial economies. To know its function and to expand its performance as a factor of inflow in the economy will allow us to improve living conditions, favoring the better organization of productive processes and access to cultural goods. Internationalizing means considering different levels of relationship and business execution, from the buying and selling of products and services to investment in assets in other countries (direct investment and portfolio investment). Soft power is included in this discussion because of its potential to give a country an internationalization strategy with regard to cultural products. The main objective of the study is to analyze the influence of soft power as a moderating variable in the internationalization of Brazilian cultural products. The development of explanatory models on the internationalization of Brazilian cultural products has been little explored. The proposed framework presented here relates to the variables "made in", preference, and internationalization of Brazilian cultural product with the moderating variable of soft power, aiming to provide opportunities for further discussions on the subject, besides enabling its application for future studies.

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1. Introduction

Culture has become one of the fastest growing sectors in post-industrial economies. To know its function and how to expand its performance as a factor in the economy, enables the improvement of living conditions, favoring the better organization of productive processes and access to cultural goods (Werthein, 2003). Given this, working on the development of business connected to this sector would also create a favorable environment for the development and internationalization of those business.

According to Mariotto (2007), to internationalize means considering different levels of relationship and business execution, from the buying and selling of products and services (foreign trade) to investment in assets in other countries (direct investment and portfolio investment). Kogut and Singh (1988) emphasize cultural aspects as one of the factors that

must be evaluated in the selection of an internationalization mode through two facets: the cultural distance between countries (distance of power, attempt to decrease uncertainty at an individual level, masculinity/femininity and individuality); and the attempt to decrease uncertainty at the enterprise level (organizational and managerial aspects of risk reduction).

The economy of culture is today one of the sectors of greater dynamism in the global economy, registering a growth of 6.3% per year (while the entire economy grows at 5.7%). It integrates with the services and leisure sector, whose growth projection is superior to any other, with an estimated growth of 10% per year in the next decade (Manoso, 2013). This growth potential is quite elastic, because the sector is not dependent on exhaustible resources, since its basic input is artistic or intellectual creation and innovation (IBGE, 2006).

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The process of globalization and technological changes applied to the cultural sector modify the rules of the game for artists and creators, showing with even more force the eternal question of how it is possible to reconcile pure creativity with difficult economic realities. In the music sector, for example, the asymmetry of cultural flows encouraged local artists to explore their creative talents in an increasingly global market, increasing in this way the processes of acculturation in the world (UNESCO, 2009). Given this, the restricted choice of representations that major social media and communication networks propose tends to favor the creation of stereotypes, manifested by a specific propensity to reduce or simplify things through the formatting of uniformed content. In this perspective, the process of information exchange between distinct cultures and the consequential absorption of symbolic content through acculturation (Cirese, 1979) can be understood as a form of soft power, which can provide countries with a possible strategy for the internationalization of cultural products.

Although "soft power" is depicted in several ways, theories of International Relations allow us to identify three general categories of power: military, economic, and ideological and cultural. All three are undoubtedly important, but the latter is often neglected by some politicians. Soft power corresponds to the ability to achieve an objective by means of consent. In other words, it is the ability to convince others to do something through the means of cultural and ideological influence (Nye Jr. 2004, 2011). Thus, the activities of cultural production, for example in cinema, given its great potential to reach and draw audiences, can be seen as an instrument of ideological power. In this context, cinema is not just a picture or illustration of reality, it plays an active role in the formation of identities and international realities (Zismann & Geisler, 2013).

Culture captures soft power, which has the ideological power to unite society (Ferreira, 2010) by, for example, stopping a multinational factory in order to watch the soccer World Cup. At the Mexican World Cup, the Brazilian team's bus had the following inscription: "Vehicle tracked by 180 million Brazilians", which really happened. Cultural practice captured the hegemony in that period (Amphilo, 2012). Coca-Cola, which has its red packing label worldwide, had to take into account local characteristics of the city of Parintins, Amazonas, where consumers assessed information and decided

to choose another local brand instead. Thus, the followers of the ox "caprichoso" (a blue color) did not consume Coca-Cola because of the color of the packaging, whose color represented the "assured" ox and clung to Pepsi that had the blue packaging. This example demonstrates that local culture can be a source of soft power (Amphilo, 2012; Nye Jr., 2004).

