

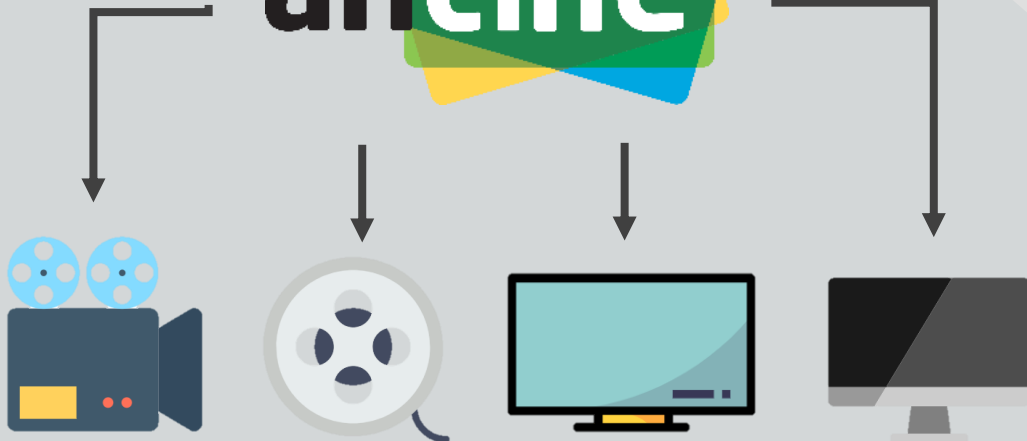
The logo graphic consists of several overlapping, semi-transparent geometric shapes in shades of blue, yellow, and green, creating a layered, star-like effect behind the text.

ancine

Agência Nacional
do Cinema

- 1. ABOUT ANCINE*
- 2. THE BRAZILIAN CULTURAL SECTOR*
- 3. THE BRAZILIAN AUDIOVISUAL SECTOR*
- 4. THE BRAZILIAN EXHIBITION MARKET*
- 5. FILM INDUSTRIES OF THE WORLD*
- 6. THE CHALLENGE*
- 7. ECONOMIC STRATEGY*

1. ABOUT ANCINE



ANCINE, the Brazilian Film Agency, is a financially and administratively independent government agency, operating under the supervision of the Brazilian Ministry of Culture.

It was established in September, 2001 to contribute to the regulation of, support to, promotion and monitoring of the audiovisual industry in Brazil.

2. THE BRAZILIAN CULTURAL SECTOR



2,6%

of Brazilian GDP



900.000

employees






251.000

active companies
in the market

3. THE BRAZILIAN AUDIOVISUAL SECTOR IN NUMBERS



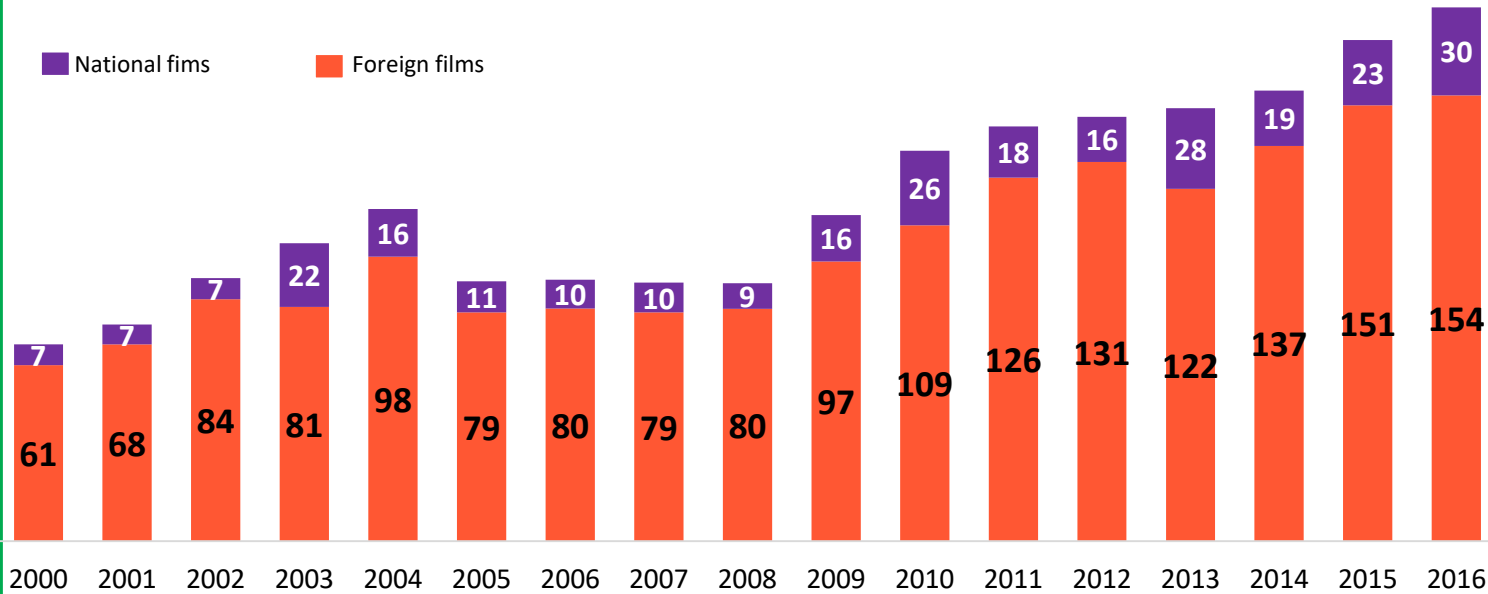
Sector	Revenue	Growth rate
 Cinema	BRL 2,59 bn¹	+ 12%
 Pay-TV	BRL 25,00 bn²	- 1%
 Free-to-air	BLR 13,35 bn³	- 10%
 VOD	BRL 1,32 bn⁴	+ 21%
 Video Game	BRL 4,90 bn⁵	+ 4,5%

