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EB-2 IMMIGRANT PETITION
WITH REQUEST FOR A NATIONAL INTEREST WAIVER

Petitioner: EDSON LUIZ PROVESI JUNIOR

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Classification Sought: **Immigration and Nationality Act 203(b)(2)(B)**

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SUMMARY OF COVER LETTER
Petitioner: **Edson Luiz Provesi Junior**
Type of Petition: **I-140, EB-2 National Interest Waiver**
Classification Sought: **Immigration and Nationality Act 203(b)(2)(B)**

This petition is submitted on behalf of **Mr. Edson Luiz Provesi Junior**, an accomplished entrepreneur and creative industry leader with **over 20 years of experience** in audiovisual production, film direction, and media entrepreneurship. He has collaborated with major industry platforms such as TV Globo, HBO Max, Amazon Prime, and Globo Play, demonstrating a proven track record of success in content creation, cultural event production, and entertainment industry leadership.

Through his proposed endeavor, ***Provesi Creations and Productions***, Mr. Provesi seeks to establish a premier audiovisual production and media consulting firm in the United States. His company will focus on digital storytelling, international co-productions, and innovative media strategies, contributing to the U.S. entertainment economy by generating employment, fostering cross-cultural collaborations, and expanding digital content production. His work aligns with national priorities in advancing the creative economy, technological innovation, and cultural representation.

Mr. Provesi's petition meets the three-prong test for a National Interest Waiver under *Matter of Dhanasar, 26 I&N Dec. 884 (AAO 2016)*:

1. **Substantial Merit and National Importance:** His endeavor strengthens the U.S. entertainment sector by producing high-quality audiovisual content, creating jobs, and supporting multicultural representation in media. His company will contribute to industry innovation and economic development.
2. **Well-Positioned to Advance the Endeavor:** Mr. Provesi's extensive qualifications, professional achievements, and successful leadership in large-scale projects uniquely position him to implement his business plan effectively. His industry endorsements and strong professional network further confirm his ability to advance his endeavor.
3. **Balancing of Benefits to the United States:** Requiring a labor certification would hinder his ability to execute his entrepreneurial vision, which is expected to generate significant economic and cultural benefits. His contributions to the U.S. film and entertainment industry justify a waiver of the labor certification requirement.

Given his distinguished career and the national significance of his proposed endeavor, we respectfully request the **favorable adjudication** of Mr. Provesi's I-140 EB-2 NIW petition. His expertise, industry leadership, and entrepreneurial initiatives make him a vital contributor to the U.S. creative economy. We appreciate your careful review of this petition and supporting exhibits.

Thank you for your attention to this matter.

Sincerely,

Otavio Haverroth Silva
California Bar # 343486

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January 10, 2025.

USPS

USCIS Dallas Lockbox
USCIS
Attn: I-140
P.O. Box 660128
Dallas, TX 75266-0128

Ref: I-140 Immigrant Visa Self-Petition of Mr. Edson Luiz Provesi Junior, as a Person of Exceptional Ability with a request for a National Interest Waiver.

Dear Immigration Officer,

Please note that our firm is representing Edson Luiz Provesi Junior (hereinafter "Mr. Provesi") on his I-140 Immigrant Visa Self-Petition. We are seeking his immigrant visa classification **as an entrepreneur of exceptional ability** under the Employment-Based Second Preference visa category. Additionally, we are requesting a waiver of the labor certification requirement, as Mr. Provesi's endeavor is anticipated to significantly benefit the U.S. national interest.

Mr. Provesi exemplifies excellence and expertise in the **audiovisual, film, and entertainment industries**, with a distinguished career spanning nearly **two decades**. He has been instrumental in producing critically acclaimed films, television series, and cultural projects, collaborating with major industry leaders such as **TV Globo, HBO Max, Amazon Prime, and Globo Play**. His extensive portfolio and leadership in the field highlight his **exceptional ability** in developing high-quality content that bridges cultural narratives and contributes to economic growth.

Through his proposed endeavor, **Provesi Studios LLC**, Mr. Provesi aims to establish a premier audiovisual content production and media consulting firm in the United States. The company will focus on innovative storytelling, digital media production, and international co-productions, aiming to enhance cultural representation, stimulate the entertainment economy, and generate employment opportunities. Provesi Studios LLC will leverage Mr. Provesi's industry network and expertise to develop original film and television productions, immersive digital content, and cross-cultural collaborations, addressing the growing demand for diverse, high-quality entertainment in the U.S. market.

Mr. Provesi's proven success in audiovisual production, combined with his entrepreneurial vision, positions Provesi Studios LLC to make meaningful contributions to the U.S. entertainment sector. His work aligns with national interests in fostering creative industries, stimulating economic growth, and promoting cultural diversity.

In *Matter of Dhanasar* 26 I&N Dec. 884 (AAO 2016), it was provided that USCIS may grant a National Interest Waiver if the petitioner demonstrates, by a preponderance of the evidence, that:

- The foreign national's proposed endeavor has both substantial merit and national importance.
- The foreign national is well-positioned to advance the proposed endeavor; and
- On balance, it would be beneficial to the United States to waive the requirements of a job offer and thus of a labor certification.

We will substantiate, by a preponderance of the evidence, that Mr. Provesi's proposed endeavor in audiovisual production and media entrepreneurship has substantial merit and national importance, that he is well-positioned to advance it, and that, on balance, a waiver of the job offer and labor certification requirements would be beneficial to the United States.

1. LEGAL STANDARD

Preponderance of the Evidence

The standard of proof, commonly used in federal matters, known as the "preponderance of the evidence standard," comes into play when the plaintiff satisfies the burden of proof by offering evidence that demonstrates their claims have a greater than 50% chance of being true. In other words, if a piece of evidence can be more likely to be true than false, the burden of proof is met.

If evidence falls short of the 51% standard, examiners should resolve their doubts by requesting clarifying evidence to allow the petitioner to explain and document its eligibility. The preponderance standard is "rock bottom at the fact-finding level of Electrical litigation." (*Matter of E-M*, 20 I. & N. Dec. 77 (BIA 1989), at 83 citing Charlton v. FTC, 543 F.2d 903, 907 (D.C.Cir.1976)).

BIA member Lory Rosenberg, *In re M-B-A-,* 23 I&N Dec. 474 at 484 (BIA 2002), notes that preponderance "requires evidence of a greater than 50% chance that an event will occur," citing *INS v. Cardoza-Fonseca*, 480 U.S. 421, 431 (1987). She adds that preponderance "simply requires the trier of fact to believe that the existence of a fact is more probable than its nonexistence before [he] may find in favor of the party who has the burden to persuade the [judge] of the fact's existence," citing *In re Winship*, 397 U.S. 358, 371–72 (1970) (Harlan, J., concurring). She concludes that "(un)like other standards of proof such as reasonable doubt or clear and convincing evidence, the preponderance standard 'allows both parties to share the risk of error in roughly equal fashion'" citing *Metropolitan Stevedore Co. v. Rambo*, 521 U.S. 121, 137 (1997).

The evidence presented in this petition strongly suggests that it is more likely than not that Mr. Edson Luiz Provesi Junior meets the criteria for the EB-2 category as an individual of exceptional ability in the audiovisual and entertainment industry. Furthermore, based on the preponderance of the evidence standard, it is highly probable that Mr. Provesi qualifies for a National Interest Waiver, as his proposed endeavor in audiovisual production and media entrepreneurship is both of substantial merit and national importance to the United States.

2. THE EB-2 CLASSIFICATION

Exceptional Ability

To qualify under the EB-2 category, an individual must demonstrate eligibility as either a member of the profession with an advanced degree or as a person of exceptional ability in the sciences, arts, or business. In cases involving exceptional ability, the petitioner must satisfy at least three (3) of the criteria specified under the Immigration and Nationality Act (INA) and 8 C.F.R. § 204.5(k)(3)(ii).

Using the preponderance of the evidence standard, this petition will demonstrate that Mr. Provesi meets at least three (3) of these qualifying criteria, thereby establishing his exceptional ability in the field of audiovisual production and entertainment.

2.1 Official Academic Record:

An official academic record showing that the beneficiary has a degree, diploma, certificate, or similar award from a college, university, school, or other institution of learning relating to the area of exceptional ability;

Under 8 C.F.R. § 204.5(k)(3)(ii)(A), an individual may establish exceptional ability by providing an official academic record showing that they have received a degree, diploma, certificate, or similar award from a college, university, school, or other institution of learning related to the area of exceptional ability.

Mr. Provesi possesses multiple academic credentials in performing arts, film production, and executive production, which demonstrate his advanced knowledge and specialized training in the audiovisual industry. His formal education and professional certifications are directly related to his career as a film producer, screenwriter, and media entrepreneur, further supporting his exceptional ability in the field.

Mr. Provesi holds a **Diploma of Professional Qualification for Technical Level Actor** from **CCPAC - Center for Professional Training in Performing Arts**, a recognized institution accredited by the State Department of Education of Rio de Janeiro (SEE-RJ). This diploma, issued in accordance with Brazilian federal education laws, certifies his technical training in acting and performing arts, providing him with the fundamental skills in performance, storytelling, and creative direction—key elements that have contributed to his successful career in film and television production.

In addition to his formal diploma, Mr. Provesi has completed specialized professional courses in cinema and film production. He successfully completed the **Cinema and Production - Executive Production Module** at Spotlight Filmes e Produções Ltda., a prestigious audiovisual training institution in Rio de Janeiro. This course provided him with advanced training in executive production, film financing, and project management, enhancing his ability to lead large-scale film projects.

Furthermore, Mr. Provesi completed the **Cinema and Production - Intensive Module** at Spotlight Filmes e Produções Ltda., an extensive 100-hour training program covering film production, directing, and post-production workflows. This certification further solidifies his expertise in audiovisual storytelling and media production.

Mr. Provesi's educational background, coupled with his extensive professional experience, demonstrates his commitment to mastering the craft of film and television production. The official records of his diploma and professional training certificates, provided in **Exhibit B.I**,

confirm that he possesses formal education directly related to his field of exceptional ability, thereby satisfying the academic record criterion under 8 C.F.R. § 204.5(k)(3)(ii)(A).

2.2 <u>10 Years of Full-Time Experience:</u>
Letters documenting at least 10 years of full-time experience in the self-petitioner's occupation

According to 8 C.F.R. § 204.5(k)(3)(ii)(B), an individual can demonstrate exceptional ability by providing letters documenting at least **ten (10) years of full-time experience** in their field of expertise.

Mr. Provesi has over 20 years of full-time experience in the **audiovisual, film, and entertainment industries**, where he has served as a **producer, entrepreneur, and industry leader**. His experience is documented through contracts, service agreements, employment records, and a detailed resume (**Exhibits A, B.II and B.VI**).

Summary of Professional Experience:

- **2004 – Present: Founder & CEO, Provesi Criações, Produções e Eventos Culturais Ltda. (Brazil & U.S.)**
    - Leads the development and execution of film, television, and digital media productions.
    - Manages high-profile contracts with platforms such as **TV Globo, HBO Max, Amazon Prime, and Globo Play**.
    - Oversees business operations, budgeting, and strategic planning for the production company.
- **2008 – Present: Film and TV Producer**
    - Produced commercially successful projects, including **"Me Tira da Mira" (2022)** and **"Você Existe" (2023)**.
    - Worked with renowned actors, directors, and distributors to ensure production quality.
- **2015 – Present: Industry Consultant & Mentor**
    - Provides consulting services to emerging filmmakers and production companies.
    - Conducts workshops and lectures on storytelling, film financing, and global distribution strategies.

<u>His substantial career in film production, media entrepreneurship, and industry leadership establishes his exceptional ability under the EB-2 classification.</u>

As a complement to his distinguished career in audiovisual production, film, television, and media entrepreneurship, Mr. Provesi has achieved significant milestones, including:

Film and Television Industry:

- Executive Producer & Screenwriter of the award-nominated film *Me Tira da Mira* (2022), featuring a renowned Brazilian cast and currently streaming on HBO Max.

- Executive Producer & Lead Actor of the feature film *Resistir e Recomeçar* (2019), which gained national media attention for addressing social taboos.
- Producer & Executive Producer of the films *Bárbara Verdade* (2023) and *Alma de Mulher Em Corpo de Homem* (2024).
- Producer & Screenwriter of multiple music videos for Sony Music-signed artists, including Mariah Nala, Unna X, and Val & Mara Cris.
- Lead Actor in Brazilian Television Productions, including TV Globo's *Malhação* and *Fina Estampa*, and Record TV's *Rebeldes*.

Television Hosting & Journalism:

- Creator, Producer, and Host of the interview show *Na Batida* (2015) on TV Brasil, featuring celebrity guests discussing their careers.
- Producer & Host of *Love Song* (2016) on TV Brasil, a live audience music program.
- CEO & Content Director of Magazine in Rio (2016-2018), a national magazine with 250,000+ copies distributed monthly, featuring high-profile cover stories with Sabrina Sato, Cleo Pires, and Bianca Rinaldi.

International and Cultural Events:

- Founder & Executive Director of the China–Brazil Film Festival, promoting international co-productions and cultural exchanges between the two countries.
- Producer & Curator of the documentary series *Viagem Pela China*, highlighting the cultural and economic ties between Brazil and China.
- Organizer & Host of the China–Brazil Film Festival, alongside Sônia Bridi, a TV Globo presenter.
- Executive Producer of the "Procura-se Novas Estrelas" National Contest, a talent search competition with 63,000+ participants across 11 Brazilian states.
- Keynote Speaker & Mentor at the *Revelando Talentos* workshop, training emerging talents in the entertainment industry.

Industry Leadership & Artistic Management:

- CEO of Provesi Criações, a film production company with contracts with TV Globo, HBO Max, and Amazon Prime.
- Artistic Manager for Sony Music artist Mariah Nala and multiple emerging musicians.
- Executive Producer of multiple feature films, music videos, and audiovisual projects.

Recognition and Press Coverage:

- Featured in leading media outlets, including Marie Claire, O Dia, Pure Break, and Estação Nerd, for his work in film production and entertainment.
- Member of the Brazilian Academy of Cinema and Audiovisual Arts (ABCAA), the organization responsible for selecting Brazil's Oscar® submission.

- Member of ABRA (Brazilian Screenwriters Association), the largest professional association for screenwriters in Brazil.

Mr. Provesi's career trajectory demonstrates a **consistent and progressive advancement** in audiovisual production, film direction, media entrepreneurship, and event management, reflecting his dedication and exceptional abilities in leadership, content creation, strategic planning, and business development within the film, television, and entertainment industries. His substantial experience and industry influence highlight his ability to drive impactful projects, foster cross-cultural collaborations, and contribute significantly to the U.S. creative economy, thereby substantiating his claim of exceptional ability under the EB-2 classification.

2.3 <u>License/Certification:</u>

A license to practice the self-petitioner's profession or certification for the self-petitioner's profession or occupation

Mr. Provesi holds professional certifications (**Exhibit B.III**) that underscore his exceptional abilities in the broadcasting and entertainment industries. Notably, he has been **certified by the Union of Workers in Broadcasting, Cable Broadcasting, DISTV, MMDS, Cable TV, and Similar Companies of the State of Rio de Janeiro**. This certification attests to his qualifications in roles such as Artistic or Production Director, Executive Producer, Production Assistant, and Studio Assistant , affirming his extensive expertise in audiovisual production and media management.



Atestado de Capacitação Profissional

O Sindicato dos Trabalhadores em Empresas de Radiodifusão, Cabodifusão, DISTV, MMDS, TV a Cabo e similares do Estado do Rio de Janeiro, atendendo solicitação do interessado, atesta que o(a) radialista abaixo discriminado(a) está capacitado(a) para exercer a profissão indicada, e solicita, nos termos do Art.6 do Decreto 84134/79, o Registro Profissional junto à Delegacia Regional do Trabalho, do Ministério do Trabalho e Emprego.

NOME: EDSON LUIZ PROVESI JUNIOR

FUNÇÃO(ÕES): DIRETOR ARTÍSTICO OU DE PRODUÇÃO

Nº: 26.176 RG: 274604198 CPF: 071.544.489-11

CTPS: 9093329 Série: 001-0/SC

SINDICATO DOS TRABALHADORES EM Rádio & Tv RJ

Rua Leandro Martins, nº 10, 5ºandar -Rio de Janeiro, RJ CEP 20080-070, CNPJ: 34153197/0001-10 Filiado a CUT, FITERT, e UNI-MEI . www.radialistasrj.org.br

The certification process administered by the Union is rigorous, requiring professionals to demonstrate both technical proficiency and industry experience. Applicants must meet strict professional standards, undergo evaluations, and provide evidence of their work history, leadership capabilities, and contributions to the audiovisual sector. By obtaining this certification, Mr. Provesi has proven his commitment to industry excellence and his ability to operate at the highest professional standards.

In addition, Mr. Provesi is a recognized member of the **Interstate Union of Workers in the Film and Audiovisual Industry**, in the category of **Cinema & Video, with registration No. 5177**. This organization represents highly skilled professionals in film and television production across multiple states, advocating for industry standards, professional development, and fair labor practices. Membership in this Union is a significant credential, as it is granted to individuals who have demonstrated a high level of expertise and a substantial body of work in the film and audiovisual sectors.

Through these certifications, Mr. Provesi has gained formal recognition of his exceptional abilities and contributions to the audiovisual industry. His professional credentials further establish his eligibility under the EB-2 category, demonstrating that he has the necessary qualifications to make meaningful contributions to the U.S. creative economy. These certifications validate not only his technical and artistic expertise but also his leadership within the industry, reinforcing the national significance of his proposed endeavor in the United States.

2.4 <u>Membership in professional associations:</u>

Under 8 C.F.R. § 204.5(k)(3)(ii)(E), an individual may demonstrate exceptional ability through membership in a professional association requiring outstanding achievements.

Mr. Provesi is a **Full Member of the Academia Brasileira de Cinema e Artes Audiovisuais (Brazilian Academy of Cinema and Arts)**, a **prestigious national institution** in the Brazilian audiovisual industry. Membership in this organization is granted to individuals with significant professional achievements and contributions to the industry.



The Academy's rigorous selection process ensures that only accomplished professionals with recognized impact in film, television, and audiovisual arts are granted membership. Mr. Provesi's acceptance into this organization affirms his distinguished status within the industry and further supports his exceptional ability under the EB-2 classification.

Additionally, he holds **membership in ABRA (Brazilian Screenwriters Association),** the largest professional screenwriting organization in Brazil, which recognizes his expertise in storytelling, screenplay development, and creative writing. ABRA membership is reserved for highly skilled and accomplished screenwriters, further affirming Mr. Provesi's industry prominence and professional recognition.

Supporting documentation, including proof of membership, details of the selection process, and endorsements from industry experts, is included in **Exhibit B.IV**.

2.5 Recognition for Significant Contributions to the Industry:
Recognition for achievements and significant contributions to the industry or field by his/her peers, government entities, professional or business organizations

Under 8 C.F.R. § 204.5(k)(3)(ii)(F), an individual may establish exceptional ability through recognition for their achievements and significant contributions to their industry by peers, government entities, or professional or business organizations. Mr. Provesi's impact in the audiovisual and entertainment sectors has been widely acknowledged by professionals in the field, reflecting his **exceptional ability and outstanding contributions** to film, television, and cultural initiatives.

Mr. Provesi's influence extends beyond his roles as an actor, producer, and screenwriter; **he has been instrumental in major productions that have shaped Brazilian cinema**. Notably, film director and assistant director Hsu Chien Hsin, known for his contributions to Brazilian cinema, recognized Mr. Provesi's outstanding leadership during the production of *Me Tira da Mira*, a film made under the challenging circumstances of the pandemic. Mr. Hsin highlighted Mr. Provesi's exceptional problem-solving skills, creativity, and ability to foster a positive and productive working environment, even amid high-pressure situations. Mr. Hsin was so impressed by Mr. Provesi's performance that he invited him to collaborate on *Desapega*, the **most-watched Brazilian film of 2023, now streaming on major platforms such as Globo Play, Apple TV, and Amazon Prime**.

Beyond acting and producing, Mr. Provesi played a **crucial role as a juror and curator** for the **China Brazil Film Festival**, an international event fostering collaboration between the two countries' film industries. Chen Xian Mian, CEO of Cultural Bridge Communications Ltd. and the festival's founder, credited Mr. Provesi for elevating the event's standards through his expertise, professional acumen, and deep knowledge of the Brazilian film industry. As a juror, Mr. Provesi assessed films and actors, ensuring a high level of artistic and technical quality, further solidifying his reputation as a leading figure in cinema.

His excellence in **film production and sound design** was also recognized by Mr. Paulo Cesar Moreira Azevedo, a Brazilian sound technician nominated for "Best Sound" at the Brazilian Movie Awards. Azevedo was particularly impressed with Mr. Provesi's ability to manage and execute complex projects, such as *Resistir e Recomeçar*, a film for which Mr. Provesi secured R$500,000 in private funding. Despite significant challenges—including an on-set robbery, an attempted murder of a lead actor, and Mr. Provesi himself falling ill with COVID-19—he remained steadfast in his leadership, ensuring the film's completion while personally overseeing script revisions and production logistics.

Similarly, Mr. Pedro Carijó, a cinematographer and director at Carijó Films, described Mr. Provesi as a visionary artist with extraordinary technical ability and creative problem-solving skills. Carijó emphasized that Mr. Provesi's capacity to inspire his team and tackle multiple challenges simultaneously set him apart in the industry. His contributions to *Resistir e*

Recomeçar and other productions demonstrate an **unparalleled level of determination and leadership**, which has been integral to the success of numerous high-profile projects.

Beyond his achievements in cinema, Mr. Provesi has made a **notable impact on HIV awareness and social advocacy** through his documentary *Você Existe*. Dr. Amanda Nogueira Lacerda, a medical expert and public health advocate, recognized *Você Existe* as a groundbreaking film used in universities, schools, and healthcare institutions to raise awareness about HIV and social stigma. The Grupo Pela VIDDA-RJ, Brazil's first HIV/AIDS support organization, also commended *Você Existe* as an essential educational tool in the fight against HIV stigma and misinformation, noting its lasting societal impact and use by advocacy groups and health institutions.



Mr. Provesi's industry-wide influence extends beyond filmmaking. Ms. Ashley Christina (Unna X), an international singer and recording artist, highlighted his visionary role in propelling emerging artists to international success, opening doors for Brazilian musicians to collaborate with American producers and expand into global markets. His talent for identifying and nurturing creative talent is further recognized by Ms. Regiana Antonini, an award-winning screenwriter and director, who praised his leadership in script development and ability to produce compelling, socially relevant films.

Several renowned Brazilian actors have also endorsed Mr. Provesi's **exceptional production skills and strategic planning abilities**. Mr. Stênio Garcia, an award-winning Brazilian actor, commended his commitment to excellence in film production, particularly his ability to maintain professionalism and efficiency during the production of *Me Tira da Mira*. Similarly, Mrs. Vera Fischer, an acclaimed actress and former Miss Brazil, acknowledged Mr. Provesi's expertise in managing large-scale film productions and ensuring high-quality results, even in challenging circumstances. Additionally, Mrs. Heloísa Périssé, an award-winning actress and screenwriter, praised his dedication to fostering a positive and productive creative environment, which has contributed to the success of numerous industry projects.

Mr. Provesi's ongoing **collaborations with high-profile filmmakers, actors, and production houses** continue to solidify his **status as a leader in the audiovisual industry**. His ability to merge creative vision with strategic execution has earned him an esteemed place among Brazil's most respected entertainment professionals.

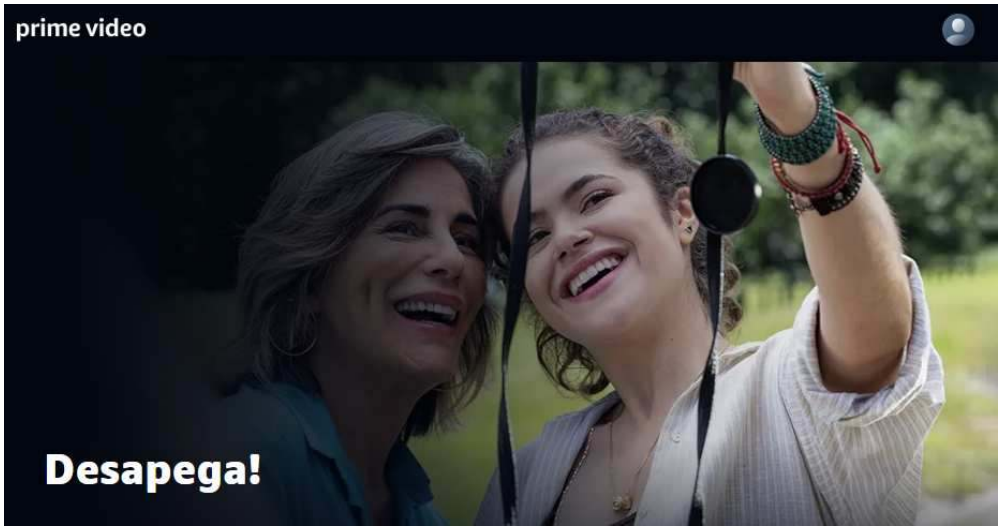
These numerous letters of recognition from industry experts, festival directors, and award-winning professionals, attached as **Exhibit C.II** clearly demonstrate that **Mr. Provesi's contributions have been highly regarded and instrumental in shaping the Brazilian film industry**. His exceptional leadership, creative ingenuity, and commitment to storytelling solidify his classification as a **person of exceptional ability under the EB-2 National Interest Waiver**. Furthermore, these endorsements and testimonials will be further discussed within the "Well-Positioned to Advance the Proposed Endeavor" section, where they will substantiate Mr. Provesi's ability to successfully execute his professional goals and contribute meaningfully to the U.S. entertainment industry.

Milestones & Industry Impact

Beyond these recognitions, Mr. Provesi has **spearheaded several major projects** that have left a **lasting impact on the entertainment and media industries**, both in Brazil and internationally. His extensive body of work as a producer, screenwriter, and artistic director demonstrates his ability to create high-quality content that resonates with audiences and industry professionals alike.

In **feature film production**, Mr. Provesi has played **essential roles in critically acclaimed films** that have shaped contemporary Brazilian cinema. As the Executive Producer and Screenwriter of *Me Tira da Mira* (2022), he led a film featuring an all-star cast, which was distributed by Imagem Filmes and is now available on HBO Max. Additionally, he produced and directed *Resistir e Recomeçar* (2019), a feature film that gained national media attention for tackling social taboos, further solidifying his reputation for producing culturally relevant and socially impactful films.

Desapega, a film produced by Mr. Provesi, has distinguished itself as **the most-watched Brazilian film of 2023 in theaters**. According to recent data from Ancine and the Brazilian Cinema and Audiovisual Observatory (OCA), *Desapega* has attracted an impressive audience of 150,500 viewers. This remarkable achievement places it at the forefront of Brazilian cinema for the year.



His more recent projects include executive producing *Bárbara Verdade* (2023) and *Alma de Mulher em Corpo de Homem* (2024), demonstrating his continued influence in the film industry.

Beyond film, Mr. Provesi has made **significant contributions to television and media**. In 2015, he produced and hosted the television program *Na Batida*, where he conducted in-depth interviews with renowned celebrities about their careers, further establishing himself as an industry thought leader. Expanding his influence into print media, he served as CEO and Content Director of *Magazine in Rio* (2016-2018), a national magazine with over 250,000 copies distributed monthly, featuring exclusive cover stories on high-profile figures such as Sabrina Sato, Cleo Pires, and Bianca Rinaldi. Additionally, Mr. Provesi's documentary *Viagem Pela China* was screened internationally, promoting cultural diplomacy between Brazil and China, highlighting his ability to foster global media partnerships.

Mr. Provesi's **leadership in cultural and industry events** has also had a transformative impact on the international film and entertainment sectors. He is the founder of the China–Brazil Film Festival, an event dedicated to fostering international film collaborations and industry networking, strengthening Brazil's global influence in cinema. His curatorial expertise and industry insights have been recognized at the highest levels, as he was personally invited to present the festival alongside TV Globo presenter Sônia Bridi. Moreover, as Executive Producer of *Procura-se Novas Estrelas* (a national talent search competition), he oversaw an event that attracted over 63,000 participants across 11 Brazilian states, helping discover and promote emerging artistic talent.

In the **music and artistic management sector**, Mr. Provesi has successfully guided musicians to international recognition. He has served as Artistic Manager for Sony Music artist Mariah Nala, playing a key role in her rise to international fame. His music video productions have also garnered millions of views on digital platforms, reinforcing his influence in both the music and audiovisual industries.

His **contributions to the industry have not gone unnoticed by the media (Exhibit B.V)**. He has been **featured in leading publications such as *Marie Claire, O Dia, Pure Break, Estação Nerd, and Extra Globo*** for his groundbreaking work in film production, media entrepreneurship, and cultural impact. Further validating his **industry prominence**, Mr. Provesi is a **member of the Brazilian Academy of Cinema and Audiovisual Arts (ABCAA)**, the institution responsible for selecting **Brazil's official submission to the Academy Awards (Oscars®)**.

Conclusion

The preponderance of the evidence confirms that Mr. Edson Luiz Provesi Junior has made significant contributions to the film, television, and entertainment industry, as demonstrated by:

- Recognition from industry experts and institutions, including award-winning actors, producers, and cultural organizations.
- High-profile film and television productions, which have achieved national and international acclaim.
- Leadership in the entertainment industry, spearheading film festivals, industry collaborations, and cultural initiatives.

- Media coverage and industry memberships, validating his status as a recognized expert in the audiovisual sector.

Based on these achievements and recognitions, Mr. Provesi's exceptional contributions fully satisfy the 8 C.F.R. § 204.5(k)(3)(ii)(F) criterion, further reinforcing his eligibility for the EB-2 National Interest Waiver.

2.6 Evidence that you have commanded a salary or other remuneration for services that demonstrates his exceptional ability

Under 8 C.F.R. § 204.5(k)(3)(ii)(G), an individual may demonstrate exceptional ability by providing evidence of having commanded a high salary or other remuneration for services that indicate exceptional ability. In the case of Mr. Provesi, his substantial compensation and financial success as the sole owner of a highly profitable film production company provide compelling evidence of his exceptional ability in the entertainment industry.

Mr. Provesi is the sole proprietor and operator of **Provesi Criações, Produções e Eventos Culturais Ltda**., a prestigious company in the film production and cultural sector. Founded on January 23, 2019, the company is duly registered with federal, state, and municipal tax authorities, including ANCINE (the National Cinema Agency of Brazil). Under Mr. Provesi's leadership and strategic direction, the company has achieved remarkable financial success, securing high-value contracts with major players in the industry.

The **financial documents provided in Exhibit B.VI**, including **contracts and revenue reports**, illustrate the company's significant earnings and Mr. Provesi's high level of compensation. Notably, the company has secured multi-million-dollar contracts, further underscoring Mr. Provesi's ability to generate and manage large-scale film productions.

According to the certified accountant Mr. Alex Estanek Rocha, who oversees the financial records of Provesi Criações, Produções e Eventos Culturais Ltda., the company has secured major contracts, including:

- A R$4,900,000.00 (approximately USD $1 million) agreement with Imagem Filmes, a leading film distributor.
- A R$500,000.00 contract with a Film Festival, reinforcing Mr. Provesi's role in international cultural initiatives.
- A R$2,000,000.00 deal with Bárbaro Filme, demonstrating his involvement in large-scale cinematic productions.

Typically, Provesi Criações, Produções e Eventos Culturais Ltda. earns 10 to 15% of the total contract values, which translates to an average monthly revenue of approximately R$180,000.00 (USD $36,000.00 per month). This substantial income is allocated entirely as remuneration to Mr. Provesi, reflecting a salary far above the industry average.

For comparison, according to *Glassdoor*, the **average salary of a film producer in Brazil is approximately R$3,300.00 per month (USD $660.00 per month)**. **Mr. Provesi's monthly income of R$180,000.00 exceeds the industry average by more than 50 times**, positioning him among the top earners in the Brazilian film industry.

Mr. Provesi's high salary is indicative of his exceptional ability and industry leadership. His ability to secure and manage large-scale contracts, direct successful productions, and generate significant revenue in a highly competitive industry highlights his extraordinary qualifications.

Furthermore, his financial success directly correlates with his contributions to the film industry, reinforcing his exceptional ability under the EB-2 National Interest Waiver classification.

In conclusion, the extensive evidence presented in this petition **unequivocally establishes Mr. Edson Luiz Provesi Junior's exceptional ability** in the field of audiovisual production and entertainment. Through a combination of formal academic training, decades of industry experience, professional certifications, and high-profile memberships, Mr. Provesi has demonstrated his standing among the most accomplished professionals in his field. His recognized contributions to the industry, high salary reflective of his expertise, and leadership in groundbreaking projects further reinforce his extraordinary qualifications. **Taken together, the preponderance of the evidence confirms that Mr. Provesi meets multiple qualifying criteria under 8 C.F.R. § 204.5(k)(3)(ii), firmly establishing his eligibility for EB-2 classification as an individual of exceptional ability.**

Final Merits Determination

Meeting the minimum requirement by providing at least three types of initial evidence does not, by itself, establish that the beneficiary meets the exceptional ability classification. USCIS officers must consider the quality of the evidence and evaluate it in conjunction with the petition in its entirety to determine whether the beneficiary has a degree of expertise significantly above that typically found in the sciences, arts, or business.

In Mr. Provesi's case, **the overwhelming and high-quality evidence provided clearly demonstrates that he possesses an extraordinary level of skill, leadership, and influence in the field of audiovisual production, film direction, media entrepreneurship, and cultural event management**. His academic credentials, decades of professional experience, industry certifications, high-profile memberships, and recognitions from top-tier professionals collectively substantiate that he is not only highly qualified but also widely acknowledged for his exceptional ability.

The extensive letters of support from leading figures in the film, entertainment, and cultural sectors confirm that Mr. Provesi's contributions are both substantial and transformative. These testimonials emphasize his pioneering role in the audiovisual industry, his leadership in large-scale productions and cross-cultural collaborations, and his ability to produce socially and commercially impactful films. His work as a film producer, executive, and mentor has shaped industry standards, and his strategic innovations in film financing, production management, and talent development have set him apart from his peers.

Furthermore, his company's financial success and the multi-million-dollar contracts he has secured are clear indicators of the high demand for his expertise and his proven ability to deliver large-scale, high-value productions. His command of a salary exponentially higher than the industry average underscores his exceptional ability and critical role in the industry, as individuals of average skill would not attain comparable financial success or recognition.

The prestigious memberships he holds in professional organizations, including the Brazilian Academy of Cinema and Audiovisual Arts (ABCAA) and the Brazilian Screenwriters Association (ABRA), further affirm that he is regarded as a distinguished and influential figure in his field. His selection as a jury member and curator for major film festivals, such as the China-Brazil Film Festival, is additional evidence of his recognized expertise and leadership in shaping the global entertainment industry.

Considering the totality of the evidence, it is apparent that Mr. Provesi possesses a level of skill and expertise far beyond that of an ordinary professional in his field. **His longstanding contributions to film, television, and cultural initiatives, his highly regarded industry reputation, and his ability to generate meaningful economic and cultural impact in the United States establish, by a preponderance of the evidence, that he qualifies as an individual of exceptional ability.**

Accordingly, Mr. Provesi is exceptionally well-qualified for the EB-2 immigrant preference category as a professional of exceptional ability. His invaluable expertise, recognized leadership, and extensive contributions to the entertainment industry justify the waiver of the labor certification requirement under the National Interest Waiver (NIW), as his continued work in the United States will benefit the country's cultural and economic landscape.

The Connection Between Mr. Provesi's Exceptional Ability and His Proposed Endeavor

As outlined in the USCIS Policy Alert of January 15, 2025, a National Interest Waiver (NIW) requires the petitioner to demonstrate that their proposed endeavor has substantial merit and national importance and that they are well-positioned to advance it. Moreover, the petitioner's qualifications must directly align with the goals of the endeavor to justify the waiver of the job offer and labor certification requirements.

Direct Alignment of Mr. Provesi's Expertise with His Proposed Endeavor:

In this case, Mr. Provesi's exceptional ability in audiovisual production, film direction, and media entrepreneurship is intrinsically linked to the goals of his proposed endeavor, **Provesi Creations and Productions**, based in Los Angeles, California. With nearly two decades of experience in the film, television, and entertainment industries, Mr. Provesi has distinguished himself as an innovative producer, screenwriter, and entrepreneur, leading projects that have garnered national and international recognition.

His expertise in film production, strategic storytelling, and cross-cultural collaborations directly supports his endeavor's mission—to produce high-quality audiovisual content that fosters cultural exchange, social awareness, and creative innovation. As outlined in his business plan (**Exhibit C.I**), Provesi Creations and Productions will develop documentaries, corporate videos, live event coverage, educational materials, and media consulting services, which align with his track record of impactful storytelling and media entrepreneurship.

Mr. Provesi's leadership and vision are evident in his past work, including award-winning films, collaborations with international artists, and large-scale cultural initiatives. **His productions have been featured on major platforms such as HBO Max, Amazon Prime, and Globo Play, and his role as a founder of the China-Brazil Film Festival demonstrates his commitment to fostering global artistic partnerships.** His ability to create socially relevant, high-impact content positions him uniquely to lead Provesi Creations and Productions, ensuring its success and contribution to the U.S. creative economy.

Strategic Alignment with the Proposed Endeavor:

The core services of Provesi Creations and Productions are deeply connected to Mr. Provesi's skills and professional accomplishments. His entrepreneurial experience, creative expertise, and industry network enable him to implement and scale the company's operations in the U.S. effectively.

Key service areas that directly leverage Mr. Provesi's expertise include:

- **Documentary Production:** His background in producing thought-provoking films aligns with the company's mission to create socially and culturally impactful documentaries that address pressing societal issues, such as inclusion, human rights, and environmental awareness.
- **Corporate and Institutional Video Production:** His experience in executive production ensures the creation of high-quality visual content for businesses, educational institutions, and non-profit organizations, enhancing their messaging and engagement.
- **Live Event Coverage and Streaming:** Given his history of managing large-scale media projects, Mr. Provesi is well-positioned to oversee live event productions, providing seamless audiovisual execution for conferences, festivals, and industry forums.
- **Educational Content Creation:** His commitment to media-driven education will facilitate the development of audiovisual learning materials, filling gaps in educational access, media literacy, and social awareness.
- **Creative Consulting and Training:** His industry experience allows him to offer specialized training and mentorship to emerging filmmakers, businesses, and media professionals, strengthening the U.S. entertainment workforce.

Economic and Cultural Contributions of the Endeavor:

The projected financial and employment impact of Provesi Creations and Productions further underscores its national importance. According to the business plan, the company is expected to:

- Generate substantial revenue growth, from **$476,908 in Year 1 to approximately $2.58 million by Year 5**.
- Create **direct and indirect employment opportunities** in the fields of film production, cinematography, post-production, and digital media.
- Contribute over **$665,000 in federal, state, and payroll taxes** over five years, positively impacting the U.S. economy.
- Establish **strategic partnerships** with businesses, educational institutions, and community organizations to enhance cultural exchange and foster media-driven social change.

Moreover, Mr. Provesi's leadership will ensure the company's expansion beyond California into key markets such as New York, Florida, and Texas, broadening its reach and influence within the U.S. entertainment sector. By amplifying diverse voices, fostering cross-cultural collaboration, and producing content that addresses critical societal issues, Provesi Creations and Productions will contribute meaningfully to America's creative and cultural landscape.

Conclusion:

The direct alignment of **Mr. Provesi's exceptional ability with the goals of Provesi Creations and Productions solidifies his eligibility for the EB-2 NIW**. His proven success in audiovisual production, media entrepreneurship, and international collaborations ensures

that his company will elevate the standards of storytelling, expand economic opportunities, and drive cultural innovation in the United States. The evidence provided demonstrates that his expertise is not only essential for the success of his endeavor but also serves a broader national interest, reinforcing his qualification for a National Interest Waiver.

3. THE NATIONAL INTEREST WAIVER

Matter of Dhanasar

Those seeking a national interest waiver are requesting that the Labor Certification be waived because it is in the interest of the United States. Though the jobs that qualify for a national interest waiver are not defined by statute, federal interest waivers are usually granted to those with an advanced degree or exceptional ability in the field of endeavor (see above) and whose employment in the United States would benefit the nation.

Under subparagraph (B) of section 203(b)(2), the Secretary of Homeland Security may waive the requirement of a "job offer" (namely, that the beneficiary's services are sought by a U.S. employer) and, under the applicable regulations, of "a labor certification." 8 C.F.R. § 204.5(k)(4)(ii).

In the *Matter of Dhanasar*, 26 I&N Dec. 884 (AAO 2016), the USCIS Administrative Appeals Office (AAO) announced a new analytical framework for determining whether a foreign national pursuing employment-based permanent residence in the EB-2 category as a member of the professions holding an advanced degree or as an individual of exceptional ability in the sciences, arts, or business is eligible for a discretionary waiver of the job offer and labor certification requirements in the U.S. national interest – a "National Interest Waiver" (NIW), creating a new framework: the *Dhanasar*'s new three-prong test.

(i) The First Prong – endeavor has substantial merit and national importance – reviews the field.

(ii) The Second Prong– the individual is well positioned to advance the endeavor – reviewed the beneficiary.

(iii) The Third Prong – beneficial to the U.S. to waive the job offer and labor certification requirement – reviews the national interest.

Mr. Provesi, as a professional of exceptional ability, clearly meets these criteria. His extensive experience in audiovisual production, media entrepreneurship, and cultural content creation uniquely positions him to contribute significantly to the U.S. creative economy.

Through Provesi Creations and Productions, Mr. Provesi will develop documentaries, corporate media, live event coverage, educational materials, and consulting services that address critical social issues, foster cultural exchange, and stimulate economic growth. Given the substantial merit of his work and its direct alignment with U.S. national interests, waiving the labor certification requirement is clearly justified.

Moving forward, we will demonstrate how Mr. Provesi's endeavor meets all three prongs under *Matter of Dhanasar*, ensuring his eligibility for a National Interest Waiver.

3.1 First PRONG:

The Proposed Endeavor has Substantial Merit and National Importance

Matter of Dhanasar moved away from the purely geographical consideration of "national in scope", to a broader evaluation of the endeavor's "national importance" – no longer considering whether the endeavor would benefit the entire geographic region of the country (national scope), but instead determines whether the endeavor seeks to solve a problem that affects the entire country, even if the immediate impact is focused on one local geographic area ("national importance"), as follows:

> *"Certain locally or regionally focused endeavors, however, may be of national importance despite being difficult to quantify with respect to geographic scope."*

Therefore, the first prong, substantial merit, and national importance, focuses on the specific endeavor that the foreign national proposes to undertake. The endeavor's merit may be demonstrated in a range of areas such as business, entrepreneurialism, science, technology, culture, health, or education. To establish that an endeavor has substantial merit, the petitioner should provide a detailed description of the endeavor and why it is meritorious. ln determining whether the proposed endeavor has national importance, USCIS considers its potential prospective impact.

Likewise, the *Dhanasar* decision allowed for the consideration of a much broader and more diverse pool of petitioners in a wide range of areas such as business, entrepreneurship, science, technology, culture, health, or education.

3.1.1 BUSINESS PLAN

A detailed description of the proposed endeavor and why it is of substantial merit:

Provesi Creations and Productions, led by Mr. Edson Luiz Provesi Junior, is designed to be a pioneering force in the audiovisual and creative industries. According to the business plan attached as **Exhibit C.I**, **the company is dedicated to producing high-quality audiovisual content, including documentaries, corporate videos, live event coverage, educational materials, and consulting services that foster cultural exchange, address societal issues, and contribute to the U.S. creative economy**.

By leveraging Mr. Provesi's extensive industry expertise and strategic vision, the company aims to drive innovation in media production and storytelling, creating content that resonates with diverse audiences while promoting social and cultural awareness.

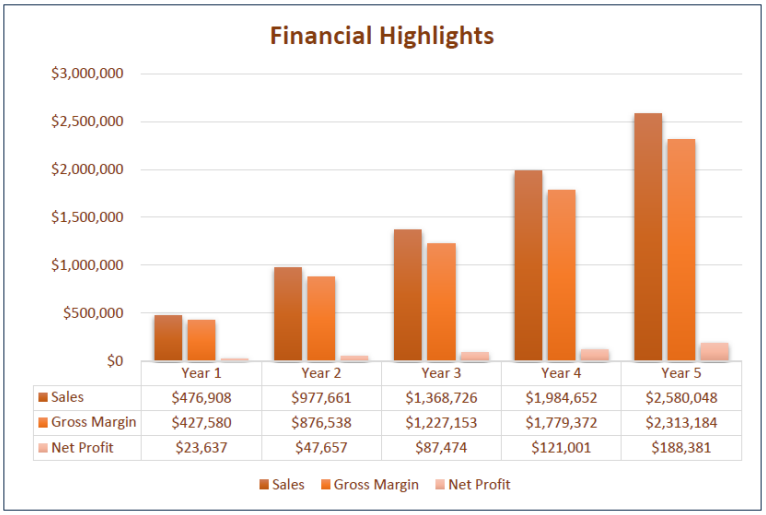
Provesi Creations and Productions will provide the following services:

- **Documentary Production:** Creating socially relevant films that highlight critical issues, fostering cultural awareness and public engagement.
- **Corporate and Institutional Video Production:** Offering high-quality video content tailored to businesses, non-profits, and educational institutions for branding, training, and marketing.
- **Live Event Coverage and Streaming:** Providing professional audiovisual production for conferences, cultural events, and awareness campaigns.

- **Educational Content Creation:** Developing customized learning materials for schools and organizations, bridging educational gaps through audiovisual storytelling.
- **Creative Audiovisual Consulting and Training:** Offering expert guidance, workshops, and training for aspiring filmmakers and businesses in media production.

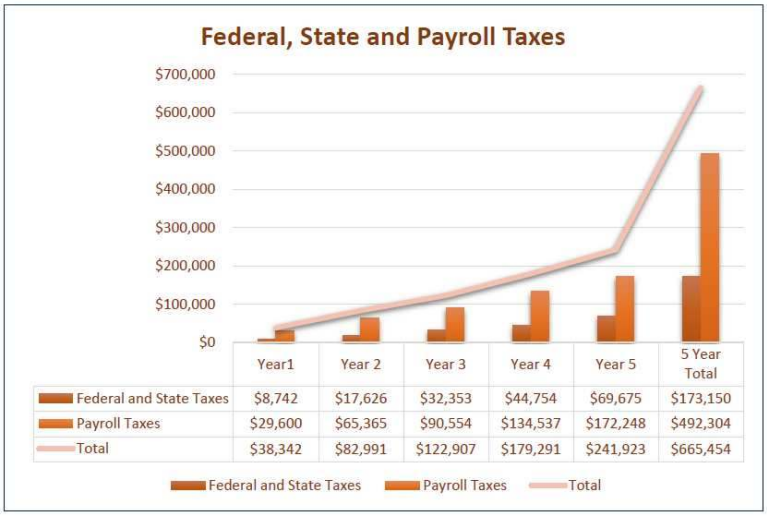
With over 20 years of experience in the film, television, and entertainment sectors, Mr. Provesi is uniquely positioned to lead this endeavor. His expertise in executive production, artistic management, and international collaborations ensures the company's capacity to deliver high-impact content and drive innovation within the industry.

The business plan projects significant economic growth, with revenue expected to increase from **$476,908 in Year 1 to approximately $2.58 million by Year 5**.



	Year 1	Year 2	Year 3	Year 4	Year 5
Sales	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Gross Margin	$427,580	$876,538	$1,227,153	$1,779,372	$2,313,184
Net Profit	$23,637	$47,657	$87,474	$121,001	$188,381

The company is also projected to generate substantial tax contributions, totaling **$665,454 in federal, state, and payroll taxes over five years**.



	Year1	Year 2	Year 3	Year 4	Year 5	5 Year Total
Federal and State Taxes	$8,742	$17,626	$32,353	$44,754	$69,675	$173,150
Payroll Taxes	$29,600	$65,365	$90,554	$134,537	$172,248	$492,304
Total	$38,342	$82,991	$122,907	$179,291	$241,923	$665,454

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Additionally, job creation is a key focus, with the workforce expected to expand from **5 professionals in Year 1 to 21 in Year 5**, fostering employment in the U.S. creative sector.

Personnel Plan					
	Year 1	Year 2	Year 3	Year 4	Year 5
Founder & General Manager - Mr. Edson Luiz Provesi Junior	1	1	1	1	1
Editor and Post-Production Specialists	1	1	2	3	4
Creative Directors	0	1	1	2	3
Scriptwriter/Content Developers	0	1	1	2	3
Cinematographer/Director of Photography (DoP)	1	1	2	2	3
Production Assistants	1	1	1	1	1
Marketing and Outreach Manager	1	1	1	1	1
Administrative Manager	0	1	1	2	2
Customer Service Representatives	0	1	1	1	1
Total People	5	9	12	17	21

Beyond economic benefits, Provesi Creations and Productions will play an essential role in **enhancing cultural exchange, supporting artistic innovation, and strengthening the U.S. position as a global leader in audiovisual storytelling**. By promoting diversity, inclusion, and socially conscious content, the company will contribute to broader national priorities and solidify its place as a transformative force in the entertainment and media landscape.

The **substantial merit** of Provesi Creations and Productions' proposed endeavor is evident in its strong alignment with key national priorities, including **economic development, cultural enrichment, and technological innovation in the audiovisual industry**. The company's mission to foster cultural exchange, address societal issues, and contribute to the U.S. creative economy underscores its broad impact.

Advancing the U.S. Creative Economy:

The U.S. Movie and Video Production industry is valued at over $36.2 billion and is expected to grow as demand for diverse content rises.[1] **Provesi Creations and Productions will contribute to this industry by creating high-quality audiovisual content, including documentaries, corporate videos, live event coverage, and educational materials**. These productions will support a wide range of stakeholders, from corporations and educational institutions to government agencies and nonprofit organizations.

- **Documentaries:** By producing compelling documentaries, the company will shed light on pertinent social, cultural, and environmental issues, fostering public awareness and dialogue.

[1] https://www.ibisworld.com/united-states/industry/movie-video-production/1245/

- **Corporate Videos:** Tailored video content will assist businesses in effectively communicating their brand messages, enhancing marketing strategies, and engaging with clients and employees.
- **Live Event Coverage:** Providing professional coverage of live events will enable organizations to broaden their reach, allowing audiences to experience events remotely with high-quality production values.
- **Educational Materials:** The creation of educational videos will support learning initiatives, offering accessible and engaging content for students and educators alike.

By catering to these varied needs, Provesi Creations and Productions will not only contribute to the economic vitality of the U.S. creative sector but also enrich its cultural and educational landscapes.

Promoting Cultural Exchange and Social Impact:

The company's focus on storytelling that highlights diverse narratives and socially relevant themes directly supports national priorities in fostering inclusivity and representation in media. The demand for multicultural content is rising, with streaming platforms investing significantly in content that reflects diverse perspectives. By addressing societal issues through documentaries and media consulting, Provesi Creations and Productions will play a critical role in bridging cultural gaps and promoting social cohesion.

The U.S. entertainment industry plays an essential role in shaping cultural narratives and influencing public discourse. According to a 2023 McKinsey report,[2] the demand for multicultural content has surged, with major streaming platforms allocating billions of dollars to projects that highlight underrepresented communities and diverse narratives.

Provesi Creations and Productions is committed to developing audiovisual content that embraces cultural diversity and social relevance. Through its production of films, documentaries, and media consulting services, the company will amplify stories that reflect the lived experiences of various ethnic, social, and economic groups. **By fostering an environment where diverse voices can be heard, Provesi Creations and Productions aligns with broader national initiatives aimed at increasing representation in media.**

Storytelling is one of the most effective ways to foster understanding between different communities. The company's focus on creating documentaries and socially conscious media projects will highlight critical societal issues such as immigration, gender equality, LGBTQ+ rights, racial justice, and environmental sustainability. These productions will serve as educational tools and catalysts for change, helping bridge cultural gaps and encourage meaningful conversations among audiences.[3]

Streaming platforms such as Netflix, Amazon Prime, and HBO Max have significantly increased their investment in content that promotes cultural representation. In 2022 alone, Netflix committed over $300 million to diversity-focused programming,[4]

[2] https://www.mckinsey.com/featured-insights/diversity-and-inclusion/diversity-equity-and-inclusion-lighthouses-2023
[3] https://www.fticonsulting.com/insights/fti-journal/now-playing-growing-market-diverse-content
[4] https://about.netflix.com/en/news/2022-inclusion-report-update

recognizing that audiences are actively seeking content that resonates with their identities and lived experiences. By aligning with this industry shift, Provesi Creations and Productions is strategically positioned to contribute to a growing segment of the U.S. media landscape while fulfilling a crucial social mission.

Beyond content production, the company's media consulting and training programs will empower emerging filmmakers and storytellers from underrepresented backgrounds. **By providing mentorship, workshops, and industry insights, Provesi Creations and Productions will help cultivate the next generation of diverse creative professionals, ensuring sustained progress toward a more inclusive entertainment industry.**

Through these initiatives, Provesi Creations and Productions will not only contribute to the economic vitality of the U.S. media sector but will also reinforce its role as a vehicle for cultural exchange, social cohesion, and meaningful representation.

Fostering Innovation in Audiovisual Production:

Provesi Creations and Productions is committed to advancing innovation in audiovisual production by integrating cutting-edge technologies that enhance content quality and audience engagement. This approach aligns with the U.S. government's emphasis on digital transformation and economic modernization.

The company plans to utilize advanced AI-powered editing tools to streamline the post-production process. For instance, Adobe Premiere Pro[5] has introduced AI features like Generative Extend, which allows editors to fill short gaps in video tracks by generating up to two seconds of video or ten seconds of audio that blend seamlessly with existing content. This tool automates tedious tasks, enabling editors to focus more on creative aspects.

Additionally, platforms like Runway offer generative AI models such as Gen-1 and Gen-2, which can synthesize new videos by applying the composition and style of an image or text prompt to the structure of a source video. These tools provide filmmakers with innovative ways to create and manipulate visual content, pushing the boundaries of traditional filmmaking.

To further captivate audiences, **Provesi Creations and Productions intends to explore immersive storytelling technologies. This includes the use of virtual reality (VR) and augmented reality (AR) to create engaging narratives that offer viewers a more interactive experience.** By incorporating these technologies, the company can craft stories that allow audiences to explore and engage with content in novel ways, thereby enhancing emotional connections and overall impact.

The U.S. government is prioritizing digital transformation to enhance economic growth and sustain global competitiveness. Recent executive actions, such as the *Removing Barriers to American Leadership in Artificial Intelligence*[6] order, emphasize fostering AI innovation and eliminating regulatory obstacles. Additionally, initiatives like the *Strengthening American Leadership in Digital Financial Technology* order highlight

[5] https://www.lifewire.com/adobe-ai-video-editing-8727986?
[6] https://www.whitehouse.gov/presidential-actions/2025/01/removing-barriers-to-american-leadership-in-artificial-intelligence/

the administration's commitment to integrating cutting-edge technologies across industries, reinforcing the nation's position at the forefront of digital advancement.

By integrating AI-driven editing software and immersive storytelling technologies, Provesi Creations and Productions not only enhances its production capabilities but also contributes to the broader national agenda of digital innovation and economic modernization. This commitment positions the company as a forward-thinking leader in the audiovisual industry, dedicated to delivering high-quality, engaging content through the adoption of advanced technological solutions.

Educational and Workforce Development Contributions:

Provesi Creations and Productions is dedicated to advancing educational and workforce development within the audiovisual media sector. **By offering specialized educational content and creative consulting services, the company aims to bridge existing knowledge gaps and foster the growth of emerging talent**. **Through strategic collaborations with educational institutions and nonprofit organizations, Provesi Creations and Productions will contribute significantly to workforce development and enhance skill-building opportunities for aspiring media professionals**.

Mentorship and training are essential in the audiovisual industry, providing both newcomers and seasoned professionals with opportunities for growth and development. Engaging in mentorship allows individuals to gain new perspectives, expand their networks, and develop essential communication skills. For instance, ScreenSkills[7] highlights that mentoring can help individuals see things from another's perspective, increase their network, and develop communication skills.

Provesi Creations and Productions plans to implement comprehensive training programs that cover various aspects of audiovisual media, including technical skills, storytelling, and industry best practices. **By pairing emerging talent with experienced professionals, the company will facilitate knowledge transfer, foster creativity, and build confidence among mentees**. This approach not only enhances individual career prospects but also contributes to the overall vitality and diversity of the media industry.

Building partnerships between educational institutions and industry is essential for creating seamless workforce development pathways. Such collaborations ensure that students are better prepared for the workforce and help companies gain a pipeline of skilled workers.[8]

Provesi Creations and Productions intends to collaborate with schools, colleges, and nonprofit organizations to develop curricula and training modules that align with current industry standards and demands. By integrating practical, hands-on experiences with academic learning, the company will help equip aspiring media professionals with the skills and knowledge necessary to succeed in a competitive environment. These partnerships will also provide access to resources and networks that can facilitate job placements and career advancement for participants.

By investing in education and mentorship, Provesi Creations and Productions addresses critical skill gaps in the audiovisual sector. The company's initiatives will help cultivate

[7] https://www.screenskills.com/your-career/mentoring-resources/mentoring-opportunities/
[8] https://easelearning.com/all-posts/education-partnerships/

a well-prepared and adaptable workforce capable of meeting the evolving needs of the media industry. Furthermore, by supporting underrepresented groups and promoting inclusivity, these programs will contribute to a more diverse and dynamic professional community.

In summary, Provesi Creations and Productions' commitment to educational content creation and creative consulting services will play a crutial role in workforce development. Through targeted training, mentorship, and strategic collaborations, the company will empower the next generation of media professionals, ensuring a robust and innovative future for the audiovisual industry.

Economic Growth and Job Creation:

As aforementioned, Provesi Creations and Productions is positioned to make significant contributions to economic growth and job creation within the U.S. entertainment sector. The company's financial projections indicate substantial revenue growth, from $476,908 in Year 1 to approximately $2.58 million by Year 5. This impressive trajectory underscores the company's potential to positively impact the economy.

The planned expansion strategy includes hiring skilled professionals across various roles, including production, cinematography, and post-production. This initiative will directly contribute to job creation within the entertainment industry. According to the U.S. Bureau of Labor Statistics,[9] employment of producers and directors is projected to grow 8 percent from 2023 to 2033, which is faster than the average for all occupations. This growth is expected to result in about 13,900 job openings each year over the decade.

Furthermore, the film and television industry as a whole supports 2.32 million jobs and pays out $229 billion in total wages, encompassing over 122,000 businesses.[10] This data highlights the industry's significant role in the U.S. economy and the potential impact of new entrants like Provesi Creations and Productions.

Beyond direct employment, the company's activities are expected to generate indirect economic benefits. **The entertainment industry often stimulates local economies through various channels**, including:

- **Supporting Local Businesses:** Production activities can lead to increased demand for local services such as catering, lodging, and transportation.
- **Attracting Tourism:** High-profile projects can draw visitors to filming locations, boosting tourism-related revenue.
- **Encouraging Ancillary Industries:** The need for equipment, technology, and post-production services can foster growth in related sectors.