With globalization comes the possibilities for relationships between companies and cultural products and the strategic use of these for those larger gains. In this context, cultural products are more important for the fact that they represented, or are being represented by companies, who in many cases have power that is comparable to the state (Bird & Stevens, 2003); to extend the possibilities of companies by aggregating capital and fiscal value to invest or sponsor these products (Becker, 2003); and companies have discovered how to apply the political and symbolic character of cultural products in their corporate strategies (Alvesson 1991; Marin & Amantino-Of-Andrade, 2003), and also is explained by approaches in the area of strategy that emphasize questions of power (Mintzberg et al., 2000; Arnold, 2003; Martin, 2003).

Brazil exported a total of 2967.9 billion dollars' worth of cultural products in 2006, whilst Colombia exported 195.3 million, Argentina 164.9 million, Chile 29.1 million, Peru 21.9 million, and Uruguay 15.8 million (Sicsur, 2011). The Brazilian domestic market has a national cultural production higher than its foreign counterpart, in which prevalence reaches 80%. Cultural activities with greater presence in municipalities are crafts (64.3%), followed by dance (56%), bands (53%), and capoeira (49%). The latter, in addition to its significant presence in the country next to the music, is one of the segments that arouses major interests abroad. Festivals are the most dynamic form of cultural diffusion in the country: 49% of cities count on popular culture festivals, 39% on music festivals, 36% dance festival, 26% theatre festivals, and 10% on film festivals (IBGE, 2006; Sicsur, 2011). Therefore, it should be noted that the market for cultural products is expanding.

In view of the importance of studies regarding the consumption of cultural products in the international market, the following problem has been established: What is the influence of soft power on national identity through the internationalization of Brazilian cultural products?

One can see that the development of explanatory models on the internationalization of Brazilian cultural products is under explored. This issue leads to the main objective of the study, which to examine the influence of soft power as a moderating variable in the internationalization of Brazilian cultural products. Given this, the specific objectives for this study are: (a) identify the variables that influence the internationalization of Brazilian cultural products; (b) verify the relationship between soft power and Brazilian national identity.

2. Soft power and the internationalization of cultural products in the world

The use of the concept of soft power to analyze the actions of the United States of America in international relations was coined by Nye Jr. (1980). According to this view, soft power is the ability of an actor to persuade others to do what they want without the use of force or coercion, that is, without resorting to hard power.

In the conceptual analysis of Nye Jr. (2004), in general, soft power brings us to an international environment in which multilateralism, cooperation, and liberal institutions are predominant in terms of liberal internationalism. So for Nye (2004), given that force does not solve all conflicts, there are other ways a given actor (A) can influence the behavior of others (B, C, ...) to get them to act in a way that satisfies the interests of A. However, the association between the

A country's soft power lies in three features: in its culture (attractiveness to others agents due to places, events, cultural products), in its political values (the way of relating to other countries), and in its strategy in international politics (for legitimacy or moral authority) (Nye Jr. 2004, 2011).

Soft power can be associated with many products and consumer goods, for example, books, music, cinema, and crafts, among other popular manifestations of art and education. This is evident in the way the United States spread its ideology around the world through their cultural products (movies, music, technology, media, literature, books, events, and cultural values) and the "American way of life", with the purpose of building a socially constructed persuasion, seeking a source of important resources where social groups could transmit knowledge and values on different levels from social behaviors.

The dynamism of culture itself needs to be researched more and focus on the relationship between culture and behavior power (Nye Jr., 2004). In this context, cinema allows the dissemination of a nation's understanding of what "really happened" historically, besides the portrait that it wishes to convey about itself, according to the three constituent pillars of soft power: culture, political ideals, and policies. The film acts in two highly desirable areas: cultural construction and the dissemination of the county's political ideals (Nye Jr., 2004).

