# BRAZILIAN AUDIOVISUAL INDUSTRY GUIDE

## GENERAL INFORMATION ABOUT THE SECTOR AND HOW TO WORK WITH BRAZIL

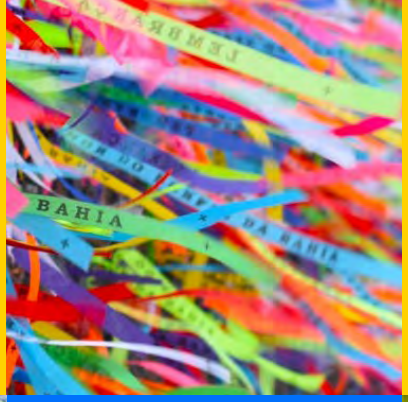
MINISTRY OF CULTURE

BRAZILIAN GOVERNMENT

BRASIL

STANDING WITH THE BRAZILIAN PEOPLE















# BRAZIL

President of the Federative Republic of Brazil
**Luiz Inácio Lula da Silva**

Minister of Culture of Brazil
**Margareth Menezes**

Executive Secretary
**Márcio Tavares dos Santos**

Secretary of Audiovisual
**Joelma Oliveira Gonzaga**

Director of Audiovisual Preservation and Diffusion
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General Coordinator for Audiovisual Diffusion and Internationalization
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# INTRODUCTION

This guide was prepared by the Brazilian Ministry of Culture's Audiovisual Secretariat and aims to provide relevant information about the Brazilian audiovisual market and its financing and regulation mechanisms, including aspects of co-production and international deals.

This publication also benefited from contributions and revisions by the Brazilian Film Agency (ANCINE) and the Brazilian Content Program."

Its main goal is to present the Brazilian audiovisual sector to potential partners abroad, building bridges between Brazil and international agents, players, and institutions to work together in production, co-production, and distribution.

## WELCOME TO THE BRAZILIAN AUDIOVISUAL INDUSTRY!

*This guide uses information from the Audiovisual Producer's Guide, published by the Brazilian Lawyers' Association of the State of Rio de Janeiro in 2012.

# 1 BRAZILIAN AUDIOVISUAL INDUSTRY IN NUMBERS

**11TH LARGEST ECONOMY**
in the world, with a GDP of US$ 2.26 trillion (R$ 11.7 trillion)

Population of around
**213 MILLION**
people

**5TH**
largest country in the world

**18.357**
companies in the audiovisual sector registered with ANCINE, with a regular status (May, 2026)

**203**
feature films were released in Brazilian cinemas in 2025.

Around
**US$ 451 MILLION**
were generated at the box office in 2025

The Brazilian audiovisual sector contributed
**US$ 24,3 BILLION**
to our GDP in 2020

Exhibition park with around
**3.500 MOVIE THEATERS**

# 2

# WHO IS RESPONSIBLE FOR POLICIES TO PROMOTE THE AUDIOVISUAL SECTOR AT A FEDERAL LEVEL IN BRAZIL?

The leading state agencies responsible for promoting audiovisual activity at the federal level are the Brazilian Film Agency (ANCINE) and the Audiovisual Secretariat (SAv/ MinC), both connected to the Ministry of Culture.

**Brazilian Film Agency (ANCINE):** A regulatory body with managerial autonomy that oversees audiovisual and film activities in Brazil. It registers business entities in the sector, monitors market performance, recognizes co-productions, and regulate saudiovisual activities, among other responsibilities.

**The Audiovisual Secretariat (SAv):** Institution responsible for planning, promoting, and coordinating activities to ensure compliance with audiovisual legislation. Its current priorities include promotion, preservation, training, innovation, and audiovisual internationalization. It is also leading the process of formulating the next Plan of Guidelines and Goals for the Brazilian Audiovisual Industry, which will set the sector's direction for the next decade.

Both bodies are responsible for managing and/or monitoring the financing mechanisms currently in place in the country, which are described below.



**MARGARETH MENEZES**
Minister of Culture (MinC)



**JOELMA GONZAGA**
Secretary
Audiovisual Secretariat (SAv)



**PATRÍCIA BARCELOS**
Acting Director-President of
Brazilian Film Agency (ANCINE)

# 3

# FINANCING MECHANISMS

Brazilian audiovisual production is made possible through financing mechanisms and financial incentives for producing, distributing, and exhibiting audiovisual productions. Below are the primary sources of funding currently in operation in Brazil:

## 3.1. FEDERAL LAW OF INCENTIVE TO CULTURE (ROUANET LAW)

A tool created by the Federal Government to foster cultural production, preservation, and promotion through tax deductions from companies supporting cultural projects.

The main evaluation criteria are based on the capacity to expand the population's access to culture, the cost compatibility, and the technical and operational capacity of those who present the projects.

In 2024, 1,419 projects were approved for funding under the Rouanet Law for the audiovisual sector, totaling R$978.7 million. The amount actually raised from companies or individuals interested in supporting and sponsoring audiovisual projects was R$174 million.