California's film and television industry is a significant economic driver, supporting over 200,000 local jobs and contributing more than $30 billion annually to the state's economy.[11]

[9] https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm
[10] https://www.motionpictures.org/advocacy/driving-local-economies/
[11] https://ewdd.lacity.gov/index.php/entertainment-incentives

In response to recent challenges, including increased competition from other regions offering more attractive tax incentives, Governor Gavin Newsom has proposed expanding California's Film & Television Tax Credit Program from the current $330 million annual allocation to $750 million annually.[12] This initiative aims to attract more filmmaking back to California and help the state remain competitive with other regions offering substantial tax incentives.

Provesi Creations and Productions aligns with these economic priorities by contributing to the industry's expansion through high-quality audiovisual content, job creation, and technological innovation. The company's projected revenue growth and hiring strategy will support California's creative workforce, reinforce the state's global leadership in entertainment, and capitalize on the state's renewed investment in film and media production.

Alignment with National Interest Waiver Criteria:

By addressing key economic priorities through revenue generation and job creation, Provesi Creations and Productions' endeavors possess substantial merit. The company's commitment to contributing to the U.S. economy aligns with the criteria for a National Interest Waiver, reinforcing its qualification for this designation.

In summary, Provesi Creations and Productions is not only positioned for significant financial growth but also stands to make meaningful contributions to job creation and economic development within the U.S. entertainment industry.

3.1.2 EVIDENCE OF THE ENDEAVOR'S MERIT
National or even global implications within a particular field:

Demonstrating the national significance of Mr. Provesi's proposed endeavor requires illustrating its broader implications beyond individual commercial success. **The impact of Provesi Creations and Productions extends into critical sectors such as cultural storytelling, audiovisual education, and media innovation, contributing to the enrichment of the U.S. creative economy**. This assertion is supported by industry reports, market trends, and economic analyses, provided as footnotes (**Exhibit C.I**).

As detailed in previous sections and evidenced by the attached business plan, **Provesi Creations and Productions is positioned at the intersection of entertainment, education, and social impact.** Through Mr. Provesi's expertise in audiovisual production and cultural storytelling, the company fosters a dynamic environment for creative innovation, media education, and global engagement. Under his leadership, Provesi Creations and Productions is dedicated to producing high-quality documentaries, corporate media, live event coverage, and educational audiovisual materials that highlight critical societal issues and support cultural inclusion in the United States.

Key Contributions of Mr. Provesi's Endeavor to National and Global Interests:

- **Strengthening the U.S. Creative Economy through Innovation:** Provesi Creations and Productions drives innovation in audiovisual content creation by adopting cutting-edge digital production techniques and immersive storytelling

[12] https://www.gov.ca.gov/2024/10/27/governor-newsom-proposes-historic-expansion-of-film-tv-tax-credit-program/

approaches. By providing high-quality documentaries and corporate video solutions, the company caters to the increasing demand for meaningful, educational, and socially relevant content in the U.S. media industry.

- **Cultural Preservation and Global Storytelling:** Through its diverse projects, the company elevates cultural narratives, highlighting underrepresented communities, immigrant experiences, and global perspectives. In an era of increasing globalization, documentaries and educational media play a vital role in preserving cultural heritage while fostering cross-cultural understanding. By integrating diverse storytelling techniques and multicultural representation, Provesi Creations and Productions strengthens the United States' position as a leader in global media.
- **Expanding Educational Opportunities through Media:** One of the core missions of Provesi Creations and Productions is to develop educational content that enhances learning accessibility and engagement. The company produces materials that support schools, nonprofit organizations, and corporate training programs, aligning with national goals to enhance media literacy, digital education, and workforce training. By providing audiovisual learning tools that cater to diverse communities, Provesi's work directly contributes to bridging educational gaps and promoting lifelong learning.
- **Job Creation and Economic Growth:** The company's expansion is expected to generate employment opportunities across multiple sectors, including:
  - Film and television production
  - Digital media and content creation
  - Corporate training and marketing
  - Event production and live broadcasting

  Through strategic hiring plans and professional training programs, Provesi Creations and Productions will support the U.S. workforce development in the creative industries, aligning with broader economic goals to strengthen job markets within entertainment and technology.
- **Elevating the U.S. as a Hub for Socially Conscious Media:** Given the increasing demand for purpose-driven content, Provesi's work aligns with the national push for socially responsible media production. By highlighting issues such as social justice, environmental sustainability, and cultural identity, Provesi Creations and Productions contributes to shaping a more informed and engaged society. This impact extends beyond entertainment, reinforcing the role of media in advocacy, education, and policymaking.

Conclusion: The National and Global Impact of Mr. Provesi's Work

The influence of Provesi Creations and Productions extends beyond its business operations, contributing to key national priorities such as **cultural innovation, economic growth, and educational development**. By integrating socially impactful storytelling with cutting-edge audiovisual techniques, the company is positioned to become a significant force in the U.S. media industry, fostering cross-cultural dialogue and driving creative advancements on a global scale.

Through these efforts, Mr. Provesi's endeavor aligns with the United States' commitment to cultural enrichment, job creation, and media innovation, ensuring that his work delivers substantial and far-reaching benefits at both national and international levels.

3.1.3 ENDEAVOR'S IMPACT

The proposed endeavor has significant potential to employ U.S. workers:

This is certainly one of the most important factors when assessing national importance. This is because there is no room for interpretation: the precedent decision, *Dhanasar*, expressly includes the "significant potential to employ U.S. workers" OR "other substantial positive economic effects" as factors determinative of national importance.

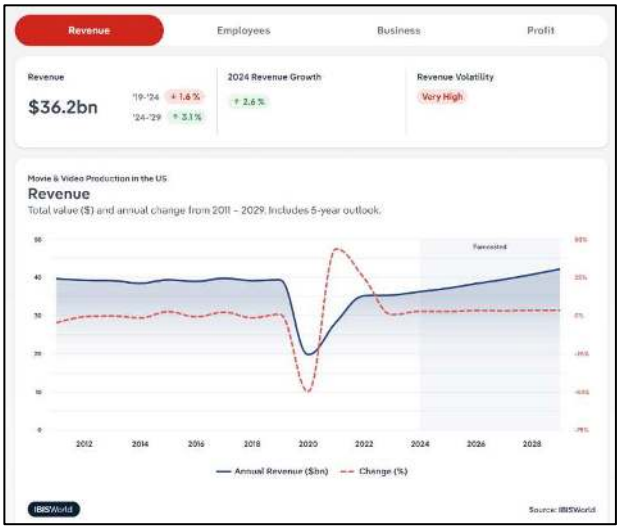
Please observe the following excerpt from *Dhanasar*:

> *"**An endeavor that has significant potential to employ U.S. workers** or has other substantial positive economic effects, particularly in an economically depressed area, for instance, **may well be understood to have national importance.**"* [emphasis added]

Under the strategic leadership of Mr. Provesi, Provesi Creations and Productions is positioned to significantly contribute to U.S. employment through both direct and indirect job creation. As detailed in the company's business plan, **the company is projected to expand its workforce to a team of 21 highly skilled professionals by the end of its fifth year**, fostering economic growth in the U.S. creative and media industry.

Industry Growth and Economic Impact:

The U.S. movie and video production industry is a $36.2 billion sector that is set for steady growth, with revenue expected to rise by 2.6% in 2024 and an estimated CAGR of 3.1% through 2029[13] (**Exhibit C.I**).



[13] https://my.ibisworld.com/us/en/industry/51211a/at-a-glance

Provesi Creations and Productions is positioned to leverage this growth by delivering high-quality audiovisual content, including documentaries, corporate videos, live event coverage, and educational materials, creating new employment opportunities in the process.

Furthermore, according to the Economic Policy Institute (EPI), **every 100 direct jobs in the motion picture and video production industry generate approximately 731.6 indirect jobs across other sectors**. Based on this economic multiplier, the creation of 21 direct jobs at Provesi Creations and Productions **will contribute to the formation of an estimated 153 additional indirect jobs** in supporting industries such as marketing, logistics, technology, and professional services.

Employment multipliers per 100 direct jobs, all private-sector industries

	Industry	Direct jobs	Supplier jobs*	Induced jobs**	Total indirect jobs
131	Scientific research and development services	100.0	519.3	323.7	842.9
132	Advertising, public relations, and related services	100.0	460.9	270.7	731.6
133	Other professional, scientific, and technical services	100.0	70.8	83.6	154.3

This substantial job creation demonstrates the significant economic impact and merit of Provesi Creations and Productions' proposed effort, contributing positively to the local and broader economy while fostering industry growth and community development.

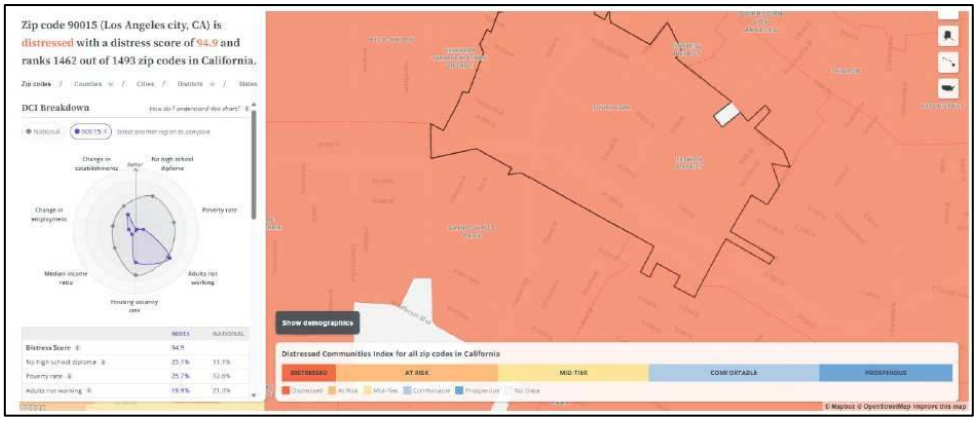
Job Creation in Distressed Communities:

As the company expands, it will contribute to the local economy of **Los Angeles, California**, particularly in **distressed areas** such as those in **Opportunity Zones**.[14] These zones are designed to attract investment and foster job creation in underserved communities. The company's operations in Los Angeles align with federal economic revitalization efforts, ensuring that its growth contributes meaningfully to local workforce development.

As Provesi Creations and Productions expands, **it will play a crucial role in job creation and economic revitalization, particularly in Los Angeles, California, where its headquarters will be established**. The company will directly contribute to workforce development by hiring skilled professionals in film production, cinematography, editing, and post-production while also generating indirect employment in related industries such as marketing, distribution, event planning, and digital media services.

[14] https://www.irs.gov/credits-deductions/businesses/opportunity-zones

A key focus of the company's expansion strategy is investing in **distressed communities**, **specifically within the 90015 ZIP code in Los Angeles, which faces severe economic challenges**. **With a distress score of 94.9, ranking it among the most economically disadvantaged areas in California, the region experiences high unemployment, declining business establishments, and limited educational attainment.** These factors create a critical need for business investments that promote economic growth and workforce development.



The *Matter of Dhanasar* precedent emphasizes that endeavors located in economically distressed regions hold particular weight when assessing national importance. Please note that *Dhanasar* expressly states that one can prove national importance through the "significant potential to employ U.S. workers". That is NOT the same as "**potential to employ a significant number of U.S. workers**" as the "significance" is in the "potential" or "probability", not in the "number of jobs" the endeavor may create. This is a matter of semantics.

By establishing operations in **Opportunity Zones**[15]—federally designated areas that offer tax incentives to encourage long-term investments in low-income communities—Provesi Creations and Productions aligns directly with federal economic revitalization efforts aimed at increasing employment and business activity in underdeveloped regions.

Through its strategic investments in workforce development, cultural inclusivity, and economic revitalization, Provesi Creations and Productions will actively contribute to national priorities in job creation, economic modernization, and media industry growth. The company's presence in Los Angeles' distressed communities is not only a business decision—it is a commitment to leveraging creative entrepreneurship as a force for economic and social transformation.

Addressing the Economic and Social Impact of the 2025 Wildfires:

In addition to revitalizing the economy in Los Angeles' distressed communities, **Provesi Creations and Productions is uniquely positioned to contribute to the rebuilding efforts following the devastating January 2025 wildfires**. The disaster, which resulted in the destruction of over 18,000 structures and forced more than

[15] https://www.irs.gov/credits-deductions/businesses/opportunity-zones

200,000 residents to evacuate, has created an urgent need for economic stimulation, job creation, and community support.[16]



Provesi Creations and Productions can help in this recovery in several ways:

- **Employment Opportunities in an Affected Region:** With insured losses projected to exceed $20 billion and the destruction of thousands of homes, many industries—including entertainment and media production—face disruptions.[17] Provesi Creations and Productions will contribute to the local economy by hiring skilled professionals in audiovisual production, cinematography, and post-production, offering new employment opportunities to those affected by job losses.
- **Documenting the Crisis and Recovery Efforts:** The company's expertise in documentary filmmaking will allow it to produce content that highlights the stories of wildfire survivors, emergency responders, and rebuilding initiatives. By capturing these narratives, Provesi Creations and Productions can contribute to raising awareness, securing aid, and fostering public engagement in relief efforts.
- **Educational and Training Programs for Displaced Workers:** Given the scale of displacement and job loss in affected areas, Provesi Creations and Productions can expand its media training programs to support workers looking to transition into the creative sector. By providing hands-on skill-building opportunities in digital media production, storytelling, and content creation, the company will empower individuals to rebuild their careers in a growing industry.
- **Promoting Community Resilience and Cultural Preservation:** The wildfires not only caused economic losses but also disrupted local communities and cultural institutions. Through its commitment to storytelling and social impact, Provesi Creations and Productions can contribute to preserving local narratives, promoting community resilience, and fostering artistic collaborations that help heal the affected region.
- **Supporting State and Federal Recovery Initiatives:** The California government has allocated $2.5 billion for disaster relief and suspended permit

[16] https://www.ohio.edu/news/2025/02/economics-disaster-how-la-wildfires-may-impact-economy
[17] https://news.berkeley.edu/2025/01/14/whats-next-for-home-insurance-in-california-after-the-los-angeles-fires/

restrictions to accelerate rebuilding.[18] Provesi Creations and Productions aligns with these initiatives by investing in economic development in Los Angeles, hiring local talent, and leveraging its audiovisual expertise to support public awareness campaigns about the region's recovery efforts.

The impact of the January 2025 wildfires has further underscored the need for economic revitalization and community engagement in Los Angeles. **Provesi Creations and Productions, through its job creation, educational initiatives, and storytelling efforts, will actively contribute to the region's rebuilding process**. By addressing both the immediate economic challenges and the long-term cultural and educational needs of the affected communities, the company reinforces its national importance, further justifying a National Interest Waiver.

Beyond Job Creation: Strengthening the U.S. Creative Economy

Beyond direct employment, Provesi Creations and Productions will strengthen the creative economy through:

- **Innovative storytelling and audiovisual content** that promotes U.S. cultural exports and attracts international collaborations.
- **Training and consulting services** that equip emerging filmmakers and creatives with essential skills, expanding the U.S. talent pool.
- **Live event coverage and educational materials** that enhance corporate communications, cultural exchange, and community engagement.

Conclusion:

Under the guidance of Mr. Provesi, Provesi Creations and Productions will not only create direct employment opportunities but will also generate substantial indirect economic benefits through industry partnerships, service contracts, and workforce development. These factors collectively underscore the endeavor's significant potential to employ U.S. workers and contribute to the national interest, thereby reinforcing the case for a National Interest Waiver (NIW) under the *Dhanasar* framework.

3.1.4 ENDEAVOR'S IMPACT

The endeavor impacts a matter that a government entity has described as having national importance or its subject of national importance:

Mr. Provesi's proposed endeavor through **Provesi Creations and Productions aligns with several national priorities and U.S. government initiatives, underscoring its national importance**. The company's mission to drive innovation in digital media production, talent development, and cultural events management contributes significantly to the enrichment of the U.S. cultural and economic landscape.

Alignment with National Priorities:

- **Advancement of the Creative Economy:**[19] The creative industries, encompassing sectors such as film, television, music production, and visual

[18] https://www.gov.ca.gov/2025/01/23/governor-newsom-signs-2-5-billion-bipartisan-relief-package-to-help-los-angeles-recover-and-rebuild-faster-from-firestorm/
[19] https://www.bea.gov/data/special-topics/arts-and-culture

arts, are recognized as vital components of the U.S. economy. In 2022, arts and cultural economic activity accounted for 4.3% of the U.S. GDP, totaling $1.1 trillion. Mr. Provesi's endeavor will further stimulate this sector by producing high-quality audiovisual content and organizing cultural events, thereby contributing to economic growth and job creation.

- **Support for Arts and Culture:** The National Endowment for the Arts (NEA)[20] continues to support projects that enhance the cultural fabric of the nation. In 2025, the NEA announced 1,474 awards totaling $36.8 million to support the arts across all 50 states. Provesi Creations and Productions' focus on innovative media projects aligns with the NEA's mission to promote artistic excellence and access to the arts.
- **Economic Revitalization through Film and Television Production:** Recognizing the significant economic impact of the film and television industry, states like California have proposed substantial expansions of their Film & Television Tax Credit Programs.[21] Governor Gavin Newsom announced a proposal to increase California's program to $750 million annually, aiming to generate investments and create jobs. By establishing operations in Los Angeles, Provesi Creations and Productions will contribute to these economic revitalization efforts, particularly in distressed communities designated as Opportunity Zones.

Impact on National Importance:

Provesi Creations and Productions operates at the intersection of multiple national interests:

- **Cultural Enrichment and Preservation:** Through the production of impactful audiovisual content and the organization of cultural events, the company promotes the appreciation and evolution of local and national cultural expressions. This aligns with federal efforts to support arts and culture as essential components of society.
- **Economic Development:** The creative economy is recognized worldwide as strategic for sustainable development and economic diversification. By fostering job creation and attracting investment, Provesi Creations and Productions will have a positive impact on the U.S. economy.
- **Innovation in Digital Media:** The company's commitment to driving innovation in digital media production supports the broader national agenda of embracing innovative technologies to serve the American people better.

Conclusion:

In conclusion, the endeavor proposed by Mr. Provesi through Provesi Creations and Productions is of national importance, transcending its immediate business operations to have a profound impact on multiple facets of the U.S. economy and society. **By aligning with critical government initiatives, the company's work embodies the essence of national importance as outlined in the *Matter of Dhanasar* framework**.

[20] https://www.arts.gov/news/press-releases/2025/national-endowment-arts-supports-arts-nearly-368-million-funding-nationwide
[21] https://www.gov.ca.gov/2024/10/27/governor-newsom-proposes-historic-expansion-of-film-tv-tax-credit-program/

This alignment underscores the relevance and urgency of supporting Mr. Provesi's endeavor, thereby creating a compelling case for a National Interest Waiver to facilitate his continued contributions to the United States.

The **substantial merit and national importance** of Mr. Provesi's proposed endeavor through Provesi Creations and Productions are unequivocally demonstrated through its economic, cultural, and technological contributions. His company is strategically positioned to foster economic growth, drive innovation in digital media production, and enhance cultural representation—key priorities for both the U.S. government and private industry.

Through the development of high-quality audiovisual content, Provesi Creations and Productions will not only enrich the U.S. creative economy but will also contribute to vital sectors such as education, social advocacy, and workforce development. The company's commitment to inclusive storytelling and media innovation directly aligns with national efforts to advance diversity in entertainment and strengthen the United States' leadership in the global creative economy.

Moreover, the endeavor's potential to generate employment—both directly and indirectly—further solidifies its national significance. The film and television industry remains a cornerstone of the U.S. economy, and with California's recent expansion of its Film & Television Tax Credit Program, Provesi Creations and Productions is uniquely positioned to contribute to the revitalization of the industry, particularly in distressed communities. Additionally, by leveraging cutting-edge digital technologies such as AI-driven editing, virtual production, and immersive storytelling, the company aligns with federal initiatives aimed at fostering innovation and ensuring the United States remains at the forefront of the digital economy.

Finally, the broader impact of Provesi Creations and Productions extends beyond economic contributions, touching upon areas of societal importance such as cultural diplomacy, education, and disaster recovery efforts. In light of the devastating 2025 wildfires in California, the company's commitment to documenting recovery efforts, supporting displaced workers, and promoting resilience through storytelling underscores its role as a force for social good.

In sum, **Provesi Creations and Productions embodies the essence of national importance as outlined in *Matter of Dhanasar***. The endeavor's strong alignment with government priorities, its ability to create significant economic opportunities, and its contributions to cultural and technological advancement firmly establish that it meets the first prong of the National Interest Waiver criteria. **Given these factors, Mr. Provesi's work is not only meritorious but also essential to the national interest, warranting favorable consideration for his petition.**

3.2 Second PRONG:

The Self-Petitioner is Well-Positioned to Advance the Proposed Endeavor in the United States

Having established the substantial merit and national importance of the proposed endeavor through its positive impacts on the U.S. economy, social welfare, and other national initiatives, we now turn our attention to the Second Prong of the *Dhanasar* precedent.

In accordance with *Dhanasar*'s decision, we must assess the Petitioner's capability to effectively execute their plans in the U.S. and deliver the aforementioned benefits. This prong involves evaluating whether the Petitioner possesses the necessary resources and abilities to undertake the proposed endeavor in the United States, thereby ensuring the realization of its expected advantages. Demonstrating this requires showcasing the Petitioner's qualifications, capabilities, and proactive measures toward the successful implementation of the venture. Without such assurance, the anticipated national benefits would remain unrealized.

To arrive at such a determination, the AAO considers various factors, including but not limited to:

- The individual's education, skills, knowledge, and record of success in related or similar efforts.
- A model or plan for future activities.
- Any progress towards achieving the proposed endeavor.
- The interest of potential customers, users, investors, or other relevant entities or individuals.

The AAO clearly differentiates between the need for evidence demonstrating the Petitioner's qualifications, capabilities, and active engagement in pursuing the endeavor, as opposed to evidence predicting the success of the proposed endeavor. The emphasis is on the former while recognizing the inherent challenges in forecasting future success. The AAO acknowledges:

> *"Recognize that forecasting feasibility or future success may present challenges to petitioners and USCIS officers and that many innovations and entrepreneurial endeavors may ultimately fail, in whole or in part, despite an intelligent plan and competent execution."*

However, they do not.

> *"Require petitioners to demonstrate that their endeavors are more likely than not to ultimately succeed. But notwithstanding this inherent uncertainty, in order to merit a national interest waiver, petitioners must establish, by a preponderance of the evidence, that they are well positioned to advance the proposed endeavor."*

As a visionary entrepreneur and creative industry leader with an extensive track record of success in film production, media entrepreneurship, and cross-cultural collaborations, Mr. Provesi is uniquely positioned to advance his proposed endeavor in the United States. His decades of experience in developing and executing high-impact audiovisual projects, combined with his ability to secure strategic partnerships and navigate the complexities of media production, provide a strong foundation for the success of Provesi Creations and Productions. With established industry connections, a robust business model, and a history of innovation in storytelling and cultural content creation, Mr. Provesi possesses the requisite expertise and resources to execute his endeavor effectively, ensuring both economic and cultural contributions to the U.S. creative economy.

3.2.1 EDUCATION, SKILLS, KNOWLEDGE, AND RECORD OF SUCCESS:

Mr. Provesi is uniquely qualified to pursue his proposed endeavor in the United States, given his extensive professional experience in audiovisual production, media entrepreneurship, and cultural content creation. His formal education, industry certifications, and decades of hands-on experience equip him with the skills necessary to effectively implement Provesi Creations and Productions and deliver substantial benefits through his work. His qualifications include (**Exhibits A and B**):

- **Diploma of Professional Qualification for Technical Level Actor** from CCPAC – Center for Professional Training in Performing Arts, accredited by the State Department of Education of Rio de Janeiro (SEE-RJ). This certification affirms his technical expertise in performing arts, storytelling, and creative direction, foundational skills that have propelled his success in film and television production.
- **Cinema and Production – Executive Production Module** at Spotlight Filmes e Produções Ltda., a prestigious audiovisual training institution. This course provided advanced training in film financing, executive production, and project management, reinforcing his ability to oversee large-scale film projects.
- **Cinema and Production – Intensive Module**, a 100-hour training program at Spotlight Filmes e Produções Ltda., covering film production, directing, and post-production workflows, further solidifying his expertise in audiovisual storytelling.
- **Certification from the Union of Workers in Broadcasting, Cable Broadcasting, DISTV, MMDS, Cable TV, and Similar Companies of the State of Rio de Janeiro,** recognizing his professional qualifications in roles such as Artistic or Production Director, Executive Producer, and Studio Assistant.

These academic credentials, combined with Mr. Provesi's extensive experience and industry recognition, demonstrate his high-level expertise and ability to execute complex film and media productions in the U.S.

A Proven Track Record of Leadership and Innovation in Media and Entertainment:

Mr. Provesi's career is marked by leadership, innovation, and a consistent record of success in audiovisual production, cultural content development, and creative entrepreneurship. His ability to lead large-scale productions, foster international collaborations, and drive media innovation underscores his substantial contributions to the film and entertainment industries.

For over two decades, Mr. Provesi has worked in executive and creative roles that have shaped the audiovisual industry in Brazil and internationally. His experience includes:

- **Founder & CEO of Provesi Criações, Produções e Eventos Culturais Ltda. (Brazil & U.S.) (2004–Present)** – Leading the development and execution of high-profile film, television, and digital media productions, securing partnerships with major industry platforms such as *TV Globo, HBO Max, Amazon Prime, and Globo Play*. His leadership in business operations,

budgeting, and strategic planning ensures the company's continued growth and impact.

- **Entrepreneurial Expansion to the U.S.:** Mr. Provesi has successfully transitioned his media venture into the U.S. market, demonstrating his ability to navigate international business environments. His extensive network spanning Latin America, the U.S., and China provides him with a competitive advantage in securing co-productions, distribution deals, and partnerships with major media corporations.
- **Executive Producer & Screenwriter of Critically Acclaimed Films,** including *Me Tira da Mira* (2022), featuring a renowned Brazilian cast and currently streaming on HBO Max, and *Você Existe* (2023), a documentary raising social awareness on HIV. His productions have been recognized for their cultural and social relevance.
- **International Film Industry Consultant & Mentor (2015–Present) –** Providing expert guidance to emerging filmmakers, conducting workshops, and offering strategic insights on storytelling, film financing, and global distribution.
- **Curator & Jury Member for the China-Brazil Film Festival –** Collaborating with international stakeholders to foster co-productions between Brazil and China, further solidifying his reputation as a global leader in cultural and media initiatives.
- **Government and Institutional Collaborations:** Given his jury role in the China-Brazil Film Festival and leadership in cultural projects, Mr. Provesi has worked closely with governmental and institutional partners. His ability to navigate international regulatory frameworks, secure funding, and develop cross-border media initiatives highlights his capacity to operate successfully in the U.S. market.

Beyond film production, Mr. Provesi has played a significant role in television and journalism. His contributions include**:**

- **Creator, Producer, and Host of *Na Batida* (2015) on TV Brasil**, an interview show featuring celebrity guests discussing their careers.
- **Producer & Host of *Love Song* (2016) on TV Brasil**, a live audience music program.
- **CEO & Content Director of *Magazine in Rio* (2016–2018)** – A national magazine distributing 250,000+ copies monthly, featuring exclusive interviews with high-profile public figures such as Sabrina Sato, Cleo Pires, and Bianca Rinaldi.

Recognition in the Film and Entertainment Industry:

Mr. Provesi's extensive experience in audiovisual production is widely recognized by industry professionals, cultural institutions, and government entities. His membership in prestigious organizations further affirms his distinguished standing:

- **Full Member of the Brazilian Academy of Cinema and Audiovisual Arts (ABCAA) –** The national institution responsible for selecting Brazil's official submission to the Academy Awards (Oscars®), a distinction reserved for industry leaders with significant professional achievements.
- **Member of ABRA (Brazilian Screenwriters Association) –** The largest professional screenwriting organization in Brazil, recognizing his expertise in storytelling, screenplay development, and creative writing.

Moreover, Mr. Provesi's industry-wide impact is evidenced by endorsements from esteemed professionals, which will be further discussed in this section. Recognitions include:

- **Director Hsu Chien Hsin** (assistant director of *Desapega*, the most-watched Brazilian film of 2023) praised Mr. Provesi's ability to lead complex productions under challenging circumstances.
- **Paulo Cesar Moreira Azevedo,** an award-nominated Brazilian sound technician, highlighted Mr. Provesi's expertise in sound design and production management.
- **Renowned actors such as Stênio Garcia, Vera Fischer, and Heloísa Périssé** have commended his leadership in high-profile productions and his contributions to the film and television industries.

In addition to his creative expertise, Mr. Provesi's track record of **securing multi-million-dollar contracts** demonstrates his business proficiency. His ability to structure successful media ventures and manage high-profile productions positions him well for expanding operations in the United States.

To further establish his footprint in the U.S. entertainment industry, Mr. Provesi is actively engaging with production companies and exploring strategic collaborations with American studios. These efforts illustrate his proactive approach and reinforce his ability to successfully transition his business into the U.S. market.

Mr. Provesi's extensive education, industry credentials, and professional experience demonstrate that he is exceptionally well-positioned to advance his proposed endeavor in the United States. **His proven leadership in the film and entertainment industry, combined with his successful entrepreneurial expansion into international markets, underscores his capability to implement and grow Provesi Creations and Productions.** His widespread recognition, prestigious industry affiliations, and ability to navigate complex media landscapes further validate his qualifications.

Through his strategic business acumen, innovative content production, and commitment to fostering cultural storytelling, Mr. Provesi is not only positioned to succeed in the U.S. entertainment industry but also to make meaningful contributions to its economic and cultural landscape.

Financial Success as an Indicator of Readiness to Advance the Proposed Endeavor:

A key measure of a petitioner's ability to advance their proposed endeavor under the EB-2 NIW classification is their demonstrated financial success and capacity to generate significant economic impact. Mr. Provesi's financial track record as a business

owner, producer, and entrepreneur underscores his strong positioning to execute his endeavor in the U.S. media industry:

- Mr. Provesi's company in Brazil, Provesi Criações, Produções e Eventos Culturais Ltda., has successfully secured substantial contracts (**Exhibit B.VI**), including:
  - A R$4,900,000.00 (approximately USD $1 million) agreement with Imagem Filmes.
  - A R$500,000.00 contract with a major film festival.
  - A R$2,000,000.00 deal with Bárbaro Filme.
- The company generates an average monthly revenue of approximately R$180,000.00 (USD $36,000 per month), a figure that significantly surpasses the industry standard for independent media production companies.
- Provesi Creations and Productions projects revenue growth from $476,908 in Year 1 to approximately $2.58 million by Year 5, demonstrating a strong financial trajectory.
- The business is expected to contribute approximately $665,454 in federal, state, and payroll taxes over five years, underscoring its role in economic development.

Furthermore, Mr. Provesi's income significantly surpasses industry standards, further reinforcing his strong positioning to advance his endeavor in the U.S. While the average salary for a film producer in Brazil is approximately R$3,300.00 per month (USD $660.00), **his earnings exceed this figure by more than 50 times**, placing him among the top earners in the industry. His ability to secure high-value contracts and sustain a business with substantial revenue highlights his exceptional talent and business acumen. This financial success serves as a compelling indicator that he possesses the skills, industry influence, and strategic expertise necessary to execute and expand his venture in the U.S. market.

Mr. Provesi has demonstrated a clear **commitment to expanding his business in the United States** by leveraging his financial success and strategic industry positioning. His company has been structured for scalability, ensuring a sustainable transition into the U.S. market with minimal financial risk. His ability to generate substantial revenue and secure high-value contracts provides a strong foundation for growth, allowing him to replicate and expand his success internationally. With established partnerships in the entertainment sector and a proven track record of financial and creative achievements, Mr. Provesi is well-positioned to drive the success of his endeavor in the United States.

Industry Influence as Indicator of Readiness to Advance the Proposed Endeavor:

In addition to his extensive professional experience and financial success, Mr. Provesi's **established reputation in the film and entertainment industry** further underscores his ability to advance his proposed endeavor in the United States. His work has received widespread recognition through major media coverage, prestigious judging roles, and artistic contributions that extend beyond entertainment into social impact.

Key indicators of his industry influence include (**Exhibit B**):

- **Extensive Media Coverage:**
    - Mr. Provesi's productions and professional achievements have been featured in leading Brazilian and international media outlets such as **Extra Globo, Marie Claire, Ofuxico, Estação Nerd, and AdoroCinema**—platforms that regularly cover major industry professionals and high-profile productions.
    - These publications highlight his role as a filmmaker, producer, and entrepreneur, demonstrating significant public and industry interest in his work.
- **Prestigious Judging and Curatorial Roles:**
    - He has served as a **jury member and curator** for the **China-Brazil Film Festival** and **Troféu Grande Otelo**, Brazil's most esteemed national film award.
    - His participation in these events, often in collaboration with government and institutional partners, underscores his credibility and expertise in evaluating artistic and cinematic excellence.
- **Original Contributions with Societal Impact:**
    - His documentary *Você Existe* has been widely recognized for its **contribution to public health education and HIV awareness**, with endorsements from medical experts and advocacy organizations.
    - The film is actively used in **educational programs, universities, and healthcare organizations**, further demonstrating his ability to produce content with a lasting societal impact.
- **Showcasing on Major Platforms and Theatrical Success:**
    - His films have been showcased in major artistic exhibitions and streaming platforms, with *Me Tira da Mira* available on HBO Max and ***Desapega* recognized as Brazil's highest-grossing domestic film in theaters in 2023**.
    - These successes illustrate his ability to navigate large-scale productions, secure international distribution, and generate commercial success—key factors in expanding his business in the U.S.

Collectively, these achievements confirm that Mr. Provesi is **not only well-positioned but uniquely qualified** to advance his endeavor in the United States. His **industry recognition, leadership in cultural initiatives, original artistic contributions, and commercial success** reinforce his ability to establish and expand Provesi Creations and Productions, ensuring a meaningful contribution to the U.S. audiovisual sector and creative economy.

3.2.2 SUPPORT LETTERS FROM INDUSTRY EXPERTS:

To further substantiate Mr. Provesi's qualifications and ability to successfully execute his proposed endeavor in the United States, we present **letters of support from distinguished professionals in the film, entertainment, and cultural industries**. These testimonials, provided by experts with extensive experience in audiovisual production, journalism, and cultural advocacy, emphasize Mr. Provesi's leadership, creative contributions, and business acumen (**Exhibit C.II**).

Recognition from Prominent Film Industry Professionals:

Mr. Chen Xian Mian, CEO of Cultural Bridge Communications Ltd., highlights Mr. Provesi's significant contributions to fostering cultural exchange through film. As a key organizer of the China-Brazil Film Festival, Mr. Provesi played a crucial role in selecting high-quality films and strengthening international collaborations. Mr. Chen affirms:

> *"Edson's role in curating and organizing the China-Brazil Film Festival was instrumental in elevating its global recognition. His expertise in film production and distribution, along with his deep understanding of cultural narratives, made him an invaluable partner in our efforts to connect the two countries' film industries."*

Similarly, filmmaker and producer Leandro Neri[22] underscores Mr. Provesi's ability to lead high-profile productions and navigate the complexities of the entertainment industry:

> *"Edson has played a fundamental role in the Brazilian audiovisual market, overseeing productions that have been widely recognized. His leadership and ability to manage productions of significant scale distinguish him as an expert in his field."*

Guilherme Acrízio, an acclaimed producer and director, reinforces Mr. Provesi's impact on high-quality audiovisual productions:

> *"Edson's vision and leadership have been essential in the success of our joint film projects. His ability to craft compelling narratives and oversee large-scale productions places him among the leading professionals in the industry."*

Fábio Nascimento, a producer and entrepreneur, highlights Mr. Provesi's business acumen in the audiovisual sector:

> *"Edson's contributions go beyond creative work—his strategic planning and understanding of market trends have been pivotal in securing investments and expanding opportunities in the film industry."*

[22] https://www.imdb.com/name/nm0626211/

Mr. Stenio Garcia,[23] a well-known actor, film director and producer, further corroborates Mr. Provesi's expertise, emphasizing his ability to create impactful and socially relevant content:

> *"His projects have consistently demonstrated innovation and cultural importance, addressing pressing social issues while maintaining commercial appeal. His work is a testament to his exceptional ability to merge storytelling with business strategy."*

Testimonials from Award-Winning Actors and Industry Leaders:

Veteran Brazilian actress Vera Fischer,[24] a celebrated figure in Brazilian cinema and television, praises Mr. Provesi's contributions to film and media, stating:

> *"Edson's dedication to audiovisual storytelling is unmatched. His ability to develop compelling narratives and execute large-scale productions is a reflection of his deep expertise and passion for the industry."*

Echoing this sentiment, actress and comedian Heloísa Périssé[25] highlights Mr. Provesi's versatility in both creative and managerial roles:

> *"He is not only a talented filmmaker but also a visionary producer who understands the industry's evolving landscape. His influence in shaping contemporary Brazilian cinema is undeniable."*

Similarly, actor and director Luiz Carlos Vasconcelos acknowledges Mr. Provesi's leadership and creative impact:

> *"Edson has consistently demonstrated an ability to innovate and elevate Brazilian cinema. His expertise ensures that his productions stand out both artistically and commercially."*

Pedro Nascimento, a leading professional in the entertainment industry, further affirms:

> *"Edson's expertise in audiovisual production is evident in his ability to balance artistic integrity with commercial success. His innovative approach has led to groundbreaking projects that push the boundaries of storytelling."*

Contributions to Public Health and Social Advocacy:

In addition to his work in film and entertainment, Mr. Provesi has made substantial contributions to public health awareness through his documentary *Você Existe*, which addresses issues related to HIV education and social stigma. Dr. Amanda Nogueira Lacerda, a respected public health expert, emphasizes the impact of this work:

> *"Você Existe has become a critical educational tool in public health awareness. Edson's ability to communicate complex*

[23] https://www.imdb.com/name/nm0305447/
[24] https://www.imdb.com/name/nm0279152/
[25] https://www.imdb.com/name/nm0673834/

> *issues through documentary storytelling has made a lasting impact on both professionals and the public."*

Similarly, the nonprofit organization Pela VIDDA acknowledges the documentary's role in transforming perceptions and fostering dialogue:

> *"Edson's work in Você Existe has provided an essential platform for discussions on HIV awareness. His film has reached audiences beyond traditional health sectors, making it a groundbreaking contribution to public education."*

Journalistic and Media Endorsements:

Ashley Christina, a prominent journalist, commends Mr. Provesi's contributions to the media industry, particularly his ability to leverage storytelling to drive social change:

> *"His journalistic and audiovisual projects reflect a commitment to truth, representation, and innovation. His work has elevated media discourse and provided a voice to underrepresented communities."*

Additionally, journalist and cultural critic Stênio Faro highlights Mr. Provesi's role in shaping contemporary cultural narratives:

> *"Through his films and media initiatives, Edson has consistently pushed boundaries, offering fresh perspectives and amplifying important social issues."*

Conclusion:

The testimonials provided by these esteemed professionals collectively affirm Mr. Provesi's expertise, leadership, and contributions to the film, entertainment, and cultural sectors. His ability to manage large-scale productions, foster international collaborations, and address critical social issues through storytelling distinguishes him as an exceptional professional in his field. These endorsements further validate his qualifications and reinforce his capacity to successfully execute his proposed endeavor in the United States, underscoring the national and cultural importance of his work.

These numerous accolades, provided in full in Exhibit C.II, clearly demonstrate that Mr. Provesi's contributions to his field have been significant and that he is widely regarded as an expert. His recognized accomplishments and significant endorsements from established professionals further reinforce his eligibility for this National Interest Waiver.

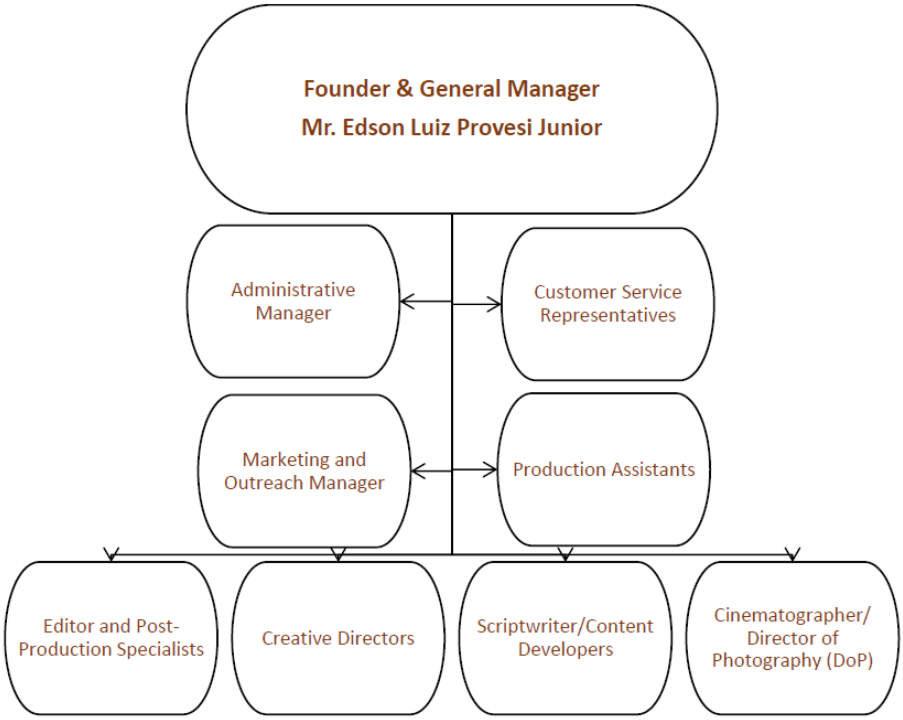
Relevant testimonials highlight Mr. Provesi's strong reputation and credibility in the entertainment and cultural industries, reinforcing his position as a capable and well-equipped leader to drive the success of Provesi Creations and Productions in the U.S. Considering the importance of these letters, we respectfully request the esteemed Service to thoroughly analyze each of them, which are provided as **Exhibit C.II**.

In conclusion, Mr. Provesi's impressively diverse skill set and extensive professional experience position him exceptionally well to advance his proposed endeavor in the United States. With over twenty years of progressive leadership and management roles, he has proven his ability to optimize business operations, lead innovative projects, and

drive financial stability across multiple industries. His exceptional skills as a filmmaker and producer, complemented by leadership in managing large-scale productions, provide him with a solid foundation to contribute meaningfully to the U.S. entertainment industry.

3.2.3 PLAN FOR FUTURE ACTIVITIES AND FINANCIAL FEASIBILITY:

Mr. Provesi is the **Founder and General Manager** of **Provesi Creations and Productions**, and his leadership is essential to the company's success in the U.S. entertainment industry. As outlined in the business plan, the company will expand its services over five years, scaling operations to meet the growing demand for high-quality audiovisual production, cultural storytelling, and corporate media content.



As Founder & General Manager, Mr. Provesi will:

- Oversee company strategy and operations, ensuring financial sustainability and market expansion.
- Lead creative development for films, documentaries, corporate videos, and live event productions.
- Manage partnerships with major platforms like HBO Max, Amazon Prime, and TV Globo.
- Direct a multidisciplinary team, growing from five employees in Year 1 to 21 employees by Year 5.
- Supervise financial planning, budgeting, and long-term sustainability.

His expertise in executive production, content strategy, and business development will drive the company's expansion, reinforcing its market position as a premier audiovisual production company.

Provesi Creations and Productions has a structured **five-year expansion plan**, designed to gradually increase its workforce and service capacity. The company will start with **five employees in Year 1**, including Mr. Provesi, and will grow to **21 employees by Year 5** to accommodate increasing demand for audiovisual content, corporate media services, and live event coverage. This expansion will include the hiring of editors, creative directors, scriptwriters, cinematographers, production assistants, and marketing professionals, ensuring that the company remains competitive and delivers high-quality productions.

Mr. Provesi's salary will start at $100,000 in Year 1 and increase to $174,901 by Year 5, reflecting his expanding leadership responsibilities. **Total company payroll will grow from $296,000 in Year 1 to $1.72 million by Year 5, aligning with market demand and business expansion.**

Personnel Plan					
	Year 1	Year 2	Year 3	Year 4	Year 5
Founder & General Manager - Mr. Edson Luiz Provesi Junior	$100,000	$115,000	$132,250	$152,087	$174,901
Editor and Post-Production Specialists	$64,500	$65,520	$137,592	$216,707	$303,390
Creative Directors	$0	$88,200	$185,220	$291,722	$306,308
Scriptwriter/Content Developers	$52,500	$50,400	$52,920	$111,132	$175,033
Cinematographer/Director of Photography (DoP)	$0	$94,500	$99,225	$208,373	$328,187
Production Assistants	$7,000	$44,100	$92,610	$97,241	$153,154
Marketing and Outreach Manager	$72,000	$75,600	$79,380	$83,349	$87,516
Administrative Manager	$0	$73,080	$76,734	$80,571	$84,599
Customer Service Representatives	$0	$47,250	$49,613	$104,186	$109,396
Total People	5	9	12	17	21
Total Payroll	**$296,000**	**$653,650**	**$905,544**	**$1,345,367**	**$1,722,483**

The company has been structured for long-term sustainability with **well-planned startup costs totaling $30,000**, ensuring a smooth market entry in Los Angeles, California. These initial investments are allocated strategically across key areas:

- Office Setup ($9,000) – Includes securing office space, furniture, and audiovisual equipment.
- Technology & Digital Infrastructure ($4,500) – Covers website development, software, and essential production tools.
- Marketing & Outreach ($3,500) – Funds initial advertising, promotional materials, and branding efforts.
- Licensing & Legal Fees ($3,000) – Ensures business registration, intellectual property protections, and regulatory compliance.
- Miscellaneous & Contingency ($2,000) – Provides flexibility for unexpected operational expenses.

Additionally, a $8,000 cash reserve has been allocated to manage initial operating expenses, ensuring financial stability in the early months. This investment structure guarantees that the company is well-prepared to establish its presence and begin generating revenue immediately.

Startup	
Requirements	
Startup Expenses	
Initial Office Setup	$9,000
Technology and Digital Infrastructure	$4,500
Marketing and Outreach	$3,500
Licensing, Legal, and Professional Fees	$3,000
Miscellaneous Expenses	$2,000
Total Startup Expenses	$22,000
Startup Assets	
Cash Required	$8,000
Startup Inventory	$0
Other Current Assets	$0
Long-term Assets	$0
Total Assets	$8,000
Total Requirements	**$30,000**

From a financial perspective, the company has been carefully structured to ensure sustainability and profitability. Revenue projections indicate steady growth, with expected earnings rising from $476,908 in Year 1 to approximately $2.58 million by Year 5. The company is projected to break even at $32,933 in monthly revenue, demonstrating strong financial planning. Additionally, Provesi Creations and Productions will generate an estimated $665,000 in federal, state, and payroll taxes over five years, reinforcing its economic contribution.

Mr. Provesi's financial track record further underscores the feasibility of this endeavor. In Brazil, he secured multi-million-dollar contracts, including a R$4.9 million (USD $1 million) agreement with Imagem Filmes and a R$2 million (USD $400,000) deal with Bárbaro Filme. His ability to generate high-value business transactions, coupled with his projected salary growth from $100,000 in Year 1 to $174,901 by Year 5, demonstrates his strong market positioning and financial capability.

With a solid business plan, structured growth strategy, and a proven history of financial and creative success, Mr. Provesi is exceptionally well-positioned to establish and expand his company in the United States. His expertise and leadership will be instrumental in ensuring the company's long-term viability, industry impact, and contribution to the U.S. creative economy.

The evidence presented overwhelmingly demonstrates that **Mr. Provesi is well-positioned to advance his proposed endeavor in the United States**. His extensive education, industry-recognized expertise, and long history of success in audiovisual production, cultural content creation, and media entrepreneurship confirm his ability to execute and expand his business.

His strong leadership, as the Founder and General Manager of Provesi Creations and Productions, is essential in ensuring the company's sustainability and market impact. The

structured five-year growth plan, combined with Mr. Provesi's proven financial and creative success, further supports his capability to establish and scale his enterprise in the U.S. Additionally, the robust endorsements from renowned industry professionals highlight the respect and recognition he has garnered from peers in film, television, journalism, and cultural advocacy.

Moreover, his demonstrated financial stability and strategic planning provide a solid foundation for business expansion, minimizing risk and ensuring long-term viability. His ability to secure multi-million-dollar contracts and generate substantial revenue in Brazil, coupled with his company's projected financial success in the U.S., underscores his strong positioning for this endeavor.

Having established that Mr. Provesi possesses the necessary qualifications, experience, and resources to advance his proposed endeavor, we now turn to the Third Prong of the *Dhanasar* framework. This final criterion requires demonstrating that, on balance, granting a national interest waiver would be beneficial to the United States, outweighing the necessity of the standard labor certification process. In the following section, we will establish that the unique nature of Mr. Provesi's contributions, his economic and cultural impact, and the urgency of his work justify a waiver of the job offer and labor certification requirement.

3.3 Third PRONG:
On Balance, It Would be Beneficial to the United States to Waive the Requirement of a Job Offer and Labor Certification

Congress designed the National Interest Waiver (NIW) to account for cases where a foreign national's contributions provide significant benefits beyond what a traditional labor certification process can evaluate. The labor certification process ensures that hiring a foreign worker will not adversely affect U.S. workers in similar roles. However, when a foreign national brings unique expertise, innovation, or economic growth potential beyond the scope of a typical job role, requiring a labor certification would not align with national interests.

Under the third prong of the *Matter of Dhanasar* framework, USCIS officers must evaluate whether the benefits of waiving the job offer and labor certification outweigh the national interest in protecting U.S. workers. This balancing test considers factors such as:

- The impracticality of requiring a labor certification given the nature of the foreign national's work,
- The benefits the U.S. would receive from the foreign national's contributions, even if other qualified U.S. workers exist, and
- The urgency of the foreign national's work in advancing national interests.

The extensive evidence in this petition clearly demonstrates that requiring Mr. Provesi to undergo the labor certification process would be impractical and counterproductive, as his work is uniquely beneficial to the United States. The national interest in his contributions—through job creation, cultural and economic impact, and technological innovation—strongly justifies waiving the labor certification requirement.

3.3.1 IMPRACTICABILITY OF THE LABOR CERTIFICATION:

The labor certification process is designed for traditional employment scenarios, where a U.S. employer petitions for a foreign worker to fill an existing job opening. However, Mr. Provesi's role as the Founder and General Manager of Provesi Creations and Productions does not fit into this framework. He is not applying for a job but rather **creating new opportunities** in the U.S. entertainment industry by launching a business that generates employment and fosters innovation.

Job Creation Through Film, Media, and Cultural Projects:

Provesi Creations and Productions is designed to **generate employment in the U.S. entertainment sector** by hiring skilled professionals in film production, post-production, cinematography, editing, and content creation. The company's five-year growth plan projects a workforce expansion from five employees in Year 1 to **21 direct employees by Year 5**, directly contributing to the creative economy.

Beyond direct employment, Mr. Provesi's productions will provide indirect opportunities for freelance and contract-based workers, including actors, scriptwriters, video editors, and digital media specialists. The entertainment industry is project-driven, meaning independent professionals rely on a steady pipeline of productions—precisely what Mr. Provesi will offer.

According to data from the Economic Policy Institute (EPI), every 100 direct jobs in the motion picture and video production industry create approximately 731.6 additional indirect jobs across various sectors, such as marketing, logistics, post-production, and technology. Based on this economic multiplier, **the creation of 21 direct jobs at Provesi Creations and Productions is expected to generate approximately 154 indirect jobs** in supporting industries, further amplifying its positive economic impact.

Strengthening the U.S. Economy Through Entertainment and Digital Media:

The film, television, and digital media industries are critical components of the $1.1 trillion U.S. creative economy. The U.S. Bureau of Economic Analysis reports that arts and cultural industries account for 4.3% of GDP, emphasizing their importance as economic drivers. Mr. Provesi's work directly aligns with this sector's expansion by increasing high-quality media production, cultural storytelling, and digital innovation.

His company's financial projections anticipate revenue growth from $476,908 in Year 1 to **approximately $2.58 million by Year 5**, generating substantial tax revenue and increasing business activity in the U.S. creative sector.

Innovation and Global Collaboration:

The entertainment industry thrives on international collaboration and diverse storytelling. Mr. Provesi's career as a film producer, media entrepreneur, and industry leader in Brazil positions him to bring unique global perspectives to U.S. media. His experience leading multicultural productions and cross-border collaborations ensures that his business will contribute fresh, high-impact content that enriches U.S. media.

Requiring Mr. Provesi to undergo a labor certification would be counterproductive, as his entrepreneurial endeavor inherently benefits U.S. workers by creating jobs, generating tax revenue, and fostering industry innovation. The impracticality of labor certification in this case underscores the

necessity of a National Interest Waiver to enable Mr. Provesi to advance his endeavor in the U.S. immediately.

3.3.2 THE U.S. WOULD STILL BENEFIT FROM THE FOREIGN NATIONAL'S CONTRIBUTION EVEN IF QUALIFIED U.S. WORKERS ARE AVAILABLE:

Matter of Dhanasar recognizes that even if qualified U.S. workers exist, certain foreign nationals offer contributions **beyond standard industry roles**, justifying a waiver. In Mr. Provesi's case, his unique expertise, global industry impact, and ability to create cross-cultural content set him apart.

Specialized Expertise That Cannot Be Easily Replaced:

Mr. Provesi is not merely a filmmaker—he is an entrepreneur, producer, and global industry leader. His career spanning over 20 years in audiovisual production, executive leadership, and cross-border film collaborations distinguishes him from standard industry professionals. His rare expertise includes:

- Leading large-scale productions featured on HBO Max, Amazon Prime, and Globo Play,
- Producing socially impactful documentaries, such as *Você Existe*,
- Managing international cultural events, including the China-Brazil Film Festival,
- Bridging the gap between Latin American and U.S. film industries, fostering global artistic exchange.

This breadth of experience extends beyond traditional film production, offering cultural, economic, and entrepreneurial value that few professionals—regardless of nationality—can match.

Endorsements from Industry Leaders Confirm His Unique Contributions:

Support letters from renowned directors, producers, and cultural leaders (**Exhibit C.II**) affirm Mr. Provesi's distinct contributions to the field. These endorsements consistently emphasize that his work:

- Elevates global cinema by integrating cross-cultural narratives,
- Promotes economic and workforce development through film production,
- Advances innovation in media entrepreneurship and storytelling.

While qualified U.S. filmmakers and producers exist, very few possess Mr. Provesi's combination of skills, industry influence, and track record of innovation.

In the United States, the median annual wage for producers and directors was $82,510 as of May 2023, according to the U.S. Bureau of Labor Statistics.[26] However, this figure can vary significantly based on experience, location, and the scale of productions. For instance, in California, where the film industry is particularly prominent, the average

[26] https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm

salary for a film producer is approximately $120,640 per year.[27] Given Mr. Provesi's extensive experience and leadership in large-scale international productions, his compensation would likely be at the higher end of the spectrum. Top-tier film producers can command salaries exceeding $146,250 annually.

Additionally, producers often negotiate profit participation deals, which can substantially increase their total earnings. Therefore, **attracting a professional of Mr. Provesi's caliber domestically would require a significant financial investment, reflecting his unique expertise and the substantial value he brings to large-scale film and media projects.**

Thus, even if the U.S. labor market includes professionals with filmmaking experience, Mr. Provesi's unique expertise, entrepreneurial impact, and international collaborations bring unparalleled benefits. His work fosters job creation, global industry integration, and high-quality content production, reinforcing the argument for a National Interest Waiver.

3.3.3 WHETHER THE NATIONAL INTEREST IN THE FOREIGN NATIONAL'S CONTRIBUTIONS IS URGENT ENOUGH TO JUSTIFY BYPASSING THE LABOR CERTIFICATION PROCESS:

The entertainment and digital media industries are rapidly evolving, creating an urgent need for visionary leaders like Mr. Provesi. Delaying his ability to establish Provesi Creations and Productions would:

- Slow job creation in the entertainment sector,
- Limit cross-cultural storytelling opportunities, and
- Reduce potential economic contributions from his venture.

Immediate Need for Leadership in the Expanding U.S. Entertainment Industry:

The demand for culturally diverse, high-quality audiovisual content has skyrocketed, with major studios and streaming platforms investing billions in multicultural storytelling. **Mr. Provesi's expertise aligns perfectly with this trend, making his immediate participation in the U.S. market critical.**

Time-Sensitive Economic and Workforce Development Contributions:

Delaying Mr. Provesi's ability to launch his business would result in lost economic opportunities. The company is projected to contribute $665,000 in federal, state, and payroll taxes over five years, reinforcing the importance of swiftly integrating his expertise into the U.S. industry.

The urgency of Mr. Provesi's contributions—in job creation, economic growth, and industry innovation—strongly supports waiving the labor certification. His ability to lead industry expansion and drive workforce development would be significantly hindered by delays, further validating the National Interest Waiver request.

The totality of the evidence demonstrates that waiving the labor certification for Mr. Provesi would be highly beneficial to the United States. His entrepreneurial impact, job creation potential, cultural contributions, and industry leadership make his immediate

[27] https://www.talent.com/salary?job=film+producer

integration into the U.S. not only valuable but necessary. Accordingly, a National Interest Waiver is justified under the *Matter of Dhanasar*.

The evidence overwhelmingly demonstrates that Mr. Edson Luiz Provesi Junior satisfies all three prongs of the *Matter of Dhanasar* framework, justifying a National Interest Waiver (NIW).

His work in film production, cultural storytelling, and media entrepreneurship will directly contributes to the $1.1 trillion U.S. creative economy, fostering job creation, digital innovation, and cross-cultural collaboration. His 20+ years of experience, leadership in high-impact productions on *HBO Max, Amazon Prime, and Globo Play*, and endorsements from industry leaders confirm that he is uniquely positioned to advance his endeavor in the U.S. His company, Provesi Creations and Productions, is projected to generate over 170 direct and indirect jobs within five years while contributing significantly to federal, state, and payroll taxes.

Requiring labor certification would be impractical and counterproductive, as his entrepreneurial contributions do not displace U.S. workers but instead create opportunities in an evolving industry. Given the urgent demand for multicultural content, media innovation, and global collaboration, delaying his ability to operate fully in the U.S. would result in lost economic and cultural benefits. Accordingly, a National Interest Waiver is warranted, allowing Mr. Provesi to continue driving innovation, economic growth, and cultural enrichment in the U.S. entertainment sector.

4. FINAL CONSIDERATIONS

From all topics discussed above and the attached evidence, it is "more likely than not" that:

1. The self-petitioner, Mr. Edson Luiz Provesi Junior, is a professional of exceptional ability in the fields of film production, media entrepreneurship, and cultural content creation. His extensive credentials, over 20 years of progressive experience, and leadership in large-scale audiovisual productions distinguish him as an exceptionally qualified individual. His proven track record of success, recognition from industry experts, and role in fostering international collaborations substantiate his exceptional ability under the EB-2 classification.