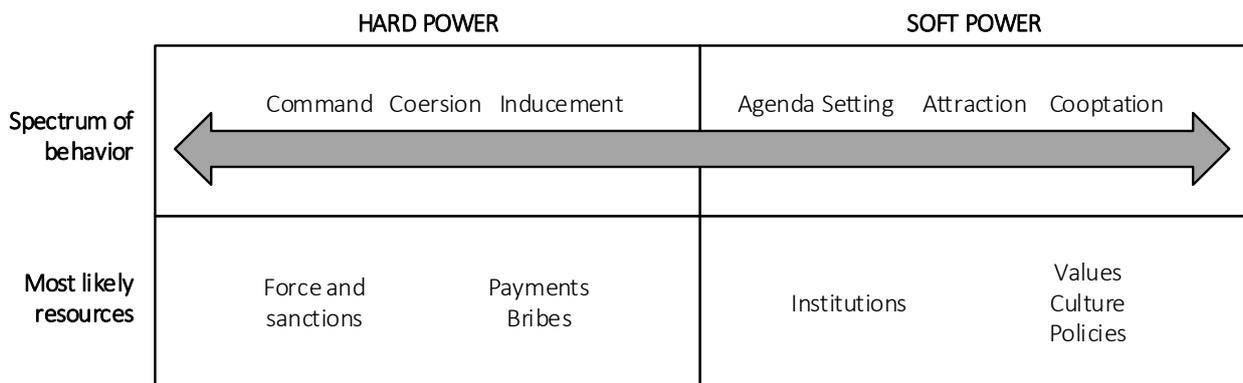


Fig. 1
Association of behavioral types and features of hard and soft power
Source: Nye Jr. (2011, p. 8) adapted by the authors (2014).

types of behaviors and certain resources is strong enough to allow us to use useful shortcuts for the application of hard power and soft power concepts, as shown in the Figure 1.

The importance of the use of soft power in public policies of cultural internationalization of countries in South America can be seen in the data of Mercosur's Cultural Information System – Sicsur (2011). The

results presented suggest that, in 2010, culture accounted for 3.5% of gross domestic product (GDP) in Argentina and has gone through its sixth consecutive year of expansion. Cultural activities have shown sustained growth and stable participation in national economies, which is expanding at very high rates. The concept of the creative industry has shown the desire to create things whose value is not purely practical (Demasi, 2003).

According to Howkins (2007), both art and science seek to imagine (visualize) and describe (or represent) nature and a sense of reality, using the same procedures of thought and generation of ideas. The difference is in the way in which they seek to imagine the world and how they are guarding their economic values. The creative process is the same, but what sets them apart are the creative products.

Corroborating with this vision, in Colombia the Ministry of Culture and the National Administrative Department of Statistics (DANE) solidified an administrative arrangement with the intention of building an approach for measuring the cultural field by means of a Satellite Account of Culture, identifying activities that produce cultural goods and services from 2000 to 2007. In this measurement, the following activities were included: edition of books and newspapers, radio, television and cable TV, publicity, photography, cultural research and development, cultural dissemination services (which includes the production and exhibition of movies, radio, television, theater, artistic services, and private cultural organizations, among others), museums, artistic education, and government services. From this measurement, a growth in GDP contribution from cultural activities in the total economy was notable, moving from 1.58% in 2000 to 1.78% in 2007. Moreover, the GDP growth of cultural activities during the same period was 61.39%, surpassing the GDP growth of the whole economy of the country, which was 39.38% (Calcagno et al., 2008).

More than 70% of the 13,000 editors of the region are located in Argentina, Brazil, and Colombia. Brazil dominates the Portuguese language market, while Argentina and Colombia assert themselves in Spanish-speaking regions. Spain performs an important role for completing the supply curve that meets local needs, covering 30% of imports of the region. Due to the structure of the regional market being characterized by distribution routes of tax and

tariff reductions, Argentina, Colombia and Chile are used by Spanish publishers as a base for the re-exportation of books around South America. In recent years, these three countries have 30% of all book imports originating from Spain, with emphasis on Argentina where the number reaches 50% (Calcagno et al., 2008).