Data from 2016

4. THE BRAZILIAN EXHIBITION MARKET



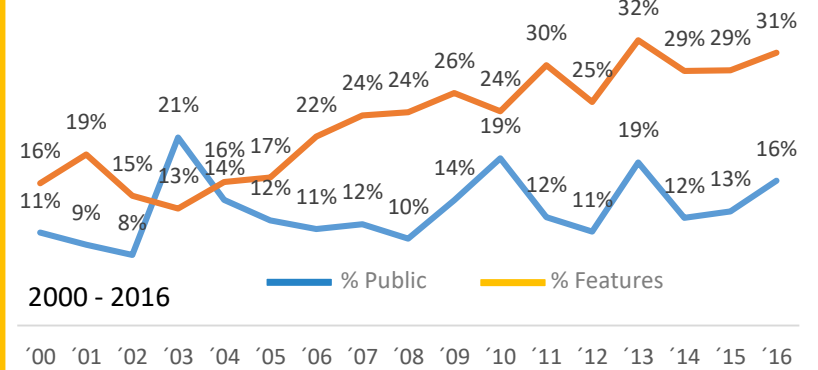
Brazilian Box office/ Millions of tickets sold



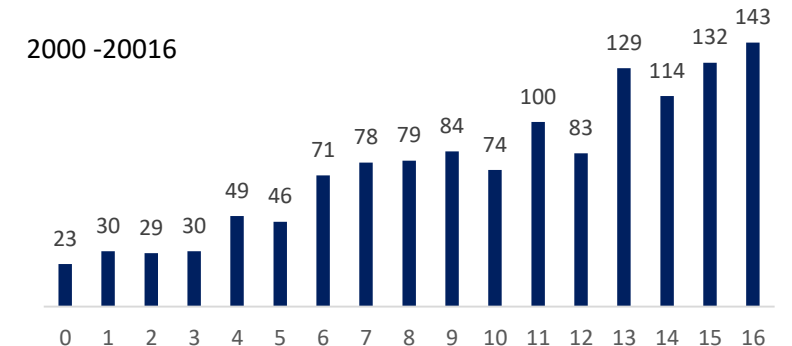
Growth	10%	21%	13%	11%	-22%	1%	-1%	0%	26%	20%	6%	2%	2%	4%	11%	7%
National	-4%	6%	202%	-26%	-35%	-8%	4%	-14%	82%	60%	-31%	-11%	78%	-31%	18%	35%
Foreign	12%	23%	-3%	22%	-20%	2%	-2%	2%	20%	13%	15%	4%	-7%	12%	10%	2%