2. The petitioner's endeavor has substantial merit and national importance. Through Provesi Creations and Productions, Mr. Provesi seeks to contribute meaningfully to the U.S. economy by producing high-quality audiovisual content, fostering cultural exchange, and supporting the growth of the creative industries. His work aligns with national priorities, including job creation, economic development, and strengthening the U.S. entertainment sector. The projected growth of his company and its economic contributions reinforce the national significance of his proposed endeavor, as required in *Matter of Dhanasar*.

3. The self-petitioner is well-positioned to advance the proposed endeavor. Mr. Provesi's extensive experience, business acumen, and established industry connections ensure that he can successfully execute and expand his company in the United States. His comprehensive business plan, financial capacity, and endorsements from respected industry professionals further support his ability to advance his endeavor and contribute to the U.S. economy.

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4. On balance, it would be beneficial to the United States to waive the requirement of a job offer and labor certification. The labor certification process is impractical for entrepreneurs like Mr. Provesi, who is not seeking traditional employment but is instead creating jobs and generating economic opportunities for others. His proposed endeavor is expected to result in direct and indirect job creation, increased tax revenues, and enhanced U.S. leadership in the global audiovisual industry. These factors strongly justify the waiver of the labor certification requirement in this case.

We hereby affirm that Mr. Provesi deserves consideration for a National Interest Waiver under Section 203(b)(2)(B) of the Act. His demonstrated excellence and substantial contributions to the cultural and media industries establish him as uniquely qualified to advance his endeavor, which will significantly benefit the U.S. economy.

We respectfully request the favorable adjudication of this I-140 Immigrant Visa Petition, recognizing Mr. Edson Luiz Provesi Junior as a professional of exceptional ability in the business and cultural sectors and granting the requested waiver of labor certification in furtherance of the national interest.

If you require further information or documentation, please do not hesitate to contact my office. Thank you in advance for your kind assistance with this matter.

Sincerely,



Otavio Haverroth Silva

California Bar # 343486

Exhibit list

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Exhibit B.VI: Eligibility Criteria - Exceptional Ability Evidence - Evidence of High Salary or Other Remuneration

Financial records and tax statements from Provesi Criações, Produções e Eventos Culturais Ltda. 192-197

Contracts with major film distributors and production houses 198-284

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Stênio Garcia – Actor, Film Director, and Producer 573-577

Vera Fischer – Award-Winning Actress 578-580

Heloísa Périssé – Actress and Comedian 581-583

Pedro Nascimento – Entertainment Industry Professional 584-587

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Exhibit A: Resume



EDSON LUIZ PROVESI JUNIOR

Date of Birth: 09/01/1991
ID: 27.460.419-8
CPF: 071.544.489-11

Executive Producer
Artistic Manager
Screenwriter
Actor

PROVESI CRIAÇÕES
CEO

CONTACT

Undergraduate degree:

- Estácio de Sá University in Audiovisual Production (incomplete), one of the largest Universities in the sector in Brazil.

- Professional Theater Course

- CCPAC – One of the largest professional courses for TV, theater, streaming, and film actors in Rio de Janeiro,

- Course "Cinema and Production" – Basic, Intermediate, Advanced, and Intensive Modules. Course by Professor Chris Rodrigues, based on the book “Cinema and Production,” used in all film schools in Brazil, and founder of Brazil's most renowned film university, Estácio de Sá.

Executive Producer and Executive Director:

- Creator, producer, and host of the show "Na Batida" on TV Brasil - Ibitinga - SP 2015 - on this show, I interviewed celebrities who shared stories about their lives and careers.

- CEO of the national magazine and website Magazine in RIO. 2016 to 2018, magazine with over 250,000 copies monthly – responsible for selecting covers, creating content and articles, choosing reports, developing marketing strategies, and managing the entire magazine - Featured on the cover famous actresses such as Sabrina Sato, Cleo Pires, Bianca Rinaldi, and singer Lexa.

- Producer and host of the show Love Song - TV Brasil - Ibitinga - SP 2016 - a live show featuring retro music videos requested by the audience, with a large local viewership.

- Producer, director, screenwriter of the national film, "Resistir e Recomeçar", distributed by H2O – 2019. In addition

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to strategic planning, marketing, and being the lead actor. The film had a significant media impact nationally for addressing topics considered taboo in society. The cast included prominent names in audiovisual production, such as Felipe Roque, Gleice Damasceno, among others.

□ Executive Director, founder, and CEO of Provesi Criações, a production company that specializes in documentaries,

feature films, film festivals, TV and Streaming programs, partnerships with TV Globo, the second largest TV station in the world, contracts with Imagem Filmes, one of the largest Brazilian film distributors, partnership with several renowned actors with national and international awards, including Emmy International, and with films on the HBO Max, Globo Play and Amazon Prime grids, production of a national magazine, in addition to several other projects in preparation. Currently, the company is partnering with John Francis Young, a music producer for international artists such as Lady Gaga.

- Executive Director and Content Creator of the China – Brazil Film Festival – Event with Brazilian and Chinese national films that were screened in Brazil and China, with the participation of major international and national names – the idea of this exhibition was to bring together the culture of the two countries and show the possibility of partnerships between the countries.

- Documentary – "YVOcê Existe" – TV Brasil (2018) – Screenwriter, Content Director and Marketing and Strategy Director. Documentary depicting the lives of people living with HIV today, aired nationally on TV Brasil.

- Documentary – "Viagem Pela China" – Screened in China and at the China – Brazil Film Festival. Documentary showcasing the richness of both cultures and the willingness of both countries to join forces.

- Curator and presenter of the "China Brazil film festival "along with the presenter of Globo, the second-largest
TV network in the world, Sônia Bridi

- Producer and Executive Producer of the national contest "Procura-se Novas Estrelas" with actor Arthur Aguiar. Contest that

toured 11 states in Brazil and achieved an impressive 63,000 registrations.

- Speaker of the Workshop – "Revelando Talentos", workshop held during the phases of the contest across 11 Brazilian states.

- Executive producer and writer of the “Open Bar de Beijos” clip by the country duo Val & Mara Cris, a musical video with more than 600,000 views at the duo's debut.

- Producer and Executive Producer of the film “Me Tira da Mira”, directed by Hsu Chien and distributed by Imagem Filmes, one of the largest distributors in Brazil, with national and international films. Film featuring a renowned cast, including Silvero Pereira, Sergio Guizé, Stenio Garcia, and Vera Fischer. Nominated for Best Sound at the Brazilian Great Award and streamed on one of the largest platforms, HBO Max.

- Executive Producer of the music video "Até Querer" – by Banda Jolt

- Producer and Executive Producer of the film “Bárbara Verdade” (2023)

- Producer and Executive Producer of the film “Alma de Mulher Em Corpo de Homem” (2024)

Artistic Manager:

Artistic manager for various artists, such as:

- Mariah Nala (current, signed with Sony Music Brasil, one of the largest music industries in the world)
- Val & Mara Cris (2021 – Feb/2022)
- Mylena Jardim (Mar/2021 – April/2022)
- Jolt (2021 - 2022)
- Unna X (current)
- Filipe and Thiago (2021)

Screenwriter:

Of feature films:

1. “Não é você sou eu”
2. “Bárbara verdade”
3. “Melhor da vida”
4. “Me Tira da Mira” – currently on HBO Max
5. "Resistir e Recomeçar" – in the finalization phase
6. “Virando Gente”

Music videos:

1. “Open Bar de Beijos” – Val & Mara Cris
2. “Até Querer” - Jolt
3. “Eu Nasci Assim” – Unna X
4. “Gatilho” – Unna X
5. “Sem Tempo” – Mariah Nala
6. “Sem Você” – Mariah Nala
7. “MUITA BAD pouca idade” – Mariah Nala
8. “Brisa” – Unna X (2024)
9. “Electrical” – Unna X
10. “Lucy” – Unna X – Recorded in Miami (2024)
11. “A Vida é O Que A Gente Faz” – Unna X– Recorded in Los Angeles – Santa Monica – USA (2024)
12. "Não Quero Mais Viver Assim" – Unna X – Recorded in Borrego Spring - CA (2024)

Actor:

2010 –Special participation in Malhação – character: Gustavo – TV Globo

2011 – Fina Estampa Soap Opera – TV Globo – Rômulo character – special participation

2011 – Multishow Participation – series - character Juan

2012 – Rebeldes – Record TV – character: Antonio

2012 – Casting Director for the Trakitana Hector course.

2013 – Detran Commercial – protagonist

2013 – Misto Quente Series – character: Gustavo, direction of Victor Ferrade

2014 – Campaign against drugs – Producer: Conspiração Filmes – protagonist

2014 – Advertising campaign of Banco do Brasil

2015 - Series for Multishow Big Apple – character:

Pedro – recorded in NY

2019 – Resistir e Recomeçar – protagonist

2021 – Me Tira da Mira – character: Augusto – currently on the HBO Max grid

2023 – Desapega – participation in the most watched Brazilian film in theaters in 2023 and currently on the grid of Amazon Prime and Globo Play

Associations:

- ABRA - Brazilian Association of Screenwriters. The largest Association of Screenwriters in Brazil, with ABRA Screenplay Award, which helps in the appreciation of professionals in this category.
- ABCAA - Brazilian Academy of Cinema and Audiovisual Arts, based in Rio de Janeiro, is the only entity responsible for the selection of the Brazilian film that will compete for a place among the nominees for the Best International Feature Film award at the 96th edition of Oscar®, by the Academy of Motion Picture, Arts and Sciences (AMPAS)), organizer of the event.
- STIC – Union of Film Industry Technicians – member of the union that regulates all labor legislation for regional cinema and sets the minimum wage for cinema technicians.

Rua Aroazes, no. 180, apt. 1006. Jacarepaguá – RJ. ZIP Code: 22.775-060

Articles:

- MARIE CLAIRE.
  Junior Provesi says he and Felipe Roque drank before the sex scene - Marie Magazine
  Claire | Celebrities (globo.com)

- Papo de Cinema
  Me Tira da Mira :: First images of the comedy with Cléo, Fiuk and Fábio Júnior – Papo de Cinema

- Campo Grande News
  Producer Guilherme Acrízio participates in a controversial national film with Felipe Roque and Junior Provesi with LGBT theme that will have gay sex scenes – Campo Grande News (campograndenoticias.com.br)

- Pure Break
  Resistir para Recomeçar: Henrique (Felipe Roque) meets Pedro (Junior Provesi) after hiring him for a program - Purebreak

- Diário do Turismo
  https://diariodoturismo.com.br/mostra-decinema-brasil-china-no-rio-de-janeiro-famous-company/

- O Dia https://odia.ig.com.br/colunas/fabia-oliveira/2019/05/amp/5643601-junior-provesiprotagoniza-filme.html

- Revista Quem https://revistaquem.globo.com/amp/Series-e-filmes/noticia/2020/04/felipe-roque-aparece-em cenas-de-sexo-gay-no-trailer-de-resistir-erecomecar.html

- Others

https://cartaodevisita.com.br/conteudo/193 36/ maior-concurso-do-brasil-para-atoresatrizes-e-modelos-tera-a-presenca-vip-dearthur-aguiar

https://jornalgoiania.com.br/maior-concursodo-brasil-para-actors-actresses-and-models-teraa-presenca-vip-de-arthur-aguiar-na-primeira-setapa-em-santa-catarina/

https://www.jornaldeteatro.com.br/cursos/24 33-Seek-New-Stars

https://oquartopoder.com/maranhao/saibaquem-esta-por- tras-de-sucessos-comomariah-nala-val-e-mara-cris-e- outroscantores/

https://observatoriog.bol.uol.com.br/noticias /ex-bbb-gleice-damasceno-grava-filmmecontra-a-homophobia-com-junior-provesi

https://observatoriodocinema.uol.com.br/fil mes/não-e-voce-sou-eu-tathi-lopes-evelyncastro-e-junior-provesi-prometem-boasrisadas-e-licoses-de-vida-em-filmenacional?amp=1

https://www.ofuxico.com.br/noticias/sabrina-satoglitters-in-the-cover-of-junior-provesi-magazine / ?amp

https://www.ofuxico.com.br/noticias/felipe-roque junior-provesi-star-gay-sex-scene-and-new-movie /?amp
https://extra.globo.com/famosos/felipe-roqueaparece-em-sex-scenes-gay-com-junior-prov
no-film-resist-start24391404.html?version=amp

https://www.adorocinema.com/personalidades/ onality-873875 / https://estacaonerd.com/me-tira-da-mira-comed starry-by-cleo-fiuk-e-fabio-jr-chega-comexclusivity- a-hbo-max-check /

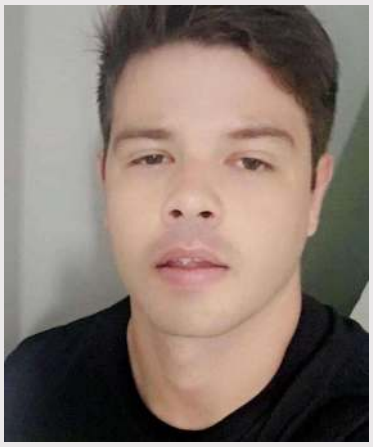
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https://meusdoisminutos.com.br/trailer-metiradam

https://telaviva.com.br/18/01/2021/terminam-asfilmagens-da-comedia-me-tira-da-mira-de-hsuchien/?amp

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**



EDSON LUIZ PROVESI JUNIOR

Nascimento: 01/09/1991
Rg: 27.460.419-8
CPF: 071.544.489-11

Produtor Executivo
Empresário Artístico
Roteirista
Ator

PROVESI CRIAÇÕES
CEO

CONTATO

Graduação:

- Universidade Estácio de Sá em Produção Audiovisual (incompleto), uma das maiores Universidades do setor no Brasil.

- Curso de Teatro Profissionalizante

- CCPAC – Um dos maiores cursos profissionalizantes para atores de TV, Teatro, Streaming e Cinema do Rio de Janeiro,

- Curso "O Cinema e a Produção" – Módulos, Básico, Intermediário, Avançado e Intensivo. Curso do professor Chris Rodrigues, baseado no livro "O Cinema e a Produção", usado em todas as faculdades de cinema do Brasil e professor fundador da mais renomada Universidade de Cinema do Brasil, a Estácio de Sá.

Produtor Executivo e Diretor Executivo:

- Criador, produtor e apresentador do programa "Na Batida" na emissora TV brasil - IBITINGA -SP 2015 - nesse programa entrevistava famosos que contavam sobre suas vidas e carreiras.

- CEO da revista e site Magazine in RIO nacional. 2016 até 2018, revista com mais de 250 mil exemplares mensais – fazia a escolha das capas, criador de conteúdos e matérias, selecionava reportagens, montava toda a estratégia de marketing e fazia toda a gestão da revista – Teve como capa famosas as atrizes Sabrina Satto, Cleo Pires, Bianca Rinaldi e cantora Lexa.

- Produtor e apresentador do Programa Love Song - Tv Brasil - Ibitinga - SP 2016 – programa ao vivo onde eram exibidos clipes de músicas retrôs a pedido do público, com grande audiência local.

- Produtor, diretor, roteirista do Filme nacional, "Resistir e Recomeçar", distribuidora H2O – 2019. Além de

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provesijr@gmail.com

planejamento estratégico, marketing e ator protagonista. Filme de grande repercussão na mídia nacional por tratar de temas considerados tabus da sociedade. No elenco estavam presentes grandes nomes da produção audiovisual, como Felipe Roque, Gleice Damasceno, entre outros.

 Diretor Executivo, fundador e CEO da Provesi Criações, produtora que conta com documentários,

longa-metragens, festivais de cinema, programas de TV e Streaming, parcerias com a TV Globo, a segunda maior emissora de TV do mundo, contratos com a Imagem filmes, uma das maiores distribuidoras de cinema brasileiro, parceria com vários atores renomados com prêmios nacionais e internacionais, incluindo Emmy Internacional, e com filmes nas grades da HBO Max, Globo Play e Amazon Prime, produção de revista de tiragem nacional, além de outros diversos projetos em fase de preparação. Atualmente em parceria com John Francis Young, produtor musical de artistas internacionais, como Lady Gaga.

- Diretor Executivo e Criador de Conteúdos da Mostra Internacional China – Brasil – Evento com filmes nacionais Brasileiros e Chineses que foram exibidos no Brasil e na China, com a participação de grandes nomes internacionais e Nacionais – a ideia desta mostra foi juntar a cultura dos dois países e mostrar a possibilidade de parcerias entre os países.

- Documentário – "Você Existe" – TV Brasil (2018) – Roteirista, diretor de Conteúdo e diretor de marketing e estratégia. Documentário que retrata a vida de pessoas que convivem com o HIV nos dias de hoje e exibido nacionalmente pela TV Brasil.

- Documentário – "Viagem Pela China" – Exibido na China e no Festival de Cinema China – Brasil. Documentário que mostra a riqueza das duas culturas e a vontade dos dois países de unirem forças.

- Curador e apresentador da "Mostra China Brasil "junto com a apresentadora da Globo, segunda maior
emissora de TV do mundo, Sônia Bridi

- Produtor e Produtor Executivo do Concurso Nacional "Procura-se Novas Estrelas" com o ator Arthur Aguiar. Concurso que

rodou por 11 estados do Brasil e alcançou o incrível número de 63 mil inscritos.

- Palestrante do Workshop – "Revelando Talentos", woskshop que ocorreu durante as fases do Concurso por 11 estados brasileiros.

- Produtor Executivo e roteirista do Clipe "Open Bar de Beijos" da dupla sertaneja Val & Mara Cris, clipe musical com mais de 600 mil visualizações na estreia da dupla.

- Produtor e Produtor Executivo do filme "Me Tira da Mira", dirigido por Hsu Chien e distribuído pela Imagem Filmes, uma das maiores distribuidoras do Brasil, com filmes nacionais e internacionais. Filme que conta com um elenco renomado, com alguns nomes como Silvero Pereira, Sergio Guizé, Stenio Garcia e Vera Fischer. Indicado na categoria Melhor som Pelo Grande Prêmio Brasileiro e exibido numa das maiores plataformas de Streaming, a HBO Max.

- Produtor Executivo do clipe "Até Querer" – da Banda Jolt

- Produtor e Produtor Executivo do filme "Bárbara Verdade" (2023)

- Produtor e Produtor Executivo do filme "Alma de Mulher Em Corpo de Homem" (2024)

Empresário Artístico:

Empresário artístico de diversos artistas, como:

- Mariah Nala (atual, com contrato assinado com a gravadora Sony Music Brasil, uma das maiores indústrias da música mundial)
- Val & Mara Cris (2021 – fev/2022)
- Mylena Jardim (mar/2021 – abril/2022)
- Jolt (2021 - 2022)
- Unna X (atual)
- Filipe e Thiago (2021)

Roteirista:

Dos Longa Metragens:

1. “Não é você sou eu”
2. “Bárbara verdade”
3. “Melhor da vida”
4. “Me Tira da Mira” – atualmente na HBO Max
5. “Resistir e Recomeçar” – em fase de finalização
6. “Virando Gente”

Clipes:

1. “Open Bar de Beijos” – Val & Mara Cris
2. “Até Querer” - Jolt
3. “Eu Nasci Assim” – Unna X
4. “Gatilho” – Unna X
5. “Sem Tempo” – Mariah Nala
6. “Sem Você” – Mariah Nala
7. “MUITA BAD pouca idade” – Mariah Nala
8. “Brisa” – Unna X (2024)
9. “Elétrica” – Unna X
10. “Lucy” – Unna X – Gravado em Miami (2024)
11. “A Vida é O Que A Gente Faz” – Unna X– Gravado em Los Angeles – Santa Mônica – EUA (2024)
12. “Não Quero Mais Viver Assim” – Unna X – Gravado em Borrego Spring - CA (2024)

Ator:

2010 – Participação especial em Malhação – personagem Gustavo – TV Globo

2011 – Novela Fina Estampa – TV Globo – personagem Rômulo – participação especial

2011 – Participação Multishow – seriado - personagem Juan

2012 – Rebeldes – TV Record – personagem Antonio

2012 – Preparador de Elenco curso Trakitana Hector

2013 – Comercial Detran – protagonista

2013 – Série Misto Quente – personagem Gustavo, direção de Victor Ferrade

2014 – Campanha contra as drogas – Produtora Conspiração Filmes – protagonista

2014 – Campanha publicitária do Banco do Brasil

2015 - Série para Multishow Big Apple – personagem

Pedro – gravado em NY

2019 – Resistir e Recomeçar – protagonista

2021 – Me Tira da Mira – personagem Augusto – atualmente na grade da HBO Max

2023 – Desapega – participação no filme brasileiro mais assistido nos cinemas em 2023 e atualmente na grade da Amazon Prime e da Globo Play

Associações:

- ABRA - Associação Brasileira de Roteiristas. A maior Associação de Roteiristas do Brasil, com Prêmio ABRA de roteiro, que ajuda na valorização dos profissionais dessa categoria.
- ABCAA - Academia Brasileira de Cinema e Artes Audiovisuais, com sede no Rio de Janeiro, é a única entidade responsável pela seleção do filme brasileiro que irá concorrer a uma vaga entre os indicados ao prêmio de Melhor Longa-Metragem Internacional na 96ª edição do Oscar®, pela Academy of Motion Picture, Arts and Sciences (AMPAS)), organizadora do evento.
- STIC – Sindicato de Técnicos da Indústria cinematográfica – membro do sindicato que regula toda a legislação trabalhista do cinema regional e regulamenta o piso salarial dos técnicos de cinema.

Rua Aroazes, nº 180, apto. 1006. Jacarepaguá – RJ. CEP: 22.775-060

Matérias:

- Marie Claire
  Junior Provesi diz que ele e Felipe Roque beberam antes de cena de sexo - Revista Marie Claire | Celebridades (globo.com)

- Papo de Cinema
  Me Tira da Mira :: Primeiras imagens da comédia com Cléo, Fiuk e Fábio Júnior – Papo de Cinema

- Campo Grande Notícias
  Produtor Guilherme Acrízio participa de polêmico filme nacional com Felipe Roque e Junior Provesi com temática LGBT que terá cenas de sexo gay – Campo Grande Notícias (campograndenoticias.com.br)

- Pure Break
  Resistir para Recomeçar: Henrique (Felipe Roque) conhece Pedro (Junior Provesi) após contratá-lo para um programa - Purebreak

- Diário do Turismo
  https://diariodoturismo.com.br/mostra-decinema-brasil-china-no-rio-de-janeiro-tempresensa-de-famosos/

- O Dia https://odia.ig.com.br/colunas/fabia-oliveira/2019/05/amp/5643601-junior-provesiprotagoniza-filme.html

- Revista Quem https://revistaquem.globo.com/amp/Series-e-filmes/noticia/2020/04/felipe-roque-aparece-em cenas-de-sexo-gay-no-trailer-de-resistir-erecomecar.html

- Outros

https://cartaodevisita.com.br/conteudo/193 36/maior-concurso-do-brasil-para-atoresatrizes-e-modelos-tera-a-presenca-vip-dearthur-aguiar

https://jornalgoiania.com.br/maior-concursodo-brasil-para-atores-atrizes-e-modelos-teraa-presenca-vip-de-arthur-aguiar-na-primeiraetapa-em-santa-catarina/

https://www.jornaldeteatro.com.br/cursos/24 33-procuram-se-novas-estrelas

https://oquartopoder.com/maranhao/saibaquem-esta-por-tras-de-sucessos-comomariah-nala-val-e-mara-cris-e-outroscantores/

https://observatoriog.bol.uol.com.br/noticias /ex-bbb-gleice-damasceno-grava-filmecontra-a-homofobia-com-junior-provesi

https://observatoriodocinema.uol.com.br/fil mes/nao-e-voce-sou-eu-tathi-lopes-evelyncastro-e-junior-provesi-prometem-boasrisadas-e-licoes-de-vida-em-filmenacional?amp=1

https://www.ofuxico.com.br/noticias/sabrina-sato brilha-na-capa-da-revista-de-junior-provesi/?amp

https://www.ofuxico.com.br/noticias/felipe-roque junior-provesi-protagonizam-cena-de-sexo-gay-e novo-filme/?amp
https://extra.globo.com/famosos/felipe-roqueaparece-em-cenas-de-sexo-gay-com-junior-prov
no-filme-resistir-recomecar24391404.html?versao=amp

https://www.adorocinema.com/personalidades/ onalidade-873875/ https://estacaonerd.com/me-tira-da-mira-comed estrelada-por-cleo-fiuk-e-fabio-jr-chega-comexclusividade-a-hbo-max-confira/

https://www.papodecinema.com.br/noticias/me da-mira-primeiras-imagens-da-comedia-com-cle fiuk-e-fabio-junior/

https://meusdoisminutos.com.br/trailer-metiradam

https://telaviva.com.br/18/01/2021/terminam-asfilmagens-da-comedia-me-tira-da-mira-de-hsuchien/?amp

Exhibit B.I: Eligibility Criteria - Exceptional Ability Evidence - Academic Record

DIPLOMA

CCPAC

Center for Professional Training in Performing Arts

COURSE REGISTERED WITH SEE-RJ

STATE DEPARTMENT OF EDUCATION

The director of CCPAC - Center for Professional Training in Performing Arts, a private educational institution, middle-level technical, located at Avenida das Américas, 15015, 3rd floor, Recreio dos Bandeirantes, Rio de Janeiro - RJ, institution accredited and authorized by legal opinion 423/02 CEE/RJ and 318/13 and SISTEC 39496 grants to the student:

Edson Luiz Provesi Junior, **Brazilian** nationality. Born on 09/01/1991 From **Itajaí-SC,** ID: 27.460.419-8 Issuing Authority: Detran-RJ. Diploma of **Professional Qualification for Technical Level Actor**, in accordance with Law No. 5692/71 and supported by CEE-RJ Resolutions No. 254/02 and 295/05, Federal Decree 5154/04, and the New National Education Guidelines and Bases Law No. 9394 of 12/20/1996, and may enjoy all the rights, privileges, and prerogatives granted by this title according to the laws of the country.

Rio de Janeiro, August 2nd 2023

----------//signature//----------

_____ _____

Director Student

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 25th, 2023.**

DIPLOMA

CCPAC
Centro de Capacitação
Profissional em Artes Cênicas

CURSO REGISTRADO NA SEE-RJ
SECRETARIA ESTADUAL DE EDUCAÇÃO

A diretora do CCPAC – Centro de Capacitação Profissional em Artes Cênicas, entidade mantenedora de ensino privado, técnico nível médio, situado na Avenida das Américas, 15015, 3º andar, Recreio dos Bandeirantes, Rio de Janeiro - RJ, instituição credenciada e autorizada pelo parecer 423/02 CEE/RJ e 318/13 e SISTEC 39496 confere ao aluno:

Edson Luiz Provesi Junior Nacionalidade **Brasileira** Nascido (a) em 01/09/1991 Natural de **Itajaí - SC,** RG: 27.460 419-8 Órgão expedidor Detran -RJ. Diploma de **Qualificação Profissional de Ator Nível Técnico**, termos da Lei nº 5692/71 e amparado pelas Deliberações CEE-RJ nº 254/02 e 295/05, Decreto Federal 5154/04 e da Nova Lei de Diretrizes e Bases da Educação Nacional nº 9394 de 20/12/1996, podendo gozar de todos os direitos, regalias e prerrogativas concedidas por este título pelas leis do País.

Rio de Janeiro, 02 de Agosto de 2023

Diretor (a)

Patrícia Agapio
Gestora Escolar
Parecer MEC 318/13

Aluno (a)

CCPAC - Center for Professional Training in Performing Arts

CCPAC- The best performing arts school of Rio de Janeiro

CCPAC CENTRO DE CAPACITAÇÃO PROFISSIONAL EM ARTES CÊNICAS LTDA.

Avenida das Américas, 15015, 3rd floor, Recreio dos Bandeirantes, Rio de Janeiro – RJ

LEGAL OPINION 423/02 and 318/13 CEE RJ

SCHOOL TRANSCRIPT

We certify that the student **Edson Luiz Provesi Junior**

Sex: Male Son of Edson Luiz Provesi and Maria Lídia Pereira Provesi, Date of Birth 09/01/1991, From: **Itajaí – SC**, Nationality: Brazilian, ID 27.460.419-8, completed the Professional Qualification Course at Technical Level Actor – Legal Opinion No. 423/02 and 318/13 of C.E.E/RJ, in accordance with the National Education Guidelines and Bases Law, at this Educational Institution, with the following results achieved, as per the documents and records filed.

Class: **FAP 19**	**Registration** **0818**				
Subjects:	1st Period Grades	2nd Period Grades	3rd Period Grades	4th Period Grades	Status
DRAMATIC INTERPRETATION	7,0	6,0	7,0	7,0	APPROVED
DRAMATIC HISTORY	8,0	8,5	8,5	8,0	APPROVED
DRAMATIC LITERATURE	8,0	9,0	7,0	7,0	APPROVED
VOCAL EXPRESSION	8,5	10,0	9,0	7,5	APPROVED
BODY EXPRESSION	7,5	6,0	7,5	8,0	APPROVED
INTERPRETATION FOR TV AND CINEMA	8,5	9,5	8,5	7,5	APPROVED

FINAL STATUS APPROVED.

The competencies of the professional profile upon course completion adhere to Resolution CNE/CEB No. 04/99 and also the National Curricular Guidelines for Technical Professional Education in the field of Arts.

Rio de Janeiro, August 2nd, 2023.

----------//signature//---------- **----------//signature//----------**

Pedagogical Director

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 25th, 2023.**

CCPAC – Centro de Capacitação Profissional em Artes Cênicas

CCPAC – A melhor escola de artes cênicas do Rio de Janeiro

CCPAC CENTRO DE CAPACITAÇÃO PROFISSIONAL EM ARTES CÊNICAS LTDA.
Avenida das Américas, 15015, 3° andar, Recreio dos Bandeirantes, Rio de Janeiro– RJ
PARECER 423/02 e 318/13 CEE RJ

HISTÓRICO ESCOLAR

Certificamos que o aluno (a) **Edson Luiz Provesi Junior**
Sexo: Masculino Filho (a) de Edson Luiz Provesi e Maria Lidia Pereira Provesi , Data de Nascimento 01/09/1991, Naturalidade: **Itajaí - SC**, Nacionalidade: Brasileira, RG 27.460.419-8, concluiu o **Curso de Qualificação Profissional de Ator, em Nível Técnico** - Parecer nº 423/02 e 318/13 do C.E.E./RJ, nos termos da Lei de Diretrizes e Bases do Ensino Nacional, neste Estabelecimento de Ensino, sendo os seguintes resultados obtidos, de acordo com os documentos e registros arquivados.

Turma: FAP 19	Matrícula: 081843				
Disciplinas:	1.º Período Notas	2.º Período Notas	3.º Período Notas	4.º Período Notas	Situação
INTERPRETAÇÃO DRAMÁTICA	7,0	6,0	7,0	7,0	APROVADO
HISTÓRIA DRAMÁTICA	8,0	8,5	8,5	8,0	APROVADO
LITERATURA DRAMÁTICA	8,0	9,0	7,0	7,0	APROVADO
EXPRESSÃO VOCAL	8,5	10,0	9,0	7,5	APROVADO
EXPRESSÃO CORPORAL	7,5	6,0	7,5	8,0	APROVADO
INTERPRETAÇÃO P/ TV E CINEMA	8,5	9,5	8,5	7,5	APROVADO

SITUAÇÃO FINAL APROVADO.

As competências do perfil profissional de conclusão do curso obedecem a Resolução CNE/CEB n.º 04/99 e ainda os Referenciais Curriculares Nacionais da Educação Profissional de Nível Técnico na área de Artes.

Rio de Janeiro, 02 de Agosto de 2023.

DIRETOR PEDAGÓGICO

Patricia Agapio
Gestora Escolar
Parecer MEC 318/13

00.108.232/0001-68
CCPAC CENTRO DE CAPACITAÇÃO PROFISSIONAL EM ARTES CÊNICAS LTDA - ME
SECRETÁRIO ESCOLAR
Av. das américas, 15015 - 3º Andar
Recreio dos Bandeirantes CEP: 22.790-701
RIO DE JANEIRO - RJ

SPOTLIGHT

Filmes e Produções LTDA.

Conclusion Certificate

Course

CINEMA AND PRODUCTION

Instructor **CHRIS RODRIGUES**

We certify that ***Edson Luiz Provesi Junior*** successfully completed the 60 classroom hours of the course *CINEMA AND PRODUCTION - EXECUTIVE PRODUCTION MODULE* with Instructor *CHRIS RODRIGUES*, during the period from March 15th to April 16th, 2012.

Rio de Janeiro, April 16th, 2012.

----------//signature//----------

Chris Rodrigues

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

Date: August 25th, 2023.

SPOTLIGHT

Filmes e Produções LTDA.

Conclusion Certificate

Course

CINEMA AND PRODUCTION

Instructor **CHRIS RODRIGUES**

We certify that ***Edson Luiz Provesi Junior*** successfully completed the 100 classroom hours of the course *CINEMA AND PRODUCTION - INTENSIVE MODULE* with Instructor *CHRIS RODRIGUES*, during the period from February 15th to April 16th, 2010.

Rio de Janeiro, April 16th, 2010.

----------//signature//----------

_____

Chris Rodrigues

22

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 25th, 2023.**

SPOT LIGHT
FILMES E PRODUÇÕES LTDA

Certificado de Conclusão

CURSO
O CINEMA E A PRODUÇÃO
Prof. CHRIS RODRIGUES

Certificamos que, **Edson Luiz Provesi Junior**
concluiu com aproveitamento as 60 horas/aula do curso
O CINEMA E A PRODUÇÃO - MÓDULO PRODUÇÃO EXECUTIVA com o professor CHRIS RODRIGUES,
durante o período de 15 de Março a 16 de Abril de 2012.

Rio de Janeiro, 16 de Abril de 2012.

Chris Rodrigues

Apoio: 2AP CINEMA DIGITAL, Quanta, LABO CINE



SPOT LIGHT
FILMES E PRODUÇÕES LTDA

Certificado de Conclusão

CURSO
O CINEMA E A PRODUÇÃO
Prof. CHRIS RODRIGUES

Certificamos que, **Edson Luiz Provesi Junior**
concluiu com aproveitamento as 100 horas/aula do curso
O CINEMA E A PRODUÇÃO - MÓDULO INTENSIVO
com o professor CHRIS RODRIGUES, durante o
período de 15 de Fevereiro a 16 de Abril de 2010.

Rio de Janeiro, 16 de Abril de 2010.

Chris Rodrigues

Apoio: 24 CINEMA DIGITAL, Quanta, LABO CINE



SINCE 1999

World Academic Research Center, Inc.

Foreign Credentials Evaluation and Translation Services

Memberships:
AEA: *American Evaluation Association*
CIES: *Comparative and International Education Society*
NAFSA: *Association of International Educators*
TAICEP: *The Association for International Credential Evaluation Professionals*

Academic Credential Evaluation Report

Document by Document

Date :	November 28, 2024	**Candidate's Name:**	Edson Luiz Provesi Junior
Country:	Brazil	**Purpose:**	Immigration

Documentation(s) Researched:

- Transcripts and the Diploma of Professional Qualification for Technical Level Actor *Diploma de Qualificação Profissional de Ator Nivel Técnico)* granted by the Center for Professional Training in Performing Arts (*Centro de Capacitação Profissional em Artes Cênicas-CCPAC)*

U.S. Educational Equivalency:

Based on the documentation(s) submitted for evaluation, World Academic Research Center, Inc. concludes that Mr. Provesi Junior's education in Brazil is considered *equivalent to the U.S. degree of Associate of Occupational Studies in Acting* granted by a regionally accredited institution of higher education in the United States of America.

WARC **Evaluator:**
Mackenzy Schwarz, *Senior Evaluator and Executive Director*

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Credentials Evaluation Resume and Translation Service
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Boca Raton, FL 33431
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Academic Credential Evaluation Report

Document by Document

Date :	November 28, 2024	**Candidate's Name:**	Edson Luiz Provesi Junior
Country:	Brazil	**Purpose:**	Immigration

Mr. Provesi Junior pursued undergraduate study for 4 semesters at the Center for Professional Training in Performing Arts (*Centro de Capacitação Profissional em Artes Cênicas-CCPAC)*, a recognized (accredited) institution of higher education and professional qualification in Brazil. In 1990, the CCPAC School of Actors was founded, one of the most traditional private schools of Performing Arts in Rio de Janeiro. In addition to the courses, The Center also worked as a modeling and acting agency, then called Factory Models, in Jardim Botânico; and it created the renowned school-agency Cathedra, in Barra da Tijuca. CCPAC is currently located in the Recreio dos Bandeirantes neighborhood and has been open for over 33 years, providing excellent education, the results of which are reflected in its students being hired by the main broadcasters in the country, such as Rede Globo, Rede Record, SBT, Disney, streaming platforms such as Netflix, Amazon Prime, Globoplay, film production companies such as Conspiração Filmes, channels such as Paramount, MTV, HBO, Warner, TNT, among many others. CCPAC has a significant number of actors working consistently in the artistic job market. In this period of existence, more than four thousand students have passed through its ranks, and the Center has produced more than 40 shows, short and feature films. It is the first school to have a polytechnic Theater, TV and Cinema course approved by the Ministry of Education (MEC). . Currently, only eight technical schools in Rio de Janeiro and three colleges are authorized by the MEC to operate. The admission into the Center for Professional Training in Performing Arts (*Centro de Capacitação Profissional em Artes Cênicas-CCPAC)* requires the completion of secondary education in Brazil or similar, the equivalent of the U.S. high school diploma.

Mr. Provesi Junior completed the course of Professional Qualification as Actor *(Curso de Qualificação Profissional de Ator)* in 2023 and was granted the Diploma of Professional Qualification for Technical Level Actor *Diploma de Qualificação Profissional de Ator Nivel Técnico)* by the Center for Professional Training in Performing Arts (*Centro de Capacitação Profissional em Artes Cênicas-CCPAC)* on August 2, 2023 This is the ***equivalent of the U.S. degree of Associate of Occupational Studies in Acting*** granted by a regionally accredited institution of higher education in the United States of America.

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Academic Credential Evaluation Report

Document by Document

Date	: November 28, 2024	**Candidate's Name:**	Edson Luiz Provesi Junior
Country:	Brazil	**Purpose:**	Immigration

AACRAO EDGE (Electronic Database for Global Education) online database, Version 1.0 by American Association of Collegiate Registrars and Admissions Officers (AACRAO).

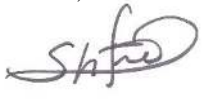
World Higher Education Database 2022/2023. CD-ROM. New York, New York: Palgrave Macmillan Ltd. *2023.*

College Credit Recommendation Service. 2023 National Guide to Educational Credit for Training Programs. Washington D.C.: American Council on Education, *2023.*

A Guide to Educational Systems Around the World. Washington DC: NAFSA: National Association of International Educators.

Remark(s): This evaluation is provided on an advisory basis and is not binding on any agency or institution. Additionally, the admitting institution makes the final decision according to its existing institutional policies and functions. WARC evaluations rely on the provided documents, the latest information on international education (including the AACRAO EDGE database), and the evaluator's extensive experience (see attached resume). While WARC cannot guarantee the authenticity of the documents, it has no reason to doubt their legitimacy.

WARC **Evaluator:**
Mackenzy Schwarz, *Senior Evaluator and Executive Director*



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Academic Credential Evaluation Report

Document by Document

Date	: November 28, 2024	**Candidate's Name:**	Edson Luiz Provesi Junior
Country:	Brazil	**Purpose:**	Immigration

CORPORATE PROFILE

Founded in 1999 and incorporated in 2004, ***World Academic Research Center, Inc.*** *(WARC)* is a private organization located in Boca Raton, Florida which evaluates and translates foreign educational credentials and issues a detailed report of equivalency in terms of the educational system in the United States. All of our consultants have significant years of experience and extensive knowledge in the international education field. Our multilingual staff has significant exposure to both the U.S. and world educational systems via professional Immigration, teaching posts and academic study. *WARC* consultants have authored articles, contributed to publications, presented seminars in the international education field and attended professional conferences. *WARC* follows the highest standards of educational evaluation guidelines as recommended by U.S. admissions offices and various publications by the American Association of Collegiate Registrars and Admission Officers (AACRAO), the Association of International Educators (NAFSA) and ministries of education throughout the world.

Executive Director

Mackenzy Schwarz – Bachelor of Arts in International Studies and French
University of Miami, Coral Gables, Florida (1993-1995)

Ms. Mackenzy Schwarz has been working in the international education and professional work experience evaluation field **since 1995**. She studied International Studies at the University of Miami in Coral Gables, Florida. Ms. Schwarz ***has twenty-nine years of experience*** in the foreign credential evaluation field. She was Manager of the Evaluations Division for a foreign credential evaluation service firm in South Florida for over five years and served as Associate Foreign Credential Evaluator and Francophone Expert at a credential evaluation company in Miami, Florida for over five years. Ms. Mackenzy Schwarz is an active member of the Association for International Credential Evaluation Professionals *(TAICEP)* and the Association of International Educators *(NAFSA)*.

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Academic Credential Evaluation Report

Document by Document

Date :	November 28, 2024	**Candidate's Name:**	Edson Luiz Provesi Junior
Country:	Brazil	**Purpose:**	Immigration

Foreign credential evaluation reports (including transfer credit assessment) for foreign educated individuals from around the world prepared by Ms. Schwarz have been accepted by various colleges, universities, private entities, licensing boards, United States Citizenship and Immigration Services since 1995. Ms. Schwarz has evaluated foreign educational documents for the purposes of immigration, applications for various professional licensing boards in the United States (CPA examination, architecture, dentistry, engineering, law, medical laboratory technology, Production Engineering, and teacher certification), applications for admission to U.S. high schools, colleges and universities and applications for Immigration. Ms. Schwarz presented a professional seminar for U.S. university admissions officers on the educational systems of France and Haiti and conducted in-service training sessions on the educational systems of France, Morocco, South Korea and Haiti. Ms. Schwarz trained new evaluators and student assistants in the foreign educational evaluation process and contributed as the Francophone Expert on the publication entitled: *JS&A Guide to Admission of International Freshman Applicants*. Ms. Schwarz was also a contributor on the education of France and Haiti for the handbook entitled: *A Guide to Educational Systems Around the World*, published by NAFSA in 1999. In addition, she has attended numerous professional local and national conferences in the international education field.

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Exhibit B.II: Eligibility Criteria - Exceptional Ability Evidence - Professional Experience

FEDERATIVE REPUBLIC OF BRAZIL

NATIONAL REGISTER OF LEGAL ENTITIES

REGISTRATION NUMBER **32.542.013/0001-89 HEAD OFFICE**	**PROOF OF REGISTRATION AND REGISTRATION STATUS**	OPENING DATE **01/23/2019**

COMPANY NAME **PROVESI CREATIONS, PRODUCTIONS AND CULTURAL EVENTS LTDA.**

TITLE OF THE ESTABLISHMENT (FICTITIOUS NAME) **PROVESI PRODUCOES**	PORT **ME**

CODE AND DESCRIPTION OF THE MAIN ECONOMIC ACTIVITY **59.11-1-99 - Activities of film, video and television program production not previously specified**

CODE AND DESCRIPTION OF SECONDARY ECONOMIC ACTIVITIES **53.20-2-02 - Express delivery services 59.11-1-02 - Production of films for advertising 59.13-8-00 - Distribution of films, videos and television programs 70.20-4-00 - Business management consulting activities, except specific technical consulting 74.90-1-04 - Intermediation and agency activities for services and businesses in general, except real estate 74.90-1-05 - Agency of professionals for sports, cultural and artistic activities 78.10-8-00 - Selection and agency of labor 82.30-0-01 - Organization services for fairs, congresses, exhibitions and parties 90.01-9-01 - Theater production 90.01-9-02 - Music production 90.01-9-99 - Performing arts, shows and complementary activities not previously specified**

CODE AND DESCRIPTION OF LEGAL NATURE **206-2 - Limited Liability Company**

AROAZES STREET	NUMBER **00180**	**APT 1006** COMPLEMENT

ZIP Code **22.775-060**	**JACAREPAGUA** NEIGHBORHOOD/DISTRICT	MUNICIPALITY **OF RIO DE JANEIRO**	State **of RJ**

EMAIL ADDRESS **PROVESIJR@GMAIL.COM**	TELEPHONE **(21) 2252-2836**

RESPONSIBLE FEDERAL ENTITY (EFR) *****

ACTIVE REGISTRATION STATUS	REGISTRATION STATUS DATE **01/23/2019**

REASON FOR REGISTRATION STATUS	
SPECIAL SITUATION ********	SPECIAL SITUATION DATE ********

Approved by Normative Instruction RFB No. 2,119, of December 6, 2022.

Issued on **07/19/2024** at **04:44:37** (Brasília date and time). Page: **1/1**

Consultation of the List of Members and Administrators - QSA

CNPJ:
32.542.013/0001-89
BUSINESS NAME:
PROVESI CREATIONS, PRODUCTIONS AND CULTURAL EVENTS LTDA.
SHARE CAPITAL:
R$10,000.00 (Ten thousand reais)

The List of Partners and Administrators (QSA) contained in the National Register of Legal Entities (CNPJ) database is as follows:

Name/Company Name:
EDSON LUIZ PROVESI JUNIOR
Qualification:
49-Managing Partner

For information regarding participation in the QSA, access the e-CAC with a digital certificate or visit an RFB unit.

Issued on **07/19/2024** at **04:45** (Brasília date and time).

MINISTRY OF LABOR AND EMPLOYMENT

REGIONAL SUPERINTENDENCE OF LABOR AND EMPLOYMENT IN SANTA CATARINA

Employment and Salary Section – SES

Professional Identification and Registration Department – SIRP

EDSON LUIZ PROVESI JUNIOR

Holder of this CTPS (Employment Record Book) registered in this department as

ARTIST - MODEL AND MANNEQUIN

Under number 0007840SC on 06/10/2008

According to the process at DRT/SC (Regional Labor Department of Santa Catarina) with number 46220.002893/2008-08

Florianópolis (SC), 06/10/2008

--------//signature//--------

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 28th, 2023.


MINISTÉRIO DO TRABALHO E EMPREGO
SUPERIN. REG. DO TRAB. E EMPREGO NO SANTA CATARINA
Seção de Emprego e Salário - SES
Setor de Identificação e Registro Profissional - SIRP
EDSON LUIZ PROVESI JUNIOR
Portador(a) da presente CTPS foi registrado(a) neste setor como
ARTISTA - MODELO E MANEQUIM
Sob número 0007840SC em 10/06/2008
Conforme processo na DRT/SC número 46220.002893/2008-08
Florianópolis(SC), 10/06/2008
Ana Luiza Korb
Seção de Emprego e Salário
MIN. DO TRAB. E EMPREGO
SRTE/SC
Superintendência Regional
SC
ANOTAÇÕES GERAIS

REGISTRATION OF REGULATED PROFESSIONS

Name of the Holder: **Edson Luiz P. Junior**

	Under Number	Book
Registered on: **06/12/09**	**7840/RJ**	-
Folios: **-**	Process No. **46215022956201197**	
Occupation: **Artist**		
Position: **Actor/Director**		
Legislation: **-**		
SCTE/RJ (Regional Labor Department of Rio de Janeiro)	03/25/11	--------//**signature**//--------
Location	Date	Public Servant Signature

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 28th, 2023.**

REGISTRO DE PROFISSÕES REGULAMENTADAS 05

Edson Luiz P. Junior

REGISTRADO EM 12/06/09 SOB. Nº 7840/RJ LIVRO Nº —

FLS. — PROC. Nº 46215022956201137

PROFISSÃO Artista

FUNÇÃO Ator / Diretor

LEGISLAÇÃO —

LOCAL Sete Lagoas DATA 25/03/11 Michele Casado de Albuquerque SIAPE 1742994

REGISTRADO EM / / SOB. Nº LIVRO Nº

FLS. PROC. Nº

PROFISSÃO

FUNÇÃO

LEGISLAÇÃO

LOCAL DATA

REGISTRADO EM / / SOB. Nº LIVRO Nº

FLS. PROC. Nº

PROFISSÃO

FUNÇÃO

LEGISLAÇÃO

LOCAL DATA

Exhibit B.III: Eligibility Criteria – Exceptional Ability Evidence - License and Certification

Certificate of Professional Qualification

The Union of Workers in Broadcasting, Cable Broadcasting, DISTV, MMDS, Cable TV, and Similar Companies of the State of Rio de Janeiro, in response to the applicant's request, certifies that the listed broadcaster is qualified to practice the indicated profession, and requests, in accordance with Article 6 of Decree 84134/79, the Professional Registration from the Regional Labor Office of the Ministry of Labor and Employment.

NAME: EDSON LUIZ PROVESI JUNIOR
ROLE: ARTISTIC OR PRODUCTION DIRECTOR

No.: 26.176 **ID:** 274604198 **CPF:** 071.544.486-11
CTPS (Employment Record Book): 9093329 **Series:** 001-0/SC

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Union of Workers in
Radio & Tv RJ

----------//signature//----------

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 17th, 2023.**

Atestado de Capacitação Profissional

O Sindicato dos Trabalhadores em Empresas de Radiodifusão, Cabodifusão, DISTV, MMDS, TV a Cabo e similares do Estado do Rio de Janeiro, atendendo solicitação do interessado, atesta que o(a) radialista abaixo discriminado(a) está capacitado(a) para exercer a profisão indicada, e solicita, nos termos do Art.6 do Decreto 84134/79, o Registro Profissional junto à Delegacia Regional do Trabalho, do Ministério do Trabalho e Emprego.

NOME: EDSON LUIZ PROVESI JUNIOR

FUNÇÃO(ÕES): DIRETOR ARTÍSTICO OU DE PRODUÇÃO

Nº: 26.176 **RG:** 274604198 **CPF:** 071.544.489-11

CTPS: 9093329 **Série:** 001-0/SC

SINDICATO DOS TRABALHADORES EM
Rádio & Tv RJ
Rua Leandro Martins, nº 10, 5ºandar -Rio de Janeiro, RJ
CEP 20080-070, CNPJ: 34153197/0001-10 Filiado a
CUT, FITERT, e UNI-MEI . www.radialistasrj.org.br

Marco Antonio da Cruz Gomes
Sindicato dos Radialistas / RJ
Coordenador da Rel. do Trabalho

UNION OF RADIO BROADCASTERS – RJ

Union of Workers in Broadcasting, Cable Broadcasting, DISTV, MMDS, Cable TV, Subscription TV, and Similar Companies of the State of Rio de Janeiro

(Affiliated with CUT/Fitert/Uni-Mei)

CERTIFICATE OF PROFESSIONAL QUALIFICATION No.: 26.097

The Union of Workers in Broadcasting, Cable Broadcasting, DISTV, MMDS, Cable TV, and Similar Companies of the State of Rio de Janeiro, in response to the applicant's request, in accordance with Article 8, paragraph 3 of Decree No. 95.684/1988, certifies, for the purpose of Professional Registration, that the listed broadcaster is qualified for the practice of the indicated profession:

NAME: EDSON LUIZ PROVESI JUNIOR
CTPS (Employment Record Book): 9093329 **SERIES:** 001-0/SC
ID: 274604198
CPF: 071.544.486-11
ROLES: ARTISTIC OR PRODUCTION DIRECTOR
EXECUTIVE PRODUCER
PRODUCTION ASSISTANT
STUDIO ASSISTANT

Rio de Janeiro, November 6th 2018

----------//signature//----------

Miguel Walter da Costa

Treasurer

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ Date: August 17th, 2023.

SINDICATO DOS RADIALISTAS-RJ

Sindicato dos Trabalhadores em Empresas de Radiodifusão, Cabodifusão, DISTV, MMDS, TV a cabo, TV por assinatura, Similares do Estado do Rio de Janeiro
(Filiado à CUT/ Fitert/ Uni-Mei)
Centro CNPJ: 34.153.197/0001-10

CERTIFICADO DE APTIDÃO PROFISSIONAL Nº: 26.097

Sindicato dos Trabalhadores em Empresas de Radiodifusão, Cabodifusão, DISTV, MMDS, TV a Cabo e Similares do Estado do Rio de Janeiro, atendendo solicitação do interessado, nos termos do Art. 8º, parágrafo 3º do Decreto n º 95.684/1988, certifica, para efeito de Registro Profissional que o radialista abaixo discriminado, está apto(a) para o exercício da profissão indicada:

NOME: EDSON LUIZ PROVESI JUNIOR

CTPS: 9093329 **SÉRIE:** 001-0/SC

RG: 274604198

CPF: 071.544.489-11

FUNÇÃO (ÕES): DIRETOR ARTÍSTICO OU DIRETOR DE PRODUÇÃO
PRODUTOR EXECUTIVO
ASSISTENTE DE PRODUÇÃO
ASSISTENTE DE ESTÚDIO

Rio de Janeiro, 06 de novembro de 2018.

Miguel Walter da Costa
Tesoureiro

Rua Leandro Martins, 10 - 12°andar - Centro / CEP 20080-070 - RJ
Site: www.radialistasrj.org.br E-mail: radialistasrj@radialistasrj.org.br
Tel/Fax: 21 2253-8903 / 2253-8914 / 2253-8952

MEMBER

Interstate Union of Workers in the Film and Audiovisual Industry

Rua do Teatro 7 – Centro – Rio de Janeiro – RJ

EDSON LUIZ PROVESI JUNIOR

NAME

Production Director

POSITION

No. 5232

MINISTRY OF LABOR REGISTRATION

No. 5177

REGISTRATION NUMBER

Cinema & Video

42

PICTURE

//signature//

PRESIDENT

Junior Provesi

Stage Name

Regular

Category

07154448911

Professional Card

27460419-8

Identity Card

071.544.489-11

CPF

A+

Blood Type

12/31/2023

Expiration

We request civil and military authorities to cooperate in facilitating the duties of the bearer of this ASSOCIATE CARD.

VALID THROUGHOUT THE NATIONAL TERRITORY

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 28th, 2023.**

ASSOCIADO(A)

STIC

Sindicato Interestadual dos Trabalhadores na Indústria Cinematográfica e do Audiovisual

Rua do Teatro 7 - Centro - Rio de Janeiro - RJ



EDSON LUIZ PROVESI JUNIOR

NOME

Diretor de Produção

FUNÇÃO

Cinema & Vídeo

Nº5232

REG. MIN. TRAB

Nº5177

Nº DE MATRÍCULA

PRESIDENTE

(11) 5677-9011

Junior Provesi
NOME ARTÍSTICO

Efetiva
CATEGORIA

27460419-8
CART. IDENT.

A+
TIPO SANGUE

07154448911
CART. PROF.

071.544.489-11
C.P.F.

31/12/2023
VALIDADE

45

Solicitamos às autoridades civis e militares a colaborar no desempenho das funções do portador desta CARTEIRA DE ASSOCIADO.

VÁLIDA EM TODO O TERRITÓRIO NACIONAL

Exhibit B.IV: Eligibility Criteria – Exceptional Ability Evidence - Membership in Professional Associations

BRAZILIAN ACADEMY OF CINEMA AND AUDIOVISUAL ARTS

DECLARATION

We inform that Edson Luiz Provesi Junior, in the arts known as Junior Provesi, registered under CPF number 071.544.489-11, a Producer, is a Full Member of the Brazilian Academy of Cinema and Audiovisual Arts since 2023. Full Members have voting rights in all categories competing for the Grande Otelo Trophy at the Grande Prêmio do Cinema Brasileiro (Brazilian Cinema Grand Award), which is held annually by the institution.

Founded on May 20th, 2002, its goal is to promote, preserve, and disseminate Brazilian audiovisual content. The creation of an award - GRANDE OTELO TROPHY, to valorize the annual production of films with significant resonance in the press and the cinematographic class, is now in its 22nd edition.

Those who vote in the Grand Prize are all members of the Academy, totaling more than 200 individuals, professionals from the Brazilian audiovisual industry. The voting operates in a democratic system, through a direct election conducted online in two rounds, with monitoring and tallying by PwC.

The Brazilian Academy of Cinema and Audiovisual Arts is the sole recognized entity responsible for selecting the Brazilian film that competes for a spot in the category of Best International Feature Film at the Oscars, an event held by the *Academy of Motion Picture Arts and Sciences (AMPAS)*.

Rio de Janeiro, July 31st, 2023.

Sincerely,

-----//signature//-----

Renata Maria de Almeida Magalhães

Director – President

BRAZILIAN ACADEMY OF CINEMA AND AUDIOVISUAL ARTS

emai: academia@academiabrasileiradecinema.com.br

http://www.academiabrasileiradecinema.com.br

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 25th, 2023.**

ACADEMIA BRASILEIRA DE CINEMA E ARTES AUDIOVISUAIS

DECLARAÇÃO

Informamos que Edson Luiz Provesi Junior, em artes Junior Provesi. Inscrito no CPF sob o número 071.544.489-11, Produtor, é Sócio Pleno da Academia brasileira de Cinema e Artes audiovisuais desde 2023. Os sócios Plenos votam em todas as categorias que concorrem ao Troféu Grande Otelo no Grande Prêmio do Cinema Brasileiro, realizado anualmente pela instituição.

Fundada em 20 de maio de 2002, tem como objetivo promover, preservar e divulgar o audiovisual brasileiro. A criação de um prêmio – TROFÉU GRANDE OTELO, para valorizar a produção anual de filmes, com grande repercussão na imprensa e classe cinematográfica, está hoje em sua 22ª edição.

Quem vota no Grande Prêmio são todos os sócios da Academia, mais de 200 integrantes, profissionais da área do audiovisual brasileiro. A votação funciona num sistema democrático, em eleição direta realizada pela internet em dois turnos, com acompanhamento e apuração da PwC.

A Academia Brasileira de Cinema e Artes Audiovisuais é a única entidade reconhecida para selecionar o filme brasileiro que concorre a uma vaga na categoria de Melhor Longa-Metragem Internacional no Oscar®, cerimônia realizada pela *Academy of Motion Picture, Arts and Sciences (AMPAS)*.

Rio de Janeiro, 31 de julho de 2023.

Atenciosamente,

Renata Maria de Almeida Magalhães
Diretora - Presidente

ACADEMIA BRASILEIRA DE CINEMA E ARTES AUDIOVISUAIS
email: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br



Brazilian
Academy of
Cinema

STATEMENT

In addition to the statement provided on July 31, 2023, we reiterate that Edson Luiz Provesi Junior, known artistically as Junior Provesi, registered with the CPF under number 071.544.489-11, is a producer and Full Member of the Brazilian Academy of Cinema and Audiovisual Arts since 2023.

The selection for the condition of Full Member of our Academy requires proof of significant and relevant achievements in the audiovisual field. Only professionals who have demonstrated excellence and substantial impact on the industry are invited to join our staff.

The selection process for new partners is rigorous and detailed. Initially, candidates must be nominated by current members of the Academy, based on their outstanding contributions to Brazilian cinema and audiovisual. Subsequently, these nominations are submitted to an internal committee, composed of renowned members, which evaluates the career and work of the nominees. Criteria such as awards received, participation in prominent festivals, cultural impact and innovations in the sector are carefully considered. Edson Luiz Provesi Junior was selected to be a Full Partner due to his outstanding achievements and contributions to the audiovisual industry.