In the audiovisual segment, the Rouanet Law fosters projects such as:

**a.** Audiovisual Production (short and medium-length films, TV shows);

**b.** Audiovisual Promotion: festivals/exhibitions/events and independent video-on-demand platforms for the promotion of audiovisual collection and content (primarily national ones);

**c.** Electronic games (educational and cultural applications and games);

**d.** New audiovisual formats (web series and transmedia projects).

### 3.2. AUDIOVISUAL LAW (LAW NO. 8685/93)

This is one of the most important instruments for promoting audiovisual activity in Brazil. It has different support mechanisms, through investment (giving the financier the right to participate in the project's results), sponsorship (limiting the counterparts to promotional and advertising aspects, without participation in the project's financial results), or co-production, and can finance projects of different formats, including feature films, telefilms, and miniseries.

The maximum amount that can be used per audiovisual project through this law's provisions varies between R$ 9 million (through the incentives provided for in articles 3 and 3-A of this Law, together) and R$ 12 million (through the incentives provided for in articles 1 and 1-A, together) – around US$ 1.5 million to US$ 2.1 million); however, these limits may be used concurrently.

## 3.3. PROVISIONAL ACT 2228-1/2001

This important instrument authorizes the creation of National Film Industry Financing Funds - FUNCINES - aimed at fostering the expansion of private investment in the audiovisual sector. One of its main provisions encourages investment in audiovisual works through part of the international profit remittance by programmers.

## 3.4. AUDIOVISUAL SECTOR FUND (FSA)

Created in 2006, it has become Brazil's primary public financing mechanism for the audiovisual sector. Through a public selection process that operates in the modalities of investment, credit, and non-repayable funds, the fund contemplates projects for producing and distributing films, television content, video games, and international co-productions. The FSA also provides resources for the development of infrastructure, such as for the renovation and expansion of the exhibition park and the updating of its technologies.

Within the scope of the FSA, twelve public calls were published in 2024, ten of which were aimed at supporting the production of film and television projects in the form of investment (in exchange for the fund's participation in the commercial results of the projects selected) and two in the form of credit (loan operations for projects), for which R$852.9 million and R$400 million were made available, respectively. Of these calls, those aimed at supporting film projects in international co-production between minority Brazilian co-producers and majority co-producers either from Portugal or Uruguay stand out.

In 2024,

# US$308 MILLION

was provided to the audiovisual sector through the Audiovisual Sector Fund (FSA) and tax incentive mechanisms.

# 4

# INTERNATIONAL CO-PRODUCTION

It is the modality of audiovisual production carried out jointly by companies based in 2 (two) or more different countries. In this context, Brazilian and foreign companies must share the responsibilities for the economic organization of the production, which includes contributing with financial resources, goods, and/or services. Likewise, the co-producers must share the production's copyrights.

It should also be noted that the participation of a foreign economic agent in a Brazilian audiovisual production only through investments resulting from the tax incentive mechanisms provided for in articles 3 and 3A of Law 8.685/93 and in article 39, X, of Provisional Act 2.228-1/2001 is not considered an international co-production.

Among the advantages of the international co-production regime is the treatment of the audiovisual work as a national work in the countries of all its co-producers, which allows access to public financing mechanisms available in all these countries and facilitates the entry of the work in the foreign audiovisual market.

It is possible to carry out international co-productions in Brazil under two modalities:

**a.** In association with a foreign co-producer from a country Brazil has a co-production agreement with;

**b.** In association with a foreign co-producer from a country Brazil does not have a co-production agreement with.

Brazil has bilateral co-production agreements with Argentina, Canada, Chile, France, Germany, India, Israel, Italy, Portugal, South Africa, Spain, the United Kingdom, and Venezuela.

At the multilateral level, Brazil is signatory to the Latin American Agreement on Film Co-production with Argentina, Colombia, Costa Rica, Cuba, Ecuador, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain, Uruguay, and Venezuela.

Currently, there are six bilateral agreements and one multilateral co-production agreement signed by the Brazilian government that are in the process of being incorporated into the national legal system:

» The Cinematographic and Audiovisual Co-production Agreement between the Government of the Federative Republic of Brazil and the Government of the French Republic, signed on May 8, 2017;

» The Film Co-production Agreement between the Government of the Federative Republic of Brazil and the Government of the People's Republic of China, signed on September 1, 2017;

» The Television Co-production Agreement between the Government of the Federative Republic of Brazil and the Government of the People's Republic of China, signed on April 14, 2023;

- The Audiovisual Co-production Agreement between the Government of the Federative Republic of Brazil and the Government of the Republic of Chile, signed on April 22, 2025.
- The Mercosur Film and Audiovisual Co-production Agreement, signed on July 7, 2024.
- The Audiovisual Co-production Agreement between the Government of the Federative Republic of Brazil and the Federal Republic of Nigeria, signed on June 24, 2025.