BRL 14,10 Average ticket price

National share / % over the total



Brazilian Film Releases

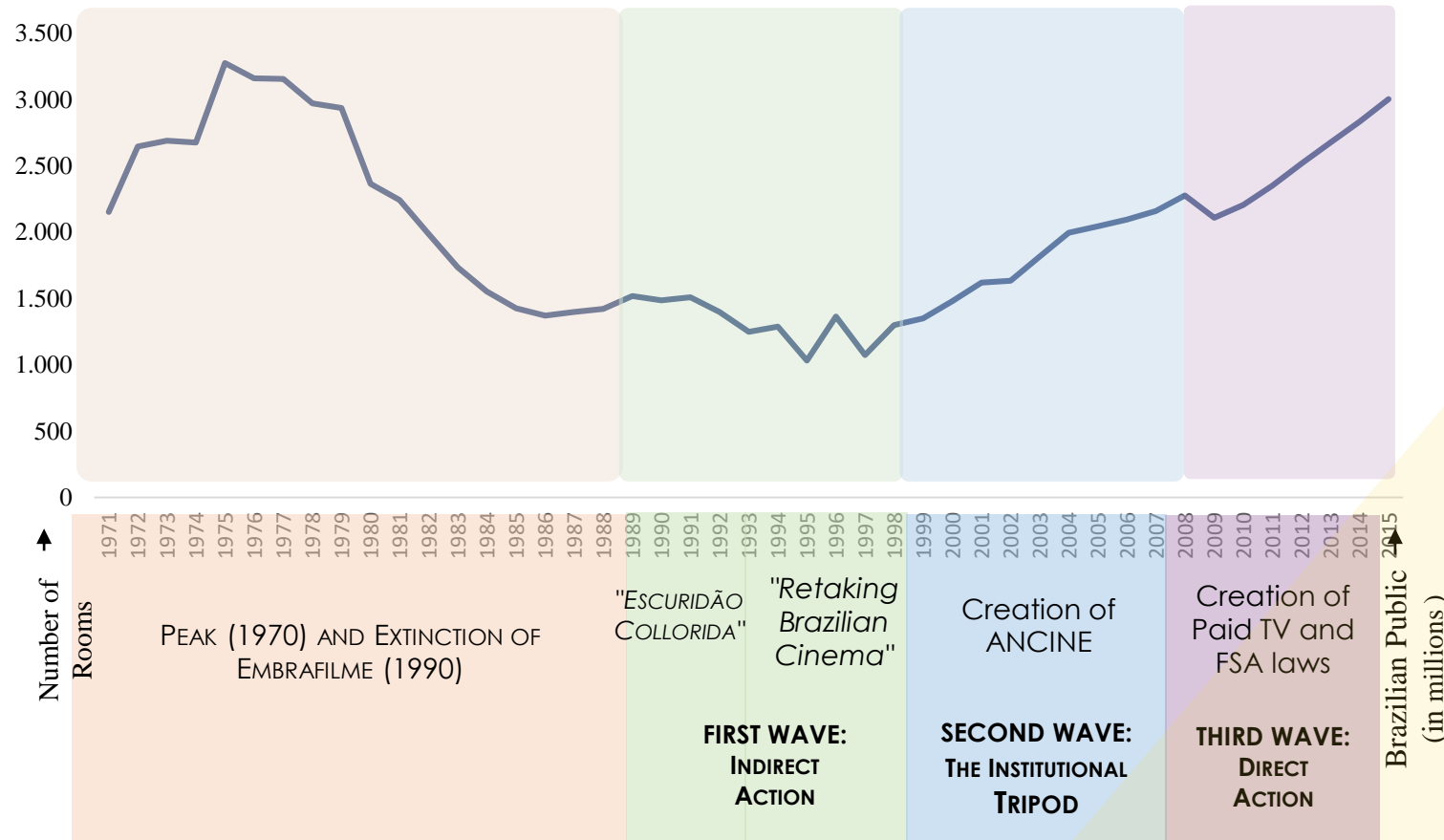


4. THE BRAZILIAN EXHIBITION MARKET



Impact of Promotion and Regulation Policies

Evolution of the number of theaters throughout audiovisual policies periods, from 1970 to 2015














After a peak in the 1970s, the number of cinema screens started to decrease, only to rise again by late 1990s and mainly after the creation of ANCINE in 2001.

Today we have approximately **3200** theaters, nearly the same amount of screens as in the 1970s.

Source: Zubelli (2017)

5. RANKING OF THE BIGGEST CINEMA MARKETS IN THE WORLD

Source: MPAA 2016

1.		<i>\$11,35 bi</i>	6.		<i>\$1,6 bi</i>
2.		<i>\$6,6 bi</i>	7.		<i>\$1,5 bi</i>
3.		<i>\$2 bi</i>	8.		<i>\$1,1 bi</i>
4.		<i>\$1,9 bi</i>	9.		<i>\$900 MM</i>
5.		<i>\$1,7 bi</i>	10.		<i>\$800 MM</i>
			11.		<i>\$700 MM</i>

In 2016 Brazil climbed 2 positions in the ranking of biggest film markets.

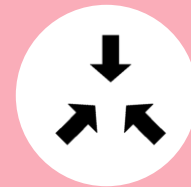
How to keep growing and place Brazil among the top 10 film markets in the world?