Junior Provesi was invited for his remarkable history in national cinema. Producer of films such as "Resistir e Recomeçar", where he acts as Executive Producer and actor, a film that brings a story of overcoming and strength, told in a light and impactful way. He produced the film "Me Tira da Mira", with more than 1 million viewers between cinema and streaming, currently on the HBO Max inventory, produced music videos such as “Lucy”, “Gatilho”, “Brisa”, “A Vida é o que a Gente Faz”, “Nao Quero Mais Viver Assim”, “Eu Nasci Assim”, among others. He is in the pre-production and preparation phase of films such as "Bárbara Verdade", with Heloísa Perissé, "Alma de Mulher em Corpo de Homem", among others. For so many success stories that he brings with his young age, there was no way not to invite Junior Provesi to be part of our team.

As a Full Member, Edson Provesi has the right to vote in all categories of the Grande Otelo Trophy at the Grand Award of Brazilian Cinema, an annual event held by our institution. This award, created to value the annual production of films, is widely recognized by the press and the film community and is currently in its 23rd edition.

In addition, it is important to note that Junior Provesi has already contributed as a juror in several previous editions of this prestigious event, including the 18th, 19th, 20th, 21st and 22nd. In these editions, we have renowned and experienced judges, including Dira Paes, Glória Pires, Fred Avellar, Julia Murat, among others, further highlighting Provesi's significant participation in the Brazilian film scene.



Brazilian
Academy of
Cinema

The Brazilian Academy of Cinema and Audiovisual Arts, founded on May 20, 2002, aims to promote, preserve and disseminate the Brazilian audiovisual. The voting for the Grand Award of Brazilian Cinema is carried out by all members of the Academy, which add up to more than 200 professionals in the sector. The voting process is democratic, carried out over the internet in two rounds, with monitoring and counting by PwC, ensuring the transparency and integrity of the results.

In addition, as already mentioned, our Academy is the only entity recognized to select the Brazilian film that will compete for a place in the category of Best International Feature Film at the Oscars®, a ceremony held by the *Academy of Motion Picture Arts and Sciences (AMPAS).*

The Brazilian Academy of Cinema and Audiovisual Arts will call among its members to apply for a vacancy on the Selection Committee, which will be composed of up to 25 members. 21 members will be mandatorily chosen in a vote among the members and 04 members will be appointed by the institution's board of directors aiming at diversity within the Commission. All members will be Titular and the votes will have the same weight. In the event of a tie in the final choice, the tie-breaking vote will be with the presidency of the Commission previously chosen among the 25 members. All members of the Brazilian Academy of Cinema and Audiovisual Arts may apply to participate in the Commission, provided that the following requirements are met:

- Be up to date with the payment of the annual fee of the Brazilian Academy of Cinema and Audiovisual Arts.

- Not have any type of participation, commercial or institutional interest in any of the films submitted.

- Not having participated in the Commission in the previous year.

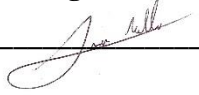
The Brazilian Academy of Cinema and Audiovisual Arts will officially inform AMPAS of the names of the members of the Selection Committee of the Brazilian film and its presidency that is chosen from among the members. The names chosen to form the Selection Committee will be public knowledge and will be available on the website of the Brazilian Academy of Cinema and Audiovisual Arts.

Rio de Janeiro, June 3, 2024.

Best regards

[SIGNATURE]
Renata Maria de Almeida Magalhães
Chief Executive Officer

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

ACADEMIA BRASILEIRA DE CINEMA

DECLARAÇÃO

Em complemento à declaração fornecida em 31 de julho de 2023, reiteramos que Edson Luiz Provesi Junior, conhecido artisticamente como Junior Provesi, inscrito no CPF sob o número 071.544.489-11, é um produtor e Sócio Pleno da Academia Brasileira de Cinema e Artes Audiovisuais desde 2023.

A seleção para a condição de Sócio Pleno da nossa Academia demanda a comprovação de conquistas significativas e relevantes no campo do audiovisual. Apenas profissionais que demonstraram excelência e impacto substancial na indústria são convidados a integrar nossos quadros.

O processo de seleção de novos sócios é rigoroso e detalhado. Inicialmente, os candidatos devem ser indicados por membros atuais da Academia, com base em suas contribuições notáveis para o cinema e o audiovisual brasileiros. Posteriormente, essas indicações são submetidas a uma comissão interna, composta por membros de renome, que avalia a carreira e os trabalhos dos indicados. Critérios como prêmios recebidos, participações em festivais de destaque, impacto cultural e inovações no setor são cuidadosamente considerados. Edson Luiz Provesi Junior foi selecionado para ser Sócio Pleno devido às suas notáveis realizações e contribuições para a indústria audiovisual.

Junior Provesi foi convidado pela sua história notável no cinema Nacional. Produtor de filmes como “Resistir e Recomeçar”, onde atua como Produtor Executivo e ator, filme que traz uma história de superação e força, contados de maneira leve e impactante. Produziu o Filme “Me Tira da Mira”, com mais de 1 milhão de espectadores entre o cinema e streaming, atualmente na cartela da HBO Max, produziu clipes musicais como ““Lucy”, “Gatilho”, “Brisa”, “A Vida é o que a Gente Faz”, “Não Quero Mais Viver Assim”, “Eu Nasci Assim”, entre outros. Está em fase de pré-produção e preparação de filmes como “Bárbara Verdade”, com Heloísa Perissé, “Alma de Mulher em Corpo de Homem”, entre outros. Por tanta história de sucesso que ele traz com sua pouca idade, não tinha como não convidar o Junior Provesi para fazer parte do nosso time.

Como Sócio Pleno, Edson Provesi tem o direito de votar em todas as categorias do Troféu Grande Otelo no Grande Prêmio do Cinema Brasileiro, evento anual realizado por nossa instituição. Este prêmio, criado para valorizar a produção anual de filmes, é amplamente reconhecido pela imprensa e pela comunidade cinematográfica e está atualmente em sua 23ª edição.

Além disso, é importante ressaltar que Junior Provesi já contribuiu como jurado em diversas edições anteriores deste prestigioso evento, incluindo 18ª, 19ª, 20ª, 21ª e 22ª. Nestas edições, contamos com jurados renomados e experientes, incluindo Dira Paes, Glória Pires, Fred

Avellar, Julia Murat, entre outros, destacando ainda mais a participação significativa de Provesi no cenário cinematográfico brasileiro.

A Academia Brasileira de Cinema e Artes Audiovisuais, fundada em 20 de maio de 2002, tem como objetivo promover, preservar e divulgar o audiovisual brasileiro. A votação do Grande Prêmio do Cinema Brasileiro é realizada por todos os sócios da Academia, que somam mais de 200 profissionais do setor. O processo de votação é democrático, realizado pela internet em dois turnos, com acompanhamento e apuração pela PwC, garantindo a transparência e a integridade dos resultados.

Além disso, como já mencionado, a nossa Academia é a única entidade reconhecida para selecionar o filme brasileiro que concorrerá a uma vaga na categoria de Melhor Longa-Metragem Internacional no Oscar®, cerimônia realizada pela *Academy of Motion Picture Arts and Sciences (AMPAS)*.

A Academia Brasileira de Cinema e Artes Audiovisuais fará a chamada entre seus sócios para que se candidatem à vaga na Comissão de Seleção que será composta de até 25 membros. 21 integrantes serão obrigatoriamente escolhidos em votação entre os associados e 04 membros serão indicados pela diretoria da instituição visando diversidade dentro da Comissão. Todos os membros serão Titulares e os votos terão o mesmo peso. No caso de empate na escolha final, o voto de desempate ficará com a presidência da Comissão previamente escolhida entre os 25 integrantes. Poderm se candidatar para participar da Comissão todos os sócios da Academia Brasileira de Cinema e Artes Audiovisuais, desde que cumpridas as seguintes exigências:

–Estar em dia com o pagamento da anuidade da Academia Brasileira de Cinema e Artes Audiovisuais .

-Não ter qualquer tipo de participação, interesse comercial ou institucional em nenhum dos filmes inscritos.

-Não ter participado da Comissão no ano anterior.

A Academia Brasileira de Cinema e Artes Audiovisuais informará oficialmente à AMPAS os nomes dos membros da Comissão de Seleção do filme brasileiro e sua presidência que é escolhida entre os integrantes. Os nomes escolhidos para formar a Comissão de Seleção serão de conhecimento público e estarão disponíveis no site da Academia brasileira de Cinema e Artes Audiovisuais.

Rio de Janeiro, 3 de junho de 2024.

Atenciosamente,

Renata Maria de Almeida Magalhães
Diretora-Presidente

demiabrasileiradecinema.com.br/seja-socio/)

(https://academiabrasileiradecinema.com.br)

JUNIOR PROVESI



- Creator, producer and presenter of the program “Na Batida” on TV Brasil – IBITINGA -SP 2015 – in this program he interviewed famous people who talked about their lives and careers.
- And CEO of the national magazine and website Magazine in RIO. 2016 to 2018 – choosing covers, creating content and articles, selecting reports, marketing strategy and managing the entire magazine – The cover features famous actresses Sabrina Satto, Cleo Pires and singer Lexa.
- Producer and presenter of the Love Song Program – Tv Brasil – Ibitinga – SP 2016 – live program where retro music clips were shown at the public's request
- Producer, director, screenwriter of the national film, “Resistir e Recomeçar”, distributor H2O – 2019. In addition to strategic planning, marketing and leading actor
- Executive Director, founder and CEO of Provesi Criações, which entered the film market in 2019 and already has 1 feature film in the distribution phase “Resistir e Recomeçar”, the

feature film “Me Tira da Mira” distributed by Imagem filmes, and 3 other projects in the preparation phase.

- Executive Director and Content Creator of the China – Brazil International Exhibition – Event with Brazilian and Chinese national films that were shown in Brazil and China, with the participation of big international and national names – the idea of this exhibition was to bring together the culture of the two countries and show the possibility of partnerships between the countries.
- Documentary – “You Exist” – TV Brasil (2018) – Screenwriter, Content Director and Marketing and Strategy Director. Documentary that portrays the lives of people living with HIV today and broadcast nationally by TV Brasil.
- Documentary – “Journey Through China” – Screened in China and at the China-Brazil Film Festival. Documentary that shows the richness of the two cultures and the desire of the two countries to join forces.
- Presenter of the China Brazil Showcase together with Globo presenter Sônia Bridi
- Executive Producer of the National Competition “New Stars Wanted” with actor Arthur Aguiar.
- Executive Producer of the music video “Open Bar de Beijos” by the country music duo Val & Mara Cris.
- Producer and Executive Producer of the film “Me Tira da Mira”, directed by Hsu Chien and distributed by Imagem Filmes.

Artistic Entrepreneur :

Artistic entrepreneur for several artists, such as:

- Mariah Nala (with a contract signed with the record label Sony Music Brazil)
- Val & Mara Cris (2021 – Feb/2022)
- Mylena Jardim (Mar/2021 – April/2022)
- Jolt
- Unna X
- Philip and Thiago (2021)

Screenwriter :

From Feature Films:

1. "It's not you, it's Me"
2. “Barbara truth”
3. "The best of life"
4. “Get Me Out of Your Sights”

Actor:

2010 – Special appearance in Malhação – character Gustavo – TV Globo

2011 – Soap Opera Fina Estampa – TV Globo – character Rômulo – special appearance

2011 – Participation in Multishow – series – character Juan

2012 – Rebels – TV Record – character Antonio

2012 – Casting Preparator Trakitana Hector course

2013 – Detran Commercial – protagonist

2013 – Hot Mix Series – character Gustavo, directed by Victor Ferrade

2014 – Campaign against drugs – Production company Conspiração Filmes – protagonist

2014. – Banco do Brasil advertising campaign

2015 – Series for Multishow Big Apple – character Pedro – recorded in NY

2019 – Resist and Start Over – protagonist

2021 – Get Me Out of Your Sights – character Augusto



(https://academiabrasileiradecinema.com.br/)

BECOME A MEMBER (https://academiabrasileiradecinema.com.br/seja-socio/)

(https://www.facebook.com/AcademiaBrasileiradecinema/) (https://www.instagram.com/academia_br/) (https://www.linkedin.com/company/academia-brasileira-de-cinema/)

ileira De Cinema Oficial) (https://academiabrasileira_de_cinema/) asileira-de-cinema/about/)

WEBSITE DEVELOPED BY GUPPY AGENCY (HTTPS://WWW.AGENCIAGUPPY.COM.BR)

BYLAWS

Brazilian Academy of Cinema and Audiovisual Arts

Social statute

OF THE NAME, REGISTERED OFFICE, PURPOSES, AND DURATION.

Article 1 - The Brazilian Academy of Cinema and Audiovisual Arts is a Civil Association, a legal entity of private law, non-profit, governed by the provisions of this Statute and other applicable legal provisions.

Article 2 - The institution has its registered office at 77 Acre Street, 12th Floor, Room 1201, Downtown - Rio de Janeiro / RJ ZIP Code: 20081-000.

Article 3 - The institution has the following purposes:

a) to develop and enhance the culture and education of the arts;
b) to contribute to and promote technical-scientific progress in cinematography and audiovisual activities in the country;
c) to stimulate and promote phonographic and audiovisual works;
d) to edit, publish, and disseminate informative and educational materials on films and cinemas, as well as other audiovisual activities;
e) to organize events in the areas of its expertise;
f) to bring together individuals involved in the fields of its expertise;
g) to promote reunions, lectures, meetings, seminars, courses, conferences, and any means of exchange regarding subjects related to its areas of expertise;
h) to organize an annual event aimed at awarding prizes to outstanding individuals in the fields of its expertise and related areas;
i) to stimulate and assist interested public or private entities;
j) to oversee, guide, and preserve the recovery of historical cinematographic materials and audiovisual production in the country;
k) to market, negotiate, sell, or exchange products and services related to its activities.

Sole Paragraph - It’s forbidden the expression of opinions on matters unrelated to the purposes of the society, especially those of a political and religious nature within the institution.

Article 4 - The duration of the institution is indefinite.

OF THE MEMBERS

Article 5 - Are considered members of the institution those individuals who are admitted as such under the conditions and respective categories specified in this Statute.

Article 6 - The categories of members are as follows:

a) Founding members;
b) FULL Academic members;
c) TECHNICAL Academic members;
d) Distinguished members;
e) Honorary members.

Article 7 - Founding members are those who participated in the founding meeting of the institution.

Article 8 - FULL Academic members are audiovisual professionals, producers, directors, and artists (actors and actresses) who work in the production of an audiovisual work, approved by the Deliberative Council, and who annually contribute a fixed amount determined by the Board of Directors.

Article 9 - TECHNICAL Academic members are professionals occupying any technical role within the audiovisual production, approved by the Deliberative Council, and who annually contribute a fixed amount determined by the Board of Directors. Full Academic members shall have voting rights in the categories of the Brazilian Cinema Grand Prize, as defined by the Board of Directors.

Article 10 - Distinguished members are those Academic members who, upon the recommendation of the Deliberative Council and with the approval of the majority of the General Assembly, have rendered outstanding services to the institution or to cinematography.

Article 11 - Honorary members are distinguished individuals of recognized merit and unblemished reputation who represent and preside over institutions in the audiovisual sector

by invitation from the Brazilian Academy of Cinema and approval by a 2/3 (two-thirds) majority vote of the General Assembly. Honorary membership is conferred without charge.

RIGHTS OF MEMBERS

Article 12 - The rights of Full Academic members are:

a) Vote in all categories of the Brazilian Cinema Grand Prize;
b) Participate in General Assemblies with the right to voice and vote, provided they are in good standing with their statutory obligations;
c) Vote and stand for election to any position or role within the institution;
d) Appeal decisions of the Board of Directors to the Deliberative Council;
e) Participate in the institution's activities, provided they are up to date with their statutory obligations; and
f) Compete in awards and contests organized by the institution.

Article 13 - The rights of Technical Academic members include:

a) Vote in the Technical categories of the Brazilian Cinema Grand Prize;
b) Participate in General Assemblies with the right to voice and vote, provided they are in good standing with their statutory obligations;
c) Vote and stand for election to any position or role within the institution;
d) Appeal decisions of the Board to the Deliberative Council;
e) Participate in the institution's activities, provided they are up to date with their statutory obligations; and
f) Compete in awards and contests organized by the institution.

Article 14 - The rights of Founding members, Full Academic members, Technical Academic members, and Distinguished members include:

a) Participate in General Assemblies with the right to voice and vote, provided they are in good standing with their statutory obligations;
b) Vote and stand for election to any position or role within the institution;
c) Appeal decisions of the Board to the Deliberative Council;
d) Participate in the institution's activities, provided they are up to date with their statutory obligations; and
e) Compete in awards and contests organized by the institution.

Article 15 - The rights of Honorary members include:

a) Attend General Assemblies without the right to vote, when invited.
b) Participate in institution meetings when invited by the Deliberative Council, and may speak when authorized by the session's presiding officer.
c) Take part in the voting for Awards and Contests promoted by the Academy.

DUTIES OF MEMBERS

Article 16 - The duties of members are:
a) Uphold the good name of the institution;
b) Cooperate in the achievement of the institution's purposes; and
c) Comply with and ensure compliance with this Statute and other regulations of the institution.

Article 17 - Founding members, Academic members, and Distinguished members have the duty, in addition to those outlined in the previous article, to pay the annual contributions established by the Board.

Article 18 - Members shall not be held subsidiarily or jointly liable for the social obligations, nor shall they have any share or portion of the institution's assets, and their titles are non-transferable.

PATRONS AND GRAND PATRONS

Article 19 - The Brazilian Academy of Cinema shall grant the titles of Patron and Grand Patron as a form of recognition to those who contribute significantly and prominently with amounts to the institution and the art of cinematography.

Paragraph one - The minimum amounts required for the titles of Patron and Grand Patron shall be determined annually by the Deliberative Council.

Paragraph two - The legal entity granted the title of Patron or Grand Patron must expressly designate 1 (one) natural person as its representative.

Paragraph three - The titles of Patron and Grand Patron shall be valid for 1 (one) year, starting from the dates of the concessions granted by the Deliberative Council.

ETHICS COMMITTEE

Article 20 - Members are liable to the penalties of exclusion and suspension, as determined by the Ethics Committee, which shall be established when a complaint is expressly submitted to the Deliberative Council.

Article 21 - The Ethics Committee shall consist of 3 (three) members appointed by the Deliberative Council from among the Founding, Academic, and Distinguished members.

Article 22 - The Ethics Committee, while examining and deciding on the submitted complaint, may impose the exclusion or suspension of the member for a period not exceeding 1 (one) year, all in accordance with its assessment of the offense committed.

Article 23 - Infractions liable to exclusion:

a) Becoming morally disreputable, as determined by a conviction for a criminal offense, except in cases of judicial rehabilitation;
b) Failing to pay the contributions owed for their category for more than 2 (two) years;
c) Repeating a disciplinary offense liable to suspension.

Article 24 - Infractions liable to suspension:

a) Maintain a conduct incompatible with ethics and decorum, both within and outside the institution;

b) Fail to comply with this Statute and other regulations of the institution.

Article 25 - In the disciplinary procedure, the accused shall be granted the broadest right of defense and may defend themselves personally or be assisted by a lawyer.

Article 26 - Decisions of the Ethics Committee are subject to appeal to the General Assembly within a period of 15 (fifteen) days from the communication, by any means, to the accused.

THE BOARD OF DIRECTORS

Article 27 - The institution shall be led by a Board of directors elected by the Deliberative Council from among its members who are Founding, Academic, and Benefactor members, to serve a term of 2 (two) years, which may be re-elected for consecutive equal periods.

Article 28 - The Board shall consist of 6 (six) directors, including a president, a vice-president, and 4 (four) additional directors:

a) President Director;
b) Vice-President Director;
c) Secretary Director;
d) Finance Director;
e) Social Director.
f) Communication Director.

Article 29 - It is the responsibility of the Board to:

a) Effectively fulfill the institution's purposes;
b) Administer the institution in general;
c) Fulfill the obligations stipulated in this Statute;
d) Organize social events, especially the annual award ceremonies;
e) Hire employees, including the Executive Producer, and grant powers of attorney for the performance of their duties;
f) Change the Fiscal address of the Institution as needed, with the approval of the Deliberative Council, without requiring authorization and/or ratification from the General Assembly.

Article 30 - It is the responsibility of the President Director to:

a) Sign agreements and projects for approval in fiscal incentive laws, among other documents necessary for both the administrative and financial areas, as well as the operational area, aiming at the benefit of the institution;

b) Coordinate the planning and execution of the institution's activities and purposes;
c) Delegate, in the event of their own and the Vice President's impediment, to another member of the Board the functions of administrative representation through a specific and

time-limited mandate, as well as for events and activities, in these cases by mere deliberative act;
d) Chair General Assemblies and meetings of the Deliberative Council;
e) Represent the institution, individually or jointly with another Director, actively or passively, judicially or extrajudicially.
f) Sign judicial and extrajudicial powers of attorney, the latter for delegated acts and jointly with another Director, with a specified term of validity.
g) Delegate administrative responsibilities, as approved and expressly defined by the Board, to the Executive Producer.
h) Authorize expenses and sign checks or financial documents, either jointly or separately from the Finance Director.

Article 31 - It is the responsibility of the Vice President Director to:

a) Represent the President Director in their absence.

Article 32 - It is the responsibility of the Secretary Director to:

a) Administer the Secretariat in all its processes;
b) Act as a secretary in meetings of the Board, the Deliberative Council, and General Assemblies;
c) Substitute for the Finance Director in their eventual absence; and
d) Delegate responsibilities, as approved and expressly defined by the Board, to the Executive Producer.

Article 33 - It is the responsibility of the Finance Director:

a) Safeguard and manage the assets;
b) Manage human resources;
c) Administer finances in general, both in the receipt of funds and in payments;
d) Authorize expenses and sign checks or financial documents, either jointly or separately from the President Director;
e) Raise financial resources;
f) Prepare the annual budget; and
g) Delegate responsibilities, as approved and expressly defined by the Board, to the Executive Producer.

Article 34 - It is the responsibility of the Social Director:

a) Promote the institution;
b) Recruit members for the institution;
c) Provide information to members and the general public about the institution's activities; and
d) Delegate responsibilities, as approved and expressly defined by the Board, to the Executive Producer.
Article 35 - It is the responsibility of the Executive Producer to perform the duties delegated to them expressly by the Board.

Paragraph one - The role of Executive Producer may be performed by a member or non-member, appointed by the Board and approved by the Deliberative Council.

Paragraph two - The role of Executive Producer may be performed by a contracted professional, with market-compatible compensation, whose duties will be delegated or expressly granted through an act or mandate signed, in all cases, by the President Director and in accordance with this Statute.

Article 36 - No member of the Board shall be remunerated for the performance of their functions and respective duties.

OF THE DELIBERATIVE COUNCIL

Article 37 - The Deliberative Council shall consist of up to 25 (twenty-five) regular members and up to 12 (twelve) non-corresponding alternates, elected every 2 (two) years by the General Assembly from among the Founding, Academic, and Distinguished members, subject to relevant quantitative changes, at the discretion of the highest governing body of the Institution, following examination and voting at the General Assembly.

Paragraph one - In the composition of the Deliberative Council, there shall preferably be 2 (two) member representatives of exhibitors, 2 (two) member representatives of actors, and 2 (two) member representatives of producers, chosen from among the Founding, Academic, and Distinguished members.

Parágrafo segundo – O Presidente do Conselho Deliberativo poderá convidar representantes dos Patronos e Grandes Patronos para assistirem e oferecerem sugestões em suas reuniões.

Parágrafo terceiro – O suplente substituirá o membro efetivo nas suas faltas e impedimentos.

Artigo 38 – Os membros do Conselho Deliberativo e os suplentes exercerão os cargos até a próxima Assembleia Geral para a nova eleição de seus membros, e poderão ser reeleitos consecutivamente.

Article 39 - The Deliberative Council has the following responsibilities and powers:

a) Elect the institution's Board;
b) Convene regularly every 2 (two) months to assess the performance of the Board in its management;
c) Convene extraordinarily, by summoning its members through any means, with a minimum notice of 7 (seven) business days;
d) Elaborate preliminary proposals for statutory reforms;
e) Approve the annual budget presented by the Board;
f) Elaborate and approve the Regulations for the annual awards granted by the institution.
Article 40 - Meetings of the Deliberative Council shall be held with a minimum of 1/5 (one-fifth) of its members, chaired and assisted by the President Director and Secretary Director of the institution, respectively, with approval of decisions by a majority vote of its members present at the meeting.

Article 41 - Members of the Deliberative Council shall perform their functions and duties without any remuneration.

Article 42 - The Deliberative Council shall grant, at its sole discretion, up to 2 (two) awards each year for categories not provided for in the Regulations of the Grand Prize of Brazilian Cinema. These awards will also be granted by the Academic Council.

Article 43 - The Deliberative Council shall also grant, each year and at its sole discretion, up to 2 (two) awards in the "Special Tribute" category, which has been renamed the Eleonora de Martino Award since 2006.

Article 44 - The Deliberative Council shall also grant the Eleonora de Martino award, at its sole discretion.

Article 45 - The Deliberative Council may, at its discretion, promote public voting (popular jury) for the selection of the Best Feature Film for the "Grand Prize of Brazilian Cinema."

Article 46 - The winners in each category shall be invited to become Academic Members, regardless of any approval, provided they comply with the rules outlined in this Statute.

OF THE FISCAL COUNCIL

Article 47 - The Fiscal Council shall consist of 3 (three) regular members, whether associates or not, each of whom with a respective alternate, elected for a term of 2 (two) years by the General Assembly.

Article 48 - Members of the Fiscal Council and their alternates shall hold their positions until the first General Assembly for the new election of its members, and may be re-elected consecutively.

Article 49 - The Fiscal Council has the following responsibilities and powers:

a) Examine the institution's accounts at any time;
b) Provide opinions and suggestions to the Board on economic and financial matters;
c) Approve the institution's balance sheets and financial statements; and
d) Comply with current legal regulations.

Article 50 - Decisions of the Fiscal Council shall be approved by the vote of the majority of its members present at the meeting.

Article 51 - Members of the Fiscal Council shall perform their duties without any remuneration.

OF THE GENERAL ASSEMBLY

Article 52 - General Assemblies shall be ordinary, with in-person meetings or remote meeting (video conference), as provided for in their notice, for the purpose of discussing matters of common interest; approving the accounts of the Board; biennially electing

members of the institution's bodies; and, in general, establishing rules for the proper functioning, correcting any failures and providing suggestions for such corrections.

Article 53 - Extraordinary General Assemblies, whether in-person or remote (video conference), shall be convened whenever the interests of the institution require the pronouncement of its associates; for purposes provided by law; and in the following cases:

a) Amendment of the Statute;
b) Election of a new member of the Deliberative Council or the Fiscal Council, due to the resignation or death of the incumbent;
c) Removal of administrators;
d) Dissolution of the Institution.

Article 54 - General Assemblies shall have a quorum of 2/3 (two-thirds) of the members, and their resolutions shall be approved by the majority of those present or participating in the video conference, subject to the exceptions provided for in Articles 62, sole paragraph, and 65 of this Statute.

Article 55 - General Assemblies shall be chaired by the President Director or Vice President Director, with the Secretary Director acting as secretary, and shall be convened by communication, by any means, with a minimum of 10 (ten) days' notice.

Sole Paragraph: It is guaranteed to 1/5 (one-fifth) of the Founding, Academic, and Distinguished Members, expressly represented by 3 (three) of them, to convene a General Assembly in the same manner as provided for in the previous article.

OF THE ACADEMIC COUNCIL

Article 56 - Founding, Academic, and Distinguished Members are permanent members of the Academic Council, and all must be current with their statutory obligations.

Article 57 - The Academic Council shall consist of an unlimited number of members.

Article 58 - The Academic Council shall have the exclusive function of annually awarding prizes to individuals who stand out in the field of national and international cinematography.

Article 59 - It is the responsibility of the Academic Council:

a) Receive, from the Board, the nominations for the awarding of prizes in their respective categories, in accordance with the Regulation prepared and approved by the Deliberative Council; and
b) Choose, by a majority of votes, among the nominations submitted, the winners in each category.
Article 60 - The award to be granted in the various categories by the Academic Council shall be called the "Grand Prize of Brazilian Cinema."

Sole Paragraph - By the approval of the majority of the members of the Deliberative Council, the institution may include the name or acronym of the event's sponsor in the award's name.

OF ASSETS AND SOURCES OF RESOURCES

Article 61 - The institution's sources of resources consist of:

a) Legacies and donations;
b) Member contributions;
c) Contributions from patrons and grand patrons; and
d) Subsidies and budget allocations.

Article 62 - The institution's assets consist of:

a) Movable and immovable property;
b) Legacies and donations;
c) Property income;
d) Extraordinary income;
e) Member contributions;
f) Contributions from patrons and grand patrons; and
g) Subsidies and budget allocations.

Sole paragraph: The sale or encumbrance of institutional assets, in any form, can only be decided upon by the absolute majority of an extraordinary General Assembly with the presence of the members, specifically convened for such a purpose.

OF THE FISCAL YEAR

Article 63 – The fiscal year shall have a duration of 1 (one) year, ending on December 31st of each year.

Article 64 - After the end of each fiscal year, the Board shall present to the Fiscal Council the accounting records, the balance sheet, and the statement of results for the year, containing information about the sources and applications of funds, in order to be examined, approved, and subsequently presented to the ordinary General Assembly for final approval.

EXTINCTION AND LIQUIDATION

Article 65 - The institution may be dissolved by the decision of 4/5 (four fifths) of the Founding, Academic, and Meritorious Members at any time, provided that an extraordinary in-person General Assembly is convened for this purpose. This article cannot be decided remotely, via internet.

Article 66 - The institution may also be dissolved by legal determination.

Article 67 - In the event of the dissolution of the institution, it shall be the responsibility of the extraordinary General Assembly to establish the liquidation procedure, appointing 1 (one) liquidator and 1 (one) special Fiscal Council, which shall operate during the liquidation period.

Article 68 - Once the institution is dissolved, its assets shall be donated to a similar institution or, if none exists, to the Brazilian Cinematheque.

REGARDING THE ORGANIZATION OF THE CIVIL ASSOCIATION OF PUBLIC INTEREST:

ARTICLE 69 - In accordance with Federal Law No. 9,790, dated March 23, 1999, the association and its members commit to maintaining it as a nonprofit legal entity under private law, which does not distribute, nor will distribute, in any form, among its members, associates, council members, directors, employees, or donors, any operational surplus, gross or net, dividends, bonuses, shares, or assets earned through the exercise of its activities. These resources shall always be fully applied to the achievement of its social purposes expressed in Article Three above.

Article 70 – The institution and its members are obligated to maintain, among their social purposes, the promotion and defense of culture and historical and artistic heritage, as well as the study and research for the production and dissemination of information to the general public regarding technical and scientific knowledge related to their field of activity.

Article 71 – The institution and its members also commit to:

a) observe the principles of legality, impersonality, morality, publicity, economy, and efficiency;
b) adopt administrative management practices that are necessary and sufficient to prevent the obtaining, individually or collectively, of personal benefits or advantages as a result of participation in the respective decision-making process;
c) establish and maintain a Fiscal Council with the competence to provide opinions on financial and accounting performance reports and on patrimonial operations carried out, issuing opinions to the higher bodies of the institution;
d) that in the event of dissolution or extinction of the institution, its net assets shall be transferred to another legal entity qualified under the terms of Law No. 9,790/99, preferably one with the same social purpose as the dissolved entity.
e) in the event of losing the qualification established by Law No. 9,790/99, the respective available patrimonial assets, acquired with public resources during the period in which that qualification lasted, shall be transferred to another legal entity qualified under the terms of that law, preferably one with the same social purpose;
f) impossibility of instituting remuneration for the directors of the entity who actively participate in executive management, with remuneration only being possible for employees and those who provide specific services to it, respecting, in all cases, the values practiced by the market in the region corresponding to its area of operation.
g) accounting standards, with compliance with the fundamental principles of accounting and Brazilian Accounting Standards; and it shall make the report of activities and financial statements of the institution, including debts clearance certificate with INSS (National Institute of Social Security) and FGTS (Severance Indemnity Fund), available for examination by any citizen, by any effective means, at the end of the fiscal year.
h) conducting audits, including by independent external auditors, if applicable, of the use of any resources subject to Partnership Agreements; and
i) accounting for all public funds and assets received, in accordance with the provisions of Article 70, single paragraph, of the Federal Constitution.

TRANSITIONAL GENERAL PROVISIONS

Article 72 – This Statute shall not be amended regarding the administration and its organs.

Article 73 – Matters not covered by this Statute will be governed by the relevant legislation and, if necessary, will be resolved by the Deliberative Council.
Single Paragraph – In the event that the matter implies a statutory amendment or involves economic or financial issues, an extraordinary General Assembly will be convened specifically for this purpose, and its approval will depend on the majority of votes from the attending members.

Artigo 74 – The jurisdiction of the city and judicial district of Rio de Janeiro, State of Rio de Janeiro, is hereby elected for any disputes concerning this Statute, to the exclusion of any other, no matter how privileged.

Rio de Janeiro, August 24, 2020.

Jorge Humberto de Freitas Peregrino
Director - President

I, Pauline Bitzer Rodrigues, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Documento assinado digitalmente
Pauline Bitzer Rodrigues Lucatto
Data: 06/09/2023 06:10:17-0300
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Verifique as assinaturas em https://v.ufsc.br

Date: September 6th, 2023.

ESTATUTO SOCIAL

Academia Brasileira de Cinema e Artes Audiovisuais

Estatuto Social

DA DENOMINAÇÃO, SEDE, FINALIDADES E DURAÇÃO.

Artigo 1º – A Academia Brasileira de Cinema e Artes Audiovisuais é uma Associação Civil, pessoa jurídica de direito privado, sem fins lucrativos, regida nos termos do presente Estatuto e demais disposições legais aplicáveis.

Artigo 2º – A instituição tem sede na Rua do Acre, 77 – 12º Andar, Sala 1201 Centro – Rio de Janeiro / RJ CEP: 20081-000

Artigo 3º – A instituição tem por finalidades:

a) desenvolver e aprimorar a cultura e a educação das artes;
b) contribuir e promover o progresso técnico-científico da cinematografia e atividades audiovisuais no país;
c) incentivar e divulgar obras fonográficas e audiovisuais;
d) editar, publicar e divulgar material informativo e educativo sobre filmes e cinemas e outras atividades audiovisuais;
e) organizar eventos nas áreas de interesse de sua especialidade;
f) congregar pessoas participantes das áreas de sua especialidade;
g) promover encontros, palestras, reuniões, seminários, cursos, congressos e qualquer meio de intercâmbio a respeito de assuntos vinculados as áreas de sua especialidade;
h) organizar, anualmente, evento destinado a outorga de prêmios para destaques das atividades de sua especialidade e conexas;
i) incentivar e auxiliar entes públicos ou privados interessados;
j) velar, orientar e preservar a recuperação de materiais históricos cinematográficos e da produção audiovisual no pais.
k) comercializar, negociar, vender ou permutar produtos e serviços relativos à sua atividade.

Parágrafo único – É vedado, no âmbito da instituição, a realização de manifestações sobre assuntos diversos das finalidades da sociedade, especialmente os de natureza política e religiosa.

Artigo 4º – O prazo de duração da instituição é indeterminado.

DOS SÓCIOS

Artigo 5º – São considerados membros da instituição os Sócios que, forem admitidos como tais nas condições e respectivas categorias especificadas neste Estatuto.

Artigo 6º – As categorias dos Sócios são:

a) Fundadores;
b) Acadêmicos PLENOS;
c) Acadêmicos TÉCNICOS;
d) Beneméritos;
e) Honorários.

Artigo 7º – Os Sócios Fundadores são aqueles que participaram da reunião de fundação da instituição.

Artigo 8º – Os Sócios Acadêmicos PLENOS são os profissionais do audiovisual, produtores, diretores e artistas (atores e atrizes) que trabalham na realização de uma obra audiovisual, aprovados pelo Conselho Deliberativo, e que contribuírem anualmente com quantia fixada pela Diretoria.

Artigo 9º – Os Sócios Acadêmicos TÉCNICOS são profissionais que ocupam qualquer atividade Técnica dentro da produção audiovisual, aprovados pelo Conselho Deliberativo, e que contribuírem anualmente com quantia fixada pela Diretoria. Os Sócios Acadêmicos Plenos terão direito a voto nas categorias do Grande Prêmio do Cinema Brasileiro, assim definidas pela Diretoria.

Artigo 10 – Os Sócios Beneméritos são aqueles Sócios Acadêmicos que, por indicação do Conselho Deliberativo e mediante a aprovação da maioria da Assembleia Geral, tenham prestado relevantes serviços a instituição ou a cinematografia.

Art. 11 – Os Sócios Honorários são aquelas personalidades de reconhecido mérito e ilibada reputação que representam e presidem instituições do setor audiovisual mediante convite da Academia Brasileira de Cinema e aprovadas por decisão de 2/3 (dois terços) da Assembleia Geral. O título de sócio honorário é gratuito.

DOS DIREITOS DOS SÓCIOS

Artigo 12 – Os direitos dos Sócios Acadêmicos Plenos são de:

a) Votar em todas as categorias do Grande Prêmio do Cinema Brasileiro;
b) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
c) votar e ser votado para qualquer cargo ou função da instituição;
d) recorrer das decisões da Diretoria para o Conselho Deliberativo;
e) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
f) concorrer a prêmios e concursos organizados pela instituição.

Artigo 13 – Os direitos dos Sócios Acadêmicos Técnicos são de:

a) Votar nas categorias Técnicas do Grande Prêmio do Cinema Brasileiro;
b) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
c) votar e ser votado para qualquer cargo ou função da instituição;
d) recorrer das decisões da Diretoria para o Conselho Deliberativo;
e) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
f) concorrer a prêmios e concursos organizados pela instituição.

Artigo 14 – Os direitos dos Sócios Fundadores, Acadêmicos Plenos e Técnicos e Beneméritos são os de:

a) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
b) votar e ser votado para qualquer cargo ou função da instituição;
c) recorrer das decisões da Diretoria para o Conselho Deliberativo;
d) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
e) concorrer a prêmios e concursos organizados pela instituição.

Artigo 15 – Os direitos dos Sócios Honorários são os de:

a) assistir, sem direito a voto, as Assembleias Gerais, desde que convidado.
b) participar, quando convidado pelo Conselho Deliberativo, de reuniões da instituição, podendo fazer uso da palavra quando autorizado por quem presidir a sessão; e
c) participar das votações dos Prêmios e Concursos promovidos pela Academia.

DOS DEVERES DOS SÓCIOS

Artigo 16 – Os deveres dos Sócios são os de:

a) zelar pelo bom nome da instituição;
b) cooperar para a realização das finalidades da instituição; e
c) cumprir e fazer cumprir este Estatuto e demais normas da instituição.

Artigo 17 – É dever dos Sócios Fundadores, Acadêmicos e Beneméritos, além daqueles previstos no artigo anterior, pagar as contribuições anuais fixadas pela Diretoria.

Artigo 18 – Os Sócios não respondem subsidiária ou solidariamente pelas obrigações sociais, nem possuirão qualquer cota ou parcela sobre o patrimônio da instituição, e seus títulos são intransferíveis.

DOS PATRONOS E GRANDES PATRONOS

Artigo 19 – A Academia Brasileira de Cinema ofertará, como reconhecimento, títulos de Patrono e de Grande Patrono àqueles que contribuírem expressiva e destacadamente com quantias para a instituição e para a arte da cinematografia.

Parágrafo primeiro – As expressões das quantias mínimas, para os títulos de Patrono e de Grande Patrono serão fixadas pelo Conselho Deliberativo anualmente.

Parágrafo segundo – A pessoa jurídica agraciada com o título de Patrono ou Grande Patrono deverá designar expressamente 1 (uma) pessoa física como seu representante.

Parágrafo terceiro – Os títulos de Patrono e de Grande Patrono perdurarão por 1 (um) ano, contados das datas das concessões outorgadas pelo Conselho Deliberativo.

DA COMISSÃO DE ÉTICA

Artigo 20 – Os Sócios são passíveis das sanções de exclusão e suspensão, mediante decisão da Comissão de Ética, que será instalada quando ocorrer reclamação expressamente apresentada ao Conselho Deliberativo.

Artigo 21 – A Comissão de Ética será composta de 3 (três) membros, indicados pelo Conselho Deliberativo entre os Sócios Fundadores, Acadêmicos e Beneméritos.

Artigo 22 – A Comissão de Ética, examinando e decidindo a reclamação apresentada, poderá impor a exclusão ou suspensão do Sócio, neste caso por período não superior a 1 (um) ano, tudo conforme entender sobre a falta cometida.

Artigo 23 – Constitui infração passível de exclusão:

a) tornar-se moralmente inidôneo, assim determinado por condenação pela prática de crime, salvo reabilitação judicial;
b) deixar de pagar as contribuições devidas de sua categoria, por mais de 2 (dois) anos;
c) reincidir em infração disciplinar passível de suspensão.

Artigo 24 – Constitui infração passível de suspensão:

a) manter conduta incompatível com a ética e o decoro, dentro e fora da instituição;
b) deixar de cumprir este Estatuto e demais normas da instituição.

Artigo 25 – No procedimento disciplinar será deferido ao reclamado o mais amplo direito de defesa, podendo se defender pessoalmente ou assistido por advogado.

Artigo 26 – As decisões da Comissão de Ética comportam recurso à Assembleia Geral, no prazo de 15 (quinze) dias contados da comunicação, por qualquer meio, ao reclamado.

DA DIRETORIA

Artigo 27 – A instituição será dirigida por uma Diretoria eleita pelo Conselho Deliberativo dentre seus membros Sócios Fundadores, Acadêmicos e Beneméritos, para cumprir mandato de 2 (dois) anos, podendo ser reeleita por outros períodos iguais consecutivos.

Artigo 28 – A Diretoria será composta por 06 (seis) diretores, sendo um presidente e um vice-presidente e mais 4 diretores.

a) Diretor Presidente;
b) Diretor Vice-Presidente;
c) Diretor Secretário;

d) Diretor Financeiro;
e) Diretor Social.
f) Diretor de Comunicação

Artigo 29 – Compete à Diretoria:

a) dar cumprimento efetivo às finalidades da instituição;
b) administrar, de modo geral, a instituição;
c) exercer as obrigações estipuladas neste Estatuto;
d) organizar eventos sociais, especialmente os de outorga anual de prêmios;
e) contratar empregados, dentre eles o Produtor Executivo, e outorgar mandatos para a prática de seus atos;
f) alterar o endereço Fiscal da Instituição de acordo com a sua necessidade e com a aprovação do Conselho Deliberativo, sem precisar da autorização e/ou ratificação da Assembleia Geral.

Artigo 30 – Compete ao Diretor Presidente:

a) assinar convênios e projetos para aprovação nas leis de incentivo fiscal, entre outros documentos que se fizerem necessários tanto para a área administrativa e financeira, quanto para área operacional, visando o benefício da instituição;
b) coordenar o planejamento e execução das atividades e finalidades da instituição;
c) delegar, quando de seu eventual impedimento e do Vice Presidente, a outro membro da Diretoria as funções de representação administrativa, através de mandato específico e com prazo de validade, bem como para eventos e atividades, nestes casos mediante mero ato deliberativo;
d) presidir as Assembleias Gerais e as reuniões do Conselho Deliberativo;
e) representar a instituição, isoladamente ou em conjunto com outro Diretor, ativa ou passivamente, judicial ou extrajudicialmente;
f) firmar mandatos judiciais e extrajudiciais, estes para atos delegados e em conjunto com outro Diretor e com prazo de validade;
g) delegar atribuições administrativas, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo;
h) ordenar despesas e firmar cheques ou documentos de natureza financeira, em conjunto ou separadamente do Diretor Financeiro.

Artigo 31 – Compete ao Diretor Vice Presidente:

a) representar o Diretor Presidente em seus impedimentos.

Artigo 32 – Compete ao Diretor Secretário:

a) administrar a Secretaria em todos os seus trâmites;
b) secretariar as reuniões da Diretoria, do Conselho Deliberativo e das Assembleias Gerais;
c) substituir o Diretor Financeiro quando do eventual impedimento deste; e
d) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 33 – Compete ao Diretor Financeiro

a) zelar e administrar o patrimônio;
b) gerenciar os recursos humanos;
c) administrar, de modo geral as finanças, tanto no recebimento de quantias, como também no tocante a pagamentos;
d) ordenar despesas e firmar cheques ou documentos de natureza financeira, em conjunto ou separadamente do Diretor Presidente;
e) captar recursos financeiros;
f) elaborar o orçamento anual; e
g) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 34 – Compete ao Diretor Social:

a) divulgar a instituição;
b) angariar Sócios para a instituição;
c) prestar informações aos Sócios e ao público em geral sobre as atividades da instituição; e
d) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 35 – Compete ao Produtor Executivo exercer as atribuições que lhe forem delegadas expressamente pela Diretoria.

Parágrafo primeiro – A função de Produtor Executivo poderá ser exercida por Sócio ou não, indicada pela Diretoria e aprovado pelo Conselho Deliberativo.

Parágrafo segundo – A função de Produtor Executivo poderá ser exercida por profissional contratado, com remuneração compatível com o mercado, cujas atribuições serão delegadas ou outorgadas expressamente através de ato ou de mandato firmado, sempre, pelo Diretor Presidente e na forma prevista neste Estatuto.

Artigo 36 – Nenhum membro da Diretoria será remunerado para o desempenho de suas funções e respectivas atribuições.

DO CONSELHO DELIBERATIVO

Artigo 37 – O Conselho Deliberativo compor-se-á de até 25 (vinte e cinco) membros efetivos e até 12 (doze) suplentes não correspondentes, eleitos a cada 2 (dois) anos, pela Assembleia Geral, dentre os Sócios Fundadores, Acadêmicos e Beneméritos, sujeitando-se a alterações quantitativas pertinentes, a critério do Órgão máximo da Instituição, após o exame e votação em Assembleia Geral.

Parágrafo primeiro – Na composição do Conselho Deliberativo haverá, preferencialmente, 2 (dois) sócios representantes dos exibidores, 2 (dois) sócios representantes dos atores e 2 (dois) sócios representantes dos produtores, escolhidos dentre os Sócios Fundadores, Acadêmicos e Beneméritos.

Parágrafo segundo – O Presidente do Conselho Deliberativo poderá convidar representantes dos Patronos e Grandes Patronos para assistirem e oferecerem sugestões em suas reuniões.

Parágrafo terceiro – O suplente substituirá o membro efetivo nas suas faltas e impedimentos.

Artigo 38 – Os membros do Conselho Deliberativo e os suplentes exercerão os cargos até a próxima Assembleia Geral para a nova eleição de seus membros, e poderão ser reeleitos consecutivamente.

Artigo 39 – O Conselho Deliberativo tem as seguintes atribuições e poderes:

a) eleger a Diretoria da instituição;
b) reunir-se, ordinariamente, a cada 2 (dois) meses, para examinar o desempenho da Diretoria em gestão;
c) reunir-se, extraordinariamente, convocando seus membros, por qualquer meio, com antecedência mínima de 7 (sete) dias úteis;
d) elaborar, preliminarmente, projetos de reformas estatutárias;
e) aprovar o orçamento anual apresentado pela Diretoria;
f) elaborar e aprovar o Regulamento dos prêmios anuais outorgados pela instituição.

Artigo 40- As reuniões do Conselho Deliberativo serão realizadas com, no mínimo, 1/5 (um quinto) de seus membros, sendo presididas e secretariadas pelo Diretor Presidente e Diretor Secretário da instituição, respectivamente, com aprovação das decisões mediante voto da maioria de seus membros presentes à reunião.

Artigo 41 – Os membros do Conselho Deliberativo desempenharão suas funções e atribuições sem qualquer remuneração.

Artigo 42 – O Conselho Deliberativo outorgará, a seu exclusivo critério, a cada ano, até 2 (dois) prêmios para as categorias não previstas no Regulamento do Grande Prêmio do Cinema Brasileiro. Prêmios estes que também serão outorgados pelo Conselho Acadêmico.

Artigo 43 – O Conselho Deliberativo outorgará também, a cada ano, e a seu exclusivo critério, até 2 (dois) prêmios na categoria “Homenagem Especial”, cuja denominação passou a ser, a partir de 2006, Prêmio Eleonora de Martino.

Artigo 44 – O Conselho Deliberativo outorgará, ainda, o prêmio Eleonora de Martino, a seu exclusivo critério.

Artigo 45 – É facultado ao Conselho Deliberativo promover, para a outorga do “Grande Prêmio do Cinema Brasileiro”, escrutínio público (júri popular) para a escolha do Melhor Filme de Longa Metragem.

Artigo 46 – Os vencedores de cada categoria serão convidados a pertencer ao quadro de Sócio Acadêmico, independentemente de qualquer aprovação, desde que cumpram as normas previstas neste Estatuto.

DO CONSELHO FISCAL

Artigo 47 – O Conselho Fiscal compor-se-á de 3 (três) membros efetivos, Sócios ou não, cada um dos quais com 1 (um) suplente respectivo, eleitos para um mandato de 2 (dois) anos pela Assembleia Geral.

Artigo 48 – Os membros do Conselho Fiscal e seus suplentes exercerão os seus cargos até a primeira Assembleia Geral para a nova eleição de seus membros, e poderão ser reeleitos consecutivamente.

Artigo 49 – O Conselho Fiscal tem as seguintes atribuições e poderes:

a) examinar as contas da instituição a qualquer tempo;
b) opinar e sugerir à Diretoria sobre questões econômico-financeiras;
c) aprovar balancetes e balanços da instituição; e
d) cumprir as normas legais vigentes.

Artigo 50 – As decisões do Conselho Fiscal serão aprovadas pelo voto da maioria de seus membros presentes à reunião.

Artigo 51 – Os membros do Conselho Fiscal desempenharão as suas funções sem qualquer remuneração.

DA ASSEMBLÉIA GERAL

Artigo 52 – As Assembleias Gerais serão ordinárias, com reuniões presenciais ou via internet (video-conferência), conforme dispuser na sua convocatória, com a finalidade de discutir assuntos de interesse comum; para aprovar as contas da Diretoria; para eleger, bienalmente, os membros dos órgãos da instituição; e, de maneira geral, para estabelecer normas para o bom funcionamento, corrigindo eventuais falhas e oferecendo sugestões para essas correções.

Artigo 53 – As Assembleias Gerais serão extraordinárias presenciais ou via internet (video-conferência), sempre que os interesses da instituição exigirem o pronunciamento dos Sócios; para os fins previstos em lei; e nos seguintes casos:

a) reforma do Estatuto;
b) eleição de novo membro do Conselho Deliberativo ou do Conselho Fiscal, por renúncia ou falecimento daquele em exercício.
c) destituição dos administradores;
d) dissolução da Instituição.

Artigo 54 – As Assembleias Gerais terão quorum de 2/3 (dois terços) dos associados e suas deliberações serão aprovadas pelo voto da maioria dos presentes ou participantes da video-conferencia, observadas as exceções previstas nos artigos 62, parágrafo único e 65 do presente Estatuto.

Artigo 55 – As Assembleias Gerais serão dirigidas pelo Diretor Presidente ou Diretor Vice-Presidente, secretariadas pelo Diretor Secretário, e serão convocadas mediante comunicação, por qualquer meio, com antecedência mínima de 10 (dez) dias.

Parágrafo único: É garantido a 1/5 (um quinto) dos Sócios Fundadores, Acadêmicos e Beneméritos, representados expressamente por 3(três) deles, convocar Assembleia Geral, do mesmo modo previsto no artigo anterior.

DO CONSELHO ACADÊMICO

Artigo 56 – São membros permanentes do Conselho Acadêmico os Sócios Fundadores, Acadêmicos e Beneméritos, devendo todos estar em dia com as obrigações estatutárias.

Artigo 57 – O Conselho Acadêmico será composto de ilimitado número de membros.

Artigo 58 – O Conselho Acadêmico terá a função exclusiva de outorgar, anualmente, prêmios às pessoas que se destacarem no âmbito da cinematografia nacional e internacional.

Artigo 59 – Compete ao Conselho Acadêmico:

a) receber, da Diretoria, as indicações para a outorga dos prêmios das respectivas categorias, de acordo com o Regulamento elaborado e aprovado pelo Conselho Deliberativo; e
b) escolher, por maioria dos votos, dentre as indicações apresentadas, os vencedores de cada categoria.

Artigo 60 – O prêmio a ser outorgado às diversas categorias, pelo Conselho Acadêmico, denominar-se-á “Grande Prêmio do Cinema Brasileiro”.

Parágrafo único – A instituição, por aprovação da maioria dos membros do Conselho Deliberativo, poderá incluir na denominação do prêmio o nome ou sigla do patrocinador do evento.

DO PATRIMÔNIO E DAS FONTES DE RECURSOS

Artigo 61 – As fontes de recursos da instituição são constituídas por:

a) legados e doações;
b) contribuições de sócios;
c) contribuições de patronos e grandes patronos; e
d) subvenções e dotações orçamentárias.

Artigo 62 – O patrimônio da instituição é constituído por:

a) Bens móveis e imóveis;
b) legados e doações;
c) renda patrimonial;
d) renda extraordinária;
e) contribuições de sócios;
f) contribuições dos patronos e grandes patronos; e
g) subvenções e dotações orçamentárias

Parágrafo único: A alienação, sob qualquer forma, ou a fixação de gravames, de bens patrimoniais da instituição somente poderá ser decidida por aprovação da maioria absoluta da Assembleia Geral extraordinária com a presença dos sócios, convocada especificamente para tal finalidade.

DO EXERCÍCIO SOCIAL

Artigo 63 – O exercício social terá a duração de 1 (um) ano, terminando em 31 de dezembro de cada ano.

Artigo 64- Após o final de cada exercício social, a Diretoria apresentará ao Conselho Fiscal a escrituração contábil, o balanço patrimonial e a demonstração dos resultados do exercício, contendo a indicação das origens e das aplicações de recursos, a fim de serem examinadas, aprovadas e, para posteriormente, apresentadas à Assembleia Geral ordinária para aprovação final.

DA EXTINÇÃO E LIQUIDAÇÃO

Artigo 65- A instituição poderá ser extinta por deliberação de 4/5 (quatro quintos) dos Sócios Fundadores, Acadêmicos e Beneméritos, em qualquer tempo, desde que seja convocada uma Assembleia Geral extraordinária presencial para tal fim, não podendo esse Artigo ser deliberado via internet.

Artigo 66- A instituição também poderá ser extinta por determinação legal.

Artigo 67- No caso de extinção da instituição, competirá à Assembleia Geral extraordinária estabelecer o modo de liquidação, nomeando 1 (um) liquidante e 1 (um) Conselho Fiscal especial, que deverão funcionar durante o período de liquidação.

Artigo 68 – Extinta a instituição, os seus bens serão doados a uma instituição congênere ou, não havendo esta, à Cinemateca Brasileira.

DA ORGANIZAÇÃO DA ASSOCIAÇÃO CIVIL DE INTERESSE PÚBLICO

Artigo 69 – Nos termos da Lei Federal nº 9.790, de 23 de março de 1999, a associação e seus membros se obrigam a mantê-la como sendo uma pessoa jurídica de direito privado, sem fins lucrativos, que não distribui, nem distribuirá, sob qualquer forma, entre seus sócios, associados, conselheiros, diretores, empregados ou doadores, os excedentes operacionais, brutos ou líquidos, dividendos, bonificações, participações ou patrimônio auferidos mediante o exercício de suas atividades e que os aplica, e aplicará sempre, integralmente, na consecução de suas finalidades sociais expressas no artigo terceiro, acima.

Artigo 70 – A instituição e seus membros se obrigam manter, dentre as finalidades sociais, a promoção e defesa da cultura e do patrimônio histórico e artístico relativos, bem assim, o estudo e pesquisas para a produção e divulgação de informações ao público em geral sobre conhecimentos técnicos e científicos a respeito da sua área de atuação.

Artigo 71 – A instituição e seus membros se obrigam e se comprometem ainda a:

a) observância dos princípios da legalidade, impessoalidade, moralidade, publicidade, economicidade e eficiência;
b) adoção de práticas de gestão administrativa, necessárias e suficientes a coibir a obtenção, de forma individual ou coletiva, de benefícios ou vantagens pessoais, em decorrência da participação no respectivo processo decisório;
c) constituição e manutenção de Conselho Fiscal, dotado de competência para opinar sobre os relatórios de desempenho financeiro e contábil, e sobre as operações patrimoniais realizadas, emitindo pareceres para os organismos superiores da instituição;
d) que, em caso de dissolução ou extinção da instituição, o respectivo patrimônio líquido será transferido a outra pessoa jurídica qualificada nos termos da Lei nº 9.790/99, preferencialmente que tenha o mesmo objeto social da extinta;
e) que, na hipótese de perder a qualificação instituída através da Lei nº 9.790/99, o respectivo acervo patrimonial disponível, adquirido com recursos públicos durante o período em que perdurou aquela qualificação, será transferido a outra pessoa jurídica qualificada nos termos daquela lei, preferencialmente que tenha o mesmo objeto social;
f) impossibilidade de se instituir remuneração para os dirigentes da entidade, que atuem efetivamente na gestão executiva, somente sendo possível remuneração aos empregados e aqueles que a ela prestarem serviços específicos, respeitados, em todos os casos, os valores praticados pelo mercado da região correspondente à sua área de atuação;
g) normas de prestação de contas, com a observância dos princípios fundamentais de contabilidade e das Normas Brasileiras de Contabilidade; e que dará publicidade, por qualquer meio eficaz, no encerramento do exercício fiscal, ao relatório de atividades e das demonstrações financeiras da instituição, incluindo-se as certidões negativas de débitos junto ao INSS e ao FGTS, colocando-os à disposição para exame de qualquer cidadão;

h) realização de auditoria, inclusive por auditores externos independentes, se for o caso, da aplicação dos eventuais recursos objeto de Termos de Parcerias; e
i) prestação de contas de todos os recursos e bens de origem pública recebidos, que será feita conforme determina o parágrafo único do artigo 70, da Constituição Federal.

DAS DISPOSIÇÕES GERAIS TRANSITÓRIAS

Artigo 72 – O presente Estatuto não será reformado no tocante a administração e seus órgãos.

Artigo 73 – Os casos omissos do Estatuto serão supridos pela legislação pertinente e, caso seja necessário, serão resolvidos pelo Conselho Deliberativo.

Parágrafo único – Na hipótese da matéria implicar em reforma estatutária ou no envolvimento de questão econômica ou financeira, será convocada uma Assembleia Geral extraordinária, especialmente para tal finalidade, cuja aprovação dependerá da maioria dos votos dos Sócios presentes.

Artigo 74 – Fica eleito o foro da cidade e comarca do Rio de Janeiro, Estado do Rio de Janeiro, para as discussões a respeito do presente Estatuto, com exclusão de qualquer outro, por mais privilegiado que seja.