In 2011, approximately 243,000 companies formed the core of the creative industry in Brazil (Pinto et al., 2013). Based on the profits of the companies, it is estimated that the creative core generates a GDP equivalent to R\$ 110 billion or 2.7% of all that is produced in the country. These results place Brazil among the biggest producers of creativity in the world, surpassing Spain, Italy, and the Netherlands, according to Table 1.

Tab. 1

GDP of the creative core and GDP contribution in selected countries - 2011

Country	Creative GDP (R\$ Billion)	Contribution in terms of GDP
United States	1,011	3.3
United Kingdom	286	5.8
France	191	3.4
Germany	181	3.2
Brazil	110	2.7
Italy	102	2.3
Spain	70	2.3
Netherlands	46	2.7
Norway	32	3.2
Belgium	27	2.6
Sweden	26	2.4
Denmark	21	3.1
Austria	15	1.8
Greece	6	1.0

Source: FIRJAN/UNCTAD based on GDP data (2011) adapted by the authors (2013).

Recapturing the vision of Nye, Jr. (2011), the paradigmatic case of the United States no longer requires strategic action of the state, citing the example of England, which has a ministry for the creative industries (an independent of the Ministry of Culture) and shows the growing importance the sector has acquired in national economies. England begin to establish programs in states and even in municipalities, which identified local vocations capable of generating economic dynamics. In order to strengthen its soft power, China has established trade houses to facilitate business and increase contacts in Central Asia. The International Radio of China is also paying more attention to the region, now broadcasting 24 hours a day. Transmissions for Kazakhstan in particular have increased in size and

quality in recent years, with programs aimed at winning the hearts and minds of the Kazakh population (Struye, 2010). In this respect, as some observers have noted, "if today's Westerners wear Chinese clothes and Western youth play with Chinese toys, it is not surprising that their children and grandchildren will one day prefer to hear Chinese pop music and watch movies produced in China" (Tremblay, 2007).

Soft power, in the case of Japan, can be exemplified by the internationalization of Manga comic books, which provided a rich variety of genres and subgenres that became accessible to a wide audience, made for everyone from children learning to read to adults of both sexes. Created in Japan from native and foreign artistic expressions, manga was restricted to the Asian archipelago for decades. A very different scenario in the late 20th century and early 21st century has emerged where manga is no longer just Japanese, and has turned into a furnishing of world modernity: their influence is now in the comic books of the West, in Japanese pop culture events, in contests of new foreign manga authors, in advertising, and in the urban landscape (Hirata, 2012). Examples include the insertion of manga style drawings in collectible lighters of the brand Bic that are sold in Brazil; the use of the character Hatsune Miku in the commercial of Toyota Corolla sold in the United States; the creation of *Turma da Mônica Jovem* by artist Maurício de Souza, whose characters and stories emulate the characteristics of the manga; the graffiti in the city of São Paulo, in the neighborhood Liberdade; and Brazilian and international conventions for manga fans (Hirata, 2012).

With respect to Brazil, the easy absorption of new technologies; creativity and vocation for innovation; the availability of high-level professionals in all segments of cultural production; and high quality and good acceptance of our cultural products in different markets can be viewed as aspects for the country's differentiation. Another important point is that the Brazilian domestic market is very expressive, with a national cultural production superior to the foreign (for example, music and TV content), where predominance reaches 80%. Prevalent cultural activities in municipalities include crafts (64.3%), followed by dance (56%), bands (53%), and capoeira (49%).

Festivals are the most dynamic form of cultural diffusion in the country: 49% of the cities have popular culture festivals, 39% music festivals, 36% dance festival, 26% theatre festivals, and 10% have film festivals (IBGE, 2006). By 2020, the Ministry of Culture in Brazil is expected to have invest US\$ 35 million in shares, ranging from the financing of translation and editing of national works to exchange programs for authors and translators, as well as funding participation in major fairs in the world. Internationally, the new Brazilian policy comprises of three different fronts. The first seeks to expand the presence of Brazilian books in different languages and countries around the world. The second is directed basically to the countries of Latin America that speak Spanish. And the third consists of the Portuguese-speaking countries in Europe, Africa, and Asia, through the creation of a specific public announcement to support the publications of works by Brazilian publishers in those countries. This demonstrates that the Brazilian government seeks literature internationalization as a form of soft power (MINC, 2012).