Promoting systemic ties between all links in the chain: Production, Distribution and Exhibition



Combining direct and indirect investment policies with regulation (cinematographic screen and Paid TV quotas);



Convergence of interests among economic, politic and social actors in the audiovisual chain

7. ECONOMIC STRATEGY



SIMPLIFICATION OF INFRA LEGAL RULES - "END OF RED TAPE"



SUPPORTING THE EXPANDING OF THE MOVIE THEATER'S MARKET



LOW INTEREST RATE LOANS FOR THE SECTOR



ENCOURAGING THE PARTICIPATION OF PRIVATE INVESTORS



FIGHTING-PIRACY



REFORMULATING FSA PUBLIC CALLS

INVESTING IN TECHNOLOGICAL INFRASTRUCTURE ASSOCIATED WITH THE AUDIOVISUAL SECTOR

PROMOTION OF THE AUDIOVISUAL STRATEGY (CONTENT AND GAMES)

TRAINING AND CAPACITY BUILDING



INCREASING THE BOX OFFICE REVENUE OF BRAZILIAN FILMS



SIMPLIFICATION OF INFRA LEGAL RULES – “END OF RED TAPE”



*Shorten the amount of **infra legal** rules*



*Rules more **simple and clear***



*To grant **agility** to the processes, **optimizing** the traffic of **information***



*Facilitate the **access** of **new companies** to the market*



How to attract private investors?



Offering Legal security



*Simplifying the rules of
FUNCINES' (Private Movie
Investments funds)*



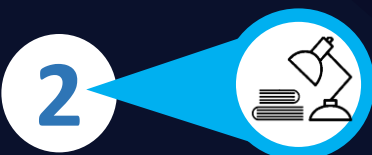
*Shortening fund-raising
time*



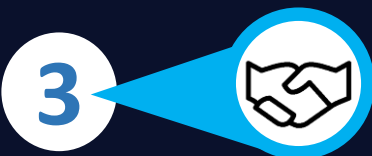
Predictability



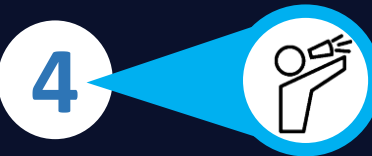
Debate at the Superior Film Council



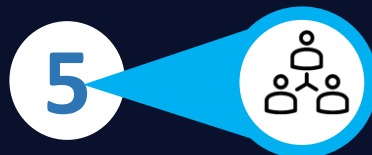
Studies, data collection and creation of the Technical Chamber to debate and articulate solutions



Partnership and articulation with other public entities



Educational campaigns



Internal structure at ANCINE with this mission



Ancine is responsible for execution of FSA's budget, a federal fund aimed at developing the Brazilian audiovisual industry.

FSA's resources come mainly CONDECINE, a tax applied to broadcasting, production, licensing and distribution of film and video works and service providers that distribute audiovisual content, such as telecommunications companies and pay-tv operators





The #AudiovisualGeraFuturo policy is composed of lines of investment that complement one another. The resources are well distributed among the different links of the audiovisual chain.



The Ancine's lines that we are launching now are more precisely focused: the promotion of audiovisual market development



REFORMULATING THE PUBLIC CALLS



Definition of a new normative structure for the fund



Continuous public calls for cinema and TV will work with automatic scoring and investment parameters



New public calls for feature films



New lines of credit for Infrastructure



New international coproduction's including TV



Supporting lines for festivals and market meetings



New calls for public TV



Investment in digitization and preservation of the film collection



REFORMULATING THE PUBLIC CALLS



FSA: TECHNOLOGY



Investment in technological infrastructure associated with the audiovisual (AR, VR, special effects and post-production) → animation



Public calls for investment in electronic games



Financial support and investment in training activities



FUNDING PUBLIC CALLS



6

*An investment of R\$ 470 million in
the brazilian audiovisual industry.
R\$ 1 billion until the end of 2018*



INCREASING THE BOX OFFICE REVENUE OF BRAZILIAN FILMS

*We have broken the record of films released over the past few years. Now we need to **stimulate the consumption of our films***



FSA taking part in the distribution



Increasing budget limits as a way of stimulating the competitiveness of the films in comparison with foreign blockbusters



Investment in international co-productions with higher production value and gender cinematography as a way of increasing the sales potential in the local and international markets



Maintenance of current investment in minority co-productions

The logo graphic consists of several overlapping, semi-transparent geometric shapes in shades of blue, yellow, and green, arranged in a star-like pattern. The word "ancine" is written in white lowercase letters across the center of these shapes.

ancine

Agência Nacional
do Cinema