Rio de Janeiro, 24 de Agosto de 2020.

Jorge Humberto de Freitas Peregrino
Diretor -Presidente

(https://academiabrasileiradecinema.com.br/)
HOME ACADEMIA LANÇAMENTOS OSCAR 2024 ACERVO
SEJA SÓCIO (https://academiabrasileiradecinema.com.br/socio/)
SÓCIOS ACADÊMICOS
SITE DESENVOLVIDO PELA AGÊNCIA GUPPY (HTTPS://WWW.AGENCIAGUPPY.COM.BR)

ABRA

BRAZILIAN ASSOCIATION OF AUTHORS AND SCREENWRITERS

Dear Sirs/Madams,

Through this letter, ABRA would like to inform that the associate member Junior Provesi (in art) is a regular member of the association.

Member Information:

- Associate's Name: Edson Luiz Provesi Junior
- Associate's Number: 1096
- Date of Association: 07/18/2023
- Association Status: Active/Regular

ABRA greatly appreciates the opportunity to be a part of the associate's journey and contribute to the community of professionals committed to excellence.

Sincerely,

--------//signature//--------

Vana Medeiros
Director of ABRA Associates
Abra | Brazilian Association of Authors and Screenwriters
associadas@abra.art.br
www.abra.art.br

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

Date: August 28th, 2023.

ABRA

ASSOCIAÇÃO BRASILEIRA
DE AUTORES ROTEIRISTAS

Prezados(as) Senhores(as),

Por meio desta carta, a ABRA vem informar que o membro associado Junior Provesi (em arte) é associado regular da associação.

Informações do Associado:

- Nome do Associado: Edson Luiz Provesi Junior
- Número de Associado: 1096
- Data de Associação: 18/07/2023
- Status da Associação: Ativo/Regular

A ABRA agradece imensamente a oportunidade de fazer parte da história do associado e contribuir para a comunidade de profissionais comprometidos com a excelência.

Atenciosamente.

Vana Medeiros
Diretora de Associados ABRA
Abra | Associação Brasileira de Autores Roteiristas
associadas@abra.art.br
www.abra.art.br

BYLAWS

BYLAWS OF ABRA – BRAZILIAN ASSOCIATION OF SCREENWRITING AUTHORS

The Bylaw was approved at Abra's Extraordinary General Meeting on November 10, 2020.

PREAMBLE

In this Bylaw, when referring to authors, authors, screenwriters, associates, and/or professionals, the female gender will be adopted in direct reference to the individual.

CHAPTER I
ON THE NAME, HEADQUARTERS, PURPOSE, and DURATION.

Article 1 – The Brazilian Association of Screenwriters – ABRA, hereinafter referred to as the "Association" or "ABRA," is a private non-profit association with non-economic purposes, non-partisan, established for the moral and material defense of copyright, social assistance, and cultural development, with its registered office at 97 Almirante Barroso Avenue, 3rd floor, ZIP code 20031-005, City and State of Rio de Janeiro, governed by this Bylaws and applicable legislation

Paragraph One - The Association covers the entire national territory. It may open branches, regional offices, state offices, maintain facilities and service provision units anywhere in the national territory and abroad, at the request of the Board of Directors, provided that each of them have registration, enrollment, and enrollment in the CNPJ.

Paragraph Two - ABRA shall observe, in the development of its statutory activities, the constitutional principles of legality, impersonality, morality, publicity, economy, isonomy, and efficiency and shall not make distinctions as to race, ethnicity, color, gender, identity and gender expression, sexual orientation, ability, nationality, geographic origin, physical characteristic, social condition, age, political conviction or religious creed.

Art. 2 – The purpose of ABRA is to:

1. The representation, defense, and enhancement of the craft of the author professional screenwriter, as well as the interests and rights of the authors of scripts and scripts for scripts work broadcast by audiovisual and electronic means of any nature, such as, but not limited to: television of any kind, cinema, radio, internet, video on demand, streaming services, podcasts, cell phones, electronic games or any other media,
existing or to be created for the dissemination of scripts or script arguments;

2. Suggest, promote, coordinate, or execute actions and projects that benefit the category of female screenwriters, being authorized to represent their associates, judicially and extrajudicially, in all acts and procedures necessary for the exercise and defense of their copyrights, including collection of the price or remuneration of these rights, upon formal request by the associates;

3. The defense of the economic and professional interests of the female screenwriters;

4. The defense of the constitutional principles of Freedom of Expression and Freedom of Artistic Creation;

5. The participation and representation of the professional segment of screenwriters in Municipal, State, and Federal Bodies, as well as class entities and Civil Society organizations, forums, collectives, advisory or deliberative councils, public consultations, and working groups, among other public instances or private matters relevant to the Association, including through the presentation of measures and public policies that strengthen the cultural sector and the audiovisual market;

6. The dissemination of Brazilian audiovisual works in the country and abroad;

7. The promotion of congresses, conferences, courses, debates, and awards related to the activity or representation of the scriptwriters;

8. Encouraging studies and research aimed at professional consolidation and the technical and artistic improvement of female screenwriters;

9. The establishment of partnerships, agreements, and exchanges with similar associations:

10. The representation of the professional segment of scriptwriters before the administrative and judicial authorities of the interests of the female scriptwriters;

11. Participation and affiliation in national or international entities related to the activity of developing audiovisual works and copyright;

12. The adoption of measures to encourage plurality and diversity of screenwriters in the audiovisual market, especially those belonging to socially vulnerable and historically underrepresented groups, especially women, black and indigenous people, LGBTQIA+, people with disabilities, and the elderly, in addition to professionals from all regions of Brazil.

Art. 3 – The duration of the Association is indefinite.

CHAPTER II
ASSOCIATES AND THE ADMISSION PROCESS

Article 4 – Professional screenwriters who are the authors, individually or in partnership, of at least one script for television, radio, cinema, the internet, and other media are admitted to the membership, provided that such script meets at least one of the following conditions:

a) Corresponds to a professional work already shown on television, cinema, or the internet;

b) It corresponds to a professional work that, although it has not yet been exhibited, has already completed its production process;

c) Corresponds to a professional work that is still in the production phase for later exhibition;

d) Has been awarded or received an honorable mention in a competition of recognized importance or participated in the circuit of festivals of notorious relevance in the Audiovisual Sector, according to the criteria of the Board of Directors.

Paragraph One – For the purposes of this Article, it is understood:

I. Script: the written document that contains the full text of a film, series, or program for cinema, television, radio or internet, games, and podcasts, and that is structured in sequences and has technical indications intended to guide the direction and production of the work;

II. Work: like any film, program, episode, chapter, show, or similar, provided they are professional, intended for exhibition in cinemas, on television, on the radio, or on the internet;

III. Exhibition: such as the placement of the work already produced, with sound, edited and/or mounted and accompanied by the due creation credits.

Paragraph Two – The simple publication of the script on any website or exhibition of an audiovisual work on any internet blog does not characterize the exhibition and, therefore, does not give the respective author the right to associate with ABRA.

Paragraph Three – A professional proven to be employed by a television station or channel, streaming platform, or production company as a screenwriter can be accepted as an ABRA associate, even if she does not meet the conditions listed in the caput of this Article.

Art. 5 – There will be no distinction of category of Associates.

Sole Paragraph – The Associates are not liable, either directly or indirectly, for the obligations contracted by the Association.

Article 6 – Professional screenwriters who wish to join the Association's staff must submit their request to the Board of Directors through a self-declaration form available on the Association's website, accompanied by the necessary documentation to prove the rights to scripts/scripts and written texts. Proof can be done through employment contracts, registration in the portfolio, name in the credits as screenwriter author, clipping, and other documents at the discretion of the Board.

Paragraph One – The acceptance of new associates is the responsibility of the Board of Directors.

Paragraph Two – The Board of Directors will justify the eventual refusal of the applicant to join the Associate if it does not meet the admissibility requirements provided for in these Bylaws, in the form and the relevant documentation, or, even in the absence of suitable requirements for its admission.

Art. 7 – Upon joining the Association, the new Member must pay the non-refundable membership fee under penalty of cancellation of the respective registration.

Paragraph One – It is up to the Board of Directors to set the value of the membership fee, as well as decide on conditions for exemption from the same fee.

Paragraph Two – The verification, at any time, of falsehood in the statements contained in the admission proposal will result in the cancellation of the respective registration and exclusion from ABRA's membership without the return of the membership fee being due.

Paragraph Three – The amount paid by the new Associate as a member may be deducted from the amount due as a result of her first social contribution (annuity).

CHAPTER III
RIGHTS AND DUTIES OF ASSOCIATES

Article 8 – The Associates have the following rights:

1. Participate in all Association activities;

2. Vote and be voted for the elective positions provided for in these Bylaws;

3. Participate in General Assemblies, discussing and deliberating on matters subject to call notice;

4. Propose the creation and participate, as an integral member, in Working Groups (WGs) and other ABRA commissions;

5. Be notified in advance of any events, meetings, and ordinary and extraordinary assemblies of the Association;

6. Express oneself with broad freedom of speech within the bounds of respect for the views of other Members, the Bylaws, and the Code of Ethics.;

7. Enjoy all the benefits and advantages that already exist, or that may be created by the Association and participate in all the proposed initiatives;

8. Propose to the Board convenient measures for the progress of the category;

9. To be informed of the Board of Directors deliberations and the Association's institutional actions;

10. Call General Meetings, upon prior justification, through a minimum number of Associates corresponding to 1/5 (one-fifth) of the Associates, as provided for in article 60 of the Brazilian Civil Code in effect; It is

11. Withdraw from the Association, at any time, using written communication to the Board of Directors, being certain, however, that the withdrawal does not remove the right of the Association to adopt the necessary judicial and/or extrajudicial measures, for the collection of eventual remaining debts related to associative obligations.

Article 9 – The duties of the Associates are:

1. Comply with and enforce the present Bylaw and the Code of Ethics of ABRA, not practicing acts contrary to them nor any act inconvenient to the reputation of the class;

2. Respect and comply with the decisions of the General Assembly;

3. Punctually pay due contributions to the Association;

4. Care for the good name of the Association;

5. Defend the assets and interests of the Association;

6. Denounce any irregularity verified within the Association so that the competent governing bodies take measures;

7. Carefully carry out the positions, mandates, or functions that they accept and for which they have been elected or appointed;

8. Cooperate for the development and greater prestige of the Association and disseminate its objectives and actions;

9. Keep your contact information up to date in the Association's register so that you can be notified of actions and calls by the entity.

Paragraph One – The Associates shall punctually pay the annual contributions (annuities) due to the Association.

Paragraph Two – It is incumbent upon the Board of Directors to set the value of the annuities, as well as their respective payment method, including the respective installments and discounts.

Paragraph Three – The Board of Directors may change the periodicity of the contributions of the Associates.

Fourth Paragraph - The Board of Directors may also, at any time, approve the exemption from payment by Associates who are in special conditions, as well as establish discounts on the associative contribution, according to the needs of the Associates and market conditions, in order to that Associates are able to keep their associative contributions up to date.

Fifth Paragraph - The Associate who does not keep up to date his associative contribution will continue to be part of the Association, losing, however, his right to vote in all meetings and General Assemblies held by the Association, as well as the right to participate in Committees and Working Groups. The defaulting Member may also be excluded from ABRA's mailing and other forms of communication and will not benefit from any service provided by the Association for the benefit of its Members.

Sixth Paragraph – Without prejudice to the provisions of the Fifth Paragraph of this Article, the Associate who fails to pay social contributions for 5 (five) consecutive years may be excluded from the Association's staff, according to Article 11 of these Bylaws.

CHAPTER IV

PENALTIES

Art. 10 – The Board of Directors may apply penalties to members who violate this Bylaw and/or the Code of Ethics, as well as those who disrespect resolutions of the governing bodies of the Association, provided that such resolutions are compatible with the mandate granted to these bodies by the Assembly General.

Paragraph One – The penalties to be applied must be decided by an absolute majority of the Board of Directors and must be proportioned according to the seriousness of the case.

Paragraph Two - The penalties to be imposed may be:

1. Written warning;

2. Suspension from 30 (thirty) days to 01 (one) year;

3. Exclusion from the list of Associates.

Art. 11 – The penalty of exclusion of the Associate is only admissible if there is a cause, thus recognized in a procedure that ensures the right to a full defense, when the occurrence of:

1. Violation of the Bylaw or the Code of Ethics;

2. Defamation of the Association, its members, or its Associates;

3. Practice of activities contrary to the decisions of the General Meetings and other deliberative bodies; 4. The practice of illicit acts;

5. The practice of any discriminatory acts due to the origin, color/race, ethnicity, religious creed, gender, gender identity and expression, sexual orientation, disability, marital status, family situation, physical characteristics, age, and geographic origin, among others identity specificities contained in the Code of Ethics;

6. Practice of acts that cause moral or material damage to the Association;

7. Absence of payment of social contributions for 5 (five) consecutive years, provided that, notified to make late payments, the Associate remains in default without justification accepted by the Board.

Paragraph One – The Associate will be duly notified of the facts imputed to her through the Board of Directors so that she can present her defense within 5 (five) days from the receipt of the notification.

Paragraph Two – In cases punishable by exclusion, an ethics commission will be immediately installed in accordance with the installation and functioning rules contained in the Code of Ethics. The ethics committee will issue an opinion to instruct the Board's decision.

Paragraph Three – The Associate may appeal the decision of the Board of Directors to the General Meeting within 30 (thirty days) from the communication of the decision of the Board of Directors. The matter will be included in the deliberations of the immediately subsequent General Assembly, and the Associates present at the Assembly will decide by a simple majority of wishes.

Fourth Paragraph – Once excluded, whatever the reason, the Associate will not have the right to claim indemnity or compensation of any nature, for whatever reason.

CHAPTER V
BODIES OF THE ASSOCIATION

Art. 12 – ABRA's administration is carried out by its governing bodies, observing the competencies assigned in these Bylaws. The bodies of the Association are:

1. General Assembly;

2. Board;

3. Advisory Board;

4. Fiscal Council.

Sole Paragraph – The members of the governing bodies of ABRA will not receive any type of remuneration of any kind or nature for the activities carried out in the Association.

CHAPTER VI
GENERAL MEETING

Art. 13 – The General Assembly is ABRA's highest decision-making body, and it will be responsible for all the powers and resolutions in the direct or indirect administration of the Association, as well as the deliberation regarding its methods, purposes, generic, specific, statutory, and regimental.

Paragraph One – The General Meeting is responsible for all matters not specifically assigned by these Bylaws to the Executive Board or other governing bodies, namely:

a) Appreciate and approve the Annual Balance Sheet and the accounts of the Board of Directors;

b) Elect and dismiss the members of the Executive Board, the Advisory Board, and the Fiscal Council;

c) Judge appeals forwarded regarding the decisions taken by the other bodies of the Association, including the last applicable appeal in case of exclusion from the Association, under the terms of Paragraph Two of Article 11 of these Bylaws;

d) Decide on any and all matters of interest to the Association;

e) Stipulate generic rules for the Association's activities;

f) Determine the Association's strategic plans and approve, when applicable, the budget and the annual work plan for the year to expire;

g) Evaluate the exercise of functions of the other bodies of the Association;

h) Provisionally disciplining in cases of vacancy of office;

i) Approve and institute the Code of Ethics;

j) Amend the Bylaws in a meeting convened for this purpose;

k) Approve the acceptance of donations with permanent charges and conditions, as well as those that may entail permanent charges of any nature, considered permanent charges, conditions, and charges those that generate obligations that exceed the current term of office of the corresponding Executive Board;

l) Disposal of social assets;

m) Liquidation, dissolution, and/or extinction of the Association, with the consequent allocation of the social assets;

n) Merger of the Association with other associations.

Paragraph Two - The members of the Executive Board, the Advisory Board, and the Audit Board may only be dismissed for just cause, as recognized in a disciplinary procedure when it is proven:

a) Misappropriation or squandering of the company's assets;

b) Serious violation of this Bylaw;

c) Abandonment of office, thus considered the unexcused absence in 03 (three) consecutive ordinary meetings, without express communication of the reasons for the absence, to the secretariat of the Association;

d) Acceptance of a position or function incompatible with the exercise of the position held in the Association.

Paragraph Three – The Director and/or Director will communicate, through extrajudicial notification, the facts imputed to them so that they can present their defense to the Board of Directors within a period of 20 (twenty) days, counted from the receipt of the communication.

Paragraph Four – The cause of dismissal and the respective defense will be submitted to the Extraordinary General Meeting, duly convened for this purpose, where the broad right of defense will be guaranteed.

Art. 14 – The General Meetings will be convened by the President of the Association whenever he deems it necessary or, even at the request of 1/5 of the Associates, upon justification of the need for convening, being certain that in both cases, the General Meeting must be convened with a minimum period of 10 (ten) calendar days using a public notice published on the ABRA website, letter or e-mail, which contains the day, time and place designated, as well as the agenda.

Paragraph One – The General Meeting will ordinarily take place once a year to examine and deliberate on the balance sheet and accounts of the Board of Directors and extraordinarily, whenever necessary.

Paragraph Two – All Associates who are up to date with their corporate obligations, including the payment of annual contributions, may vote at General Meetings.

Art. 15 – The General Assemblies will be installed and directed by the Chief Executive Officer, with at least more than half of the Associates in good standing with their social obligations, in the first call and with any number of the Associates in the following calls.

Art. 16 – The deliberations of the General Assemblies will be taken by a simple majority of the votes of the Associates present with the right to vote.

Paragraph One - Each Associate will be entitled to one vote at the General Meetings, which may be cast in person or remotely, either by letter, e-mail, or any application or platform that may be made available by the Association for this purpose.

Paragraph Two – The Associates may also be represented at the General Meeting by attorneys-in-fact with specific powers to do so.

Paragraph Three – The General Meetings will be held in person or, as permitted by law, may be held virtually via digital means.

Art. 17 – The General Meetings will be presided over by the Chief Executive Officer, who will choose from among those present the secretary responsible for the file and for writing the minutes of the meeting, which must be subsequently registered in a notary.

Art. 18 – The minutes of the General Meetings will be drawn up in the proper book and signed by the Secretary and the President of the meeting.

Art. 19 – In the case of calling for elections to the positions of the Board of Directors, of the Advisory Board, and of the Fiscal Council, the following procedures must be observed: the call for registration of the respective slates must be carried out 30 (thirty) days in advance concerning to the date of the General Assembly, and the slates must be presented up to 15 (fifteen) days before the date designated for the General Assembly.

CHAPTER VII

OF THE BOARD

Art. 20 – The Board is the administrative management body of the Association, composed of a minimum of 05 (five) and a maximum of 09 (nine) members, all elected by the General Assembly with a mandate of 02 (two) years, reappointment being allowed. The minimum composition will consist of the following positions: Chief Executive Officer; Vice President; Communication Director; CFO; and Director of Associates. The same positions will form the maximum composition and also by 04 (four) directors without specific designation.

Art. 21 – Associates who are up to date with their social obligations may be candidates for positions on the Board of Directors, the Advisory Board, and the Fiscal Council. The names of the candidates must be indicated through complete lists with the written approval of each candidate up to 15 (fifteen) days before the General Meeting that will elect them, as provided for in Article 19 of these Bylaws.

Art. 22 – The election will be made by open ballot.

Sole Paragraph – In case of a tie, there will be a new election 15 (fifteen) days later, automatically extending the positions in force until the election and investiture of the new members.

Art. 23 – In the event of resignation or vacancy in any capacity, the election of the successor member will be made within 90 (ninety) days for him to complete the term of office of the Member who withdrew, with internet votes being admitted for this purpose.

Art. 24 – The Board of Directors will meet at least once a month, in person or virtually. The decisions of the Board of Directors will be taken by a simple majority, provided there is a minimum quorum of 03 members, with the president having the casting vote in case of a tie.

Art. 25 – It is incumbent upon the Board of Directors, in a collegiate manner, to control the administration of the Association and all the duties derived therefrom that are not directly attributed by this Bylaw to another body, in particular:

a) Manage the Association in accordance with the present Bylaw and the Code of Ethics and manage the social assets, ensuring the transparency of its acts and clear and permanent communication with its Associates;

b) Comply with and enforce the present Bylaw and the decisions of the General Assembly;

c) Establish Permanent Committees and Working Groups (GTs), as provided for in Articles 33 and 37 of these Bylaws, as well as commissions with the function of developing awards, courses, cultural activities, and partnerships that can offer benefits to its Associates;

d) Deliberate on the guidelines and orientations formulated by the Permanent Committees and WGs; e) Represent and defend the interests of its Associates, internally and externally;

f) Submit to the General Assembly, at the annual meeting, the report of its Management and provide accounts for the previous year;

g) Accept enrollment requests from new Associates;

h) Comply with requests for voluntary termination by Members;

i) Decide on the signing of agreements and carry out the affiliation of the Association to institutions or organizations; j) Represent the Association in events, campaigns, meetings, and other activities of interest to the Association;

k) Decide on the hiring, appointment, license, suspension, and dismissal of administrative employees, technicians, and service providers for the Association;

l) Prepare and submit to the Associates the annual Budget and Work Plan;

m) Propose reforms or amendments to the present Bylaw and the Code of Ethics to the Associates;

n) Propose to the Associates the merger, incorporation, or extinction of the Association, observing the present Bylaw for the destination of the social assets;

o) Acquire, sell, or encumber the Association's real estate, with the express authorization of the General Assembly;

p) Open, operate, and close bank accounts;

q) Convene the Audit Committee;

r) Approve the acceptance of donations with charges and conditions, as well as those that may entail charges of any nature provided that such charges, conditions, and charges are not permanent, as provided for in item

"k" of the Sole Paragraph of Article 13;

s) Establish and maintain, under the guidelines of the General Assembly, relations with public authorities and similar entities, both national and foreign.

t) Appoint attorneys to manage or represent the Association with specific and determined powers.

Art. 26 – The Board of Directors may implement Management according to ABRA's administrative needs.

Art. 27 – Within the scope of the Board of Directors, the following are specific attributions of the Chief Executive Officer:

a) Represent the Association in or out of court before any persons, individuals, or legal entities, as well as public bodies, being able to delegate powers and appoint attorneys and lawyers for the purpose it deems necessary;

b) Sign agreements, agreements, and contracts in which ABRA is a party;

c) Call and preside over meetings of the Board of Directors;

d) Convene and preside over Ordinary and Extraordinary Assemblies;

e) Together with the Financial Director, open and maintain bank accounts, sign checks and bank and accounting documents;

f) Organize a report containing the balance of the financial year and the main events of the previous year, presenting it to the Ordinary General Meeting;

g) Hire employees or specialized assistants, setting their salaries, being able to license them, suspend them, or dismiss them;

h) Create heritage, cultural, social, health, and other departments that it deems necessary for the fulfillment of social purposes, appointing and dismissing the respective responsible;

i) Keep the Board of Directors informed about any and all acts or postures that it assumes on behalf of the Association.

Art. 28 – It is incumbent upon the Vice-President to legally replace the President, in his absences and impediments, assuming the position in case of vacancy, and consequently all his obligations and duties, and also
assist the President when called upon.

Art. 29 – Duties:

1. **Of the Financial Director** : (a) to maintain the values of the Association in banking establishments, together with the President, being able to apply them after hearing the Board of Directors; (b) managing all financial transactions and cash flow; (c) sign, together with the President, checks and other bank and accounting documents; (d) make authorized payments and receipts due to the Association; (e) supervise the work of accounting and income tax filing; (f) present to the Audit Committee, if installed, the annual balance sheet; (g) prepare, annually, the list of assets of the Association, presenting it, when requested, to the General Assembly; (h) maintain a file of all financial information; (i) collect contributions from Associates.

2. **The Director of Communication** : (a) publicize the Association and its activities in the media, internally and externally.

3. **The Director of Associates** : (a) take care of all procedures regarding the entry or exit of Associates, guiding them regarding the Association's procedures and rules; (b) forward to the Financial Board and the Secretariat the data of the new Associates; (c) evaluate new members who wish to join the Association; (d) outline strategies for the expansion of ABRA throughout the national territory, including the study and planning of the opening of regional offices and, subsequently, state offices of the Association.

CHAPTER VIII

ADVISORY BOARD

Art. 30 – The Advisory Board has the objective of advising the Association and the Board of Directors in the achievement of their statutory objectives and, mainly, in the elaboration of their actions, campaigns, and projects. will consist of professionals with recognized knowledge and suitability in fields of knowledge related to the activities of the Association.

Paragraph One - The Advisory Board will be composed of a minimum of 03 (three) and a maximum of 09 (nine) members elected by the General Meeting, along with the members of the Board of Directors and the Audit Committee, with a term of office of 02 (two) years, and will meet, in person or virtually, via e-mail or any means of remote communication, whenever called by the Board of Directors.

Paragraph Two – It is incumbent upon the Advisory Board to:

a) Promote initiatives for the institutional strengthening of the Association, which will be approved by the Board of Directors;

b) Give an opinion on all matters brought to the Board by the Board of Directors;

c) Ensure the preservation and promotion of the Association's purposes; It is

d) Propose to the Board of Directors the signing of partnerships, agreements, and/or agreements with public and private institutions;

Paragraph Three – To coordinate their work, the members of the Advisory Board will elect a president by a simple majority of votes.

Paragraph Four – The deliberations and opinions of the Advisory Board will be taken by a simple majority, with the chairman, when necessary, having the casting vote.

CHAPTER IX

FISCAL COUNCIL

Art. 31 – The Association may install the Audit Committee, the Association's financial inspection body, of optional operation, consisting of 03 (three) effective members and 03 (three) alternate members, who will be elected together with the members of the Board of Directors and of the Advisory Board by the General Meeting, with a mandate of 02 (two) years, re-elected, who cannot simultaneously hold other positions in the management bodies, nor can they receive any remuneration for the position of Audit Committee member.

Art. 32 – It is incumbent upon the Audit Committee when in operation, to examine and issue opinions on accountability, supervise and issue an opinion on all acts of the Association's Board of Directors, with the following attributions:

a) Examine the bookkeeping books of the Association;

b) Opening and giving opinions on balance sheets and financial and accounting reports, submitting them to the Ordinary or Extraordinary General Meeting; offering the reservations they deem necessary;

c) Request from the Financial Director, at any time, the supporting documentation of the economic and financial operations carried out by the Association;

d) Monitoring the work of any independent external auditors;

e) Give an opinion on any matter involving the Association's assets whenever necessary; f) Attend by summoning the General Assemblies to clarify their opinions; g) Give an opinion, if applicable, on the dissolution and liquidation of the Association.

Paragraph One – To coordinate their work, the members of the Audit Committee will elect, by simple majority, a chairman.

Paragraph Two – The Audit Committee will deliberate by simple majority, with its chairman having the casting vote.

CHAPTER X
PERMANENT COMMITTEES

Art. 33 – As provided for in Article 25, item "c," of these Bylaws, the Board of Directors may create, at any time, Permanent Committees, which will have an advisory nature and will formulate guidelines and strategies, research, studies and other subsidies that they deem relevant to the Association's role in guaranteeing conditions of equal treatment for all female screenwriters working in the Brazilian professional market, especially in terms of representativeness, remuneration, and credits.

Sole Paragraph – The Standing Committees will be composed of Associates who are up to date with their social obligations, and each Committee will be coordinated by, preferably, 02 (two) Associates, without prejudice to being coordinated by more than 02 (two) Associates, in reason of the specificities of each Standing Committee.

Art. 34 – The installation of each Committee must indicate, in its minutes, the following information: 1. Minimum and/or

maximum number of participants;

2. Committee Coordinators, that is, the person responsible for coordinating the Committee, agenda, and monitoring of other activities;

3. Associate members of the Committee;

4. Areas of action of the Committee: It is

5. Objectives, products, or targets to be achieved, as well as deadlines or priorities, whenever possible.

Sole Paragraph – The minutes and summaries of the meetings of the Permanent Committees must be made available to the Board of Directors.

Art. 35 – It is incumbent upon the Board of Directors to establish and extinguish the Permanent Committees, without the need for statutory changes, subject to the provisions of these Bylaws and the rules for the constitution and performance of the Committees, made available by the Board of Directors to Associates.

Art. 36 – Contributions of studies, research, guidelines, and strategies formulated within the scope of each Committee will be taken to Board meetings. The guidelines and contributions of the Permanent Committees will be deliberated by the Board of Directors in accordance with the provisions of Article 24 of these Bylaws.

CHAPTER XI
WORKGROUPS

Art. 37 – It will also be incumbent upon the Board of Directors to establish Working Groups ("GTs") for the conception and execution of projects related to the areas of activity of the Association and the achievement of its social objectives.

Art. 38 – The rules established above for the Permanent Committees apply, as appropriate, to the institution and operation of the GTs without prejudice to specific regulations to be prepared by the Board of Directors.

CHAPTER XII
SHAREHOLDERS' EQUITY

Art. 39 – Social assets will be made up of goods and values acquired through sources of income or as a result of donations and legacies.

Art. 40 – The following are sources of income for the maintenance of the Association's activities:

1. Contributions from Associates;

2. Donations, legacies, assets, rights, and amounts received and/or acquired from individuals and/or legal entities governed by public or private law, national and foreign, and their possible income, and also for the collection of amounts obtained through carrying out parties and other events, as long as they revert entirely to the benefit of the Association;

3. Provision of specialized services, organization of events, courses, and/or consultancy; 4. Grants and agreements;

5. Sponsorships;

6. Marketing in separate and periodical publications, guides, websites, and various materials for national and international events;

7. Sale of materials and products related to the Association's social activities;

8. Income from financial investments.

Paragraph One – The Association will not distribute any portion of its assets and revenues as profit or participation in social results.

Paragraph Two – The Association may not receive any donation or subsidy that could compromise its independence and autonomy vis-à-vis eventual donors or subsidy.

Art. 41 – The Association's bookkeeping will comply with Brazilian accounting standards, given that the fiscal year will end on December 31 of each year, when the Association's financial statements will be prepared, according to the legal provisions.

CHAPTER XIII
DISSOLUTION AND/OR EXTINCTION

Art. 42 – The Association may be dissolved and/or extinguished, at any time, once the impossibility of its survival is verified due to the impossibility of maintaining its social objectives, or distortion of its statutory purposes, or due to lack of financial resources and human rights, or even at the wish of its Associates, by resolution of an Extraordinary General Meeting, specially convened for this purpose, according to Article 13 of these Bylaws.

CHAPTER XIV
ALLOCATION OF INCOME AND RESOURCES

Art. 43 – The Association will not distribute, among its Associates, directors, directors, employees, or donors, eventual operating surpluses, gross or net, dividends, bonuses, participations, or equity parcels.

Paragraph One – The Association will fully invest its revenues, resources, and possible operational results in the maintenance and development of institutional objectives in the national territory.

Paragraph Two – In the event of one of the cases of dissolution expressly expressed in civil legislation, the social assets will be destined to one or more similar institutions, public or private, chosen by the majority of the Associates, gathered in the General Assembly.

Third Paragraph - The Association, in compliance with the principles of legality, impersonality, morality, publicity, economy, and efficiency, will adopt administrative management practices necessary and sufficient to prevent the obtaining, individually or collectively, of personal benefits or advantages as a result of participation in decision-making processes.

CHAPTER XV
OMISSIONS

Art. 44 – Cases omitted in these Bylaws will be resolved by the Board of Directors, "ad referendum" of the General Assembly.

CHAPTER XVI
GENERAL PROVISIONS

Art. 45 – It is expressly prohibited to use the corporate name in acts that involve the Association in obligations related to business outside its corporate purpose, especially the provision of guarantees, endorsements, guarantees, and surety of favor.

Art. 46 – The Associates elect the jurisdiction of the district of Rio de Janeiro, State of Rio de Janeiro, waiving any other, however privileged it may be, to resolve any doubts arising from these Bylaws.

Art. 47 – This Bylaw, approved at the Extraordinary General Assembly installed on November 10, 2020, revokes and replaces the previous Bylaw and will govern the life of the Association from its registration in the Legal Entities Registry.

Rio de Janeiro, November 10, 2020.

Carolina Nogueira Kotscho
President of Abra

Marta Moraes Nehring
Secretary

Revoked Status | 2016

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I, Sarah Samuel Schneider, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

Sarah Samuel Schneider
_____

Date: September 1st, 2023.

ABRA
ASSOCIAÇÃO BRASILEIRA DE AUTORES ROTEIRISTAS

Estatuto

ESTATUTO SOCIAL DA ABRA – ASSOCIAÇÃO BRASILEIRA DE AUTORES ROTEIRISTAS

Estatuto aprovado em Assembleia Geral Extraordinária da Abra em 10 de novembro de 2020.

PREÂMBULO

Neste estatuto, ao se referir a autoras, autores, roteiristas, associadas, associados e/ou profissionais adotar-se-á o gênero feminino, em uma referência direta à pessoa física.

CAPÍTULO I
DA DENOMINAÇÃO, SEDE, FINALIDADE e DURAÇÃO.

Art. 1º – A Associação Brasileira de Autores Roteiristas – ABRA, doravante denominada "Associação" ou "ABRA", é associação de direito privado sem fins lucrativos e com fins não econômicos, apartidária, constituída para a defesa moral e material de direitos autorais, assistência social e desenvolvimento cultural, com sede social à Avenida Almirante Barroso, nº 97, 3º andar, CEP 20031-005, Cidade e Estado do Rio de Janeiro, regida por este Estatuto e pela legislação aplicável.

Parágrafo Primeiro – A Associação tem abrangência em todo território nacional e poderá abrir filiais, escritórios regionais, escritórios estaduais, manter dependências e unidades de prestação de serviço em qualquer lugar do território nacional e do exterior, por solicitação da Diretoria, desde que cada uma delas tenha registro, matrícula e inscrição no CNPJ.

Parágrafo Segundo – A ABRA observará, no desenvolvimento de suas atividades estatutárias, os princípios constitucionais da legalidade, impessoalidade, moralidade, publicidade, economicidade, isonomia e eficiência e não fará distinção de raça, etnia, cor, gênero, identidade e expressão de gênero, orientação sexual, capacidade, nacionalidade, origem geográfica, característica física, condição social, idade, convicção política ou credo religioso.

Art. 2º – A ABRA tem por finalidade:

1. A representação, a defesa e a valorização do ofício da autora roteirista profissional, bem como dos interesses e direitos das autoras de roteiros e argumentos para roteiros de obras difundidas por meios audiovisuais e eletrônicos de qualquer natureza, tais como, mas não limitados a: televisão de qualquer espécie, cinema, rádio, internet, vídeo on demand, serviços de streaming, podcasts, telefonia celular, jogos eletrônicos ou quaisquer outras mídias, já existentes ou a serem criadas, de difusão de roteiros ou argumentos de roteiros;

2. Sugerir, promover, coordenar ou executar ações e projetos que beneficiem a categoria das autoras roteiristas, ficando autorizada a representar suas associadas, judicial e extrajudicialmente, em todos os atos e procedimentos necessários ao exercício e defesa de seus direitos autorais, inclusive para cobrança do preço ou remuneração desses direitos, mediante solicitação formal das associadas;

3. A defesa dos interesses econômicos e profissionais das autoras roteiristas;

4. A defesa dos princípios constitucionais da Liberdade de Expressão e Liberdade de Criação Artística;

5. A participação e representação do segmento profissional de roteiristas em Órgãos Municipais, Estaduais e Federais, bem como entidades de classes e organizações da Sociedade Civil, fóruns, coletivos, conselhos consultivos ou deliberativos, consultas públicas, grupos de trabalho, dentre outras instâncias públicas ou privadas relevantes para a Associação, inclusive mediante a apresentação de medidas e políticas públicas que fortaleçam o setor cultural e o mercado audiovisual;

6. A divulgação, no país e no exterior, das obras audiovisuais brasileiras;

7. A promoção de congressos, conferências, cursos, debates e prêmios referentes à atividade ou à representação das autoras roteiristas;

8. O incentivo aos estudos e pesquisas visando a consolidação profissional e o aprimoramento técnico e artístico das autoras roteiristas;

9. O estabelecimento de parcerias, convênios e intercâmbios com associações congêneres;

10. A representação do segmento profissional de roteiristas perante as autoridades administrativas e judiciárias dos interesses das autoras roteiristas;

11. A participação e filiação em entidades nacionais ou internacionais relativas à atividade de desenvolvimento de obras audiovisuais e direitos de autor;

12. A adoção de medidas para incentivar a pluralidade e a diversidade de roteiristas no mercado audiovisual, em especial aquelas pertencentes aos grupos socialmente vulneráveis e historicamente sub-representados, em especial mulheres, pessoas negras e indígenas, LGBTQIA+, pessoas com deficiência e idosas, além de profissionais oriundas de todas as regiões do Brasil.

Art. 3º – O prazo de duração da Associação é indeterminado.

CAPÍTULO II
DAS ASSOCIADAS E DO PROCESSO DE ADMISSÃO

Art. 4º – São admitidos no quadro social roteiristas profissionais que sejam autoras, isoladamente ou em parceria, de pelo menos um roteiro para televisão, rádio, cinema, internet e outras mídias, desde que tal roteiro cumpra ao menos uma das seguintes condições:

a) Corresponda a uma obra profissional já exibida em televisão, cinema ou na internet;

b) Corresponda a uma obra profissional que, embora ainda não tenha sido exibida, já tenha concluído seu processo de produção;

c) Corresponda a uma obra profissional que ainda esteja em fase de produção para posterior exibição;

d) Tenha sido premiado ou recebido menção honrosa em concurso de reconhecida importância ou participado do circuito de festivais de notória relevância do Setor Audiovisual, conforme critério da Diretoria.

Parágrafo Primeiro – Para fins deste Artigo, entenda-se:

I. **Roteiro:** como o documento escrito que contém o texto integral de filme, série ou programa para cinema, televisão, rádio ou internet, games e podcasts, e que seja estruturado em sequências e possua indicações técnicas destinadas a orientar a direção e a produção da obra;

II. **Obra:** como todo e qualquer filme, programa, episódio, capítulo, espetáculo ou similar, desde que profissionais, destinados a exibição nos cinemas, na televisão, no rádio ou na internet;

III. **Exibição:** como a veiculação da obra já produzida, sonorizada, editada e/ou montada e acompanhada dos devidos créditos de criação.

Parágrafo Segundo – A simples publicação do roteiro em qualquer site ou exibição de obra audiovisual em qualquer blog da internet não caracteriza exibição e, portanto, não dá ao respectivo autor o direito de associar-se à ABRA.

Parágrafo Terceiro – A profissional comprovadamente empregada por emissora ou canal de televisão, plataforma de streaming ou empresa produtora na função de roteirista pode ser aceita como associada da ABRA, mesmo que não cumpra as condições listadas no caput deste artigo.

Art. 5º – Não haverá distinção de categoria de Associadas.

Parágrafo Único – As Associadas não respondem, nem direta nem subsidiariamente, pelas obrigações contraídas pela Associação.

Art. 6º – A roteirista profissional que desejar associar-se aos quadros da Associação deverá submeter sua solicitação à Diretoria através de formulário autodeclaratório disponibilizado no sítio eletrônico da Associação, acompanhado da documentação necessária à comprovação dos direitos sobre roteiros/argumentos e textos escritos. A comprovação poderá ser feita através de contratos de trabalho, registro em carteira, nome nos créditos como autora roteirista, clipping, e outros documentos, a critério da Diretoria.

Parágrafo Primeiro – A aceitação de novas associadas é de competência da Diretoria.

Parágrafo Segundo – A Diretoria fundamentará a eventual recusa ao ingresso do proponente a Associada caso a mesma não cumpra os requisitos de admissibilidade previstos neste Estatuto, no formulário e na documentação pertinente ou, ainda, diante da ausência de requisitos idôneos ao seu ingresso.

Art. 7º – No ato de filiação à Associação, a nova associada deverá efetuar o pagamento da taxa de adesão não reembolsável, sob pena de cancelamento da respectiva inscrição.

Parágrafo Primeiro – Cabe à Diretoria a fixação do valor da taxa de adesão, bem como decidir sobre condições de isenção da mesma taxa.

Parágrafo Segundo – A apuração, a qualquer tempo, de falsidade nas declarações contidas na proposta de admissão, importará no cancelamento da respectiva inscrição e a exclusão dos quadros sociais da ABRA, sem que seja devida a devolução da taxa de adesão.

Parágrafo Terceiro – O valor pago pela nova Associada a título de adesão poderá ser descontado do valor devido em razão de sua primeira contribuição social (anuidade).

CAPÍTULO III
DOS DIREITOS E DEVERES DAS ASSOCIADAS

Art. 8º – São direitos das Associadas:

1. Participar em todas as atividades da Associação;

2. Votar e ser votada para os cargos eletivos previstos neste Estatuto;

3. Participar das Assembleias gerais, discutindo e deliberando sobre as matérias objeto da convocação;

4. Propor a criação e participar, como membro integrante, de Grupos de Trabalho (GTs) e demais comissões da ABRA;

5. Ser notificada com antecedência de todo e qualquer evento, reunião e assembleias ordinárias e extraordinárias da Associação;

6. Manifestar-se com ampla liberdade de expressão, observados os limites de respeito ao pensamento das demais Associadas, ao Estatuto e ao Código de Ética;

7. Gozar de todos os benefícios e vantagens já existentes ou que venham a ser criados pela Associação e participar de todas as iniciativas por ela propostas;

8. Propor à Diretoria medidas convenientes ao progresso da categoria;

9. Ser informada das deliberações da Diretoria e das ações institucionais da Associação;

10. Convocar as Assembleias Gerais, mediante prévia justificativa, por intermédio de número mínimo de Associadas correspondentes a 1/5 (um quinto) das Associadas, conforme prevê o artigo 60 do Código Civil Brasileiro em vigência; e

11. Retirar-se da Associação, a qualquer tempo, mediante comunicação por escrito à Diretoria, sendo certo, entretanto, que o desligamento não afasta o direito da Associação de adotar as providências necessárias, judiciais e/ou extrajudiciais, para a cobrança de eventuais débitos remanescentes relativos às obrigações associativas.

Art. 9º – São deveres das Associadas:

1. Cumprir e fazer cumprir o presente Estatuto e o Código de Ética da ABRA, não praticando atos contrários aos mesmos, nem qualquer ato inconveniente à reputação da classe;

2. Respeitar e cumprir as decisões da Assembleia Geral;

3. Pagar pontualmente as contribuições devidas à Associação;

4. Zelar pelo bom nome da Associação;

5. Defender o patrimônio e os interesses da Associação;

6. Denunciar qualquer irregularidade verificada dentro da Associação, para que os órgãos sociais competentes tomem providências;

7. Desempenhar com zelo os cargos, mandatos ou funções que aceitarem e para os quais tenham sido eleitos ou nomeados;

8. Cooperar para o desenvolvimento e maior prestígio da Associação e difundir seus objetivos e ações;

9. Manter em dia suas informações de contato no cadastro da Associação de modo a poder ser notificada sobre ações e convocações da entidade.

Parágrafo Primeiro – As Associadas deverão realizar pontualmente o pagamento das contribuições anuais (anuidades) devidas à Associação.

Parágrafo Segundo – Compete à Diretoria a fixação do valor das anuidades, bem como sua respectiva forma de pagamento, incluindo respectivos parcelamentos e descontos.

Parágrafo Terceiro – A Diretoria poderá alterar a periodicidade das contribuições das Associadas.

Parágrafo Quarto – A Diretoria poderá ainda, a qualquer tempo, aprovar a isenção do pagamento por Associadas que se encontrem em condições especiais, bem como estabelecer descontos na contribuição associativa, de acordo com a necessidade das Associadas e as condições do mercado, de forma a que as Associadas tenham condições de manter as suas contribuições associativas em dia.

Parágrafo Quinto – A Associada que não mantiver em dia sua contribuição associativa continuará fazendo parte da Associação, perdendo, entretanto, seu direito de voto em todas as reuniões e Assembleias Gerais realizadas pela Associação, bem como o direito de participação em Comitês e Grupos de Trabalho. A Associada inadimplente poderá, ainda, ser excluída do mailing e demais formas de comunicação da ABRA, e não usufruirá de qualquer serviço prestado pela Associação em benefício de suas Associadas.

Parágrafo Sexto – Sem prejuízo do disposto no Parágrafo Quinto deste Artigo, a Associada que deixar de pagar as contribuições sociais por 5 (cinco) anos consecutivos poderá ser excluída dos quadros da Associação, na forma do Artigo 11 deste Estatuto.

CAPÍTULO IV
DAS PENALIDADES

Art. 10 – A Diretoria poderá aplicar penalidades aos membros que transgredirem este Estatuto e/ou o Código de Ética, bem como aqueles que desrespeitarem resoluções dos órgãos diretivos da Associação, desde que tais resoluções sejam compatíveis com o mandato concedido a estes órgãos pela Assembleia Geral.

Parágrafo Primeiro – As penalidades a serem aplicadas deverão ser decididas por maioria absoluta da Diretoria e deverão ser dosadas de acordo com a gravidade do caso.

Parágrafo Segundo – As penalidades a serem impostas podem ser:

1. Advertência por escrito;

2. Suspensão de 30 (trinta) dias até 01 (um) ano;

3. Exclusão do quadro de Associadas.

Art. 11 – A penalidade de exclusão da Associada somente é admissível havendo justa causa, assim reconhecida em procedimento que assegure o direito da ampla defesa, quando ficar comprovada a ocorrência de:

1. Violação do Estatuto ou do Código de Ética;

2. Difamação da Associação, de seus membros ou de suas Associadas;

3. Prática de atividades contrárias às decisões das Assembleias Gerais e dos demais órgãos deliberativos;

4. Prática de atos ilícitos;

5. Prática de quaisquer atos discriminatórios em razão da origem, cor/raça, etnia, credo religioso, gênero, identidade e expressão de gênero, orientação sexual, deficiência, estado civil, situação familiar, características físicas, idade, origem geográfica, dentre outras especificidades identitárias contidas no Código de Ética;

6. Prática de atos que causem prejuízo moral ou material à Associação;

7. Ausência de pagamento das contribuições sociais por 5 (cinco) anos consecutivos, desde que, notificada a realizar os pagamentos em atraso, a Associada permaneça inadimplente sem justificativa aceita pela Diretoria.

Parágrafo Primeiro – A Associada será devidamente notificada dos fatos a ela imputados, através da Diretoria, para que apresente sua defesa no prazo de 5 (cinco) dias a contar do recebimento da notificação.

Parágrafo Segundo – Nos casos puníveis com pena de exclusão, será imediatamente instalada uma comissão de ética, de acordo com regras de instalação e funcionamento contidas no Código de Ética. A comissão de ética emitirá um parecer para instruir a decisão da Diretoria.

Parágrafo Terceiro – A Associada poderá recorrer da decisão da Diretoria à Assembleia Geral, no prazo de 30 (trinta dias) a contar da comunicação da decisão da Diretoria. A matéria será incluída nas deliberações da Assembleia Geral imediatamente posterior e as Associadas presentes à Assembleia decidirão por maioria simples de

votos.

Parágrafo Quarto – Uma vez excluída, qualquer que seja o motivo, não terá a Associada o direito de pleitear indenização ou compensação de qualquer natureza, seja a que título for.

CAPÍTULO V
DOS ÓRGÃOS DA ASSOCIAÇÃO

Art. 12 – A administração da ABRA é exercida por seus órgãos sociais, observadas as competências atribuídas neste Estatuto. São órgãos da Associação:

1. Assembleia Geral;

2. Diretoria;

3. Conselho Consultivo;

4. Conselho Fiscal.

Parágrafo Único – Os membros dos órgãos sociais da ABRA não receberão nenhum tipo de remuneração, de qualquer espécie ou natureza, pelas atividades exercidas na Associação.

CAPÍTULO VI
DA ASSEMBLEIA GERAL

Art. 13 – A Assembleia Geral é o órgão de deliberação superior da ABRA e a ela caberão todos os poderes e deliberações na administração direta ou indireta da Associação, bem como a deliberação quanto a seus métodos, fins, regras genéricas, específicas, estatutárias e regimentais.

Parágrafo Primeiro – São de competência da Assembleia Geral todas as matérias não atribuídas especificamente por este Estatuto à Diretoria ou aos demais órgãos sociais e nomeadamente:

a) Apreciar e aprovar o Balanço Anual e as contas da Diretoria;

b) Eleger e destituir os membros da Diretoria, do Conselho Consultivo e do Conselho Fiscal;

c) Julgar recursos encaminhados quanto às decisões tomadas pelos demais órgãos da Associação, inclusive o último recurso cabível em caso de exclusão da Associação, nos termos do Parágrafo Segundo do Artigo 11 deste Estatuto;

d) Decidir sobre todo e qualquer assunto de interesse da Associação;

e) Estipular normas genéricas de atuação da Associação;

f) Determinar os planos estratégicos da Associação e aprovar, quando for o caso, o orçamento e o plano anual de trabalho para o exercício a vencer;

g) Avaliar o exercício das funções dos demais órgãos da Associação;

h) Disciplinar provisoriamente quanto aos casos de vacância de cargo;

i) Aprovar e instituir o Código de Ética;

j) Alterar o Estatuto Social, em assembleia convocada para esse fim;

k) Aprovar a aceitação de doações com encargos e condições permanentes, bem como as que possam acarretar ônus permanentes de qualquer natureza, considerados encargos, condições e ônus permanentes aqueles que geram obrigações que ultrapassem o prazo do mandato vigente da correspondente Diretoria;

l) Alienação do patrimônio social;

m) Liquidação, dissolução e/ou extinção da Associação, com a consequente destinação do patrimônio social;

n) Fusão da Associação com outras associações.

Parágrafo Segundo – Os membros da Diretoria, do Conselho Consultivo e do Conselho Fiscal somente poderão ser destituídos mediante justa causa, assim reconhecida em procedimento disciplinar, quando ficar comprovado:

a) Malversação ou dilapidação do patrimônio social;

b) Grave violação deste estatuto;

c) Abandono do cargo, assim considerada a ausência não justificada em 03 (três) reuniões ordinárias consecutivas, sem expressa comunicação dos motivos da ausência, à secretaria da Associação;

d) Aceitação de cargo ou função incompatível com o exercício do cargo que exerce na Associação.

Parágrafo Terceiro – O Diretor e/ou Conselheiro serão comunicados, através de notificação extrajudicial dos fatos a eles imputados, para que apresente sua defesa à Diretoria, no prazo de 20 (vinte) dias, contados do recebimento da comunicação.

Parágrafo Quarto – A causa da destituição e a respectiva defesa serão submetidas à Assembleia Geral Extraordinária, devidamente convocada para esse fim, onde será garantido o amplo direito de defesa.

Art. 14 – As Assembleias Gerais serão convocadas pelo Diretor Presidente da Associação, sempre que julgar necessário ou, ainda, a requerimento de 1/5 das Associadas, mediante justificativa da necessidade de convocação, sendo certo que em ambos os casos, a Assembleia Geral deve ser convocada com prazo mínimo de 10 (dez) dias corridos por meio de edital publicado no sítio eletrônico da ABRA, carta ou e-mail, onde constem dia, hora e local designados, bem como a ordem do dia.

Parágrafo Primeiro – A Assembleia Geral ocorrerá ordinariamente uma vez a cada ano para o exame e deliberação sobre o balanço e contas da Diretoria e extraordinariamente, sempre que necessário.

Parágrafo Segundo – Poderão votar nas Assembleias Gerais todas as Associadas que estiverem em dia com suas obrigações sociais, inclusive o pagamento das contribuições anuais.

Art. 15 – As Assembleias Gerais serão instaladas e dirigidas pelo Diretor Presidente, com a presença, no mínimo, de mais da metade das Associadas em dia com as suas obrigações sociais, em primeira convocação, e com qualquer número das Associadas nas convocações seguintes.

Art. 16 – As deliberações das Assembleias Gerais serão tomadas por maioria simples dos votos das Associadas presentes com direito a voto.

Parágrafo Primeiro – Cada Associada terá direito a um voto nas Assembleias Gerais, o qual poderá ser proclamado de forma presencial ou remotamente, seja por carta, e-mail, ou qualquer aplicativo ou plataforma

digital que venha a ser disponibilizado pela Associação para esse fim.

Parágrafo Segundo – As Associadas poderão, ainda, ser representadas na Assembleia Geral por procuradores com poderes específicos para tal.

Parágrafo Terceiro – As Assembleias Gerais serão realizadas presencialmente ou, ainda, na forma permitida em lei, poderão ser realizadas virtualmente por meio digital.

Art. 17 – As Assembleias Gerais serão presididas pelo Diretor Presidente, que escolherá dentre os presentes secretário responsável pelo expediente e pela redação da ata da reunião, que deverá ser posteriormente registrada em cartório.

Art. 18 – As atas das Assembleias Gerais serão lavradas em livro próprio e assinadas pelo Secretário e o Presidente da reunião.

Art. 19 – No caso de convocação para eleições aos cargos da Diretoria, do Conselho Consultivo e do Conselho Fiscal, os seguintes procedimentos deverão ser observados: a convocação para inscrição das respectivas chapas deverá ser realizada com 30 (trinta) dias de antecedência em relação à data da Assembleia Geral e as chapas deverão ser apresentadas até 15 (quinze) dias antes da data designada para a Assembleia Geral.

CAPÍTULO VII
DA DIRETORIA

Art. 20 – A Diretoria é o órgão de gestão administrativa da Associação, composta por no mínimo 05 (cinco) e no máximo 09 (nove) membros, todos eleitos pela Assembleia Geral com mandato de 02 (dois) anos, permitida a recondução. A composição mínima será formada pelos seguintes cargos: Diretor Presidente; Vice-Presidente; Diretor de Comunicação; Diretor Financeiro; e Diretor de Associadas. A composição máxima será formada pelos mesmos cargos e, ainda, por 04 (quatro) diretores sem designação específica.

Art. 21 – Poderão ser candidatos aos cargos da Diretoria, do Conselho Consultivo e do Conselho Fiscal as Associadas em dia com suas obrigações sociais. Os nomes dos candidatos deverão ser indicados através de chapas completas com aprovação por escrito de cada candidato, até 15 (quinze) dias antes da realização da Assembleia Geral que os elegerá, conforme previsto no Artigo 19 deste Estatuto.

Art. 22 – A eleição será feita por escrutínio aberto.

Parágrafo Único – Em casos de empate, haverá nova eleição 15 (quinze) dias após, prorrogando-se automaticamente os cargos em vigor até a eleição e posse dos novos membros.

Art. 23 – Na hipótese de renúncia ou vacância a qualquer título, a eleição do membro sucessor será feita em até 90 (noventa) dias para que este complete o mandato do membro que se retirou, sendo admitidos votos via internet para este fim.

Art. 24 – A Diretoria se reunirá pelo menos uma vez por mês, presencial ou virtualmente. As decisões da Diretoria serão tomadas por maioria simples, desde que haja o quórum mínimo de 03 membros, cabendo ao Presidente o voto de minerva, em caso de empate.

Art. 25 – Cabe à Diretoria, de forma colegiada, o controle da administração da Associação e todos os encargos dela derivados que não estejam diretamente atribuídos por este Estatuto a outro órgão, em particular:

a) Dirigir a Associação, de acordo com o presente Estatuto e o Código de Ética, e administrar o patrimônio social, garantindo a transparência de seus atos e a comunicação clara e permanente com suas Associadas;

b) Cumprir e fazer cumprir o presente estatuto e as decisões da Assembleia Geral;

c) Instituir os Comitês Permanentes e Grupos de Trabalho (GTs), conforme previsão dos Artigos 33 e 37 deste Estatuto, bem como comissões com a função de desenvolver prêmios, cursos, atividades culturais e parcerias que possam oferecer benefícios a suas Associadas;

d) Deliberar acerca das diretrizes e orientações formuladas pelos Comitês Permanentes e GTs;

e) Representar e defender os interesses de suas Associadas, interna e externamente;

f) Apresentar à Assembleia Geral, na reunião anual, o relatório de sua gestão e prestar contas referentes ao exercício anterior;

g) Admitir solicitações de inscrição de novas Associadas;

h) Acatar pedido de desligamento voluntário de Associadas;

i) Decidir sobre a celebração de convênios e realizar a filiação da Associação a instituições ou organizações;

j) Representar a Associação em eventos, campanhas, reuniões e demais atividades do interesse desta;

k) Decidir sobre a contratação, nomeação, licença, suspensão e demissão de funcionários administrativos, técnicos e prestadores de serviços para a Associação;

l) Elaborar e submeter às Associadas o Orçamento e o Plano de Trabalho anuais;

m) Propor às Associadas reformas ou alterações do presente Estatuto e o Código de Ética;

n) Propor às Associadas a fusão, incorporação ou extinção da Associação, observando-se o presente Estatuto ao destino do patrimônio social;

o) Adquirir, alienar ou gravar os bens imóveis da Associação, mediante autorização expressa da Assembleia Geral;

p) Abrir, movimentar e encerrar contas bancárias;

q) Convocar o Conselho Fiscal;

r) Aprovar a aceitação de doações com encargos e condições, bem como as que possam acarretar ônus de qualquer natureza, desde que tais encargos, condições e ônus não sejam permanentes, conforme previsão da alínea "k" do Parágrafo Único do Artigo 13;

s) Estabelecer e manter, sob as diretrizes da Assembleia Geral, relações com as autoridades públicas e entidades afins, tanto nacionais como estrangeiras.

t) Nomear procuradores para administrar ou para a representação da Associação com poderes específicos e determinados.

Art. 26 – A Diretoria poderá implantar Gerências, segundo as necessidades administrativas da ABRA.

Art. 27 – No âmbito da Diretoria, constituem atribuições específicas do Diretor Presidente:

a) Representar a Associação em juízo ou fora dele perante quaisquer pessoas, físicas ou jurídicas, bem como órgãos públicos, podendo delegar poderes e constituir procuradores e advogados para o fim que julgar necessário;

b) Firmar acordos, convênios e contratos em que a ABRA figure como parte;

c) Convocar e presidir as reuniões da Diretoria;

d) Convocar e presidir as Assembleias Ordinárias e Extraordinárias;

e) Juntamente com o Diretor Financeiro, abrir e manter contas bancárias, assinar cheques e documentos bancários e contábeis;

f) Organizar relatório contendo o balanço do exercício financeiro e os principais eventos do ano anterior, apresentando-o à Assembleia Geral Ordinária;

g) Contratar funcionários ou auxiliares especializados, fixando seus vencimentos, podendo licenciá-los, suspendê-los ou demiti-los;

h) Criar departamentos patrimoniais, culturais, sociais, de saúde e outros que julgar necessários ao cumprimento das finalidades sociais, nomeando e destituindo os respectivos responsáveis;

i) Manter a Diretoria informada sobre todos e quaisquer atos ou posturas que assuma em nome da Associação.