3. Theoretical propositions of the study and theoretical model

The propositions of this study focused on the relationships that can exist between the "made in" factor and the preference for Brazilian cultural products, as well as the possible influence of the existing preference for Brazilian cultural products in relation to the internationalization of these products. Given this, a deepening of knowledge about these perspectives was sought in the literature in order to propose a theoretical model which embraced all of these constructs. The soft power variable in the theoretical model was included as a moderator of the relationship between the constructs of the research.

The internationalization of the "made in" is one of the areas that can aid economic growth and national competitiveness. In this sense, the more favorable the image of a country is, the more prominent the promotion of their products will be and vice versa (Bradley, 1995). Considering exports, the main influence of a strong national brand comes from the added value that is attached to companies, products, and services that are associated with the nationality. Several studies have sought to assess the impact of the "made in" factor on consumers' perceptions of quality, demonstrating the weight of the national seal

on products (Phau & Prendergast, 2000; Kotler & Gertner, 2002).

There is a relationship between consumer preferences for products of a country and the perception of culture, economics, and policies of that country (Mossberg & Kleppe, 2005). With regard to the brand image at a territorial level, it is a possible reflection of its personality (Rainisto, 2007). In fact, a country, a culture, or a nation, brands have an emotional and social value to consumers (Kotler & Gertner, 2002). If the idea that brands attribute or subtract value to a product is clearly accepted today, then the relationship that is established with the country of origin is fundamental in assessing value. In this sense, culture is a means and an end in territorial marketing, stressing that there are signs of cultural depth in the process of economic development of cities and regions (Campbell, 2007).

Another view about the influence of country of origin on a product review is backed by Fishbein and Ajzen's model (1975). As they state, the image of a country directly affects beliefs about the attributes of products, which therefore influences the general attitude towards those products. Therefore, country of origin indirectly affects attitudes through beliefs, a phenomenon often described as the halo effect (Ayrosa, 2000). Thus, the rationality of cultural consumption would lose strength as tastes and preferences are not stable and evolve over time. Through this perspective, the fact that pleasure and desire to consume increases in proportion to the consumption is explained. Thus, tastes and preferences evolve over time, contrary to the principle of rationality (Benhamou, 2007, p. 30).

The "country of origin" effect refers to the influence that a country's origin has on consumer behavior and attitudes towards products. This influence is determined by country-related feelings and rational estimates of country quality, associated through the image expressed by the "made in" label. According to Kotler (2000), image and identity are different concepts. Identity is related to the identification and positioning of goods. Image is the way the public sees the company or its products. An effective image needs to establish the personality of the product and the value proposition; it should convey personality in a distinct manner, so as not to be confused with competitors; and it should communicate an emotional power that goes beyond a simple mental image. According to Ger (1999), any

product category can incorporate local culture. Different categories of products carry the cultural identity of their country of origin, interpreted by buyers at the time of purchase.

Given this, the proposition that seeks to relate the "made in" factor and the preference for Brazilian cultural products is:

P1: The "made in" factor positively influences the preference for Brazilian cultural products.

An expression used in the literature to signify the effect of past consumption on this is the idea of "learning by consuming". According to this view, an individual does not know their taste and only discovers it upon repeated consumption experiences (Diniz, 2009). Each new experiment reveals an increase or a reduction of taste for a certain product. This approach is based on the idea of rational expectations, while the idea of "rational addiction" is anchored in the hypothesis of agents as rational behavior maximizers, although the essence of the argument is the same for both (Lévy-Garbona & Montmarquette, 2003).

Taste as well as necessities vary according to income. While lower classes have as a lifestyle the realization of the world's basic needs, more affluent classes can meet these priorities and seek needs that, for the less fortunate, are unworkable luxuries. Those luxuries are objects of comfort that become necessary. The practices carried out under these conditions constitute "a liberated experience of urgency and practical activities that have in themselves their purpose" (Bourdieu, 1983, p. 87).