### 4.1. RECOGNITION OF AN INTERNATIONAL CO-PRODUCTION

ANCINE must expressly recognize that an international co-production meets the national law's requirements to be considered Brazilian. First, the Provisional Recognition of International Co-production (RPCI) must be requested, as it is essential for beginning to raise and use federal public funds from incentive programs to the audiovisual sector. This recognition is not mandatory for co-productions carried out outside the scope of international agreements when they do not use federal public funds. However, if the project intends to access federal public funds, it will be necessary to request the RPCI, even if the production is not covered by an international agreement.

The definitive recognition of Brazilian audiovisual work carried out under an international co-production regime occurs after the production is completed through the issuance of the Brazilian Product Certificate - CPB.

## 4.2. CO-PRODUCTIONS OUTSIDE THE REGIME OF INTERNATIONAL AGREEMENTS

For a co-production made outside the scope of an international agreement to be recognized as Brazilian, the Brazilian producer must own at least 40% of the patrimonial rights of the work and at least 2/3 (two-thirds) of the artists and technicians involved in the production must be Brazilian or resident in Brazil for more than 3 (three) years.

If most of the patrimonial rights over protected intellectual elements or creations, pre-existing to the production of the audiovisual work, are owned by foreigners, the work can only be considered Brazilian if the foreign owner of those rights grants express authorization for the economic exploitation of such elements and creations by the Brazilian production company, or by its grantees. Such authorization may not contain any limitations as to time or territory, nor will the consent of the foreign holder be required for the producer to execute the contract during economic exploitation.

*Between 2013 and 2024,*

**218 FEATURE FILMS**

*resulting from international co-productions between Brazil and other countries were released in cinemas. Brazil's main partners during this period were Portugal, Argentina, and France*

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# INTERNATIONALIZATION OF THE BRAZILIAN AUDIOVISUAL INDUSTRY

In addition to the Ministry of Culture, through the Audiovisual Secretariat and the Brazilian Film Agency, Brazil also develops articulated actions for internationalizing Brazilian audiovisual production through the Ministry of Foreign Affairs, with its network of Embassies and Consulates and the Guimarães Rosa Institute, Itamaraty's cultural diplomacy institution responsible for promoting Brazilian culture abroad.

## MINISTRY OF FOREIGN AFFAIRS

The Ministry of Foreign Affairs, known as Itamaraty, is responsible for Brazil's foreign policy and international relations at the bilateral, regional, and multilateral levels. With a network of 228 diplomatic missions around the world, the Ministry promotes the country's interests abroad, provides assistance to Brazilian citizens, and supports the activities of Brazilian companies in foreign markets.

In this regard, the Guimarães Rosa Institute (IGR) is the unit within the Ministry of Foreign Affairs responsible for Brazilian cultural diplomacy, through initiatives in the fields of culture, education, and the promotion of the Portuguese language abroad.

## BRAZILIAN AGENCY FOR THE PROMOTION OF EXPORTS AND INVESTMENTS (APEXBRASIL)

The Agency was established in 2003 with the aim of expanding the presence of

Brazilian companies, and their products and services, in the international market. It also seeks to attract foreign direct investment to Brazil. Currently, ApexBrasil funds four sector-specific projects aimed at the international promotion of the Brazilian audiovisual industry:

**Brazilian Content** - a program operated by ICAB (Brazilian Audiovisual Content Institute) focused on revitalizing the television and new media markets.

Learn more: *braziliancontent.com*

**Cinema do Brasil** – a program run by SIAESP (São Paulo State Audiovisual Industry Union), focused on promoting Brazilian cinema in the international market.

Learn more: *cinemadobrasil.org.br*

**FilmBrazil** – a program operated by the Brazilian Association of Audiovisual Production (APRO), focused on the internationalization of Brazilian audiovisual advertising production.

Learn more: *filmbrazil.com*

Brazil Games – a program run by the Brazilian Association of Digital and Electronic Game Developers (Abragames), focused on the internationalization of the gaming industry.

Learn more: *brazilgames.org*

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# OTHER RELEVANT INSTITUTIONS

**The Brazilian Film Archive:** a public institution affiliated with the Audiovisual Secretariat of the Ministry of Culture, responsible for preserving Brazil's audiovisual heritage, housing a vast and diverse collection that includes films, documents, and photographs chronicling the history of the audiovisual sector in the country. The institution also organizes screenings, exhibitions, and educational activities. In addition, it is a member of the National Network of Audiovisual Archives and the International Federation of Film Archives (FIAF). It is currently managed under a management contract by the Friends of the Cinematheque Society.

**Audiovisual Technical Center (CTAv):** an agency also affiliated with the Ministry of Culture's Audiovisual Secretariat, established in 1985, which has historically played a significant role in providing technical support for audiovisual production and has become a leading center for professional training and development. It also maintains an important audiovisual collection.

## MINISTRY OF CULTURE (MINC)

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## BRAZILIAN FILM AGENCY (ANCINE)

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