Art. 28 – Compete ao Vice-Presidente substituir legalmente o Presidente, em suas faltas e impedimentos, assumindo o cargo em caso de vacância, e consequentemente todas as suas obrigações e seus deveres e, ainda,

Art. 29 – São atribuições:

1. **Do Diretor Financeiro**: (a) manter em estabelecimentos bancários, juntamente com o Presidente, os valores da Associação, podendo aplicá-los, ouvida a Diretoria; (b) administrar todas as transações financeiras e fluxo de caixa; (c) assinar, em conjunto com o Presidente, os cheques e demais documentos bancários e contábeis; (d) efetuar os pagamentos autorizados e recebimentos devidos à Associação; (e) supervisionar o trabalho da contabilidade e declaração de Imposto de Renda; (f) apresentar ao Conselho Fiscal, se instalado, o balanço anual; (g) elaborar, anualmente, a relação dos bens da Associação, apresentando-a, quando solicitado, à Assembleia Geral; (h) manter um arquivo de toda a informação financeira; e (i) fazer cobranças das contribuições às Associadas.

2. **Do Diretor de Comunicação**: (a) divulgar a Associação e suas atividades nos meios de comunicação, interna e externamente.

3. **Do Diretor de Associadas**: (a) cuidar de todos os procedimentos em relação à entrada ou saída de Associadas orientando as mesmas quanto aos procedimentos e normas da Associação; (b) encaminhar para a Diretoria Financeira e a Secretaria os dados das novas Associadas; (c) avaliar novos membros que desejam entrar na Associação; (d) traçar estratégias para a expansão da ABRA em todo território nacional, incluindo o estudo e planejamento de abertura de escritórios regionais e, em seguida, escritórios estaduais da Associação.

CAPÍTULO VIII
DO CONSELHO CONSULTIVO

Art. 30 – O Conselho Consultivo tem o objetivo de assessorar a Associação e a Diretoria na consecução de seus objetivos estatutários e, principalmente, na elaboração de suas ações, campanhas e projetos. Será composto por

profissionais de reconhecido saber e idoneidade nos campos de conhecimento afins com as atividades da Associação.

Parágrafo Primeiro – O Conselho Consultivo compor-se-á de no mínimo 03 (três) e no máximo 09 (nove) membros eleitos pela Assembleia Geral, junto com os membros da Diretoria e do Conselho Fiscal, com mandato de 02 (dois) anos, e reunir-se-á, de forma presencial ou virtual, através de e-mail ou qualquer meio de comunicação remota, sempre que convocado pela Diretoria.

Parágrafo Segundo – Compete ao Conselho Consultivo:

a) Promover iniciativas para fortalecimento institucional da associação, que serão aprovadas pela Diretoria;

b) Opinar em todas as matérias levadas ao Conselho pela Diretoria;

c) Zelar pela preservação e promoção das finalidades da Associação; e

d) Propor à Diretoria a celebração de parcerias, convênios e/ou acordos com instituições públicas e privadas;

Parágrafo Terceiro – Para coordenar seus trabalhos, os membros do Conselho Consultivo elegerão um presidente, por maioria simples de votos.

Parágrafo Quarto – As deliberações e pareceres do Conselho Consultivo serão tomadas por maioria simples, cabendo ao seu presidente, quando necessário, o voto de qualidade.

CAPÍTULO IX
DO CONSELHO FISCAL

Art. 31 – A Associação poderá instalar o Conselho Fiscal, órgão de fiscalização financeira da Associação, de funcionamento facultativo, sendo composto por 03 (três) membros efetivos e 03 (três) membros suplentes, que serão eleitos juntamente com os membros da Diretoria e do Conselho Consultivo pela Assembleia Geral, com mandato de 02 (dois) anos, podendo ser reeleitos, os quais não poderão ocupar simultaneamente outros cargos nos órgãos de administração, bem como não poderão receber qualquer remuneração pelo cargo de Conselheiro Fiscal.

Art. 32 – Compete ao Conselho Fiscal, quando estiver em funcionamento, examinar e emitir pareceres sobre prestação de contas, fiscalizar e dar parecer sobre todos os atos da Diretoria da Associação, com as seguintes atribuições:

a) Examinar os livros de escrituração da Associação;

b) Opinar e dar pareceres sobre balanços e relatórios financeiro e contábil, submetendo-os a Assembleia Geral Ordinária ou Extraordinária; oferecendo as ressalvas que julgarem necessárias;

c) Requisitar ao Diretor Financeiro, a qualquer tempo, a documentação comprobatória das operações econômico-financeiras realizadas pela Associação;

d) Acompanhar o trabalho de eventuais auditores externos independentes;

e) Opinar sobre qualquer matéria que envolva o patrimônio da Associação sempre que necessário;

f) Comparecer, mediante convocação às Assembleias Gerais para esclarecer seus pareceres;

g) Opinar, se for o caso, sobre a dissolução e liquidação da Associação.

Parágrafo Primeiro – Para coordenar seus trabalhos, os membros do Conselho Fiscal elegerão, por maioria simples, um presidente.

Parágrafo Segundo – O Conselho Fiscal deliberará por maioria simples, cabendo a seu presidente o voto de qualidade.

CAPÍTULO X
DOS COMITÊS PERMANENTES

Art. 33 – Conforme previsto no Artigo 25, alínea "c", deste Estatuto, a Diretoria poderá criar, a qualquer momento, Comitês Permanentes, que terão caráter consultivo, e formularão diretrizes e estratégias, pesquisas, estudos e demais subsídios que julguem pertinentes à atuação da Associação para a garantia de condições de igualdade de tratamento para todas as roteiristas atuantes no mercado profissional brasileiro, em especial em questões de representatividade, remuneração e créditos.

Parágrafo Único – Os Comitês Permanentes serão compostos por Associadas em dia com suas obrigações sociais, sendo que cada Comitê estará sob a coordenação de, preferencialmente, 02 (duas) Associadas, sem prejuízo de serem coordenados por mais de 02 (duas) Associadas, em razão das especificidades de cada Comitê Permanente.

Art. 34 – A instalação de cada Comitê deverá indicar, em ata própria, as seguintes informações:

1. Número mínimo e/ou máximo de participantes;

2. Coordenadores do Comitê, ou seja, o responsável pela coordenação do Comitê, agenda e acompanhamento das demais atividades;

3. Associadas integrantes do Comitê;

4. Áreas de atuação do Comitê; e

5. Objetivos, produtos ou metas a serem atingidos, além de prazos ou prioridades, sempre que possível.

Parágrafo Único – As atas e resumos das reuniões dos Comitês Permanentes deverão ser disponibilizados para a Diretoria.

Art. 35 – Compete à Diretoria a instituição e a extinção dos Comitês Permanentes, sem a necessidade de alteração estatutária, observadas as disposições do presente Estatuto e das regras de constituição e atuação dos Comitês, disponibilizada pela Diretoria às Associadas.

Art. 36 – As contribuições de estudos, pesquisas, diretrizes e estratégias formuladas no âmbito de cada Comitê serão levadas a reuniões da Diretoria. As orientações e contribuições dos Comitês Permanentes serão deliberadas pela Diretoria, conforme o disposto no Artigo 24 deste Estatuto.

CAPÍTULO XI
DOS GRUPOS DE TRABALHO

Art. 37 – Caberá, ainda, à Diretoria a instituição de Grupos de Trabalhos ("GTs") para a concepção e execução de projetos relacionados às áreas de atuação da Associação e à consecução de seus objetivos sociais.

Art. 38 – Aplicam-se, no que couber, a instituição e funcionamento dos GTs as regras acima estabelecidas para os Comitês Permanentes, sem prejuízo de regulamentação específica a ser elaborada pela Diretoria.

CAPÍTULO XII
DO PATRIMÔNIO SOCIAL

Art. 39 – O patrimônio social será constituído pelos bens e valores adquiridos pelas fontes de receita ou em virtude de doações e legados.

Art. 40 – São fontes de receitas para a manutenção das atividades da Associação:

1. Contribuições das Associadas;

2. Doações, legados, bens, direitos e valores recebidos e/ou adquiridos de pessoas físicas e/ou jurídicas de direito público ou privado, nacionais e estrangeiras, e suas possíveis rendas e, ainda, pela arrecadação dos valores obtidos através da realização de festas e outros eventos, desde que revertidos totalmente em benefício da Associação;

3. Prestação de serviços especializados, realização de eventos, cursos e/ou consultoria;

4. Subvenções e convênios;

5. Patrocínios;

6. Marketing em publicações avulsas e periódicas, guias, site, materiais diversos dos eventos nacionais e internacionais;

7. Venda de materiais e produtos relacionados às atividades sociais da Associação;

8. Rendimentos de aplicações financeiras.

Parágrafo Primeiro – A Associação não distribuirá qualquer parcela de seu patrimônio e de suas receitas a título de lucro ou participação dos resultados sociais.

Parágrafo Segundo – A Associação não poderá receber qualquer tipo de doação ou subvenção que possa comprometer sua independência e autonomia perante os eventuais doadores ou subventores.

Art. 41 – A escrituração da Associação obedecerá às normas da contabilidade brasileira, sendo certo que o exercício social terminará em 31 de dezembro de cada ano, quando serão elaboradas as demonstrações financeiras da Associação, em conformidade com as disposições legais.

CAPÍTULO XIII
DA DISSOLUÇÃO E/OU EXTINÇÃO

Art. 42 – A Associação poderá ser dissolvida e/ou extinta, a qualquer tempo, uma vez constatada a impossibilidade de sua sobrevivência, face à impossibilidade da manutenção de seus objetivos sociais, ou desvirtuamento de suas finalidades estatutárias ou por carência de recursos financeiros e humanos, ou, ainda, por desejo de suas Associadas, mediante deliberação de Assembleia Geral Extraordinária, especialmente convocada para este fim, nos termos do Art. 13 do presente Estatuto Social.

CAPÍTULO XIV
DA DESTINAÇÃO DAS RENDAS E RECURSOS

Art. 43 – A Associação não distribuirá, entre suas Associadas, conselheiros, diretores, empregados ou doadores, eventuais excedentes operacionais, brutos ou líquidos, dividendos, bonificações, participações ou parcelas de patrimônio.

Parágrafo Primeiro – A Associação aplicará integralmente suas rendas, recursos e eventual resultado operacional na manutenção e desenvolvimento dos objetivos institucionais no território nacional.

Parágrafo Segundo – Ocorrendo um dos casos de dissolução, taxativamente expresso na legislação civil, o patrimônio social será destinado a uma ou mais instituições similares, públicas ou privadas, escolhidas pela maioria das Associadas, reunidas em Assembleia Geral.

Parágrafo Terceiro – A Associação, em observância aos princípios da legalidade, impessoalidade, moralidade, publicidade, economicidade e eficiência, adotará práticas de gestão administrativa necessárias e suficientes para coibir a obtenção, de forma individual ou coletiva, de benefícios ou vantagens pessoais em decorrência da participação nos processos decisórios.

CAPÍTULO XV
DAS OMISSÕES

Art. 44 – Os casos omissos no presente Estatuto serão resolvidos pela Diretoria, "ad referendum" da Assembleia Geral.

CAPÍTULO XVI
DAS DISPOSIÇÕES GERAIS

Art. 45 – É expressamente proibido o uso da denominação social em atos que envolvam a Associação em obrigações relativas a negócios estranhos a seu objetivo social, especialmente a prestação de avais, endossos, fianças e caução de favor.

Art. 46 – As Associadas elegem o foro da comarca de Rio de Janeiro, Estado do Rio de Janeiro, com renúncia a qualquer outro, por mais privilegiado que seja, para dirimir quaisquer dúvidas oriundas do presente Estatuto.

Art. 47 – Este Estatuto, aprovado na Assembleia Geral Extraordinária instalada aos 10 de novembro de 2020 revoga e substitui o Estatuto anterior e passará a reger a vida da Associação, a partir de seu registro no Cartório de Pessoas Jurídicas.

Rio de Janeiro, 10 de novembro de 2020.

Carolina Nogueira Kotscho
Presidente da Abra

Marta Moraes Nehring
Secretária

Estatuto Revogado | 2016

Categorias

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- Cinema
- Crítica
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- Direitos do Roteirista
- Código de Ética
- Cursos e convênios
- Associe-se

Fórum Aberto

- Fórum Aberto da ABRA
- TV
- Fale Conosco
- Cinema
- Profissão e Mercado

Revista da ABRA

- Notícias
- Artigos
  - TV
  - Mundo Digital
  - Cinema
  - Crítica
- Estudos
  - Cursos e convênios

Documentos

- Tratamentos x Revisões
- Direitos do Roteirista
- Código de Ética Profissional dos Roteiristas
- Estatuto da ABRA
- Posição da ABRA
- Documentos Diversos
- Preços e Créditos

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ESTATUTO SOCIAL

Academia Brasileira de Cinema e Artes Audiovisuais

Estatuto Social

DA DENOMINAÇÃO, SEDE, FINALIDADES E DURAÇÃO.

Artigo 1º – A Academia Brasileira de Cinema e Artes Audiovisuais é uma Associação Civil, pessoa jurídica de direito privado, sem fins lucrativos, regida nos termos do presente Estatuto e demais disposições legais aplicáveis.

Artigo 2º – A instituição tem sede na Rua do Acre, 77 – 12º Andar, Sala 1201 Centro – Rio de Janeiro / RJ CEP: 20081-000

Artigo 3º – A instituição tem por finalidades:

a) desenvolver e aprimorar a cultura e a educação das artes;
b) contribuir e promover o progresso técnico-científico da cinematografia e atividades audiovisuais no país;
c) incentivar e divulgar obras fonográficas e audiovisuais;
d) editar, publicar e divulgar material informativo e educativo sobre filmes e cinemas e outras atividades audiovisuais;
e) organizar eventos nas áreas de interesse de sua especialidade;
f) congregar pessoas participantes das áreas de sua especialidade;
g) promover encontros, palestras, reuniões, seminários, cursos, congressos e qualquer meio de intercâmbio a respeito de assuntos vinculados as áreas de sua especialidade;
h) organizar, anualmente, evento destinado a outorga de prêmios para destaques das atividades de sua especialidade e conexas;
i) incentivar e auxiliar entes públicos ou privados interessados;
j) velar, orientar e preservar a recuperação de materiais históricos cinematográficos e da produção audiovisual no pais.
k) comercializar, negociar, vender ou permutar produtos e serviços relativos à sua atividade.

Parágrafo único – É vedado, no âmbito da instituição, a realização de manifestações sobre assuntos diversos das finalidades da sociedade, especialmente os de natureza política e religiosa.

Artigo 4º – O prazo de duração da instituição é indeterminado.

DOS SÓCIOS

Artigo 5º – São considerados membros da instituição os Sócios que, forem admitidos como tais nas condições e respectivas categorias especificadas neste Estatuto.

Artigo 6º – As categorias dos Sócios são:

a) Fundadores;
b) Acadêmicos PLENOS;
c) Acadêmicos TÉCNICOS;
d) Beneméritos;
e) Honorários.

Artigo 7º – Os Sócios Fundadores são aqueles que participaram da reunião de fundação da instituição.

Artigo 8º – Os Sócios Acadêmicos PLENOS são os profissionais do audiovisual, produtores, diretores e artistas (atores e atrizes) que trabalham na realização de uma obra audiovisual, aprovados pelo Conselho Deliberativo, e que contribuírem anualmente com quantia fixada pela Diretoria.

Artigo 9º – Os Sócios Acadêmicos TÉCNICOS são profissionais que ocupam qualquer atividade Técnica dentro da produção audiovisual, aprovados pelo Conselho Deliberativo, e que contribuírem anualmente com quantia fixada pela Diretoria. Os Sócios Acadêmicos Plenos terão direito a voto nas categorias do Grande Prêmio do Cinema Brasileiro, assim definidas pela Diretoria.

Artigo 10 – Os Sócios Beneméritos são aqueles Sócios Acadêmicos que, por indicação do Conselho Deliberativo e mediante a aprovação da maioria da Assembleia Geral, tenham prestado relevantes serviços a instituição ou a cinematografia.

Art. 11 – Os Sócios Honorários são aquelas personalidades de reconhecido mérito e ilibada reputação que representam e presidem instituições do setor audiovisual mediante convite da Academia Brasileira de Cinema e aprovadas por decisão de 2/3 (dois terços) da Assembleia Geral. O título de sócio honorário é gratuito.

DOS DIREITOS DOS SÓCIOS

Artigo 12 – Os direitos dos Sócios Acadêmicos Plenos são de:

a) Votar em todas as categorias do Grande Prêmio do Cinema Brasileiro;
b) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
c) votar e ser votado para qualquer cargo ou função da instituição;
d) recorrer das decisões da Diretoria para o Conselho Deliberativo;
e) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
f) concorrer a prêmios e concursos organizados pela instituição.

Artigo 13 – Os direitos dos Sócios Acadêmicos Técnicos são de:

a) Votar nas categorias Técnicas do Grande Prêmio do Cinema Brasileiro;
b) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
c) votar e ser votado para qualquer cargo ou função da instituição;
d) recorrer das decisões da Diretoria para o Conselho Deliberativo;
e) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
f) concorrer a prêmios e concursos organizados pela instituição.

Artigo 14 – Os direitos dos Sócios Fundadores, Acadêmicos Plenos e Técnicos e Beneméritos são os de:

a) participar, com direito a voz e voto, das Assembleias Gerais, desde que quites com suas obrigações estatutárias;
b) votar e ser votado para qualquer cargo ou função da instituição;
c) recorrer das decisões da Diretoria para o Conselho Deliberativo;
d) participar das atividades da instituição, desde que em dia com as obrigações estatutárias; e
e) concorrer a prêmios e concursos organizados pela instituição.

Artigo 15 – Os direitos dos Sócios Honorários são os de:

a) assistir, sem direito a voto, as Assembleias Gerais, desde que convidado.
b) participar, quando convidado pelo Conselho Deliberativo, de reuniões da instituição, podendo fazer uso da palavra quando autorizado por quem presidir a sessão; e
c) participar das votações dos Prêmios e Concursos promovidos pela Academia.

DOS DEVERES DOS SÓCIOS

Artigo 16 – Os deveres dos Sócios são os de:

a) zelar pelo bom nome da instituição;
b) cooperar para a realização das finalidades da instituição; e
c) cumprir e fazer cumprir este Estatuto e demais normas da instituição.

Artigo 17 – É dever dos Sócios Fundadores, Acadêmicos e Beneméritos, além daqueles previstos no artigo anterior, pagar as contribuições anuais fixadas pela Diretoria.

Artigo 18 – Os Sócios não respondem subsidiária ou solidariamente pelas obrigações sociais, nem possuirão qualquer cota ou parcela sobre o patrimônio da instituição, e seus títulos são intransferíveis.

DOS PATRONOS E GRANDES PATRONOS

Artigo 19 – A Academia Brasileira de Cinema ofertará, como reconhecimento, títulos de Patrono e de Grande Patrono àqueles que contribuírem expressiva e destacadamente com quantias para a instituição e para a arte da cinematografia.

Parágrafo primeiro – As expressões das quantias mínimas, para os títulos de Patrono e de Grande Patrono serão fixadas pelo Conselho Deliberativo anualmente.

Parágrafo segundo – A pessoa jurídica agraciada com o título de Patrono ou Grande Patrono deverá designar expressamente 1 (uma) pessoa física como seu representante.

Parágrafo terceiro – Os títulos de Patrono e de Grande Patrono perdurarão por 1 (um) ano, contados das datas das concessões outorgadas pelo Conselho Deliberativo.

DA COMISSÃO DE ÉTICA

Artigo 20 – Os Sócios são passíveis das sanções de exclusão e suspensão, mediante decisão da Comissão de Ética, que será instalada quando ocorrer reclamação expressamente apresentada ao Conselho Deliberativo.

Artigo 21 – A Comissão de Ética será composta de 3 (três) membros, indicados pelo Conselho Deliberativo entre os Sócios Fundadores, Acadêmicos e Beneméritos.

Artigo 22 – A Comissão de Ética, examinando e decidindo a reclamação apresentada, poderá impor a exclusão ou suspensão do Sócio, neste caso por período não superior a 1 (um) ano, tudo conforme entender sobre a falta cometida.

Artigo 23 – Constitui infração passível de exclusão:

a) tornar-se moralmente inidôneo, assim determinado por condenação pela prática de crime, salvo reabilitação judicial;
b) deixar de pagar as contribuições devidas de sua categoria, por mais de 2 (dois) anos;
c) reincidir em infração disciplinar passível de suspensão.

Artigo 24 – Constitui infração passível de suspensão:

a) manter conduta incompatível com a ética e o decoro, dentro e fora da instituição;
b) deixar de cumprir este Estatuto e demais normas da instituição.

Artigo 25 – No procedimento disciplinar será deferido ao reclamado o mais amplo direito de defesa, podendo se defender pessoalmente ou assistido por advogado.

Artigo 26 – As decisões da Comissão de Ética comportam recurso à Assembleia Geral, no prazo de 15 (quinze) dias contados da comunicação, por qualquer meio, ao reclamado.

DA DIRETORIA

Artigo 27 – A instituição será dirigida por uma Diretoria eleita pelo Conselho Deliberativo dentre seus membros Sócios Fundadores, Acadêmicos e Beneméritos, para cumprir mandato de 2 (dois) anos, podendo ser reeleita por outros períodos iguais consecutivos.

Artigo 28 – A Diretoria será composta por 06 (seis) diretores, sendo um presidente e um vice-presidente e mais 4 diretores.

a) Diretor Presidente;
b) Diretor Vice-Presidente;
c) Diretor Secretário;

d) Diretor Financeiro;
e) Diretor Social.
f) Diretor de Comunicação

Artigo 29 – Compete à Diretoria:

a) dar cumprimento efetivo às finalidades da instituição;
b) administrar, de modo geral, a instituição;
c) exercer as obrigações estipuladas neste Estatuto;
d) organizar eventos sociais, especialmente os de outorga anual de prêmios;
e) contratar empregados, dentre eles o Produtor Executivo, e outorgar mandatos para a prática de seus atos;
f) alterar o endereço Fiscal da Instituição de acordo com a sua necessidade e com a aprovação do Conselho Deliberativo, sem precisar da autorização e/ou ratificação da Assembleia Geral.

Artigo 30 – Compete ao Diretor Presidente:

a) assinar convênios e projetos para aprovação nas leis de incentivo fiscal, entre outros documentos que se fizerem necessários tanto para a área administrativa e financeira, quanto para área operacional, visando o benefício da instituição;
b) coordenar o planejamento e execução das atividades e finalidades da instituição;
c) delegar, quando de seu eventual impedimento e do Vice Presidente, a outro membro da Diretoria as funções de representação administrativa, através de mandato específico e com prazo de validade, bem como para eventos e atividades, nestes casos mediante mero ato deliberativo;
d) presidir as Assembleias Gerais e as reuniões do Conselho Deliberativo;
e) representar a instituição, isoladamente ou em conjunto com outro Diretor, ativa ou passivamente, judicial ou extrajudicialmente;
f) firmar mandatos judiciais e extrajudiciais, estes para atos delegados e em conjunto com outro Diretor e com prazo de validade;
g) delegar atribuições administrativas, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo;
h) ordenar despesas e firmar cheques ou documentos de natureza financeira, em conjunto ou separadamente do Diretor Financeiro.

Artigo 31 – Compete ao Diretor Vice Presidente:

a) representar o Diretor Presidente em seus impedimentos.

Artigo 32 – Compete ao Diretor Secretário:

a) administrar a Secretaria em todos os seus trâmites;
b) secretariar as reuniões da Diretoria, do Conselho Deliberativo e das Assembleias Gerais;
c) substituir o Diretor Financeiro quando do eventual impedimento deste; e
d) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 33 – Compete ao Diretor Financeiro

a) zelar e administrar o patrimônio;
b) gerenciar os recursos humanos;
c) administrar, de modo geral as finanças, tanto no recebimento de quantias, como também no tocante a pagamentos;
d) ordenar despesas e firmar cheques ou documentos de natureza financeira, em conjunto ou separadamente do Diretor Presidente;
e) captar recursos financeiros;
f) elaborar o orçamento anual; e
g) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 34 – Compete ao Diretor Social:

a) divulgar a instituição;
b) angariar Sócios para a instituição;
c) prestar informações aos Sócios e ao público em geral sobre as atividades da instituição; e
d) delegar atribuições, assim aprovadas e expressamente fixadas pela Diretoria, ao Produtor Executivo.

Artigo 35 – Compete ao Produtor Executivo exercer as atribuições que lhe forem delegadas expressamente pela Diretoria.

Parágrafo primeiro – A função de Produtor Executivo poderá ser exercida por Sócio ou não, indicada pela Diretoria e aprovado pelo Conselho Deliberativo.

Parágrafo segundo – A função de Produtor Executivo poderá ser exercida por profissional contratado, com remuneração compatível com o mercado, cujas atribuições serão delegadas ou outorgadas expressamente através de ato ou de mandato firmado, sempre, pelo Diretor Presidente e na forma prevista neste Estatuto.

Artigo 36 – Nenhum membro da Diretoria será remunerado para o desempenho de suas funções e respectivas atribuições.

DO CONSELHO DELIBERATIVO

Artigo 37 – O Conselho Deliberativo compor-se-á de até 25 (vinte e cinco) membros efetivos e até 12 (doze) suplentes não correspondentes, eleitos a cada 2 (dois) anos, pela Assembleia Geral, dentre os Sócios Fundadores, Acadêmicos e Beneméritos, sujeitando-se a alterações quantitativas pertinentes, a critério do Órgão máximo da Instituição, após o exame e votação em Assembleia Geral.

Parágrafo primeiro – Na composição do Conselho Deliberativo haverá, preferencialmente, 2 (dois) sócios representantes dos exibidores, 2 (dois) sócios representantes dos atores e 2 (dois) sócios representantes dos produtores, escolhidos dentre os Sócios Fundadores, Acadêmicos e Beneméritos.

Parágrafo segundo – O Presidente do Conselho Deliberativo poderá convidar representantes dos Patronos e Grandes Patronos para assistirem e oferecerem sugestões em suas reuniões.

Parágrafo terceiro – O suplente substituirá o membro efetivo nas suas faltas e impedimentos.

Artigo 38 – Os membros do Conselho Deliberativo e os suplentes exercerão os cargos até a próxima Assembleia Geral para a nova eleição de seus membros, e poderão ser reeleitos consecutivamente.

Artigo 39 – O Conselho Deliberativo tem as seguintes atribuições e poderes:

a) eleger a Diretoria da instituição;
b) reunir-se, ordinariamente, a cada 2 (dois) meses, para examinar o desempenho da Diretoria em gestão;
c) reunir-se, extraordinariamente, convocando seus membros, por qualquer meio, com antecedência mínima de 7 (sete) dias úteis;
d) elaborar, preliminarmente, projetos de reformas estatutárias;
e) aprovar o orçamento anual apresentado pela Diretoria;
f) elaborar e aprovar o Regulamento dos prêmios anuais outorgados pela instituição.

Artigo 40- As reuniões do Conselho Deliberativo serão realizadas com, no mínimo, 1/5 (um quinto) de seus membros, sendo presididas e secretariadas pelo Diretor Presidente e Diretor Secretário da instituição, respectivamente, com aprovação das decisões mediante voto da maioria de seus membros presentes à reunião.

Artigo 41 – Os membros do Conselho Deliberativo desempenharão suas funções e atribuições sem qualquer remuneração.

Artigo 42 – O Conselho Deliberativo outorgará, a seu exclusivo critério, a cada ano, até 2 (dois) prêmios para as categorias não previstas no Regulamento do Grande Prêmio do Cinema Brasileiro. Prêmios estes que também serão outorgados pelo Conselho Acadêmico.

Artigo 43 – O Conselho Deliberativo outorgará também, a cada ano, e a seu exclusivo critério, até 2 (dois) prêmios na categoria “Homenagem Especial”, cuja denominação passou a ser, a partir de 2006, Prêmio Eleonora de Martino.

Artigo 44 – O Conselho Deliberativo outorgará, ainda, o prêmio Eleonora de Martino, a seu exclusivo critério.

Artigo 45 – É facultado ao Conselho Deliberativo promover, para a outorga do “Grande Prêmio do Cinema Brasileiro”, escrutínio público (júri popular) para a escolha do Melhor Filme de Longa Metragem.

Artigo 46 – Os vencedores de cada categoria serão convidados a pertencer ao quadro de Sócio Acadêmico, independentemente de qualquer aprovação, desde que cumpram as normas previstas neste Estatuto.

DO CONSELHO FISCAL

Artigo 47 – O Conselho Fiscal compor-se-á de 3 (três) membros efetivos, Sócios ou não, cada um dos quais com 1 (um) suplente respectivo, eleitos para um mandato de 2 (dois) anos pela Assembleia Geral.

Artigo 48 – Os membros do Conselho Fiscal e seus suplentes exercerão os seus cargos até a primeira Assembleia Geral para a nova eleição de seus membros, e poderão ser reeleitos consecutivamente.

Artigo 49 – O Conselho Fiscal tem as seguintes atribuições e poderes:

a) examinar as contas da instituição a qualquer tempo;
b) opinar e sugerir à Diretoria sobre questões econômico-financeiras;
c) aprovar balancetes e balanços da instituição; e
d) cumprir as normas legais vigentes.

Artigo 50 – As decisões do Conselho Fiscal serão aprovadas pelo voto da maioria de seus membros presentes à reunião.

Artigo 51 – Os membros do Conselho Fiscal desempenharão as suas funções sem qualquer remuneração.

DA ASSEMBLÉIA GERAL

Artigo 52 – As Assembleias Gerais serão ordinárias, com reuniões presenciais ou via internet (video-conferência), conforme dispuser na sua convocatória, com a finalidade de discutir assuntos de interesse comum; para aprovar as contas da Diretoria; para eleger, bienalmente, os membros dos órgãos da instituição; e, de maneira geral, para estabelecer normas para o bom funcionamento, corrigindo eventuais falhas e oferecendo sugestões para essas correções.

Artigo 53 – As Assembleias Gerais serão extraordinárias presenciais ou via internet (video-conferência), sempre que os interesses da instituição exigirem o pronunciamento dos Sócios; para os fins previstos em lei; e nos seguintes casos:

a) reforma do Estatuto;
b) eleição de novo membro do Conselho Deliberativo ou do Conselho Fiscal, por renúncia ou falecimento daquele em exercício.
c) destituição dos administradores;
d) dissolução da Instituição.

Artigo 54 – As Assembleias Gerais terão quorum de 2/3 (dois terços) dos associados e suas deliberações serão aprovadas pelo voto da maioria dos presentes ou participantes da video-conferencia, observadas as exceções previstas nos artigos 62, parágrafo único e 65 do presente Estatuto.

Artigo 55 – As Assembleias Gerais serão dirigidas pelo Diretor Presidente ou Diretor Vice-Presidente, secretariadas pelo Diretor Secretário, e serão convocadas mediante comunicação, por qualquer meio, com antecedência mínima de 10 (dez) dias.

Parágrafo único: É garantido a 1/5 (um quinto) dos Sócios Fundadores, Acadêmicos e Beneméritos, representados expressamente por 3(três) deles, convocar Assembleia Geral, do mesmo modo previsto no artigo anterior.

DO CONSELHO ACADÊMICO

Artigo 56 – São membros permanentes do Conselho Acadêmico os Sócios Fundadores, Acadêmicos e Beneméritos, devendo todos estar em dia com as obrigações estatutárias.

Artigo 57 – O Conselho Acadêmico será composto de ilimitado número de membros.

Artigo 58 – O Conselho Acadêmico terá a função exclusiva de outorgar, anualmente, prêmios às pessoas que se destacarem no âmbito da cinematografia nacional e internacional.

Artigo 59 – Compete ao Conselho Acadêmico:

a) receber, da Diretoria, as indicações para a outorga dos prêmios das respectivas categorias, de acordo com o Regulamento elaborado e aprovado pelo Conselho Deliberativo; e
b) escolher, por maioria dos votos, dentre as indicações apresentadas, os vencedores de cada categoria.

Artigo 60 – O prêmio a ser outorgado às diversas categorias, pelo Conselho Acadêmico, denominar-se-á “Grande Prêmio do Cinema Brasileiro”.

Parágrafo único – A instituição, por aprovação da maioria dos membros do Conselho Deliberativo, poderá incluir na denominação do prêmio o nome ou sigla do patrocinador do evento.

DO PATRIMÔNIO E DAS FONTES DE RECURSOS

Artigo 61 – As fontes de recursos da instituição são constituídas por:

a) legados e doações;
b) contribuições de sócios;
c) contribuições de patronos e grandes patronos; e
d) subvenções e dotações orçamentárias.

Artigo 62 – O patrimônio da instituição é constituído por:

a) Bens móveis e imóveis;
b) legados e doações;
c) renda patrimonial;
d) renda extraordinária;
e) contribuições de sócios;
f) contribuições dos patronos e grandes patronos; e
g) subvenções e dotações orçamentárias

Parágrafo único: A alienação, sob qualquer forma, ou a fixação de gravames, de bens patrimoniais da instituição somente poderá ser decidida por aprovação da maioria absoluta da Assembleia Geral extraordinária com a presença dos sócios, convocada especificamente para tal finalidade.

DO EXERCÍCIO SOCIAL

Artigo 63 – O exercício social terá a duração de 1 (um) ano, terminando em 31 de dezembro de cada ano.

Artigo 64- Após o final de cada exercício social, a Diretoria apresentará ao Conselho Fiscal a escrituração contábil, o balanço patrimonial e a demonstração dos resultados do exercício, contendo a indicação das origens e das aplicações de recursos, a fim de serem examinadas, aprovadas e, para posteriormente, apresentadas à Assembleia Geral ordinária para aprovação final.

DA EXTINÇÃO E LIQUIDAÇÃO

Artigo 65- A instituição poderá ser extinta por deliberação de 4/5 (quatro quintos) dos Sócios Fundadores, Acadêmicos e Beneméritos, em qualquer tempo, desde que seja convocada uma Assembleia Geral extraordinária presencial para tal fim, não podendo esse Artigo ser deliberado via internet.

Artigo 66- A instituição também poderá ser extinta por determinação legal.

Artigo 67- No caso de extinção da instituição, competirá à Assembleia Geral extraordinária estabelecer o modo de liquidação, nomeando 1 (um) liquidante e 1 (um) Conselho Fiscal especial, que deverão funcionar durante o período de liquidação.

Artigo 68 – Extinta a instituição, os seus bens serão doados a uma instituição congênere ou, não havendo esta, à Cinemateca Brasileira.

DA ORGANIZAÇÃO DA ASSOCIAÇÃO CIVIL DE INTERESSE PÚBLICO

Artigo 69 – Nos termos da Lei Federal nº 9.790, de 23 de março de 1999, a associação e seus membros se obrigam a mantê-la como sendo uma pessoa jurídica de direito privado, sem fins lucrativos, que não distribui, nem distribuirá, sob qualquer forma, entre seus sócios, associados, conselheiros, diretores, empregados ou doadores, os excedentes operacionais, brutos ou líquidos, dividendos, bonificações, participações ou patrimônio auferidos mediante o exercício de suas atividades e que os aplica, e aplicará sempre, integralmente, na consecução de suas finalidades sociais expressas no artigo terceiro, acima.

Artigo 70 – A instituição e seus membros se obrigam manter, dentre as finalidades sociais, a promoção e defesa da cultura e do patrimônio histórico e artístico relativos, bem assim, o estudo e pesquisas para a produção e divulgação de informações ao público em geral sobre conhecimentos técnicos e científicos a respeito da sua área de atuação.

Artigo 71 – A instituição e seus membros se obrigam e se comprometem ainda a:

a) observância dos princípios da legalidade, impessoalidade, moralidade, publicidade, economicidade e eficiência;
b) adoção de práticas de gestão administrativa, necessárias e suficientes a coibir a obtenção, de forma individual ou coletiva, de benefícios ou vantagens pessoais, em decorrência da participação no respectivo processo decisório;
c) constituição e manutenção de Conselho Fiscal, dotado de competência para opinar sobre os relatórios de desempenho financeiro e contábil, e sobre as operações patrimoniais realizadas, emitindo pareceres para os organismos superiores da instituição;
d) que, em caso de dissolução ou extinção da instituição, o respectivo patrimônio líquido será transferido a outra pessoa jurídica qualificada nos termos da Lei nº 9.790/99, preferencialmente que tenha o mesmo objeto social da extinta;
e) que, na hipótese de perder a qualificação instituída através da Lei nº 9.790/99, o respectivo acervo patrimonial disponível, adquirido com recursos públicos durante o período em que perdurou aquela qualificação, será transferido a outra pessoa jurídica qualificada nos termos daquela lei, preferencialmente que tenha o mesmo objeto social;
f) impossibilidade de se instituir remuneração para os dirigentes da entidade, que atuem efetivamente na gestão executiva, somente sendo possível remuneração aos empregados e aqueles que a ela prestarem serviços específicos, respeitados, em todos os casos, os valores praticados pelo mercado da região correspondente à sua área de atuação;
g) normas de prestação de contas, com a observância dos princípios fundamentais de contabilidade e das Normas Brasileiras de Contabilidade; e que dará publicidade, por qualquer meio eficaz, no encerramento do exercício fiscal, ao relatório de atividades e das demonstrações financeiras da instituição, incluindo-se as certidões negativas de débitos junto ao INSS e ao FGTS, colocando-os à disposição para exame de qualquer cidadão;

h) realização de auditoria, inclusive por auditores externos independentes, se for o caso, da aplicação dos eventuais recursos objeto de Termos de Parcerias; e
i) prestação de contas de todos os recursos e bens de origem pública recebidos, que será feita conforme determina o parágrafo único do artigo 70, da Constituição Federal.

DAS DISPOSIÇÕES GERAIS TRANSITÓRIAS

Artigo 72 – O presente Estatuto não será reformado no tocante a administração e seus órgãos.

Artigo 73 – Os casos omissos do Estatuto serão supridos pela legislação pertinente e, caso seja necessário, serão resolvidos pelo Conselho Deliberativo.

Parágrafo único – Na hipótese da matéria implicar em reforma estatutária ou no envolvimento de questão econômica ou financeira, será convocada uma Assembleia Geral extraordinária, especialmente para tal finalidade, cuja aprovação dependerá da maioria dos votos dos Sócios presentes.

Artigo 74 – Fica eleito o foro da cidade e comarca do Rio de Janeiro, Estado do Rio de Janeiro, para as discussões a respeito do presente Estatuto, com exclusão de qualquer outro, por mais privilegiado que seja.

Rio de Janeiro, 24 de Agosto de 2020.

Jorge Humberto de Freitas Peregrino
Diretor -Presidente

(https://academiabrasileiradecinema.com.br/)

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SITE DESENVOLVIDO PELA AGÊNCIA GUPPY (HTTPS://WWW.AGENCIAGUPPY.COM.BR)

Exhibit B.V: Eligibility Criteria - Exceptional Ability Evidence - Recognition for Significant Contributions to the Industry

Célia Lima's Column

Reynaldo Gianecchini and celebrities will be at the Brazil China Film Festival in Rio de Janeiro

Arthur Chen and actor and screenwriter Junior Provesi organize the China Brazil Film Festival in Rio de Janeiro, bringing together celebrities like Reynaldo Gianecchini, Deborah Evelyn, Sonia Bridi, and Carlos Vereza

By **Editorial**

Published at 09/18/19

With the aim of strengthening ties between the two countries, the first Brazil China Film Festival takes place in Rio de Janeiro on September 23rd, 24th, and 25th. Conceived by Arthur Chen, the event's general director, in collaboration with Culturalbridge and Provesi Criações, and under the artistic direction of actor and screenwriter Junior Provesi, the festival will take place at Espaço Itaú in Rio de Janeiro, with free admission.

A total of 12 films will be presented during the festival, including 7 Brazilian and 5 Chinese movies, featuring prominent names from the film industries of both countries. Representing Brazil, the films in exhibition feature actors such as **José de Abreu, Reynaldo Gianecchini, Eduardo Moscovis, Fernanda Montenegro, Leandra Leal, Marjorie Estiano, Danton Mello**, and the late **Chico Anysio** and **José Wilker**. Representing China, the actors **Zhou Siming, Wei We, Ashin, Yunhu Li, and Kwok-Kwan Chan**, who portrayed Bruce Lee in the series 'The Legend of Bruce Lee' and on the big screen in Ip Man 3.

The event is supported by the Consulate General of the People's Republic of China, the Secretary of State for Creative Culture of Rio de Janeiro, UCI, TV Globo, Rede Brasil, and various other organizations related to art and culture. To watch the films, it is necessary to make a reservation 24 hours in advance through the email **culturalbridge@outlook.com.br**.

Among the films to be presented is the documentary by journalist **Sonia Bridi**, A Jornada da Vida-Rio Yangtsé, which discusses the famous Chinese river, and the preview screening of the feature film 'Diminuta,' directed by Bruno Saglia. 'Diminuta' tells the story of saxophonist Cristiano, portrayed by Gianecchini. The cast also includes **Carlos Vereza** and **Deborah Evelyn**.

Check out the complete schedule:

Monday (23)

15h – A Jordnada da Vida – Rio Yangtsé (The Journey of Life – Yangtsé River)
By Sonia Bridi - Documentary – 60 minutes - 2018

16h30 – MuQiLing II
Anime – Adventure/Fiction – 133 minutes - 2016
By Rhao Yuhua with Zhou Siming and Wei We

19h – A Hora e a Vez de Augusto Matraga (Time and Turn of Augusto Matraga)
By Vinicius Coimbra - Drama – 106 minutes – 2015
With Fernanda Montenegro, João Miguel, Jose Wilker, Jose Drumont, Chico Anysio and Ihrandir Santos

21h30 – Aliança Kung Fu (Kung Fu Alliance)
By Liu Zhenwei - Comedy – 102 minutes – 2018
With Ashin, Kwok-Kwan Chan, Andy On, Yu-Hang To and Wenzhuo Chao

Tuesday (24)

15h – Love Film Festival
By Juancho Cardona, Manuela Dias and Vinicius Coimbra - Romance – 96 minutes – 2017
With Leandra Leal, Nanda Costa, Eduardo Moscovis, and Manolo Cardona

17h – Detective Chinatown
By Chen Sicheng - Action/Comedy – 135 minutes - 2015

19h40 – Antes que Eu me Esqueça (Before I Forget)
By Tiago Arakilian - Drama – 95 minutes – 2018
With José de Abreu, Danton Melo, Mariana Lima and Guta Stresser

Beatriz
By Alberto Graça - Romance – 97 minutes – 2019
With Marjorie Estiano, Sergio Guizé, Beatriz Batarda and José Barato

Wednesday (25)

15h – Dragon Force
By Wang Wei – Sci-Fi – 90 minutes – 2013
With Zhang Yechuan and Li Tuan

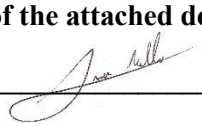
17h – Por Trás do Céu (Behind the Sky)
By Caio Soh - Drama – 104 minutes – 2017

With Nathalia Dill, Emilio Orciollo Neto, Renato Góes, Paula Burlamaqui and Roberto Bomtempo

19h30 – Atravessando a Fronteira (Crossing the Border)
By Huo Meng - Drama – 94 minutes - 2018
With Yunhu Li and Taiyi Yang

Diminuta (Preview Screening)
By Bruno Saglia - Drama – 94 minutes - 2019
With Reynaldo Gianecchini, Carlos Vereza, Giancarlo Giannini and Deborah Evelyn.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 24th, 2023.

Economia do turismo › Cidades

Reynaldo Gianecchini e vários famosos estarão na Mostra de Cinema Brasil China no Rio de Janeiro

Por **Redação** 18 de setembro de 2019



Arthur Chen e o ator e roteirista Junior Provesi organizam Mostra de Cinema China Brasil no Rio de Janeiro e reúnem celebridades como Reynaldo Gianecchini, Deborah Evelyn, Sonia Bridi e Carlos Vereza. (créditos: divulgação)

Com o objetivo de estreitar os laços entre os dois países, acontece a primeira Mostra de Cinema Brasil China no Rio de Janeiro, dias 23, 24 e 25 de Setembro. Idealizada por **Arthur Chen**, diretor geral do evento, com organização da Culturalbridge em parceria com a Provesi Criações, e direção artística do ator e roteirista **Junior Provesi**, a mostra acontece no Espaço Itaú, no Rio de Janeiro, com entrada franca e gratuita.
EDIÇÃO DO DIÁRIO e agências.
Serão apresentados 12 filmes durante o circuito, sendo 7 brasileiros e 5 chineses, que trazem grandes nomes dos cinemas de ambos países. Representando o Brasil, os filmes em cartaz trazem os atores como **José de Abreu, Reynaldo Gianecchini, Eduardo Moscovis, Fernanda Montenegro, Leandra Leal, Marjorie Estiano, Danton Mello** e os saudosos **Chico Anysio** e **José Wilker**.
Representando a China, os atores **Zhou Siming, Wei We, Ashin, Yunhu Li** e **Kwok-Kwan Chan**, que já interpretou Bruce Lee na série 'A Lenda de Bruce Lee' e no cinema em Ip Man 3.
O evento conta com apoio do Consulado Geral da República Popular da China,
Da Secretaria de Estado e Cultura Criativa do Rio de Janeiro, do UCI, da TV Globo, Rede Brasil e diversas outras entidades ligadas à arte e a cultura. Para assistir os filmes é necessário fazer reserva com 24h de antecedência pelo email culturalbridge@outlook.com.br

Entre os filmes que serão apresentados estão o documentário da jornalista **Sonia Bridi**, A Jornada da Vida- Rio Yangtsé, que fala sobre o famoso rio chinês e a pré estreia do longa-metragem "Diminuta", de Bruno Saglia, que conta a história do saxofonista Cristiano, interpretado por Gianecchini. No elenco também estão **Carlos Vereza** e **Deborah Evelyn**.

Confira a programação completa:

Segunda-feira (23)

15h- A Jornada da Vida – Rio Yangtsé
De Sonia Bridi – Documentário – 60 minutos – 2018

16h30 – Muqiling II
Anime – Aventura/ Ficção – 133 minutos – 2016
De Rao Yuhua com Zhou Siming e Wei We

19h – A Hora e a Vez de Augusto Matraca
De Vinicius Coimbra – Drama – 106 minutos – 2015
Com Fernanda Montenegro, João Miguel, Jose Wilker, Jose Dumont, Chico Anysio e Ihrandir Santos

21h30 – Aliança Kung Fu
De Liu Zhenwei – Comédia – 102 minutos – 2018
Com Ashin, Kwok-Kwan Chan, Andy On, Yu-Hang To e Wenzhuo Chao

Terça-Feira (24)

15h – Love Film Festival
De Juancho Cardona, Manuela Dias e Vinicius Coimbra – Romance – 96 minutos – 2017
Com Leandra Leal, Nanda Costa, Eduardo Moscovis e Manolo Cardona

17h – Detetive Chinatown
De Chen Sicheng – Ação / Comédia – 135 minutos – 2015
Com Wang Baoquiang e Liu HaoRan

19h40 – Antes que eu me esqueça
De Tiago Arakilian – Drama – 95 minutos – 2018
Com José de Abreu, Danton Melo, Mariana Lima e Guta Stresser

Beatriz
De Alberto Graça – Romance – 97 minutos – 2019
Com Marjorie Estiano, Sergio Guizé, Beatriz Batarda e José Barato

Quarta-feira (25)

15h – Dragon Force
De Wang Wei – Ficção Científica – 90 minutos – 2013
Com Zhang Yechuan e Li Tuan

17h – Por Trás do Céu
De Caio Soh – Drama – 104 minutos – 2017
Com Nathalia Dill, Emilio Orciollo Neto, Renato Góes, Paula Burlamaqui e Roberto Bomtempo

19h30 – Atravessando a Fronteira
De Huo Meng – Drama – 94 minutos – 2018
Com Yunhu Li e Taiyi Yang

Diminuta (Pré Estreia)
De Bruno Saglia – Drama – 94 minutos – 2019
Com Reynaldo Gianecchini, Carlos Vereza, Giancarlo Giannini e Deborah Evelyn

SERIES AND FILMS

Felipe Roque appears in gay sex scenes in the trailer for ‘Resistir e Recomeçar’ (Resist and Start Over)

The film, which will have proceeds donated to the LGBTQIA+ community and NGOs focused on people living with HIV, faced production challenges: "It was devastating"

2 min reading

- **DRE NASCIMENTO (@DRE_NASCIMENTO)**
- **FROM HOME OFFICE**

APRIL 27th, 2020 - 05H43 UPDATED ON APRIL 27TH, 2020 - 05H43



Felipe Roque and Junior Provesi in scenes from "Resistir e Recomeçar" (Photo: Press Release)

Felipe Roque is one of the main protagonists in the film *Resistir e Recomeçar* directed by Pedro Nascimento. In the plot, the actor portrays a homosexual romance with Pedro (**Junior Provesi**), a dreamer who has been working since a young age to achieve his dreams.

In a conversation with Quem, Junior Provesi explained that the new film, of which he is also a producer, was created with the LGBTQIA+

community in mind, so much so that a portion of the proceeds will be donated to charity.

"A portion of the income will be directed towards LGBTQIA+ organizations and NGOs focused on people living with HIV," he explained.

The trailer was released on April 20th, and it's available on YouTube. In the footage, it's also possible to see hot scenes of intimacy between the characters portrayed by Felipe Roque and Junior Provesi.



Felipe Roque is featured in intimate scenes with Junior Provesi in the film Resistir e Recomeçar (Photo: Reproduction / Youtube).

CINEMA AND QUARANTINE

Junior also commented to Quem on how the coronavirus pandemic could impact the film's release. "We're all concerned. Not only about public health but also about the country's economy. Especially with the audiovisual industry, the national film sector that unfortunately still struggles to break the barrier and prejudice of Brazilians, in order to encourage them to consume our content. An area that, despite having high quality, is still extremely undervalued," he comments.

For the actor, after the pandemic, the national film industry will experience a significant decline, but he expresses hope: "We will rise again."



Felipe Roque and Junior Provesi in scenes from "Resistir e Recomeçar" (Photo: Press Release)

Resistir e Recomeçar is set to hit the big screens on December 1st and was produced privately without public funding. According to Junior, shooting the film was difficult and challenging due to the limited budget.

"It was something devastating. The situation on set was so critical that we would eat sitting on the ground with a takeout container. We didn't have budget for catering. There was a lack of funds for everything, for transportation, meals, equipment. Thank God, my partners and my team managed to overcome this and make this dream come true," Junior said.

Check out the trailer for *Resistir and Recomeçar*:

SYNOPSIS

Pedro (Junior Provesi) is a young dreamer who has been working from an early age to achieve his dreams. Still a child, he realizes he's different from boys his age and struggles with this at home, as his father (André Mello) is an extremely prejudiced man. When he finally becomes certain that his son is homosexual, he kicks him out of the

house, causing suffering to his mother (Rosane Braga), an oppressed woman who is unable to help her son. On the streets, Pedro struggles to survive until he meets Henrique (Felipe Roque), who will show him a new perspective on life.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 28th, 2023.

SÉRIES E FILMES

Felipe Roque aparece em cenas de sexo gay no trailer de 'Resistir e Recomeçar'

Longa, que terá renda revertida para comunidade LGBTQIA+ e ONGS voltadas para as pessoas que vivem com HIV, teve dificuldades de produção: "Foi devastador"

2 min de leitura

Dre Nascimento (@dre_nascimento)
do home office
27 Abr 2020 - 05h43 | Atualizado em 27 Abr 2020 - 05h43



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)

vive um romance homossexual com Pedro (**Junior Provesi**) um sonhador que trabalha desde pequeno para conquistar os seus sonhos.

Leia também:

Filho de Andressa Urach sobre filmar a mãe transando: 'Às vezes tenho...

Musa do OnlyFans diz faturar alto com fãs de...

Em conversa com Quem, Junior Provesi explicou que o novo longa, do qual ele também é produtor, foi criado pensando na comunidade LGBTQIA+, tanto que parte da arrecação será revertida para a caridade.

"Uma parte da renda será revertida para instituições de pessoas LGBTQIA+ e ONGS de pessoas que vivem com HIV", explicou ele.

O trailer foi lançado no último 20 de abril, e está disponível no YouTube. Nas imagens, é possível ver ainda cenas quentes de sexo entre os personagens de Felipe Roque e Junior Provesi.

▼ CONTINUA DEPOIS DA PUBLICIDADE ▼



Felipe Roque aparece em cenas de sexo com Junior Provesi no longa Resistir para Recomeçar (Foto: Reprodução / Youtube)

CINEMA E QUARENTENA

À Quem, Junior ainda comentou sobre como a pandemia do coronavírus pode impactar o lançamento do longa. "Estamos todos preocupados. Não só com a saúde pública, mas também com a economia do país. Principalmente com o audiovisual, área de cinema nacional que infelizmente ainda luta para quebrar a barreira e o preconceito dos brasileiros para fazer com que eles consumam o nosso conteúdo. Uma área que, apesar de muita qualidade, ainda é extremamente desvalorizada", comenta.

Para o ator, após a pandemia o cinema nacional acabará sofrendo uma queda expressiva, mas mostra esperança: "Vamos nos levantar".

▼ CONTINUA DEPOIS DA PUBLICIDADE ▼



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)

Resistir e Recomeçar tem previsão de chegar às telonas em 1 de dezembro e foi produzido de maneira privada e sem captação de recursos públicos. Segundo Junior, rodar o longa foi difícil e desafiador por conta da verba curta.

"Foi algo devastador. A situação no set estava tão crítica, que comíamos sentados no chão com uma quentinha. Não tínhamos verba para o catering. Faltava verba para tudo, para transporte, alimentação, equipamentos. Graças a Deus, meus sócios e minha equipe conseguimos superar isso e fazer esse sonho acontecer", contou Junior.

Confira o trailer de Resistir e Recomeçar:



SINOPSE

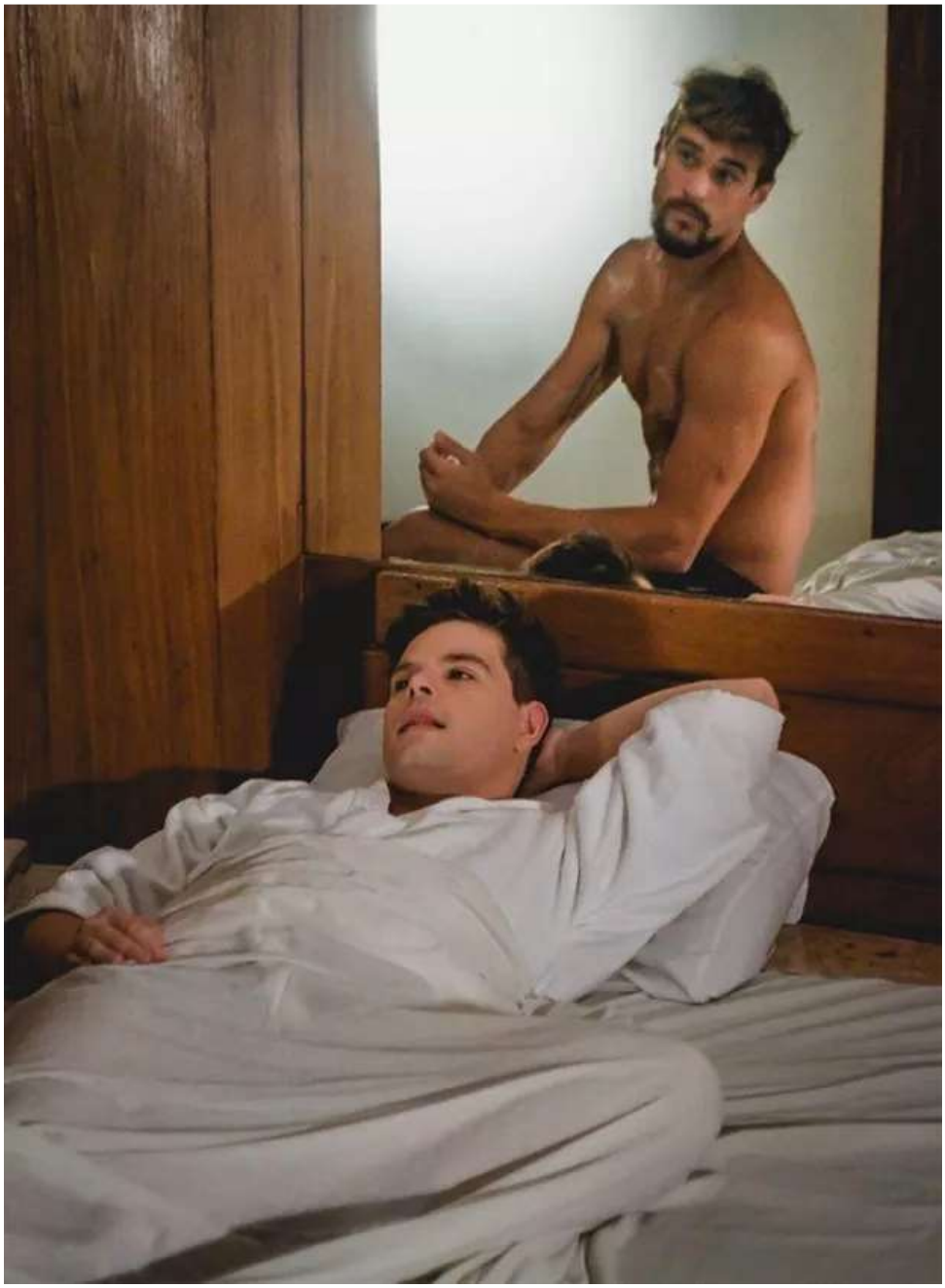
Pedro (Junior Provesi) é um jovem sonhador que trabalha desde cedo para conquistar seus sonhos. Ainda criança, se descobre diferente dos meninos de sua idade e sofre com isso dentro de casa, pois seu pai (André Mello) é um homem extremamente preconceituoso. Quando finalmente tem certeza de que o filho é homossexual o expulsa de casa, para sofrimento da sua mãe (Rosane Braga), uma mulher oprimida, que não consegue ajudar o filho. Nas ruas, Pedro luta para sobreviver, até que conhece Henrique (Felipe Roque), que o mostrará um novo olhar sobre a vida.



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)

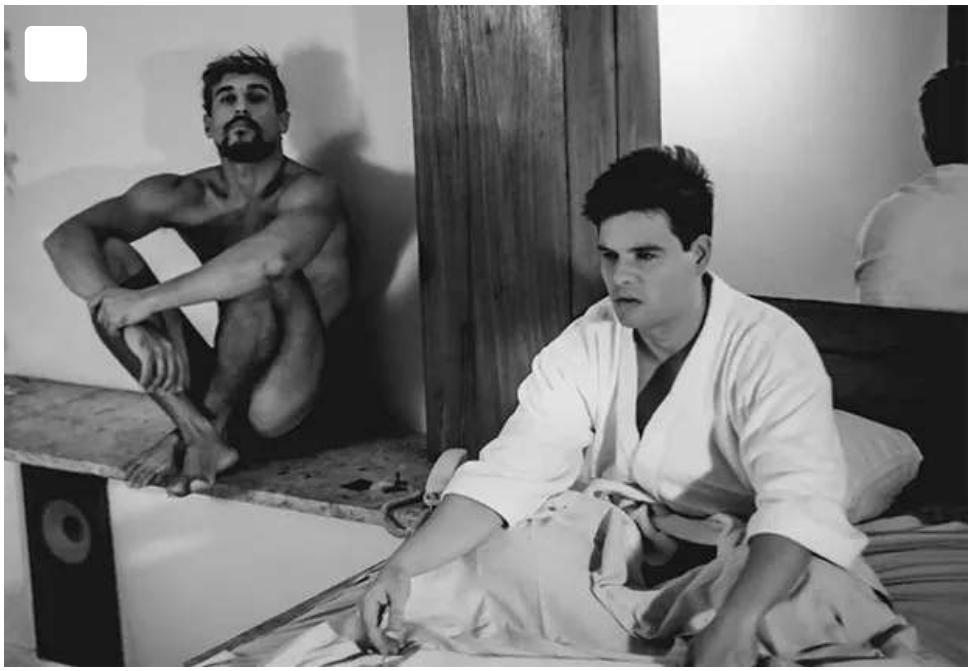


Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)

▼ CONTINUA DEPOIS DA PUBLICIDADE ▼



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)



Felipe Roque e Junior Provesi em cenas de Resistir e Recomeçar (Foto: Divulgação)

27 Abr 2020 - 05h43 | Atualizado em 27 Abr 2020 - 05h43

OBSERVATÓRIO G

Trailer featuring Felipe Roque and Junior Provesi includes sex scene between the actors, watch it

PUBLISHED 3 YEARS AGO

BY MARCIO ROLIM

Did You Like It? Share It!