Specific cultural attributes can benefit the position of a country with regard to international trade. Levchenko (2004) and Nunn (2007) found that good institutions are a source of comparative advantage in international trade for the sectors where the effects of such institutions are more relevant. Thus, cultural affinities between countries can motivate international trade. According to Spolaore and Wacziarg (2013), culture originates from various markets, in particular through the international cultural trade. At this juncture, cultural trade can open markets either directly through its own development, or indirectly through the proximity of cultures with the aim of promoting bilateral trade.

Hermans and Kempen (1998) examined the process of internationalization and the interconnection of cultures across the globe. They

demonstrated that culture is increasingly deterritorialized and is not necessarily limited to specific locations. Pieterse (2009) analyzed global culture in terms of the hybridization of culture. New forms of culture are being created by combining elements of two cultures by motivating other possibilities of preferences for cultural products of countries through hybridization. Rowe and Schelling (1991) give examples of hybridization, such as Asian rap music, Irish bagels, Chinese tacos, Indian Mardi Gras, and Mexican school girls dressed in Greek robes dancing in the style of Isidora Duncan. These changes broaden in cities through the physical proximity between individuals from diverse cultural backgrounds. Therefore, it is assumed that preference influences internationalization with regard to cultural products. Given this, the second proposition of the study is:

P2: preference positively influences the internationalization of Brazilian cultural products.

A country's soft power lies in three features: in their culture (attractiveness to others agents due to places, events, cultural products), in its political values (the way of relating to other countries), and in its strategy of international politics (legitimacy or moral authority) (Nye Jr. 2004, 2011). This variable can work as a moderator in the existing relationships between the "made in" factor, the preference for Brazilian cultural products, and the internationalization of Brazilian cultural products. Therefore, internationalization in this study searches for a relational perspective with regard to networking (Johanson & Mattson, 1998; Teixeira & Diz, 2005) from the different responses given to the opportunities that emerge in international markets as a result of the beliefs of management (Dias, 2005). In this context, the level of involvement of enterprises in the cultural sector with international marketing strategies can be characterized as a possible polycentrism, which are marketing strategies adapted to each country with products and services focused on the target market (Dias, 2005).

The process of cultural decentralization means gains for local cultures, regaining spaces within the national culture. Today, the need for national integration coexists more and more with the needs for openness and visibility around the world through the promotion of tourism, for example. This can be translated into attractiveness, desires to create, and

to maintain a power of attraction or of indirect influence (soft power) through ideological or cultural means all over the world. This "world" of Nation States can be defined as a global circulation space within which nations interact and compete. So, in the face of globalization, it is not about a group or a closed migrant community "keeping tradition" among themselves, and only among themselves, but a potential for considerable visibility facilitated by modern means of communication, and consequentially, the indirect effects of soft power attraction. For example, Brazilian bands placed and, above all, reconstituted in New York (the Nation Beat, Maracatu New York, Forro in the Dark, the Samba Nation Association), have a crucial role in the creation of "authentic" Brazilian music made in New York (La Barre, 2010). Given this, culture "generates value" through the incorporation of forms of life in products: styles, preferences, status, subjectivities, information, and consumer norms. Thus, goods have to be endowed with cultural value. The third proposal of the research therefore presents the soft power variable as a moderating factor in the relationship between the "made in" factor and preference, and the fourth proposition of the study that searches for the relationship between preference and the internationalization of Brazilian cultural products.

P3: the soft power variable positively influences the relationship between the "made in" factor and the preference for Brazilian cultural products.

P4: the soft power variable positively influences the relationship between preference and the internationalization of Brazilian cultural products.

The proposed model for the study is presented in Figure 2.