Felipe Roque and Junior Provesi - Resistir e Recomeçar (Photo: Press release)

The Brazilian film “Resistir e Recomeçar” (Resist and Start Over) featuring Felipe Roque and Junior Provese has released its official trailer. With an LGBTQIA+ theme, the feature film aims to spark discussions about sexism and homophobia during the month of May, which is the global month for fighting against homophobia.

However, beyond the social issues and the LGBTQIA+ community's struggle, the film is also set to create a buzz for other reasons. The protagonist Pedro, portrayed by actor Junior Provesi, will have steamy sex scenes and nudity with Henrique, portrayed by Felipe Roque.

In the film, which features the debut of the winner of BBB 18, Gleici Damasceno, as an actress, Felipe plays a man who is married to a woman and often hires the services of male escorts and transgender individuals.

Roque, who is used to being seen playing heterosexual romantic leads in soap operas, such as in "A Regra do Jogo" and "Malhação," promises to surprise the audience and lend his voice to the fight against prejudice.

Junior Provesi shares details about the film. "Felipe Roque will play the romantic partner of my character, Pedro, who faces homophobia from his father and gets kicked out of home for being gay. He will be the person who helps Pedro overcome depression," explains the actor.

The release is scheduled for December 1st of this year, and the production is a collaboration **between 31 Entretenimento, Cultural Bridge,** and **Provesi Criações**. "We are monitoring the Covid-19 pandemic situation, and if things are stable, we may proceed with our plan to release in December," Provesi revealed.

The film did not receive any public funding for its production, and it didn't rely on the controversial Rouanet Law for its realization. Additionally, a portion of the box office proceeds will be donated to institutions that support LGBTQIA+ NGOs and organizations that assist people with HIV.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 29th, 2023.**

OBSERVATÓRIO G

Início Destaque

PUBLICIDADE

Carregando...

Trailer com Felipe Roque e Junior Provesi traz cena de sexo entre atores, assista



PUBLICADO HÁ 3 ANOS
POR MARCIO ROLIM

Gostou? Compartilhe!



PUBLICIDADE

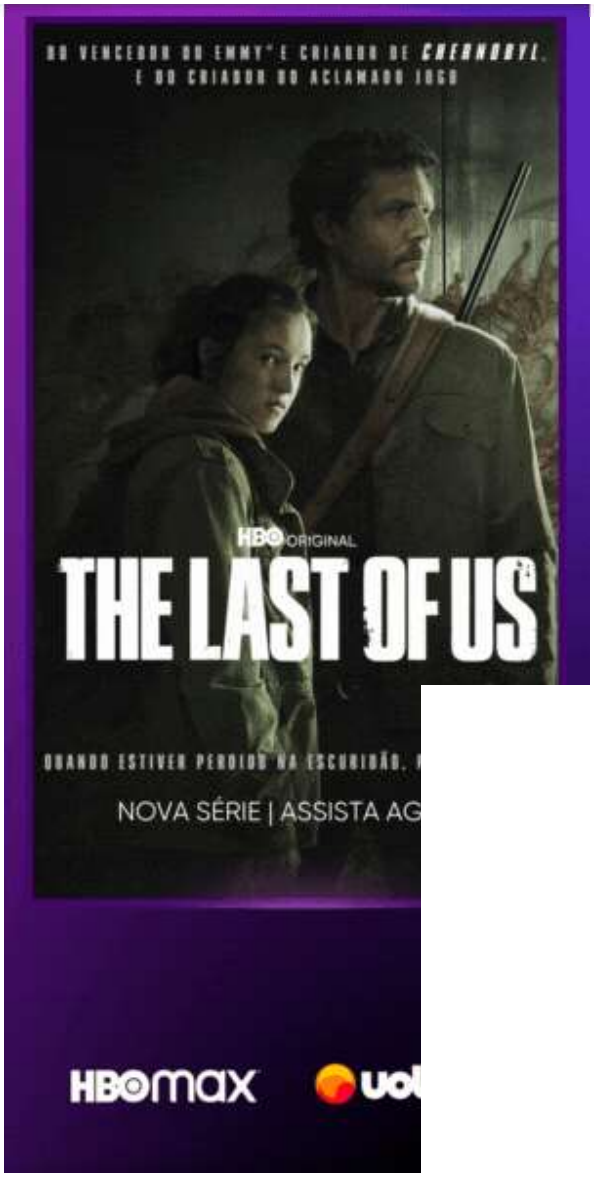


O filme nacional “Resistir e Recomeçar” com **Felipe Roque** e **Junior Provese** tem trailer oficial lançado. Com temática LGBTQIA+, o longa promete levantar debate sobre machismo e homofobia durante o mês de maio, mês mundial da luta contra a homofobia.

> Veja também:
>
> - Felipe Roque e Junior Provesi protagonizam cena de sexo gay em novo filme
> - Mãe de Rafael Vitti faz participação em filme com temática LGBT
> - Ex-BBB Gleice Damasceno grava filme contra a homofobia com Junior Provesi

No entanto, além das questões sociais e da luta da comunidade LGBTQIA+, o filme promete agitar também por outros motivos. O protagonista Pedro, vivido pelo ator Junior Provesi, terá cenas quentes de sexo e nudez com Henrique, vivido por Felipe Roque.

CONTINUA DEPOIS DA PUBLICIDADE



No longa, que tem a estreia da vencedora do BBB 18, Gleici Damasceno, como atriz, Felipe vive um homem, casado com mulher, e que costuma contratar os serviços de garotos de programa e travestis.

Roque, que está acostumado a ser visto vivendo galãs héteros em novelas, como em “A regra do jogo” e “Malhação”, promete surpreender o público e dar voz à luta contra o preconceito.



Junior Provesi conta detalhes sobre o longa. ”Felipe Roque fará par romântico com o meu personagem, Pedro, que sofre homofobia do pai e será expulso de casa por ser gay. Ele será o cara que ajudará o Pedro a sair da depressão”, explica o ator.

A Previsão de lançamento é dia 1 de Dezembro deste ano e a a produção é uma parceria entre a 31 Entretenimento, Cultural Bridge e Provesi Criações. “Estamos atentos à situação da pandemia de Covid-19 e, caso a situação esteja estável, poderemos concretizar o planejado de lançar em Dezembro”, contou Provesi.

O filme não teve qualquer captação de recursos públicos para a sua realização, não contando com a polêmica Lei Rouanet para sua realização, além disso, parte da renda de bilheteria será revertida para instituições que ajudam ONGs LGBTQIA+ e instituições que atendem pessoas com HIV.

PUBLICIDADE

Junior Provesi says that he and Felipe Roque had drinks before the sex scene

1 min reading

MARIE CLAIRE EDITORIAL

MAY 29TH 2019 - 16H30 | UPDATED IN MAY 29TH 2019 - 16H34



Felipe Roque (Photo: Press Release)

The sex scene starring Felipe Roque and Junior Provesi is causing a buzz. The film *Resistir para Começar* (Resist to Start) has not been released yet, but the anticipation is high, especially after the information became public.

Actor Junior Provesi told the behind-the-scenes of the shoot: "There was a shot before the sex scene in which there was alcohol and it was just to take a sip. But it turned out that we had to redo the scene so many times that we drank almost the whole bottle," he laughed. "We don't need to drink to do the sex scene, but we arrive at the next scene wasted."

The main character, Pedro, played by Junior Provesi, has HIV and faces prejudice because of his sexual orientation and the fact that

he has the disease, he even makes extreme decisions because of the pressure he faces inside and outside his family.

Felipe Roque is a veteran of national film productions such as *Mulheres ao Mar 2* (Women to the Sea 2), *Amor.com* (Love.com) and *Os Farofeiros* (The Beachnickers). In addition to him, the feature has a strong cast including Josie Pessoa (*O Sétimo Guardião* – The Seventh Guardian), Gleici Damasceno (winner of BBB 18), Renata Dominguez (*Deus Salve o Rei* - God Save the King - and *Sol Nascente* – Rising Sun), André Mello (*Tropa de Elite* – Elite Squad - 1 and 2), Taisa Gomes (*Deus Salve o Rei* – God Save the King), Rosane Braga and Valeria Alencar Vitti. Junior Provesi is the scriptwriter, executive producer and protagonist of the production.

The film *Resistir para Começar* is scheduled for release in 2019 and is the result of a partnership between Cultural Bridge, Provesi Criações and 31Enttenimento.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 29th, 2023.**

ASSINE

CELEBRIDADES

Junior Provesi diz que ele e Felipe Roque beberam antes de cena de sexo

1 min de leitura

Redação Marie Claire

29 Mai 2019 - 16h30 | Atualizado em 29 Mai 2019 - 16h34

Assine e **GANHE 6 MESES** APROVEITE!



Felipe Roque (Foto: Divulgação)

A cena de sexo protagonizada por Felipe Roque e Junior Provesi está dando o que falar. O filme *Resistir para Começar* ainda não foi lançado mas a expectativa é grande,

ASSINE SUA REVISTA FAVORITA E **GANHE UM**

ASSINE

e era só pra dar um golinho. Mas acabou que de tantas vezes que a gente teve de refazer a cena bebemos quase toda a garrafa", contou aos risos. "Não precisamos beber para fazer a cena de sexo, mas já chegamos na cena seguinte calibrados".

▼ CONTINUA DEPOIS DA PUBLICIDADE ▼

O personagem principal, Pedro, interpretado por Junior Provesi, é portador do vírus HIV e enfrenta preconceito por sua orientação sexual e por ser portador da doença, ele chega a tomar decisões extremas devido a pressão sofrida dentro e fora do ambiente familiar.

Felipe Roque é um veterano em produções do cinema nacional como *Mulheres ao Mar 2*, *Amor.com* e *Os Farofeiros*. Além dele o longa conta com um elenco de peso como Josie Pessoa (O Sétimo Guardião), Gleici Damasceno (vencedora do BBB 18), Renata Dominguez (Deus Salve o Rei e Sol Nascente), André Mello (Tropa de Elite 1 e 2), Taisa Gomes (Deus Salve o Rei), Rosane Braga e Valeria Alencar Vitti. Junior Provesi é roteirista, produtor executivo e protagonista da produção.

▼ CONTINUA DEPOIS DA PUBLICIDADE ▼

ASSINE

O filme *Resistir para Começar* tem estreia prevista para este ano de 2019 e resulta da parceria entre a Cultural Bridge, Provesi Criações e a 31Entretenimento.



Felipe Roque (Foto: Divulgação)

29 Mai 2019 - 16h30 | Atualizado em 29 Mai 2019 - 16h34

JUNIOR PROVESI



Activities **Screenwriter, Actor, Director**

Nationality: Brazilian

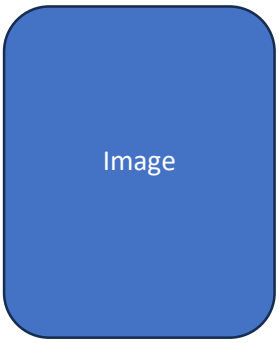
FILMOGRAPHY



Me Tira da Mira

(Get Me Out of the Spotlight)

March 24th, 2022



Resistir e Recomeçar

(Resist and Start Over)

May 2020

PHOTO



COMMENTS

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 29th, 2023.**

ADORO CINEMA



JUNIOR PROVESI



Atividades **Roteirista, Ator, Diretor**

Nacionalidade Brasileiro

FILMOGRAFIA



Me Tira da Mira
24 de março de 2022



Resistir para Recomeçar
maio 2020

FOTO



COMENTÁRIOS

Estação Nerd

Me Tira da Mira | Comedy starring Cleo, Fiuk and Fábio Jr. arrives exclusively on HBO Max; Check it out!

Published by ***Hiccaro Rodrigues***

05/19/2022

HBO Max announces the exclusive premiere of the national film **ME TIRA DA MIRA** (**GET ME OUT OF THE SPOTLIGHT**) in the platform's catalog this Friday, May 20th. Directed by Hsu Chien, the comedy stars Cleo, Fiuk and Fábio Jr. This is the first time that the actress, who plays the protagonist in the production, acts along her father and brother.

In **ME TIRA DA MIRA**, investigative police officer Roberta (Cleo) infiltrates the Bianchini Energetic Realignment Clinic determined to find answers on the death of actress Antuérpia Fox (Vera Fischer). The suspicion is that the tea developed by the clinic's owners, used to rebalance patients' energy, may be killing people. During the investigation, the agent will have the support of her therapist, Isabela (Bruna Ciocca), with whom she forms a relentless and entertaining duo. Police officer Lucas (Fiuk) and Rodrigo (Sérgio Guizé), her former partner in love and work, will also be by her side on this mission. Surrounded by suspicious employees, such as receptionist Amanda Jéssica (Viih Tube), and eccentric clients, such as "canceled" actress Natasha Ferreiro (Júlia Rabello), she will discover that she may be the target of an even bigger scam.

In addition to Cleo, Fiuk and Fábio Júnior, the feature film features Viih Tube ('Amiga do Inimigo' – Friend of the Enemy), Gkay ('Detetive Madeinusa' – Detective Maeinusa), Mel Maia ('Tudo Por um Popstar' – Anything for a Pop Star), Kaysar Dadour ('Carcereiros: O Filme' – Jailers: The Movie), Cris Vianna ('Quem Vai Ficar com Mário?' – There's Something About Mario), Sérgio Guizé ('O Homem Perfeito' - The Perfect Man), Silvero Pereira ('Bacurau'), Júlia Rabello ('Confissões de Uma Garota Excluída' - Confessions of an Invisible Girl) and Bruna Ciocca in the cast. The movie features special appearances by Vera Fischer, Stênio Garcia and Maria Gladys.

In addition to the great cast, **ME TIRA DA MIRA** also has an original soundtrack directed by Diego Timbó. Among the names are Ella & The Pepper Juice, Xamã, JS O Mão de Ouro and Franglish, performing the unreleased track "Criminal", the romantic pagode star Dilsinho with his reinterpretation of "Alma Gêmea" (Soulmate) and one of Elza Soares' latest recordings with the song "Preciso Me Encontrar" (I Need to Find Myself), a hit by Cartola.

Directed by Hsu Chien, **ME TIRA DA MIRA** is produced by Provesi Produções, Ayrosa Produções, Uno Produções and La Duka Produções. The script is bty Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini e Junior Provesi. The executive production is by Cleo, Junior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddour and Victor Pinto.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 29th, 2023.**

FEATURED NOTÍCIAS

Me Tira da Mira | Comédia estrelada por Cleo, Fiuk e Fábio Jr. chega com exclusividade à HBO Max; Confira!



Publicado por ***Hiccaro Rodrigues***

19/05/2022

Publicidade

A **HBO Max** anuncia a estreia exclusiva do filme nacional **ME TIRA DA MIRA** no catálogo da plataforma nesta sexta-feira, 20 de maio. Dirigida por Hsu Chien, a comédia é estrelada por Cleo, Fiuk e Fábio Jr. Esta é a primeira vez que a atriz, que vive a protagonista na produção, contracena com seu pai e irmão.

Em **ME TIRA D.**
Realinhamento
(Vera Fischer),

reequilibrar a energia dos pacientes, pode estar matando pessoas. Durante a investigação, a agente contará com o apoio de sua terapeuta, Isabela (Bruna Ciocca), com quem forma uma dupla divertida e implacável. O policial Lucas (Fiuk) e Rodrigo (Sérgio Guizé), seu ex-parceiro no amor e no trabalho, também estarão ao seu lado nessa missão. Rodeada de funcionários suspeitos, como a recepcionista Amanda Jéssica (Viih Tube), e de clientes excêntricos, como a atriz "cancelada" Natasha Ferreiro (Júlia Rabello), ela vai descobrir que pode estar na mira de um esquema ainda maior.

Além de Cleo, Fiuk e Fábio Júnior, o longa-metragem conta com Viih Tube ('Amiga do Inimigo'), Gkay ('Detetive Madeinusa'), Mel Maia ('Tudo Por um Popstar'), Kaysar Dadour ('Carcereiros: O Filme'), Cris Vianna ('Quem Vai Ficar com Mário?'), Sérgio Guizé ('O Homem Perfeito'), Silvero Pereira ('Bacurau'), Júlia Rabello ('Confissões de uma Garota Excluída') e Bruna Ciocca no elenco. O filme tem participação especial de Vera Fischer, Stênio Garcia e Maria Gladys.

Publicidade

Além do grande elenco, **ME TIRA DA MIRA** conta ainda com uma trilha sonora original dirigida por Diego Timbó. Entre os nomes, estão Ella & The Pepper Juice, Xamã, JS O Mão de Ouro e Franglish, interpretando a faixa inédita "Criminal", o astro do pagode romântico Dilsinho com a releitura de "Alma Gêmea" e uma das últimas gravações de Elza Soares com a música "Preciso Me Encontrar", sucesso de Cartola.

Com direção deHsu Chien, **ME TIRA DA MIRA** é uma produção Provesi Produções, Ayrosa Produções, Uno Produções e La Duka Produções. O roteiro é de Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini e Junior Provesi. A produção executiva é de Cleo, Junior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddour e Victor Pinto.

Publicidade
Publicidade

ofuxico

NEWS 05/23/16 at 11:30

Sabrina Sato shines on the cover of Junior Provesi's magazine



Disclosure/Press Office /Marcio Carvalho/Marina Giannetto/Zee Nunes/MF Models Agency

Junior Provesi promises to revolutionize with the launch of his magazine "Magazine em Rio," which will feature a grand launch party on June 18th at 20h00 at Versatilly Events Hall in Rio de Janeiro.

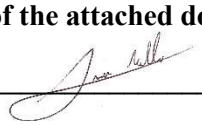
After the cover featuring Renata Rodriguez, the actor and host arrives with a bang with the photo of Sabrina Sato, who will be one of the stars on the cover of the publication.

"Sabrina was my second choice for the cover in the initial phase of the project. I had been following her work for years, always with a smile and charisma on her face that captivates everyone, she has that innocent girl charm, but she's a strong and beautiful woman. She has a strong name in the market, and I admire everything she has achieved, which was through a lot of hard work. She climbed each step of the ladder step by step, without rushing, and now she's here with all that power. Today, she is 'The' Sabrina Sato and deserves everything she has!" he said.

About his first cover with Renata, he shared how he met the actress.

"We met during a recording of my TV show NABATIDA, where I interviewed her. We had a really nice and relaxed chat backstage, and I got to know Renata in a way that few do. I remember she gave me good advice, showing complete humility and that dreams really do exist. Some time later, I started to develop the idea of the magazine, and I thought to myself, the magazine is classic, unique, it goes beyond the obvious, it talks about fashion, culture, health, and tips in general, there was no way she wouldn't come to mind as my first cover. Renata is beautiful, a natural beauty, strong and persistent just like me, she knows where she wants to go, and that's the essence of the magazine. Subtle and elegant, and all of this I found in her to be my launch cover," he said.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 29th, 2023.

Pushnews

PUBLICIDADE

NOTÍCIAS 23/05/16 às 11:30

Sabrina Sato brilha na capa da revista de Junior Provesi

Siga o *OFuxico* no Google News!



Divulgação/Assessoria de Imprensa /Marcio Carvalho/Marina Giannetto/Zee Nunes/MF Models Assessoria



Pushnews

lançamento no dia 18 de junho, às 20h00, no Versatilly Events Hall, no Rio de Janeiro.

Depois da capa com Renata Rodriguez, o ator e apresentador chega com tudo com a foto de Sabrina Sato, que será uma das estrelas da capa da publicação.

PUBLICIDADE

“A Sabrina foi a minha segunda opção de capa na fase inicial do projeto. Já acompanhava o trabalho dela há anos, sempre com um sorriso e um carisma no rosto que cativa a todos, ela tem aquele jeitinho menina ingênua, mas é uma mulher forte e linda. Tem um nome forte no mercado e admiro tudo que ela conquistou, que foi com muito suor. Ela foi subindo cada escadinha passo a passo, sem pressa, e hoje está aí com esse poder todo, hoje ela é "A" Sabrina Sato e merece tudo que tem!”, disse ele.

Sobre sua primeira capa, com Renata, ele contou como conheceu a atriz.

“Nos conhecemos em uma gravação do meu programa de TV o NABATIDA, onde eu a entrevistei. Tivemos um papo super legal e descontraído nos bastidores e conheci a Renata de uma forma que poucos conhecem. Lembro que ela me deu bons conselhos e mostrando total humildade e que sonhos realmente existem. Algum tempo depois comecei a criar a ideia da revista, e pensei comigo, a revista é clássica, diferente, foge do óbvio, fala de moda, cultura, saúde e dicas no geral, não tinha como não vir ela na cabeça como minha primeira capa. A Renata é linda, uma beleza natural, forte e persistente igual a mim, sabe onde quer chegar e essa é a proposta da revista. Klin e elegante, e tudo isso eu consegui encontrar nela para ser minha capa de lançamento”, disse.

Pushnews

PUBLICIDADE

Carolina Dieckmann usa do bom humor para devorar brigadeiro

Look sensual de Sabrina Sato causa na web

Sabrina Sato e Claudia Leitte rebolam ao som de Work

Eduardo Costa apresenta a nova namorada e se declara



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PUBLICIDAD

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Notícias Relacionadas



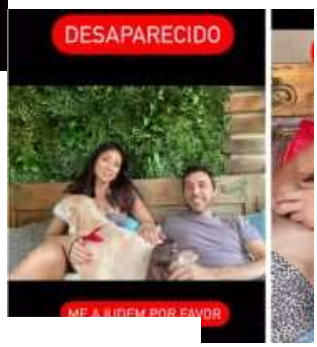
Mãe de Larissa Manoela presa?



Carolina Dieckmann esc saudade e luto pela mort



Angelina Jolie abre o jog Pitt e diz que álcool dest



z apelo a to de ami

Artistas Relacionados

EXTRA
Celebrities

04/24/20 12:45 04/24/20 20:44

FELIPE ROQUE APPEARS IN GAY SEX SCENE WITH JUNIOR PROVESI IN THE FILM 'RESISTIR E RECOMEÇAR'





Former star of "Malhação," Felipe Roque, appears in steamy scenes in the film "Resistir e Recomeçar," a feature film with an LGBTQIA+ theme, directed by Pedro Nascimento. In the recently released trailer, the actor is seen in a scene involving sex, nudity, and a gay kiss with Junior Provesi, the actor who portrays the protagonist Pedro and also contributes to the screenplay.

The film is set to premiere in December and also features the participation of Gleici Damasceno, the winner of "BBB 18," along with actors Josie Pessoa, Valéria Alencar Vitti, Rosane Braga, André Melo, and Taisa Gomes. The film raises social issues, such as the debate about sexism and homophobia.

Roque's character is married to a woman and often hires the services of male escorts and transgender individuals. "Felipe Roque will play the romantic partner of my character, Pedro, who faces homophobia from his father and gets kicked out of home for being gay. He will be the person who helps Pedro overcome depression," Provesi reveals.

The production of the film is a collaboration between 31 Entretenimento, Cultural Bridge, and Provesi Criações. The film did not receive public funding for its production. A portion of the

film's box office revenue will be donated to institutions that support LGBTQIA+ NGOs and organizations that care for and assist people with HIV.

Watch the trailer:

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 29th, 2023.

Famosos

24/04/20 12:45 24/04/20 20:44 Curtir 199 Tweetar

FELIPE ROQUE APARECE EM CENAS DE SEXO GAY COM JUNIOR PROVESI NO FILME 'RESISTIR E RECOMEÇAR'



Extra

Tamanho do texto A A A

Ouça

Ex-protagonista de "Malhação", Felipe Roque aparece em cenas quentíssimas no filme "Resistir e recomeçar", longa com temática LGBTQIA+, com direção de Pedro Nascimento. No trailer recém-lançado, o ator aparece numa cena de sexo, nudez e beijo gay com Junior Provesi, ator que interpreta o protagonista Pedro e também assina o roteiro.

O filme tem previsão de estreia para dezembro e conta ainda com a participação de Gleici Damasceno, campeã do "BBB 18", além dos atores Josie Pessoa, Valéria Alencar Vitti, Rosane Braga, André Melo e Taisa Gomes. O longa levanta questões sociais, como o debate sobre machismo e homofobia.

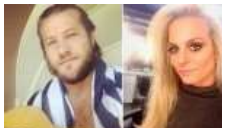
O personagem de Roque é casado com uma mulher e costuma contratar os serviços de garotos de programa e travestis. "Felipe Roque fará par romântico com o meu personagem, o Pedro, que sofre homofobia do pai e será expulso de casa por ser gay. Ele será o cara que ajudará o Pedro a sair da depressão", adianta Provesi.

Leia mais


Galã Felipe Roque vive romance gay em filme com cenas de beijo, nudez e sexo


Solteira, Anitta relembra namoro secreto com André Marques e revela sociedade com ex


Namoro da mãe de Neymar com Tiago Ramos seguirá longe dos holofotes



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Comentários Encerrados

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PRIMEIRA PÁGINA

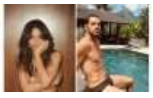
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FAMOSOS
Filha mostra autor Manoel Carlos tomando sol em seu aniversário de 90 anos


FAMOSOS
Gabigol investe em sequência de lovezinho com influenciadora gaúcha, ex-mulher de outro jogador


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Lucinha Lins celebra a chegada dos 70 após passar dois meses internada: 'Fiquei muito assustada'


FAMOSOS
Longe das novelas, Carolina Kasting reaparece ao lado dos filhos e do marido, com quem está casada há 23 anos


FAMOSOS
Rafa Kalimann desiste de mansão de R$ 9 milhões para não ser vizinha de José Loreto









A produção do longa é uma parceria entre a 31 entretenimento, Cultural Bridge e Provesi Criações. O filme não teve captação de recursos públicos para a sua realização.A parte da renda de bilheteria do filme será revertida para instituições que ajudam ONGs LGBTQIA+ e instituições que atendem e cuidam de pessoas com HIV.

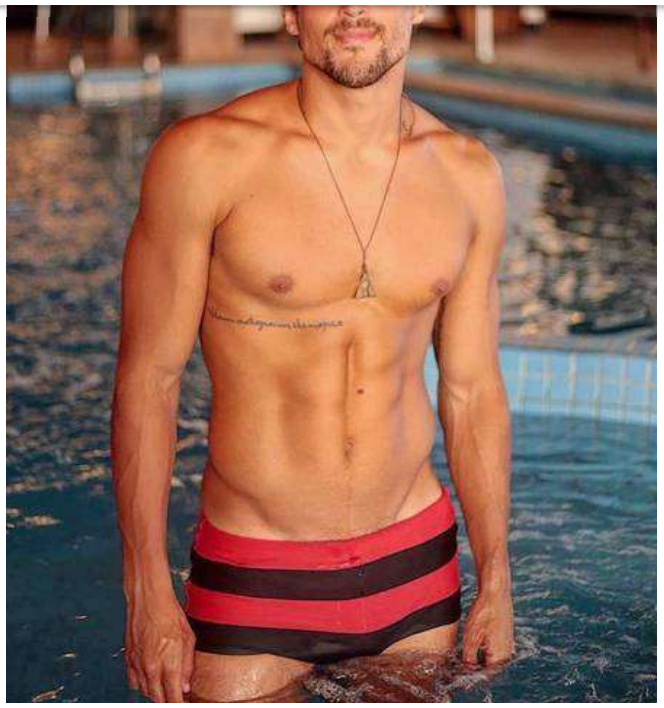
Assista ao trailer:











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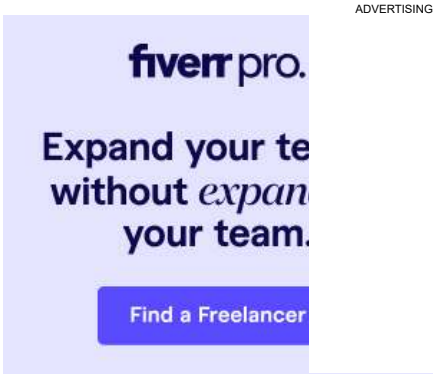

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20 JUNE 2023 | RENATA VOMERO

"DESAPEGA" IS THE MOST WATCHED BRAZILIAN FILM OF 2023 IN THEATERS SO FAR

Ancine launched a panel with Exhibition Market Indicators in celebration of Brazilian Cinema Day

Share:



(Photo: Disclosure)

Ancine announced yesterday (19), Brazilian Cinema Day, the launch, on the website of the **Brazilian Cinema and Audiovisual Observatory (OCA)** , of the new **interactive** panel "Exhibition Market Indicators", which allows monitoring of important figures in the film exhibition sector in Brazil. The tool, developed by the Coordination of Studies and Market Monitoring of the Regulatory Secretariat, will be updated monthly, complementing the monitoring carried out by the weekly panels existing at the OCA.

Advertising close X



Taking advantage of the news, Portal Exibidor, also in a special week in honor of Brazilian Cinema, collected data related to our films released this year. Among the most watched films so far are: **Desapega (Imagem Filmes)** , with an audience of 150.5 thousand people; **Ninguém é de Ninguém (Sony)** , with 132.3 thousand people; **Chef Jack – O Cozinheiro Aventureiro (Sony)** , with 50.8 thousand people; **Nas Ondas da Fé (Imagem Filmes)** , with 36.1 thousand people, and **Perlimps (Vitrine)** , with 12.3 thousand tickets.

Refining the research, it is possible to infer that between January 5 and June 7, cinemas received 504.5 thousand people to watch national titles on the big screen, representing revenue of R$8.5 million. During the period, 129 Brazilian productions were shown.

It is already known how difficult it is for our cinema to reconnect with its audience in this post-

pandemic period, and given the numbers and graphs, this gap becomes even more evident.

In terms of audience market share, the figures mentioned above represent only 1% of total ticket sales, with the remainder being for foreign films. In terms of revenue, the figure is 0.9%.

Total attendance is 81.2% below the same period in 2022 and 94.1% lower than in 2019, a year in which cinemas sold more than 20 million tickets for national films. The market share of sessions held in 2022 is 3.2% for Brazilian films, with the remainder being for foreign films.

In terms of general data for the Brazilian exhibition market, the indicators provided by the new tool show that weekly attendance at movie theaters in 2023 has been higher than last year's results. As of June 7, when the 22nd film week ended, the accumulated audience for the year was 48.1 million, a number that is 22.1% higher than the value achieved in the same period in 2022.

More details about the platform

The platform gathers information obtained from the Box Office Control System (SCB), through which exhibitors send daily reports to the Agency with the day and time of screening, audience and revenue. The new interactive graphs and tables allow observing the behavior of the national exhibition system since 2019, monitoring indicators related to the number of theaters in operation, the total number of scheduled sessions and screenings of national films. The panel also presents variables such as audience, revenue, average ticket price (PMI), total number of feature films screened and ranking of works with the largest audience, also allowing the download of data by film week.

The panel also brings, as a major novelty, the possibility of monitoring data on the dynamics of scheduled film sessions. Since the digitalization of the exhibition park, multiprogramming has been a reality in the country's movie theaters, making session monitoring essential, which has been permitted since the implementation of the SCB.

Share:

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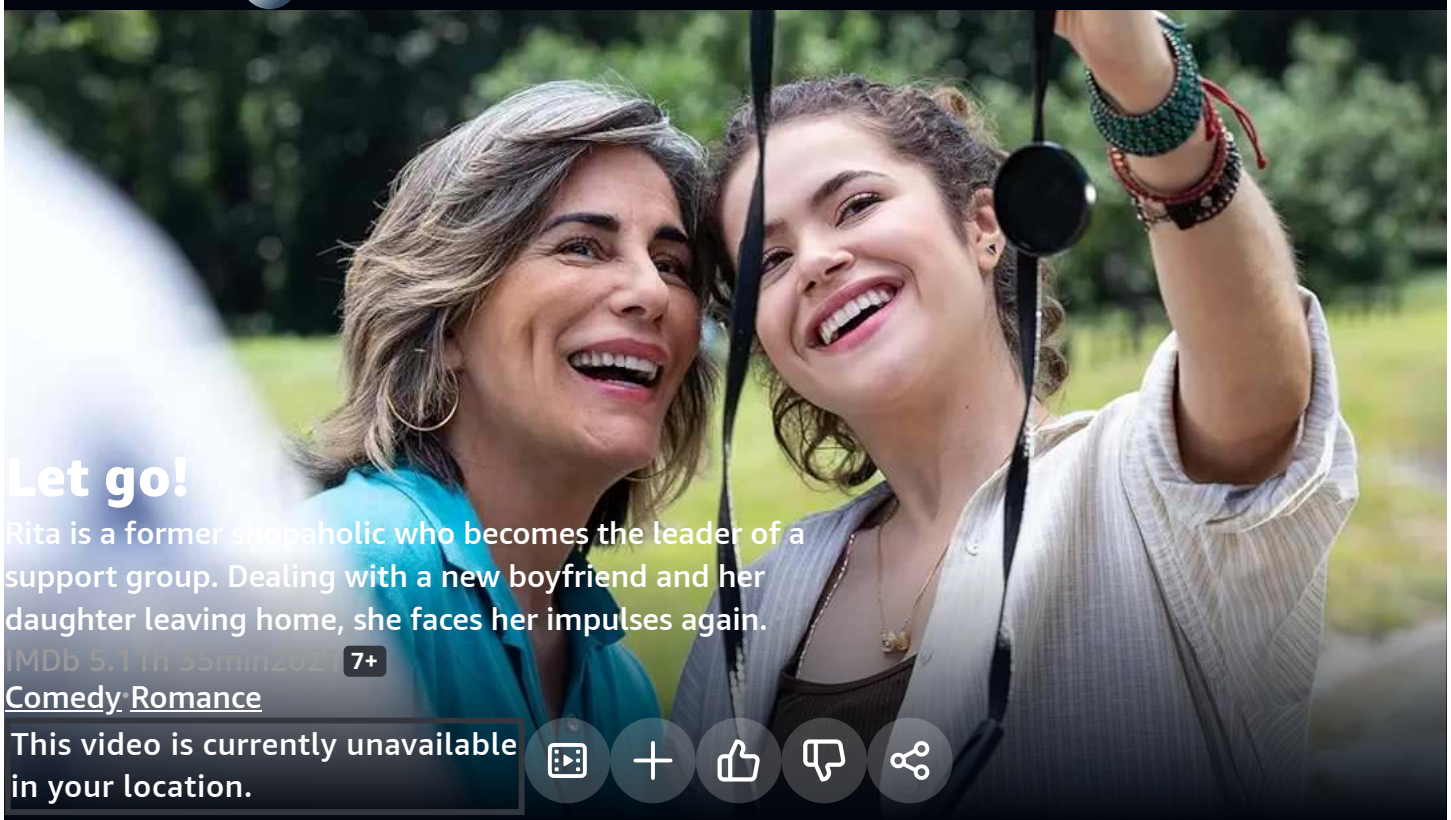
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Comedy Romance

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Directors
Hsu Chien Hsin

Main actors
Gloria Pires , Maisa Silva , Marcos Pasquim

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Get me out of your sights

Me Tira da Mira is a2022 Brazilian comedy film directed by Hsu Chien and produced by Flávia Goulart. The film was released in theaters in Brazil from March 24, 2022 byImagem Filmes .[1]

Me Tira da Mira features an original screenplay written by Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini and Junior Provesi. The film follows a disastrous criminal investigation into the death of a famous actress, Antuérpia Fox, in an energy realignment clinic. The film grossed R$ 389.5 thousand in its opening weekend, registering an audience of 20 thousand spectators, numbers considered satisfactory for national productions. [2] However, it was received negatively by film critics who, in general, made harsh criticisms of the film's confusing script. [3]

Plot

Civil police officer Roberta (Cleo) infiltrates an energy realignment clinic with the purpose of investigating the mysterious death of actress Antuérpia Fox (Vera Fischer). During the investigations, she has to deal with the dramas of actress Natasha Ferrero (Júlia Rabello), who is facing a " cancellation " on the internet, and also with an unresolved love from the past with federal police officer Rodrigo (Sérgio Guizé), who is investigating a suspected case of international trafficking involving the same clinic. [4]

Cast

- Cleo Pires as Roberta
- Sergio Guizé as Rodrigo
- Fiuk as Lucas
- Fabio Junior as Jorge
- Vera Fischer as Antwerp Fox
- Julia Rabello as Natasha Ferrero
- Bruna Ciocca as Dr. Isabela

Get me out of your sights



Official movie poster.

Brazil
2022 • color • 90 min

Gender	comedy
Direction	Hsu Chien Hsin
Production	Flavia Goulart
Road map	Beatriz Rhaddour Claudio Simoes
Cast	Cleo Pires Sergio Guize Fiuk Fabio Junior
Music	Daniel Simitan Dan Araujo Diego Timbo
Cinematography	Daniel Primo
Edition	Leonardo Gouvea

- Kaysar Dadour as Javier
- Silvero Pereira as Ramirez
- Cris Vianna as Angela Bianchinni
- Sténio Garcia as Paulo Bianchinni
- Carla Cristina Cardoso as Valeska
- Adriana Birolli as Patricia
- Maria Gladys as Lisie
- Vilma Melo as Marta
- Viih Tube as Amanda Jessica
- GKay as Laura Lipsync
- Mel Maia as Roberta (young)

Production company(ies)	Provesi Productions Uno Productions
Distribution	Image Movies
Launch	March 24, 2022 (Brazil)
Language	Portuguese

Production

Me Tira da Mira is a production carried out in partnership between Provesi and Uno Produções. [1] It is directed by Hsu Chien and written by five screenwriters, namely Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini and Junior Provesi. The recordings took place entirely in Rio de Janeiro , during the COVID-19 pandemic . Filming was completed on January 17, 2021. Due to safety protocols, rehearsals and script readings were carried out remotely via the internet. The cast met in person only for the recording of the scenes.

The film marks the debut of actress and singer Cleo , the protagonist of the plot, as a producer, alongside Diego Timbó, Júnior Provesi and Flávia Goulart. *Me Tira da Mira* has an unreleased soundtrack directed by Diego Timbó. The track "Criminal", performed by Ella & The Pepper Juice, Xamã, JS O Mão de Ouro and Franglish, in a union of Brazil, Norway and France, is one of the songs that make up the soundtrack. [5]

Cast

The film brings together a cast of several digital and entertainment celebrities with renowned actors from national drama. The choice of famous people in the digital world was a tactic to attract young audiences to the cinemas. Gkay and Viih Tube , known for their popularity on social media, were invited to make special appearances. Before the film premiered, Viih Tube and Fiuk , also members of the film's cast, participated in the *reality show Big Brother Brasil 21* , which aired on TV Globo in 2021 and was a huge success with the public, bringing more visibility to the film. Another former participant of *Big Brother Brasil* , Kaysar Dadour , was also invited to make a special appearance. The film brings together, for the first time, the siblings Cleo and Fiuk with their father, the singer Fábio Júnior , in a production. The cast also includes actors already known for their performances in cinema, among them Vera Fischer , Maria Gladys and Stênio Garcia .

Launch

Take Me Out of Your Sights was released in theaters on March 24, 2022, after a series of delays caused by the COVID-19 pandemic . Initially, the film was scheduled to premiere on February 24, 2022, by Imagem Filmes . [5] After its theatrical release, the film was released exclusively by HBO Max on May 20, 2022. [6]

Front desk

Box office

In its first weekend of release, the film sold 20,000 tickets. During this period, the film grossed R$ 389,500.

Critical response

The film was met with negative reviews from film critics. Matheus Mans, writing for the website Esquina da Cultura, defined it as a film with good references, but poorly written: "In the end, it is impossible to know what *Me Tira da Mira* wants. The action is poorly directed, with many logic problems. Perhaps due to the lack of rehearsal, which Hsu admitted during the press conference. The comedy does not work beyond the Cléo-Fiuk-Fábio core. And, with that, *Me Tira da Mira* becomes forgettable, banal. I am writing about this film a week after I watched it. And I almost don't remember it anymore." [3]

Fernanda Talarico, for the *website Splash* , wrote: "The problem with the film starts precisely in not focusing on the main plot, because the side stories make the script lose strength and confuse the viewer. There are countless characters that do not help or add anything; on the contrary, they hinder the development and rhythm. At a certain point, you just want to follow Roberta and her saga to reach the end of the investigation. The focus changes all the time to give prominence to someone who makes no difference, but needs to justify their presence in the title." [7]

Denis Le Senechal Klimiuc, a critic for *Cinema com Rapadura* , wrote: "[...] director Hsu Chien Hsin, who clearly has mastered the comic timing of the script written by Beatriz Hadour and Claudio Simões, could have invested a little more in the on-screen development of his supporting actors, as they are all sharp and steal their respective scenes. Special mention goes to the visceral and hilarious performance by Silvero Pereira as Ramirez, a James Bond-style villain. Perhaps the film would have been more useful if it had been turned into a miniseries, or if its number of characters had been significantly reduced, leaving only Roberta, Isabela and Natasha in focus, and abandoning the jokes that the hard-working trio Cleo, Fiuk and Fábio adopted." [8]

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1. Template:Turn web
2. «Portal Exibidor - "Lost City" opening tops North American box office with over US$30 million» (https://www.exibidor.com.br/noticias/mercado/12588-abertura-de-34cidade-perdida34-lidera-bilheteria-norte-americana-com-mais-de-us30-milhoes) . *www.exibidor.com.br* . Retrieved July 10, 2022

186

3. Mans, Matheus (March 22, 2022).«Review: 'Me Tira da Mira' is a film with good references, but with a bloated script» (https://www.esquinadacultura.com.br/post/critica-me-tira-da-mira-e-filme-com-boas-referencias-mas-com-roteiro-inchado).*Esquina da Cultura*. Retrieved July 10, 2022
4. AdoroCinema, *Take Me Out of Your Sights* (https://www.adorocinema.com/filmes/filme-289902/) , accessed on January 19, 2022
5. «New national comedy "Me Tira da Mira" premieres on February 24th» (https://telaviva.com.br/22/12/2021/nova-comedia-nacional-me-tira-da-mira-estreia-em-24-de-fevereiro/).*TELA VIVA News*. December 22, 2021. Retrieved January 19, 2022
6. Rodrigues, Hiccaro; Rodrigues, Hiccaro (May 19, 2022). «Me Tira da Mira | Comedy starring Cleo, Fiuk and Fábio Jr. arrives exclusively on HBO Max; Check it out!» (https://estacaonerd.com/me-tira-da-mira-comedia-estrelada-por-cleo-fiuk-e-fabio-jr-chega-com-exclusividade-a-hbo-max-confira/) . *Estação Nerd* . Retrieved July 10, 2022.
7. « ' Me Tira da Mira' is an inside joke that no one asks you to participate in» (https://www.uol.com.br/splash/filmes/critica/me-tira-da-mira-e-uma-piada-interna-que-ninguem-te-chama-para-participar.htm) . *www.uol.com.br* . Retrieved July 10, 2022
8. Le Senechal Klimiuc, Denis (2022). «Me Tira da Mira (2021): fun family adventure» (https://cinemacomrapadura.com.br/criticas/610534/critica-me-tira-da-mira-2021-divertida-aventura-em-familia/) . *Cinema com Rapadura* . Retrieved July 10, 2022

External links

- *Get Me Out of Your Sights* (https://www.imdb.com/title/tt14257960/) . on IMDb .

Obtida de "https://pt.wikipedia.org/w/index.php?title=Me_Tira_da_Mira&oldid=65822203"

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ME TIRA DA MIRA

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2022

Classificação

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Exhibit B.VI: Eligibility Criteria – Exceptional Ability Evidence - Evidence of High Salary or Other Remuneration

Image	Simples Nacional (Simplified Tax Regime) Statement

Generated on 06/26/2023 14:19:56

Calculated on 07/26/2023 15:02:28

Original Calculation

PGDAS-D (Simples Nacional Collection Document Generator Program – Declaratory) 2018 Version 2.2.4

1) Taxpayer Information

Basic CNPJ: 32.542.013	Company Name: PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS LTDA.	
Opening Date: 01/23/2019	Calculation Regime: Accrual Basis	Opting for Simples Nacional: Yes

2) Calculation Information 32542013202207001

Calculation Period (PA): 07/2022

2.1 Revenue Breakdown

Total Gross Revenue (R$)	Domestic Market	Foreign Market	Total
Gross Revenue for the Calculation Period (RPA)	1.295.235,80	0,00	1.295.235,00
Accumulated Gross Revenue for the Twelve Months Preceding the Calculation Period (RBT12)	4.000,00	0,00	4.000,00
Proportionally Adjusted Accumulated Gross Revenue for the Twelve Months Preceding the Calculation Period (RBT12p)			
Accumulated Gross Revenue for the Current Calendar Year (RBA)	1.295.235,80	0,00	1.295.235,80
Accumulated Gross Revenue for the Previous Calendar Year (RBAA)	4.000,00	0,00	4.000,00
Proportionally Adjusted Gross Revenue Limit	4.800.000,00	4.800.000,00	

2.2) Previous Gross Revenue (R$)

2.2.1) Domestic Market							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	4.000,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				
2.2.2) Foreign Market							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00

05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	0,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				

2.3) Previous Payroll (R$)

None

2.4) R Factor (Revenue Factor)

R Factor = Does not apply

2.5) Fixed Values

Does not apply

3) Establishment Information - Values related to Reported Revenues

Establishment CNPJ: 32.542.013/0001-89	
Municipality: Rio de Janeiro	State: RJ
Annual Revenue Sublimit (R$): 3.600.000,00	Prevented from collecting ICMS/ISS in DAS: No

Debt Amount per Activity Tax (R$):

Service Provision, except for abroad - Not subject to the "r" factor and taxed under Annex III, without ISS (Tax on Service) retention/substitution, with ISS payable to the establishment's own Municipality

Reported Gross Revenue: R$ 1,295,235.80

IRPJ (Corporate Income Tax)	CSLL (Social Contribution on Net Income)	COFINS (Contribution to Social Security Financing)	PIS/PASEP (Social Integration Program/ Public Servant's Property Formation Program)	INSS/CPP (Brazilian Social Security Institute/ Employer's Social Security Contribution)	ICMS (Tax on Circulation of Goods and Services)	IPI (Tax on Industrialized Products)	ISS (Tax on Service)	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Installment 1: R$ 1.295.235,80

Information per Establishment
Reported Value: R$ 1.295.235,80

Total Declared Debt (payable + suspended)

IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total Debt with Suspended Enforcement (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total Payable Debt (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

4) Company Overall Total

Total Declared Debt (payable + suspended)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total Debt with Suspended Enforcement (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total Payable Debt (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

5) This item does not apply to the first calculation of the Calculation Period:

6) Information about DAS Generated in the calculation: 32542013202207001

Number: 07202221350962653			Due Date: 08/22/2022		Deadline for Acceptance: 08/22/2022		
IRPJ	3.108,57	CSLL	2.720,00	COFINS	9.962,95	PIS/PASEP	2.160,45
INSS/CPP	33.727,94	ICMS	0,00	IPI	0,00	ISS	26.034,24
Principal	77.714,15	Interest	0,00	Fine	0,00	Total	77.714,15

6.1) Breakdown of Calculated Amounts in the Generated DAS

Tax	Value	Federal Entity of Destination
IRPJ	3.108,57	Federal Government of Brazil
CSLL	2.720,00	Federal Government of Brazil
COFINS	9.962,95	Federal Government of Brazil
PIS	2.160,45	Federal Government of Brazil
INSS/CPP	33.727,94	Federal Government of Brazil
ISS	26.034,24	Rio de Janeiro-RJ

6.2) Information about the Collection of the Generated DAS in this Calculation

Payment Date	Collection Bank/Agency	Paid Amount
08/11/2022	008/0	77.714,15

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 17th, 2023.

Gerado em 26/06/2023 14:19:56
Apurado em 26/07/2022 15:02:28
Apuração Original
PGDAS-D 2018 Versão 2.2.4

1) Informações do Contribuinte

CNPJ Básico: 32.542.013	Nome Empresarial: PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS LTDA.	
Data de Abertura: 23/01/2019	Regime de Apuração: Competência	Optante pelo Simples Nacional: Sim

2) Informações da Apuração 32542013202207001

Período de Apuração (PA): 07/2022

2.1 Discriminativo de Receitas

Total de Receitas Brutas (R$)	Mercado Interno	Mercado Externo	Total
Receita Bruta do PA (RPA) - Competência	1.295.235,80	0,00	1.295.235,80
Receita bruta acumulada nos doze meses anteriores ao PA (RBT12)	4.000,00	0,00	4.000,00
Receita bruta acumulada nos doze meses anteriores ao PA proporcionalizada (RBT12p)			
Receita bruta acumulada no ano-calendário corrente (RBA)	1.295.235,80	0,00	1.295.235,80
Receita bruta acumulada no ano-calendário anterior (RBAA)	4.000,00	0,00	4.000,00
Limite de receita bruta proporcionalizado	4.800.000,00	4.800.000,00	

2.2) Receitas Brutas Anteriores (R$)

2.2.1) Mercado Interno							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	4.000,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				
2.2.2) Mercado Externo							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	0,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				

2.3) Folha de Salários Anteriores (R$)

Nenhuma

2.4) Fator r

Fator r = Não se aplica

2.5) Valores Fixos

Não se aplica

3) Informações dos Estabelecimentos - valores referentes às Receitas Informadas

CNPJ Estabelecimento: 32.542.013/0001-89	
Município: RIO DE JANEIRO	UF: RJ
Sublimite de Receita Anual (R$): 3.600.000,00	Impedido de recolher ICMS/ISS no DAS: Não

Valor do Débito por Tributo para a Atividade (R$):
Prestação de Serviços, exceto para o exterior - Não sujeitos ao fator “r” e tributados pelo Anexo III, sem retenção/substituição tributária de ISS, com ISS devido ao próprio Município do estabelecimento
Receita Bruta Informada: R$ 1.295.235,80

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15
Parcela 1: R$ 1.295.235,80								

Informações por Estabelecimento

Valor Informado: 1.295.235,80

Total do Débito Declarado (exigível + suspenso)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total do Débito com Exigibilidade Suspensa (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total do Débito Exigível (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

4) Total Geral da Empresa

Total do Débito Declarado (exigível + suspenso) (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total do Débito com Exigibilidade Suspensa (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total do Débito Exigível (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

5) Este item não se aplica à primeira apuração do PA:

6) Informações sobre DAS Gerado na apuração: 32542013202207001

Número: 07202221350962653			Data de Vencimento: 22/08/2022		Data limite para acolhimento: 22/08/2022		
IRPJ	3.108,57	CSLL	2.720,00	COFINS	9.962,95	PIS/PASEP	2.160,45
INSS/CPP	33.727,94	ICMS	0,00	IPI	0,00	ISS	26.034,24
Principal	77.714,15	Multa	0,00	Juros	0,00	Total	77.714,15

6.1) Discriminação dos Valores Calculados no DAS Gerado

Tributo	Valor	Ente Federativo de Destino
IRPJ	3.108,57	União
CSLL	2.720,00	União
COFINS	9.962,95	União
PIS	2.160,45	União

INSS/CPP	33.727,94	União
ISS	26.034,24	RIO DE JANEIRO-RJ

6.2) Informações da Arrecadação do DAS gerado nesta apuração

Data de Pagamento	Banco/Agência de Arrecadação	Valor Pago
11/08/2022	008/0	77.714,15

Re-ratification of the Audiovisual Cinematographic Work Production and Coproduction Contract and Other Agreements

Partner A: **PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA**. (PROVESI CREATIONS, PRODUCTIONS, AND CULTURAL EVENTS LTD.), registered with CNPJ under number 32.542.013/0001-89, located at Avenida Passos, number 00091, Room 507, Centro, Rio de Janeiro/RJ, Zip Code: 20.051-040, hereinafter referred to simply as the **PRODUCER**.

Partner B: **NDC PRODUÇÕES ARTÍSTICAS EIRELI** (NDC ARTISTIC PRODUCTIONS LLC), a legal entity under private law, registered with CNPJ under number 34.050.965/0001-00, headquartered at Avenida da Saudade, number 1210, room 214, Campos Elíseos Neighborhood, in the city of Ribeirão Preto/SP, herein represented by BRUNA MIRELLA BONO CIOCCA, Brazilian, single, registered with CPF under number 407.209.318-19 and bearer of Identity Card 48.407.659-0, hereinafter referred to as **CO-PRODUCER 1**;

Partner C: **UNO CRIATIVO PRODUCOES E EVENTOS LTDA**. (UNO CREATIVE PRODUCTIONS AND EVENTS LTD.), a legal entity under private law, registered with CNPJ under number 17.935.845/0001-71, headquartered at Rua Arnaldo Quintela, number 41, room 203, Botafogo, Zip Code: 22280-070, in the city of Rio de Janeiro, hereinafter referred to as **CO-PRODUCER 2**;

Partner D: CLEOPIRES PRODUÇÕES LTDA. (CLEOPIRES PRODUCTIONS LTD.), a legal entity under private law, located at Rua Três Andradas, number 567, Osasco – SP, registered with CNPJ/MF under number 07.477.471/0001-34, hereinafter referred to as **ARTISTIC SUPERVISOR**.

CLAUSE ONE: In the archived act, requests the full rectification of **Partner D**, to state the following:

"Partner D", CPAG PRODUÇÕES ARTÍSTICAS EIRELI (CPAG ARTISTIC PRODUCTIONS LLC), registered with CNPJ under number: 19.451.130/0001-79,

Municipal Registration: 0.601.2671, headquartered at Estrada Itajuru, number 270, Itanhangá, Zip Code: 22.641-190, Rio de Janeiro/RJ.

CLAUSE TWO: The parties in question hereby mutually agree to qualify the producer **CPAG PRODUÇÕES ARTÍSTICAS EIRELI**, registered with CNPJ under number: 19.451.130/0001-79, Municipal Registration: 0.601.2671, headquartered at Rua Barão De Jaguaripe, number 297, apartment 201, Zip Code: 22.421-000 – Ipanema, Rio de Janeiro/RJ, as the holder of all rights and obligations established in the **AUDIOVISUAL CINEMATOGRAPHIC WORK PRODUCTION AND COPRODUCTION CONTRACT**, signed on October 30, 2020, and that all other clauses remain unchanged.

And thus, by being fair and contracted, the parties sign this present document, which binds their heirs and successors, in 2 (two) identical copies, in the presence of the witnesses below.

Rio de Janeiro, February 1st, 2022.

----------//signature//----------

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

CNPJ: 32.542.013/0001-89

//signature/ //signature/ //signature//

----------//signature//----------

NDC PRODUÇÕES ARTÍSTICAS EIRELI

CNPJ: 34.050.965/0001-00

----------//signature//----------

UNO CRIATIVO PRODUCOES E EVENTOS LTDA

CNPJ: 17.935.845/0001-71

----------//signature//----------

CPAG PRODUÇÕES ARTÍSTICAS EIRELI

CNPJ: 19.451.130/0001-79

WITNESSES

----------//signature//----------

NAME: Karla Gomes Nogueira de Carvalho

CPF: 290.666.888-58

----------//signature//----------

NAME: Beatriz Lopes Rhaddour

CPF: 148.764.797-20

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

Date: August 18th, 2023.

DocuSign Envelope ID: EEC9BD9A-2B82-4EE0-8C3A-3EDC67C9B132

RERRATIFICAÇÃO DO CONTRATO DE PRODUÇÃO E COPRODUÇÃO DE OBRA AUDIOVISUAL CINEMATOGRÁFICA E OUTRAS AVENÇAS

Sócio A: PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA., inscrito no CNPJ sob no 32.542.013/0001-89 situada na Avenida Passos, no 00091, Sala 507, Centro, Rio de Janeiro/RJ, CEP:20.051-040, doravante denominada simplesmente **PRODUTORA**;

Sócio B: NDC PRODUÇÕES ARTÍSTISCAS EIRELI, pessoa jurídica de direito privado, inscrita no CNPJ sob o no 34.050.965/0001-00, sediada na Avenida da Saudade, no 1210, sala 214, Bairro Campos Elíseos, na cidade de Ribeirão Preto/SP, neste ato representada por BRUNA MIRELLA BONO CIOCCA, brasileira, solteira, inscrita no CPF sob o no 407.209.318-19 e portadora da Carteira de Identidade 48.407.659-0, doravante denominada **CO-PRODUTORA 1;**

Sócio C: UNO CRIATIVO PRODUCOES E EVENTOS LTDA., pessoa jurídica de direito privado, inscrita no CNPJ sob o no 17.935.845/0001-71, sediada na Rua Arnaldo Quintela, no 41, sala 203, Botafogo, CEP: 22280-070, na cidade do Rio de doravante denominada **CO-PRODUTORA 2;**

Sócio D: CLEOPIRES PRODUÇÕES LTDA., pessoa jurídica de direito privado, estabelecida na Rua Três Andradas, no 567, Osasco – SP, inscrita no CNPJ/MF sob o no 07.477.471/0001-34, doravante denominada **SUPERVISORA ASTÍSTICA**

CLÁUSULA PRIMEIRA: No ato arquivado, requer a retificação integral do **Sócio D**, para constar o seguinte:

"**Sócio D**", **CPAG PRODUÇÕES ARTISTICAS EIRELI**, inscrita no CNPJ sob o nº: 19.451.130/0001-79, INSC MUNICIPAL: 0.601.2671, sediada na Estrada Itajuru, n.º 270, Itanhangá, Cep: 22.641-190, Rio de Janeiro/RJ.

CLÁUSULA SEGUNDA: As partes em questão vêm em comum acordo qualificar a produtora **CPAG PRODUÇÕES ARTISTICAS EIRELI**, inscrita no CNPJ sob o nº: 19.451.130/0001-79, INSC MUNICIPAL: 0.601.2671, sediada na Rua Barão De Jaguaripe, n.º 297, apto. 201, Cep: 22.421-000 – Ipanema, Rio de Janeiro/RJ, como a detentora de todos os direitos e deveres firmados no **CONTRATO DE PRODUÇÃO E COPRODUÇÃO DE OBRA AUDIOVISUAL CINEMATOGRÁFICA E OUTRAS AVENÇAS,** assinado em 30 de outubro de 2020 e que todas as demais cláusulas permanecem inalteradas.