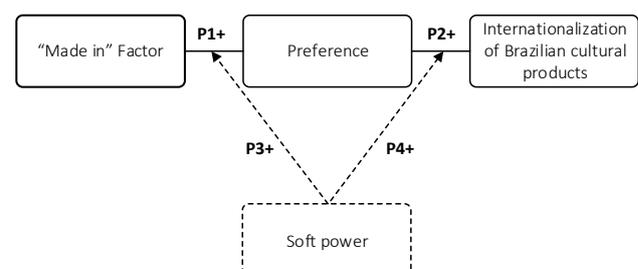


Fig. 2
Proposed model of the study
Source: The authors (2015)

4. Final considerations

Reflection on the consumption of cultural products in the international market environment provided the *corpus* of this research, which sought to understand the influence of soft power on the internationalization of Brazilian cultural products. Since the development of explanatory models about the internationalization of Brazilian cultural products are still little explored, the main objective of the study was to analyze the influence of soft power as a moderating variable in the internationalization of Brazilian cultural products.

Given this, a theoretical contribution in terms of soft power (Nye Jr., 2004, 2011; Calcagno et al., 2008; Hirata, 2012; Struye, 2010; Tremblay, 2007), the "made in" factor (Bradley, 1995; Phau & Prendergast, 2000; Kotler & Gertner, 2002; Ger, 1999; Rainisto, 2007), preference (Lévy-Garbona & Montmarquette, 2003; Bourdieu, 1983; Pieterse, 2009; Diniz, 2009), and the internationalization of cultural products (Demasi, 2003; Calcagno et al., 2008; Hirata, 2012; Struye, 2010; Tremblay, 2007; Days, 2005) was sought in the literature.

The propositions discussed in this research were: P1- the "made in" factor positively influences the preference for Brazilian cultural products; P2- preference positively influences the internationalization of Brazilian cultural products; P3- the soft power variable positively influences the relationship between the "made in" factor and the preference for Brazilian cultural products; P4- the soft power variable positively influences the relationship between preference and the internationalization of Brazilian cultural products.

These theoretical propositions need to be tested empirically in future studies. It is therefore recommended that future research should seek to test the propositions that have emerged from this study with the purpose of increasing the understanding of the relationships found from the literature, regarding the preference for cultural products, the "made in" factor, and the internationalization of cultural products, having the variable soft power as a moderating or mediating factor.

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A influência do soft power na internacionalização dos produtos culturais brasileiros: Uma proposta de framework

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DETALHES DO ARTIGO	RESUMO
<p>Histórico do artigo: Recebido em 25 de março de 2015 Aceito em 27 de julho de 2015 Disponível online em 30 de abril de 2016</p> <p>Sistema de Revisão “Double Blind Review”</p> <p>Editor científico: Felipe Mendes Borini</p>	<p>A cultura tornou-se um dos setores de mais rápido crescimento nas economias pós-industriais. Conhecer o seu funcionamento, além de ampliar o seu desempenho como fator de ingresso para a economia, nos permitirá agregar a melhoria de condições de vida como parte da mesma estratégia, favorecendo a melhor organização do processo produtivo e acesso aos bens culturais. Internacionalizar significa considerar diferentes níveis de relacionamento e de realização de negócios, desde a compra e venda de produtos e serviços até o investimento em ativos em outros países (investimento direto e investimento de carteira). Desse modo, pode-se incluir nessa discussão o <i>soft power</i> (poder brando) com a finalidade de proporcionar ao país uma possível estratégia de internacionalização, no que se refere aos produtos culturais. O objetivo principal do estudo é analisar a influência do <i>soft power</i> como variável moderadora na internacionalização de produtos culturais brasileiros. Percebe-se que o desenvolvimento de modelos explicativos sobre a internacionalização dos produtos culturais brasileiros é pouco explorado. Portanto, a proposta de framework aqui apresentada, relaciona as variáveis “<i>made in</i>”, preferência e internacionalização do produto cultural brasileiro, tendo como variável moderadora o <i>soft power</i>, objetivando oportunizar novas discussões sobre o assunto, além de possibilitar sua aplicação para futuros estudos</p>
<p>Palavras-chaves: Produto cultural <i>Soft power</i> Internacionalização</p>	<p style="text-align: right;">© 2016 Internext ESPM. Todos os direitos reservados!</p>