E assim, por estarem justas e contratadas, assinam as partes o presente, que obriga seus herdeiros e sucessores, em 2 (duas) vias de igual forma e teor, na presença das testemunhas abaixo.

Rio de Janeiro, 01 de fevereiro de 2022.

DocuSigned by:
Edson Luiz Provesi Junior
287CC114682D41E...

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

CNPJ: 32.542.013/0001-89

DS DS DS DS

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67D27479A92F4AD...

NDC PRODUÇÕES ARTÍSTICAS EIRELI

CNPJ: 34.050.965/0001-00

DocuSigned by:

ADB6492E5C054CE...

UNO CRIATIVO PRODUCOES E EVENTOS LTDA

CNPJ: 17.935.845/0001-71

DocuSigned by:

19C3DB656212492...

CPAG PRODUÇÕES ARTISTICAS EIRELI

CNPJ: 19.451.130/0001-79

TESTEMUNHAS:

DocuSigned by:

Karla Gomes Nogueira de Carvalho

B4BE121021B84DA...

NOME: Karla Gomes Nogueira de Carvalho

CPF: 290.666.888-58

DocuSigned by:

Beatriz Lopes Rhaddour

6F986AD47A0D44B...

NOME: Beatriz Lopes Rhaddour

CPF: 148.764.797-20

PRIVATE LOAN AGREEMENT BETWEEN WMIX DISTRIBUIDORA LTDA. AND PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA.

By means of this private instrument, the **PARTIES** below identified and thus denominated when mentioned or cited collectively:

WMIX DISTRIBUIDORA LTDA. (WMIX DISTRIBUTOR LTD.), a company established at Avenida Presidente Kennedy, number 568 – K-Platz Corporate Building – Office 902, Campinas neighborhood, Zip Code 88.101-000, São José Municipality, SC State, registered with CNPJ under number 03.918.609/0001-32, currently represented as per its Articles of Incorporation by its legal representative **ABRÃO VICENTE SCHERER**, Brazilian, married, businessman, holder of ID card SSP/SC number 1.340.446, and registered with CPF/MF under number 461.315.159-72, residing at Av. Governador Irineu Bornhausen, number 3,600, apartment number 701 A, Agronômica neighborhood, in the city of Florianópolis, SC, hereinafter referred to as the "**LENDER**";

PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA. (PROVESI CREATIONS, PRODUCTIONS, AND CULTURAL EVENTS LTD.), a company established at Avenida Passos, number 91, office 507, Centro neighborhood, Zip Code 20.051-040, Rio de Janeiro Municipality, RJ State, registered with CNPJ/MF under number 32.542.013/0001-89, currently represented as per its Articles of Incorporation by its legal representative **EDSON LUIZ PROVESI JUNIOR**, Brazilian, holder of ID card RG number 27.460.419-8, and registered with CPF/MF under number 071.544.489-11, residing at Rua Aroazes, number 180, apartment 706, Jacarepaguá neighborhood, Rio de Janeiro Municipality, RJ, Zip Code: 22775-060, hereinafter referred to as the "**BORROWER**";

The **PARTIES** have, between themselves, entered into this **LOAN** agreement, based on Articles 586 to 592 of the Brazilian Civil Code and Complementary Legislation, which shall be governed by the "whereas, clauses, paragraphs, and conditions" established hereinafter:

Whereas:

1) The **BORROWER** has an immediate need for funds to cover the expenses related to the production of the film **ME TIRA DA MIRA (NÃO É VOCÊ SOU EU)** (GET ME OUT OF THE SPOTLIGHT (IT'S NOT YOU, IT'S ME)), based on the original story/script by Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini, and Junior Provesi.
2) The project was registered with ANCINE (Brazilian Film Agency) under **SANFON** (ANCINE Support System) **number 0828-19**;
3) The **LENDER** will be the distributor of the Film;
4) There is an interest on the part of the **LENDER** to assist the **BORROWER** in this regard.

Hereby resolve:

CLAUSE FIRST - OBJECT

The object of this instrument is the **LOAN** that the **LENDER** grants in favor of the **BORROWER**, in the amount of **R$ 275,000.00** (Two Hundred and Seventy-Five Thousand Reais), as stipulated hereinafter.

CLAUSE SECOND – CREDITS

The **LENDER** will make the amount subject to this **LOAN** available to the **BORROWER**, to be credited to their checking account, held at Banco Santander, branch number 033, Shop Metropolitano branch, number 1792, Checking Account number 13.000.775-6, registered under CNPJ/MF number 32.542.013/0001-89, to be made in a single installment, with a term of up to 10 (ten) business days for the deposit or bank transfer to the checking account specified in this clause, counting from the date of signing of this instrument by the **PARTIES**.

PARAGRAPH FIRST: The deposit or bank transfer made by the **LENDER** to the **BORROWER's** checking account will serve as proof of settlement for the object stated in Clause First of this instrument.

CLAUSE THIRD – TERM

The maturity date of this **LOAN** shall be the film's release date within the national territory.

CLAUSE FOURTH - PAYMENT

The principal amount of the **LOAN** hereby agreed upon, plus a late interest rate of 1% (one percent) per month, shall be deducted by the **LENDER** from the **Collateralized Statement of Accounts Report** of the Film to the **BORROWER**, primarily from the **RLP** (Producer's Net Revenue).

CLAUSE FIFTH - LIBERALITY

Any tolerance on the part of the **LENDER** regarding the term, rights, and obligations arising from this contract shall not result in any alteration or waiver of any of the clauses and shall be considered merely as an act of liberality.

CLAUSE SIXTH - REGISTRATION

The **BORROWER** undertakes to carry out the necessary accounting records of the contracted amount upon receipt of the credit, as well as the payment of taxes expected for this type of transaction, always adhering to the standards and rules established by the competent regulatory bodies for each economic and financial activity.

CLAUSE SEVENTH – SUCCESSORS

This contract binds the contracting parties, their heirs and successors and is signed in an irrevocable and irreversible manner, in accordance with Article 585, II of the Brazilian Code of Civil Procedure, which grants it executory force.

CLAUSE EIGHTH - JURISDICTION

The jurisdiction of the city of São José - SC, where the LENDER is located, is hereby chosen as the exclusive competent court to process and judge all matters related to this contract. The parties waive any other jurisdiction, no matter how privileged it may be.

CLAUSE NINTH - DIGITAL ELECTRONIC SIGNATURE

The **PARTIES** identified in this instrument declare and agree that this document may be electronically signed, with digital certification, acknowledging as valid the signatures effected, through the "**D4SIGN**" platform (www.d4sign.com.br), by the electronic addresses of their legal representative(s) indicated in this contract, in accordance with Article 10, Paragraph 1, of MP (Provisional Measure) nº 2200-2/2001 and Decree nº 10.278, of March 18th, 2020, Article 5, Item I. The parties also declare, on behalf of themselves and their legal representative(s), to possess full authority, power, and legal regularity to assume, execute, and fulfill the obligations stated in this instrument, making them valid, binding, and enforceable in accordance with their terms.

And for being so, just and agreed upon, they sign this contract in 02 (two) copies of equal content and identical form, in the presence of the PARTIES identified below, as well as the undersigned witnesses, being one (1) witness from each party.

São José, SC, April 22nd, 2021.

WMIX DISTRIBUIDORA LTDA
ABRÃO VICENTE SCHERER
LENDER

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA
EDSON LUIZ PROVESI JUNIOR
BORROWER

Name:	**Name:**
CPF:	**CPF:**

D4Sign 5 pages – Date and time based in Brasília, Brazil **ntp.bt**
Synchronized with NTP.br and National Observatory (ON)
Signatures certificate generated on April 26th, 2021, 09:45:37

20210422 – 2nd Loan Agreement – Me Tira da Mira Não é Você Sou Eu pdf
Document code 34cd88b6-0012-4329-b559-d2404152feff

Signatures

- WMIX DISTRIBUIDORA LTDA
  Digital Certificate
  ascherer@wmixvideo.com.br
  Signed as a party
- Alfredo Dias da Silva **//signature//**
  asilva@imagemfilmes.com.br
  Signed as a witness
- PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS L: 32542013000189
  Digital Certificate
  provesijr@gmail.com
  Signed as a party
- Karla Gomes Nogueira de Carvalho **//signature//**
  provesicriacoes@gmail.com
  Signed as a witness

Document events

Apr 23, 2021, 18:15:27

Document number 34cd88b6-0012-4329-b559-d2404152feff **created** by ROSELENE DOS SANTOS SOARES (Account 0e8a15ad-33f0-4d71-a9d7-8d9ac1c38cc0). Email: rsoares@wmixvideo.com.br. - DATE_ATOM: 2021-04-23T18:15:27-03:00

Apr 23, 2021, 18:19:12

Signature list **started** by ROSELENE DOS SANTOS SOARES (Account 0e8a15ad-33f0-4d71-a9d7-8d9ac1c38cc0). Email: rsoares@wmixvideo.com.br. - DATE_ATOM: 2021-04-23T18:19:12-03:00

Apr 24, 2021, 10:34:04

KARLA GOMES NOGUEIRA DE CARVALHO **Signed as a witness** - Email: provesicriacoes@gmail.com - IP: 179.218.9.128 (b3da0980.virtua.com.br channel: 11958) - Geolocation: -22.975465 -43.189985 – Identification document provided: 290.666.888-58 - DATE_ATOM: 2021-04-24T10:34:04-03:00

Apr 24, 2021, 10:41:08

SIGNATURE WITH ICP-BRASIL DIGITAL CERTIFICATE - PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS L:32542013000189 **Signed as a party** Email: provesijr@gmail.com. IP: 179.218.9.128 (b3da0980.virtua.com.br channel: 13764). Certificate Data: C=BR,O=ICP-Brasil,OU=AC SOLUTI v5,OU=AC SOLUTI Multipla v5,OU=A1,CN=PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS L:32542013000189. - DATE_ATOM: 2021-04-24T10:41:08-03:00

Apr 26, 2021, 09:05:59

SIGNATURE WITH ICP-BRASIL DIGITAL CERTIFICATE - WMIX DISTRIBUIDORA LTDA **Signed as a party** Email: ascherer@wmixvideo.com.br. IP: 189.26.131.195 (189.26.131.195.dynamic.adsl.gvt.net.br porta: 34160). Certificate Data: C=BR,O=ICP-Brasil,OU=Certisign Certificadora Digital S.A.,OU=AC Certisign Multipla G7,OU=A1,CN=WMIX DISTRIBUIDORA LTDA. - DATE_ATOM: 2021-04-26T09:05:59-03:00

Apr 26, 2021, 09:45:11

ALFREDO DIAS DA SILVA **Signed as a witness** (Account a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 177.126.10.184 (177-126-10-184.tvalphaville.com.br channel: 36028) - Geolocation: -23.503017999999997 -46.874345 Identification document provided: 048.297.718-36 - **Two-factor authentication on smartphone activated** - DATE_ATOM: 2021-04-26T09:45:11-03:00

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ca0ecb0901d0e7a934edc1e22299928d39b919178c3bf850b2fdfad922801c38

This log belongs **solely** and **exclusively** to the HASH documents above

This document is signed and certified by D4Sign

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 21st, 2023.

INSTRUMENTO PARTICULAR DE CONTRATO DE MÚTUO QUE ENTRE SI FAZEM A WMIX DISTRIBUIDORA LTDA. E PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA.

Pelo presente instrumento particular, as **PARTES** abaixo qualificadas e assim denominadas quando mencionadas ou citadas em conjunto:

WMIX DISTRIBUIDORA LTDA., sociedade estabelecida na Avenida Presidente Kennedy, n° 568 – Edifício K-Platz Corporate – Sala 902, bairro de Campinas, CEP 88.101-000 –, Município de São José – SC, inscrita no CNPJ sob o nº 03.918.609/0001-32, ora representada na forma do seu contrato social por seu representante legal **ABRÃO VICENTE SCHERER**, brasileiro, casado, empresário, portador da Carteira de Identidade SSP/SC nº 1.340.446 e inscrito no CPF/MF sob o nº 461.315.159-72, residente e domiciliado na Av. Governador Irineu Bornhausen, nº 3.600 apto nº 701 A, Bairro Agronômica, na cidade de Florianópolis – SC, doravante simplesmente designada **"MUTUANTE";**

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA., sociedade estabelecida na Avenida Passos, nº 91, sala 507, bairro Centro, CEP 20.051-040, município de Rio de Janeiro - RJ, inscrita no CNPJ/MF sob nº 32.542.013/0001-89, ora representada na forma de seu contrato social por seu representante legal **EDSON LUIZ PROVESI JUNIOR,** brasileiro, portador da cédula de identidade RG nº 27.460.419-8 e inscrito CPF/MF sob o nº 071.544.489-11, residente e domiciliado à Rua Aroazes, nº 180, apto 706, bairro Jacarepaguá, município de Rio de Janeiro - RJ, CEP: 22775-060, doravante simplesmente denominada "**MUTUÁRIA**";

As **PARTES** têm entre si, justo e contratado o presente instrumento de **MÚTUO**, com fulcro nos Artigos nº 586 a nº 592 do Código Civil Brasileiro e Legislação Complementar que reger-se-á de acordo com os "considerando, cláusulas, parágrafos e condições" adiante estabelecidos:

Considerando que:

1) A **MUTUÁRIA** tem uma necessidade imediata de numerários para suprir as despesas de montagem com a produção do Filme **ME TIRA DA MIRA (NÃO É VOCÊ SOU EU)**, baseado na história/roteiro original de Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini e Junior Provesi.
2) O projeto foi registrado na Ancine com **SANFON nº 0828-19**;
3) A **MUTUANTE** será a distribuidora do Filme;
4) Existe o interesse da **MUTUANTE** ajudar a **MUTUÁRIA** neste sentido.

Resolvem:

CLÁUSULA PRIMEIRA - DO OBJETO

O Objeto do presente instrumento é o **MÚTUO** que a **MUTUANTE** faz em favor da **MUTUÁRIA**, no valor de **R$ 275.000,00** (Duzentos e Setenta e Cinco Mil Reais), na forma adiante pactuada.

CLÁUSULA SEGUNDA - DOS CRÉDITOS

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Documento assinado eletronicamente, conforme MP 2.200-2/01, Art. 10º, §2.

A **MUTUANTE** disponibilizará o valor objeto deste **MÚTUO,** para ser destinado a **MUTUÁRIA,** mediante crédito em conta corrente de sua titularidade, no Banco Santander, número 033, Agência Shop Metropolitano, número 1792, Conta Corrente nº 13.000.775-6, CNPJ/MF sob o nº 32.542.013/0001-89, a ser realizado em parcela única, com prazo de até 10 (dez) dias úteis para a realização do depósito ou transferência bancária na conta corrente indicada neste caput, contados da data de assinatura deste instrumento pelas **PARTES**.

PARÁGRAFO PRIMEIRO: O deposito ou transferência bancária realizada pela **MUTUANTE**, na conta corrente da **MUTUÁRIA**, servirá como comprovante de quitação do objeto previsto na Cláusula Primeira deste instrumento.

CLÁUSULA TERCEIRA - DO PRAZO

O prazo de vencimento do presente **MÚTUO** será a data de lançamento do filme, em território nacional.

CLÁUSULA QUARTA - DO PAGAMENTO

O valor principal do **MÚTUO** ora pactuado, com acréscimo de juros moratórios de 1% (um por cento) ao mês, será descontado pela **MUTUANTE** do **Relatório de Prestação de Contas Colaterizadas** do Filme a **MUTUÁRIA**, prioritariamente sobre a **RLP** (Receita Liquida do Produtor).

CLÁUSULA QUINTA - DA LIBERALIDADE

Eventuais tolerâncias por parte da **MUTUANTE**, quanto ao prazo, direitos e obrigações decorrentes do presente contrato, não importarão em alteração ou renúncia de qualquer das cláusulas, caracterizando-se, apenas, como mera liberalidade.

CLÁUSULA SEXTA - DO REGISTRO

A **MUTUÁRIA** se obriga a efetuar os devidos registros contábeis da importância ora contratada, quando do crédito recebido, assim como o recolhimento de impostos previstos para este tipo de operação, obedecendo sempre às normas e regras estabelecidas pelos Órgãos competentes e fiscalizadores, de cada atividade econômica e financeira.

CLÁUSULA SÉTIMA - DOS SUCESSORES

O presente contrato obriga as partes contratantes, seus herdeiros e sucessores e é firmado em caráter irretratável e irrevogável, de acordo com o artigo 585, II do Código de Processo Civil Brasileiro, o que lhe assegura força executória.

CLÁUSULA OITAVA - DO FORO

Fica eleito o Foro da cidade de São José - SC, sede da **MUTUANTE**, como o único competente para processar e julgar todas as questões relacionadas com o presente contrato, renunciando as partes a qualquer outro, por mais privilegiado que seja.

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CLÁUSULA NONA – ASSINATURA DIGITAL ELETRÔNICA

As **PARTES** qualificadas neste instrumento declaram e acordam que o presente documento poderá ser assinado por meio eletrônico, com certificação digital, reconhecendo como válidas as assinaturas efetivadas, através da plataforma "**D4SIGN**" (www.d4sign.com.br), pelo(s) endereço(s) eletrônico(s) do(s) seu(s) representante(s) legal(is) indicados neste contrato, nos termos do art. 10, parágrafos 1º, da MP nº 2200-2/2001 e Decreto nº 10.278, de 18 de março de 2020, artigo 5º, item I. As partes também declaram, por si e seu(s) representante(s) legal(is), possuírem plenos poderes, autoridade e regularidade legal para assumir, celebrar e cumprir as obrigações constantes do presente instrumento, tornando-as, de forma válida, vinculante e exequível, em conformidade com os seus termos.

E por estarem assim, justos e contratados, firmam o presente contrato em 02 (duas) vias de igual teor e idêntica forma, na presença das **PARTES** abaixo identificadas, assim como das testemunhas infra-assinadas, sendo 01 (uma) testemunha de cada parte.

São José, SC, 22 de abril de 2021.

WMIX DISTRIBUIDORA LTDA
ABRÃO VINCENTE SCHERER
MUTUANTE

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA
EDSON LUIZ PROVESI JUNIOR
MUTUÁRIA

Testemunhas:

_____	_____
Nome:	**Nome:**
CPF:	**CPF:**

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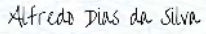
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Código do documento 34cd88b6-0012-4329-b559-d2404152feff

Assinaturas

WMIX DISTRIBUIDORA LTDA
Certificado Digital
ascherer@wmixvideo.com.br
Assinou como parte

Alfredo Dias da Silva
asilva@imagemfilmes.com.br
Assinou como testemunha



PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS L:32542013000189
Certificado Digital
provesijr@gmail.com
Assinou como parte

Karla Gomes Nogueira de Carvalho
provesicriacoes@gmail.com
Assinou como testemunha

Eventos do documento

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KARLA GOMES NOGUEIRA DE CARVALHO **Assinou como testemunha** - Email: provesicriacoes@gmail.com - IP: 179.218.9.128 (b3da0980.virtua.com.br porta: 11958) - Geolocalização: -22.975465 -43.189985 - Documento de identificação informado: 290.666.888-58 - DATE_ATOM: 2021-04-24T10:34:04-03:00

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ASSINATURA COM CERTIFICADO DIGITAL ICP-BRASIL - WMIX DISTRIBUIDORA LTDA **Assinou como parte** Email: ascherer@wmixvideo.com.br. IP: 189.26.131.195 (189.26.131.195.dynamic.adsl.gvt.net.br porta: 34160). Dados do Certificado: C=BR,O=ICP-Brasil,OU=Certisign Certificadora Digital S.A.,OU=AC Certisign Multipla G7,OU=A1,CN=WMIX DISTRIBUIDORA LTDA. - DATE_ATOM: 2021-04-26T09:05:59-03:00

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ALFREDO DIAS DA SILVA **Assinou como testemunha** (Conta a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 177.126.10.184 (177-126-10-184.tvalphaville.com.br porta: 36028) - Geolocalização: -23.503017999999997 -46.874345 - Documento de identificação informado: 048.297.718-36 - **Autenticação em dois fatores no smartphone ativada** - DATE_ATOM: 2021-04-26T09:45:11-03:00

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2ND AMENDMENT TO THE CONTRACT FOR THE DISTRIBUTION OF THE BRAZILIAN AUDIOVISUAL CINEMATIC WORK "ME TIRA DA MIRA" (NÃO É VOCÊ, SOU EU), IN THEATRICAL, NON-THEATRICAL, TELEVISION, HOME VIDEO (BLU RAY DISC AND DVD), AND OTHER MARKET SEGMENTS AND MEDIA

By this private Contract, the **PARTIES** below identified and thus denominated when mentioned or cited collectively:

PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA. (PROVESI CREATIONS, PRODUCTIONS, AND CULTURAL EVENTS LTD.), a company established at Avenida Passos, number 91, office 507, Centro neighborhood, Zip Code 20.051-040, Rio de Janeiro Municipality, RJ State, registered with CNPJ/MF under number 32.542.013/0001-89, currently represented as per its Articles of Incorporation by its legal representative **EDSON LUIZ PROVESI JUNIOR**, Brazilian, holder of ID card RG number 27.460.419-8, and registered with CPF/MF under number 071.544.489-11, residing at Rua Aroazes, number 180, apartment 706, Jacarepaguá neighborhood, Rio de Janeiro Municipality, RJ, Zip Code: 22775-060, hereinafter referred to as **PRODUCER**;

WMIX DISTRIBUIDORA LTDA. (WMIX DISTRIBUTOR LTD.), a company established at Avenida Presidente Kennedy, number 568 – K-Platz Corporate Building – Office 902, Campinas neighborhood, Zip Code 88.101-000, São José Municipality, SC State, registered with CNPJ under number 03.918.609/0001-32, currently represented as per its Articles of Incorporation by its legal representative **ABRÃO VICENTE SCHERER**, Brazilian, married, businessman, holder of ID card SSP/SC number 1.340.446, and registered with CPF/MF under number 461.315.159-72, residing at Av. Governador Irineu Bornhausen, number 3,600, apartment number 701 A, Agronômica neighborhood, in the city of Florianópolis, SC, hereinafter referred to as **DISTRIBUTOR**;

Whereas:

1. The **PRODUCER** has produced the cinematographic work titled "**NÃO É VOCÊ, SOU EU**" (IT'S NOT YOU, IT'S ME), based on the original script by

Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiane Antonini, and Junior Provesi, whose rights were formally assigned to the PRODUCER;

2. The **PARTIES** signed on January 25th, 2020, the **Distribution Contract of the Cinematographic Audiovisual Work** for the work in Cinema (Theatrical and Non-Theatrical), Television, Home Video, and other Market Segments and Media, hereinafter referred to as the "**Contract**," which aims the distribution of the audiovisual work ("**FILM**");

3. The **PARTIES** signed on February 14th, 2022, the **1st Amendment** to the **Distribution Contract** (Re-ratification of the "**Contract**") changing only the work title to "**ME TIRA DA MIRA**" (GET ME OUT OF THE SPOTLIGHT), keeping the same CPB (Brazilian Product Certificate) and CRT (Certification of Title Registration) issued before Ancine (Brazilian Film Agency).

4. The **PRODUCER** holds all the patrimonial copyright related to the **FILM**, committing to obtain the copyright and licenses from third parties necessary for the production, distribution, and commercial exploitation of the **FILM**.

5. The **PARTIES** are interested in adjusting the text of the Contract in order to fully reflect the current negotiated conditions.

The **PARTIES** hereby decide to enter into **this 2nd Amendment to the Contract for the Distribution of the Audiovisual Cinematographic Work** ("**Amendment**"), which shall be governed by the following terms and conditions:

ITEM 1ST – ALTERATION OF THE CONTRACT TERMS

The **PARTIES** have decided, by mutual and common agreement, to fully alter **Clause Third**, the **Sole Paragraph**, and its items "**a**" and "**b**", as well as **Clause Forth**, but keeping the respective **Paragraph First** and **Paragraph Second**.

The new wording shall be understood as follows, from the date of signing of this "**Amendment**":

CLAUSE THIRD – TERRITORY

*The **TERRITORY** subject to this **FILM** licensing encompasses all countries of the "**World**", regarding all market segments and media types listed in Clause Second of the present Contract.*

CLAUSE FOURTH – LICENSE PERIOD

*The term of this Contract concerning the license of the distribution right of the **FILM** by the **PRODUCER** in favor of the **DISTRIBUTOR** shall be 25 (twenty-five) years, starting from the commercial release date of the work, by the **DISTRIBUTOR**.*

ITEM 2 – GENERAL PROVISIONS

All provisions of the Contract that have not been expressly altered by the present "**Amendment**" shall remain valid and in full force.

The **PARTIES** identified in this instrument declare and agree that this document may be electronically signed, with digital certification, acknowledging as valid the signatures executed on behalf of the legal entity(ies), through the "**D4SIGN**" platform (www.d4sign.com.br), by the electronic addresses of their legal representative(s) indicated in this contract, in accordance with Article 10, Paragraph 1, of MP (Provisional Measure) nº 2200-2/2001 and Decree nº 10.278, of March 18th, 2020, Article 5, Item I. The parties also declare, on behalf of themselves and their legal representative(s), to possess full authority, power, and legal regularity to assume, execute, and fulfill the obligations stated in this instrument, making them valid, binding, and enforceable in accordance with their terms.

And for being so, just and agreed upon, they sign this contract in 02 (two) copies of equal content and identical form, in the presence of the PARTIES identified below, as well as the undersigned witnesses, being one (1) witness from each party.

São Jose, SC, March 21st, 2022.

PRODUCER: PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA
EDSON LUIZ PROVESI JUNIOR

DISTRIBUTOR: WMIX DISTRIBUIDORA LTDA

ABRÃO VICENTE

Witnesses:

Name: Karla Gomes N. de Carvalho	Name: Alfredo Dias da Silva
CPF: 290.666.888-58	CPF: 048.297.718-36

(DOCUMENT SIGNED ELECTRONICALLY, VIA THE D4SIGN PLATFORM, AS PER THE FOLLOWING PAGE)

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Signatures certificate generated on March 23rd, 2022, 11:02:56

20220321 – 2nd Amendment to the Distribution Contract – Me Tira da Mira Não é Você
Document code 911100e-4eba-4f0d-90a8-e5e9d5ac3c6d

Signatures

- WMIX DISTRIBUIDORA LTDA
  Digital Certificate
  ascherer@wmixvideo.com.br
  Signed as a party
- Alfredo Dias da Silva **//signature//**
  asilva@imagemfilmes.com.br
  Signed as a witness
- Edson Luiz Provesi Junior **//signature//**
  provesijr@gmail.com
  Signed as a party
- Karla Gomes Nogueira de Carvalho **//signature//**
  provesicriacoes@gmail.com
  Signed as a witness

Document events

Mar 21, 2022, 10:00:35

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SIGNATURE WITH ICP-BRASIL DIGITAL CERTIFICATE - WMIX DISTRIBUIDORA LTDA:03918609000132

Signed as a party Email: ascherer@wmixvideo.com.br. IP: 189.112.12.47 (189-112-012-047.static.ctbctelecom.com.br porta: 50038). Certificate Data: CN=WMIX DISTRIBUIDORA LTDA:03918609000132, OU=videoconferencia, OU=29988253000105, OU=RFB e-CNPJ A1, OU=Secretariat of the Federal Revenue of Brazil - RFB, L=SAO JOSE, ST=SC, O=ICP-Brasil, C=BR. - DATE_ATOM: 2022-03-22T11:05:27-03:00

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EDSON LUIZ PROVESI JUNIOR **Signed as a party** – Email: provesijr@gmail.com – IP:45.165.201.45 (45.165.201.45 channel: 20210) – Identification document provided: 071.544.489-11 – DAT_ATOM: 2022-03-23T10:45:34-03:00

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KARLA GOMES NOGUEIRA DE CARVALHO **Signed as a witness** - Email: provesicriacoes@gmail.com - IP: 45.165.201.45 (45.165.201.45 channel: 38296) - Geolocation: -22.975465 -43.189985 – Identification document provided: 290.666.888-58 - DATE_ATOM: 2022-03-23T10:51:55-03:00

Mar 23, 2022, 11:02:42

ALFREDO DIAS DA SILVA **Signed as a witness** – (a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 186.192.143.116 (186.192.143.116 channel: 51216) - Geolocation: -23.4849176 -46.8563512 Identification document provided: 048.297.718-36 - **Two-factor authentication on smartphone activated** - DATE_ATOM: 2022-03-23T11:02:42-03:00

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This document is signed and certified by D4Sign

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 21st, 2023.**

2º TERMO DE ADITAMENTO AO CONTRATO DE DISTRIBUIÇÃO DA OBRA AUDIOVISUAL CINEMATOGRÁFICA BRASILEIRA "ME TIRA DA MIRA" (NÃO É VOCÊ, SOU EU), EM CINEMA (THEATRICAL), EM EXTRA-CINEMA (NON-THEATRICAL), EM TELEVISÃO, EM VÍDEO DOMÉSTICO (BLU RAY DISC E DVD) E DEMAIS SEGMENTOS DE MERCADOS E MÍDIAS

Pelo presente Contrato particular, as **PARTES** abaixo qualificadas e assim denominadas quando mencionadas ou citadas em conjunto:

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA., sociedade estabelecida na Avenida Passos, nº 91, sala 507, bairro Centro, CEP 20.051-040, município de Rio de Janeiro - RJ, inscrita no CNPJ/MF sob nº 32.542.013/0001-89, ora representada na forma de seu contrato social por seu representante legal **EDSON LUIZ PROVESI JUNIOR,** brasileiro, portador da cédula de identidade RG nº 27.460.419-8 e inscrito CPF/MF sob o nº 071.544.489-11, residente e domiciliado à Rua Aroazes, nº 180, apto 706, bairro Jacarepaguá, município de Rio de Janeiro - RJ, CEP: 22.775-060, doravante simplesmente denominada **PRODUTORA**, e

WMIX DISTRIBUIDORA LTDA., sociedade estabelecida na Avenida Presidente Kennedy, nº 568, Edifício K-Platz Corporate - Sala 902, bairro de Campinas, CEP 88.101-000 –, município de São José – SC, inscrita no CNPJ sob o nº 03.918.609/0001-32, ora representada na forma do seu contrato social por seu representante legal **ABRÃO VICENTE SCHERER**, brasileiro, casado, empresário, portador da Carteira de Identidade SSP/SC nº 1.340.446 e inscrito no CPF/MF sob o nº 461.315.159-72, residente e domiciliado na avenida Governador Irineu Bornhausen, nº 3.600, apto nº 701, torre A, bairro Agronômica, Município de Florianópolis – SC, doravante simplesmente denominada **DISTRIBUIDORA**.

Considerando que:

1. A **PRODUTORA** produziu a obra cinematográfica denominada **"NÃO É VOCÊ, SOU EU",** baseado no roteiro original de **Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiane Antonini e Junior Provesi,** cujos direitos foram formalmente cedidos à **PRODUTORA**;

2. As **PARTES** firmaram em 25 de janeiro de 2020 o **Contrato de Distribuição da Obra Audiovisual Cinematográfica** da obra em Cinema (Theatrical e Non-Theatrical), Televisão e Vídeo Doméstico, e demais Segmentos de Mercados e Mídias, doravante denominado **"Contrato"**, que tem por objeto a distribuição da obra audiovisual ("**FILME**");

3. As **PARTES** firmaram em 14 de fevereiro de 2022 o **1º Termo de Aditamento** ao **Contrato de Distribuição** (Rerratificação do "**Contrato**") alterando somente o título da obra para "**ME TIRA DA MIRA**", mantendo o mesmo CPB e CRT emitidos perante a Ancine.

D4Sign 3911100e-4eba-4f0d-90a8-e5e9d5ac3c6d - Para confirmar as a**222**uras acesse https://secure.d4sign.com.br/verificar
Documento assinado eletronicamente, conforme MP 2.200-2/01, Art. 10º, §2.

4. A **PRODUTORA** detém todos os direitos autorais patrimoniais relativos ao **FILME**, comprometendo-se a obter os direitos autorais e licenciamentos de terceiros necessários à produção, distribuição e exploração comercial do **FILME.**

5. As **PARTES** têm interesse em ajustar o texto do Contrato a fim de refletir integralmente as condições negociais vigentes.

Resolvem as **PARTES** celebrar o presente **2º Termo de Aditamento** ao **Contrato de Distribuição da Obra Audiovisual Cinematográfica** ("**Aditamento**"), que será regido pelos seguintes termos e condições:

ITEM 1º – DA ALTERAÇÃO DOS TERMOS DO CONTRATO

As **PARTES** decidiram, por mútuo e comum acordo, alterar integralmente a **Cláusula Terceira,** o **Parágrafo Único**, e seus itens "**a**" e "**b**", assim como a **Cláusula Quarta**, mas mantendo os respectivos **Parágrafos Primeiro** e **Parágrafo Segundo.**

A nova redação deverá ser entendida como a que segue abaixo, desde a data da assinatura do presente "**Aditamento**":

CLÁUSULA TERCEIRA – DO TERRITÓRIO

*O **TERRITÓRIO** objeto deste licenciamento do **FILME**, compreende todos os países do "**Mundo**", relativamente a todos os segmentos de mercados e mídias relacionadas na Cláusula Segunda do presente Contrato.*

CLÁUSULA QUARTA – DO PRAZO DE LICENCIAMENTO

*O prazo do presente Contrato no que toca à licença do direito de distribuição do **FILME** por parte da **PRODUTORA** em favor da **DISTRIBUIDORA** será de 25 (vinte e cinco) anos, contados da data do lançamento comercial da obra, pela **DISTRIBUIDORA**.*

ITEM 2º – DISPOSIÇÕES GERAIS

Todas as disposições do Contrato que não tiverem sido expressamente alteradas pelo presente "**Aditamento**" continuarão válidas e em pleno vigor.

As **PARTES** qualificadas neste instrumento declaram e acordam que o presente instrumento será assinado por meio eletrônico, reconhecendo como válidas as assinaturas efetivadas em nome da(s) pessoa(s) jurídica(s), através da plataforma "**D4SIGN**" (www.d4sign.com.br), pelo(s) endereço(s) eletrônico(s) do(s) seu(s) representante(s) legal(is) indicados neste contrato, nos termos da MP nº 2200-2/2001, de 24 de agosto de 2001, artigo 10 parágrafo 1º e Decreto nº 10.278, de 18 de março de 2020, artigo 2º item II, artigo 5º item I. As **PARTES** também declaram, por si e seu(s) representante(s) legal(is), possuírem plenos poderes, autoridade e regularidade legal para assumir, celebrar e cumprir as obrigações constantes do presente instrumento, tornando-as, de forma válida, vinculante e exequível, em conformidade com os seus termos.

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Documento assinado eletronicamente, conforme MP 2.200-2/01, Art. 10º, §2.

E por estarem justas e contratadas as **PARTES** firmam o presente Contrato em 02 (duas) vias de igual teor e forma, na presença das 02 (duas) testemunhas infra-assinadas, sendo 01 (uma) testemunha de cada **PARTE**.

São José, SC, 21 de março de 2022.

PRODUTORA: PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA
EDSON LUIZ PROVESI JUNIOR

DISTRIBUIDORA: WMIX DISTRIBUIDORA LTDA
ABRÃO VICENTE SCHERER

Testemunhas:

1. _____
Nome: Karla Gomes N.de Carvalho
CPF: 290.666.888-58

2. _____
Nome: Alfredo Dias da Silva
CPF: 048.297.718-36

(DOCUMENTO ASSINADO ELETRONICAMENTE, PELA PLATAFORMA DO D4SIGN, CONFORME PÁGINA SEGUINTE).

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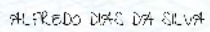
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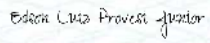
Assinaturas

WMIX DISTRIBUIDORA LTDA:03918609000132
Certificado Digital
ascherer@wmixvideo.com.br
Assinou como parte

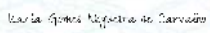
Alfredo Dias da Silva
asilva@imagemfilmes.com.br
Assinou como testemunha



Edson Luiz Provesi Junior
provesijr@gmail.com
Assinou como parte



Karla Gomes Nogueira de Carvalho
provesicriacoes@gmail.com
Assinou como testemunha



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EDSON LUIZ PROVESI JUNIOR **Assinou como parte** - Email: provesijr@gmail.com - IP: 45.165.201.45

(45.165.201.45 porta: 20210) - Documento de identificação informado: 071.544.489-11 - DATE_ATOM: 2022-03-23T10:45:34-03:00

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KARLA GOMES NOGUEIRA DE CARVALHO **Assinou como testemunha** - Email: provesicriacoes@gmail.com - IP: 45.165.201.45 (45.165.201.45 porta: 38296) - Geolocalização: -22.995198 -43.236523 - Documento de identificação informado: 290.666.888-58 - DATE_ATOM: 2022-03-23T10:51:55-03:00

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ALFREDO DIAS DA SILVA **Assinou como testemunha** (a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 186.192.143.116 (186.192.143.116 porta: 51216) - Geolocalização: -23.4849176 -46.8563512 - Documento de identificação informado: 048.297.718-36 - **Autenticação em dois fatores no smartphone ativada** - DATE_ATOM: 2022-03-23T11:02:42-03:00

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Esse documento está assinado e certificado pela D4Sign

ADVANCEMENT OF REVENUES AND SETTLEMENT OF LOANS AGREEMENT – FILM "ME TIRA DA MIRA"

By means of this private instrument, the **PARTIES** below identified and thus denominated when mentioned or cited collectively:

PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA. (PROVESI CREATIONS, PRODUCTIONS, AND CULTURAL EVENTS LTD.), a company established at Avenida Passos, number 91, office 507, Centro neighborhood, Zip Code 20.051-040, Rio de Janeiro Municipality, RJ State, registered with CNPJ/MF under number 32.542.013/0001-89, currently represented as per its Articles of Incorporation by its legal representative EDSON LUIZ PROVESI JUNIOR, Brazilian, holder of ID card RG number 27.460.419-8, and registered with CPF/MF under number 071.544.489-11, residing at Rua Aroazes, number 180, apartment 706, Jacarepaguá neighborhood, Rio de Janeiro Municipality, RJ, Zip Code: 22775-060, hereinafter simply referred to as the Producer;

WMIX DISTRIBUIDORA LTDA. (WMIX DISTRIBUTOR LTD.), a company established at Avenida Presidente Kennedy, number 568 – K-Platz Corporate Building – Office 902, Campinas neighborhood, Zip Code 88.101-000, São José Municipality, SC State, registered with CNPJ under number 03.918.609/0001-32, currently represented as per its Articles of Incorporation by its legal representative ABRÃO VICENTE SCHERER, Brazilian, married, businessman, holder of ID card SSP/SC number 1.340.446, and registered with CPF/MF under number 461.315.159-72, residing at Av. Governador Irineu Bornhausen, number 3,600, apartment number 701 A, Agronômica neighborhood, in the city of Florianópolis, SC, hereinafter simply referred to as the Distributor;

Whereas:

1) The net revenue obtained from the sale of PAY TV/SVOD to Warner Media (HBO), in the amount of R$2.432.250,00 after deductions of taxes and distribution commission;
2) The debit balance of the Cinema net revenue, owed by the Producer to the Distributor in the amount of R$976.131,39;

3) The debt amount of the 02 (two) loan agreements, owed by the Producer to the Distributor in the total amount of R$408.448,67;
4) The amount of interest charged by the Distributor for the advance of PAY TV/SVOD sales revenues to Warner Media (HBO), in the total amount of R$ 160,882.82.

PARAGRAPH FIRST - The aforementioned **PARTIES** have, between themselves, hereby entered into an **ADVANCEMENT OF REVENUES AND SETTLEMENT OF LOANS AGREEMENT**, of the film "**ME TIRA DA MIRA**," in which the Distributor will advance to the Producer the total value of PAY TV/SVOD sales (item 1), deducting the owed amounts and charged interest, as identified above (items 2, 3, and 4).

PARAGRAPH SECOND - The Producer agrees that the deductions mentioned above shall be applied to the net PAY TV/SVOD revenue, and upon receiving the net amount of **R$ 886.787,13** (eight hundred eighty-six thousand seven hundred eighty-seven reais and thirteen centavos), the Producer will consider settled all values related to the net result of the PAY TV/SVOD sales operation, to the Warner Media (HBO) company, as well as the Distributor will consider settled all debts related to the owed net Cinema revenue, just like the 02 (two) existing loan agreements.

PARAGRAPH THIRD - For the purpose of calculating the values mentioned above in the "Whereas" clause, the statements attached to this Agreement become an integral part of this Document.

PARAGRAPH FOURTH - The payment mentioned in paragraph second will occur after the signing of this Agreement by the **PARTIES** and witnesses and upon the presentation of the electronic invoice issued by the Producer, with a due date on 25/07/2022, containing within the body of said invoice the following description: 1) Advancement of Revenues and Settlement of Loans of the film "**Me Tira da Mira**"; 2) complete banking details (bank, branch, account number) of the Producer, for the payment to be made by the Distributor.

PARAGRAPH FIFTH - The deposit or bank transfer carried out by the Distributor to the bank account held by the Producer shall serve as proof of settlement for the amount stipulated in paragraph second.

PARAGRAPH SIX - The jurisdiction of the city of São José - SC, where the Distributor is headquartered, is hereby elected as the sole competent venue to hear and decide upon all matters related to this contract, with both parties waiving any other jurisdiction, no matter how privileged it may be.

PARAGRAPH SEVENTH - The **PARTIES** identified in this instrument declare and agree that this document may be electronically signed, with digital certification, acknowledging as valid the signatures effected, through the "**D4SIGN**" platform (www.d4sign.com.br), by the electronic addresses of their legal representative(s) indicated in this contract, in accordance with Article 10, Paragraph 1, of MP (Provisional Measure) nº 2200-2/2001, of August 24th, 2001, and Decree nº 10.278, of March 18th, 2020, Article 5, Item I. The **PARTIES** also declare, on behalf of themselves and their legal representative(s), to possess full authority, power, and legal regularity to assume, execute, and fulfill the obligations stated in this instrument, making them valid, binding, and enforceable in accordance with their terms.

And for being so, just and agreed upon, they sign this contract in 02 (two) copies of equal content and identical form, in the presence of the **PARTIES** identified below, as well as their witnesses.

São José, SC, July 18th, 2022.

PRODUCER: PROVESI CRIAÇÕES, PRODUÇÕES, E EVENTOS CULTURAIS LTDA
EDSON LUIZ PROVESI JUNIOR
DISTRIBUTOR: WMIX DISTRIBUIDORA LTDA
ABRÃO VICENTE SCHERER

Witnesses:

Name: Karla Gomes Nogueira de Carvalho	Name: Alfredo Dias da Silva
CPF: 290.666.888-58	CPF: 048.297.718-36

(DOCUMENT SIGNED ELECTRONICALLY THROUGH THE "D4SIGN" DIGITAL PLATFORM - SEE FOLLOWING PAGES.)

ACCOUNTABILITY			
FILM	**ME TIRA DA MIRA**		**RESULTS**
CINEMA (THEATRICAL)			**R$**
Audience			**36.413**
PMI – Average Ticket Price			**18,15**
Gross Exhibition Income			**651.415,04**
(-) ISS (Tax on Services) Withheld by the Exhibitor	%	4,09%	(26.630,50)
(-) Exhibitors' Participation Fee	%	51,74%	(337.069,08)
Gross Turnover			**287.715,46**
(+) Fixed / Minimum Guarantee			2.000,00
Gross Commercialization Revenue			**289.715,46**
If (-) Due / Overdue / Default / If (+) Received Interest			(3.885,51)
Total Amounts Received			**285.829,95**
(-) Taxes Confins (Contribution to Social Security Financing), Pis,(Social Integration Program) and ISS	Tax Rate	11,25%	(32.592,99)
Gross Revenue After Taxes			**253.236,96**
(-) Distributor's Commission - Wmix	%	25,00%	(71.457,49)
Total Commissions		**25,00%**	**(71.457,49)**
Subtotal			**181.779,47**
(-) P&A - Launch / Distribution / Commercialization Expenses			**(1.157.910,86)**
NET REVENUE - CINEMA (THEATRICAL)			**(976.131,39)**

	Sale in USD	**Dollar Conversion Rate**
	900.000,00	**4,6000**

PAY TV/SVOD			**SIMULATION**
Gross Revenue			**4.140.000,00**
(-) Taxes Confins, Pis, and ISS	Tax Rate	11,25%	(465.750,00)
Revenue After Tax Withholding			**3.674.250,00**
(-) Distributor's Commission - Wmix		30,00%	(1.242.000,00)

NET REVENUE - PAY TV/SVOD	2.432.250,00
ACCUMULATED FILM RESULT	1.456.118,61
Settlement of the 02 (two) Loan Agreements	(408.448,67)
RESULT AFTER LOAN SETTLEMENT	1.047.669,95
Interest on Advanced Installments (Warner Media - HBO Licensing Agreement)	(160.882,82)
PRODUCER'S NET REVENUE (RLP)	886.787,13

SPREADSHEET FOR LOAN CONTRACTS MONITORING AND UPDATES (WITH AN ANTICIPATED INTEREST RATE OF 1.00% PER MONTH)

1st Loan Agreement	02/04/21	Interest	Annual	Monthly
Film	ME TIRA DA MIRA		12,00%	1,00%

Start	End	Days	Amount	Daily Rate	Accumulated Rate	Calculation Basis	Amount Due	Remaining Balance
02/08/21	07/25/22	532	78.000,00	0,03%	17,73%	78.000,00	13.832,00	91.832,00
			78.000,00				**13.832,00**	**91.832,00**

2nd Loan Agreement	04/22/21	Interest	Annual	Monthly
Film	ME TIRA DA MIRA		12,00%	1,00%

Start	End	Days	Amount	Daily Rate	Accumulated Rate	Calculation Basis	Amount Due	Remaining Balance
04/27/21	07/25/22	454	275.000,00	0,03%	15,13%	275.000,00	41.616,67	316.616,67
			275.000,00				**41.616,67**	**316.616,67**

Accumulated Principal	Accumulated Interest	Total Accumulated to Pay
353.000,00	55.448,67	408.448,67

ADVANCEMENT OF REVENUES - FILM "ME TIRA DA MIRA" (WARNER MEDIA - HBO)

Transfer on	07/25/2022

Interest Calculation

Updating Period	Calculation Basis	1.047.669,95	Annual Rate	16,20%	Monthly Rate	1,35%

Start	Due Date	Installment(s)	R$	Daily Rate	Days	Accumulated Rate	Amount Due
07/25/2022	07/25/2022	1	130.958,74	0,05%	0	0,00%	0,00
07/25/2022	11/22/2022	2	130.958,74	0,05%	120	5,40%	7.071,77
07/25/2022	02/20/2023	3	130.958,74	0,05%	210	9,45%	12.375,60
07/25/2022	05/21/2023	4	130.958,74	0,05%	300	13,50%	17.679,43
07/25/2022	08/19/2023	5	130.958,74	0,05%	390	17,55%	22.983,26
07/25/2022	11/17/2023	6	130.958,74	0,05%	480	21,60%	28.287,09
07/25/2022	02/15/2024	7	130.958,74	0,05%	570	25,65%	33.590,92
07/25/2022	05/15/2024	8	130.958,74	0,05%	660	29,70%	38.894,75
07/25/2022			1.047.669,95		Grand Total		160.882,82

Signatures certificate generated on July 22nd, 2022, 16:34:50

2020718 – Advancement of Revenues and Settlement of Loans Agreement pdf
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Signatures

- WMIX DISTRIBUIDORA LTDA
  Digital Certificate
  ascherer@wmixvideo.com.br
  Signed as a party
- Alfredo Dias da Silva **//signature//**
  asilva@imagemfilmes.com.br
  Signed as a witness
- Edson Luiz Provesi Junior **//signature//**
  provesijr@gmail.com
  Signed as a party
- Karla Gomes Nogueira de Carvalho **//signature//**
  provesicriacoes@gmail.com
  Signed as a witness

Document events

Jul 20, 2022, 15:19:18

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Jul 21, 2022, 11:51:04

EDSON LUIZ PROVESI JUNIOR **Signed as a party –** Email: provesijr@gmail.com – IP:179.218.21.204 (b3da15cc.virtua.com.br channel: 23272) – Geolocation: -22.96162 -43.174743 - Identification document provided: 071.544.489-11 - DATE_ATOM: 2022-07-21T11:51:04-03:00

Jul 21, 2022, 11:52:11

KARLA GOMES NOGUEIRA DE CARVALHO **Signed as a witness** - Email: provesicriacoes@gmail.com - IP: 179.218.21.204 (b3da15cc.virtua.com.br channel: 24912) - Geolocation: -22.9564 -43.3087 – Identification document provided: 290.666.888-58 - DATE_ATOM: 2022-07-21T11:52:11-03:00

Jul 21, 2022, 11:59:49

ALFREDO DIAS DA SILVA **Signed as a witness** – (a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 186.192.143.116 (186.192.143.116 channel: 60250) - Geolocation: -23.4842062 -46.8565868 Identification document provided: 048.297.718-36 - **Two-factor authentication on smartphone activated** - DATE_ATOM: 2022-07-21T11:59:49-03:00

Jul 21, 2022, 16:26:50

SIGNATURE WITH ICP-BRASIL DIGITAL CERTIFICATE - WMIX DISTRIBUIDORA LTDA:03918609000132 **Signed as a party** Email: ascherer@wmixvideo.com.br. IP: 189.112.12.47 (189-112-012-047.static.ctbctelecom.com.br channel: 55692). Certificate Data: CN=WMIX DISTRIBUIDORA LTDA:03918609000132, OU=videoconferencia, OU=29988253000105, OU=RFB e-CNPJ A1, OU=Secretariat of the Federal Revenue of Brazil - RFB, L=SAO JOSE, ST=SC, O=ICP-Brasil, C=BR. - DATE_ATOM: 2022-07-21T16:26:50-03:00

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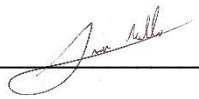
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This document is signed and certified by D4Sign

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 24th, 2023.

TERMO DE ANTECIPAÇÃO DE RECEITAS E QUITAÇÃO DE MÚTUOS – FILME “ME TIRA DA MIRA”

Pelo presente instrumento particular, as **PARTES** abaixo qualificadas e assim denominadas quando mencionadas ou citadas em conjunto:

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA., sociedade estabelecida na Avenida Passos, no 91, sala 507, bairro Centro, CEP 20.051-040, município de Rio de Janeiro - RJ, inscrita no CNPJ/MF sob no 32.542.013/0001-89, ora representada na forma de seu contrato social por seu representante legal EDSON LUIZ PROVESI JUNIOR, brasileiro, portador da cédula de identidade RG no 27.460.419-8 e inscrito CPF/MF sob o no 071.544.489-11, residente e domiciliado à Rua Aroazes, no 180, apto 706, bairro Jacarepaguá, município de Rio de Janeiro - RJ, CEP: 22775-060, doravante simplesmente Produtora;

WMIX DISTRIBUIDORA LTDA., sociedade estabelecida na Avenida Presidente Kennedy, n° 568 – Edifício K-Platz Corporate – Sala 902, bairro de Campinas, CEP 88.101-000 –, Município de São José – SC, inscrita no CNPJ sob o no 03.918.609/0001-32, ora representada na forma do seu contrato social por seu representante legal ABRÃO VICENTE SCHERER, brasileiro, casado, empresário, portador da Carteira de Identidade SSP/SC no 1.340.446 e inscrito no CPF/MF sob o no 461.315.159-72, residente e domiciliado na Av. Governador Irineu Bornhausen, no 3.600 apto no 701 A, Bairro Agronômica, na cidade de Florianópolis – SC, doravante simplesmente Distribuidora.

Considerando:

1) O valor da receita liquida obtida na venda de PAY TV/SVOD, para a Warner Media (HBO), no valor de R$ 2.432.250,00, após deduções de impostos e comissão de distribuição;
2) O saldo devedor da receita liquida de Cinema, devida pela Produtora à Distribuidora no valor de R$ 976.131,39;
3) O valor devedor dos 02 (dois) contratos mútuos, devidos pela Produtora à Distribuidora no valor total de R$ 408.448,67;
4) O valor dos juros cobrados pela Distribuidora, pela antecipação de receitas de venda de PAY TV/SVOD, para a empresa Warner Média (HBO), no valor total de R$ 160.882,82;

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PARAGRAFO PRIMEIRO - As **PARTES** acima identificadas têm, entre si, justo e acertado o presente **TERMO DE ANTECIPAÇÃO DE RECEITAS E QUITAÇÃO DE MÚTUOS**, do filme “**ME TIRA DA MIRA**”, onde a Distribuidora irá antecipar a Produtora, o valor total da venda de PAY TV/SVOD (item 1), deduzindo os valores devedores e juros cobrados, identificados acima (itens 2, 3 e 4).

PARÁGRAFO SEGUNDO - A Produtora concorda que sobre o valor da receita liquida de PAY TV/SVOD, sejam aplicadas as deduções acima mencionadas e ao receber o valor líquido de **R$ 886.787,13** (oitocentos e oitenta e seis mil e setecentos e oitenta e sete reais e treze centavos), dará por quitado todo e qualquer valor referente ao resultado líquido da operação de venda PAY TV/ SVOD, para a empresa Warner Média (HBO), assim como a Distribuidora dará por quitada toda e qualquer divida referente ao saldo devedor da receita liquida de Cinema, além dos 02 (dois) contratos mútuos existentes;

PARÁGRAFO TERCEIRO – Para efeito de base de cálculo dos valores citados acima no “Considerando”, passa a ser integrante deste acordo, os demonstrativos anexos a este Termo.

PARÁGRAFO QUARTO - O pagamento citado no parágrafo segundo se dará após a assinatura deste Termo pelas **PARTES** e testemunhas e mediante apresentação da nota fiscal eletrônica emitida pela Produtora, com vencimento no dia 25/07/2022, constando no corpo da referida nota a seguinte descrição: 1) Antecipação de Receitas e Quitação de Mútuos do filme “**Me Tira da Mira**”; 2) dados bancários completos (banco, agência, conta corrente) da Produtora, para realização do pagamento por parte da Distribuidora.

PARÁGRAFO QUINTO - O depósito ou transferência bancária realizada pela Distribuidora na conta corrente de titularidade da Produtora, servirá como comprovante de quitação do valor previsto no parágrafo segundo.

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PARÁGRAFO SEXTO - Fica eleito o Foro da cidade de São José - SC, sede da Distribuidora, como o único competente para processar e julgar todas as questões relacionadas com o presente contrato, renunciando as partes a qualquer outro, por mais privilegiado que seja.

PARÁGRAFO SÉTIMO - As PARTES qualificadas neste instrumento declaram e acordam que o presente instrumento será assinado por meio eletrônico, reconhecendo como válidas as assinaturas efetivadas em nome da(s) pessoa(s) jurídica(s), através dos endereços eletrônicos de e-mail do(s) seu(s) representante(s) legal(is) e sua(s) testemunha(s), todos indicados neste contrato, através da plataforma "D4SIGN" (www.d4sign.com.br), nos termos da MP nº 2200-2/2001, de 24 de agosto de 2001, artigo 10 parágrafo 1º e Decreto nº 10.278, de 18 de março de 2020, artigo 2º item II, artigo 5º item I. As PARTES também declaram, por si e seu(s) representante(s) legal(is), possuírem plenos poderes, autoridade e regularidade legal para assumir, celebrar e cumprir as obrigações constantes do presente instrumento, tornando-as, de forma válida, vinculante e exequível, em conformidade com os seus termos.

Por estarem justos e acertados, firmam o presente Termo em 02 (duas) vias de igual teor e idênticas forma, na presença das PARTES abaixo identificada, assim como das suas testemunhas.

São José, SC, 18 de julho de 2022.

PRODUTORA: PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

EDSON LUIZ PROVESI JUNIOR

DISTRIBUIDORA: WMIX DISTRIBUIDORA LTDA

ABRÃO VICENTE SCHERER

Testemunhas:

Nome: Karla Gomes Nogueira de Carvalho
CPF: 290.666.888-58

Nome: Alfredo Dias da Silva
CPF: 048.297.718-36

(DOCUMENTO ASSINADO ELETRONICAMENTE, ATRAVÉS DA PLATAFORMA DIGITAL "D4SIGN" (VIDE PÁGINAS SEGUINTE).

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PRESTAÇÃO DE CONTAS

FILME	ME TIRA DA MIRA		RESULTADO
CINEMA (THEATRICAL)			**R$**
Público			36.413
PMI - Preço Médio do Ingresso			18,15
Renda Bruta de Exibição			651.415,04
(-) ISS Retido Pelo Exibidor	%	4,09%	(26.630,50)
(-) Fee de Participação dos Exibidores	%	51,74%	(337.069,08)
Faturamento Bruto			287.715,46
(+) Fixo / Mínimo Garantido			2.000,00
Receita Bruta de Comercialização			289.715,46
Se (-) A Vencer / Atraso / Inadimplência / Se (+) Juros Recebidos			(3.885,51)
Valores Totais Recebidos			285.829,95
(-) Impostos Cofins, Pis e ISS	Alíquota	11,25%	(32.592,99)
Receita Bruta Após Impostos			253.236,96
(-) Comissão da Distribuidora - Wmix	%	25,00%	(71.457,49)
Total das Comissões		25,00%	(71.457,49)
Sub - Total			181.779,47
(-) P&A - Despesas de Lançamento / Distribuição / Comercialização			(1.157.910,86)
RECEITA LIQUIDA - CINEMA (THEATRICAL)			(976.131,39)

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PAY TV / SVOD			SIMULAÇÃO
Receita Bruta			4.140.000,00
(-) Impostos Cofins, Pis e ISS	Alíquota	11,25%	(465.750,00)
Receita Após Retenção de Impostos			3.674.250,00
(-) Comissão de Distribuição - Wmix		30,00%	(1.242.000,00)
RECEITA LIQUIDA - PAY TV / SVOD			2.432.250,00

Venda em U$	Taxa Conversão Dólar
900.000,00	4,6000

RESULTADO ACUMULADO DO FILME	1.456.118,61
Quitação dos 02 (dois) Contratos de Mútuo	(408.448,67)
RESULTADO PÓS QUITAÇÃO DOS MÚTUOS	1.047.669,95
Juros Sobre a Antecipação de Parcelas (Contrato Licenciamento Warner Media - HBO)	(160.882,82)
RECEITA LÍQUIDA DO PRODUTOR (RLP)	886.787,13

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PLANILHA DE CONTROLE E ATUALIZAÇÃO DE CONTRATOS DE MÚTUO (TAXA JUROS PREVISTA DE 1,00 % AO MÊS)

1º Contrato de Mútuo	04/02/21
Filme	ME TIRA DA MIRA

Juros	Anual	Mensal
	12,00%	1,00%

Início	Final	Dias	Valor	Taxa Diária	Taxa Acumulada	Base Cálculo	Valor Devido	Saldo a Pagar
08/02/21	25/07/22	532	78.000,00	0,03%	17,73%	78.000,00	13.832,00	91.832,00
			78.000,00				**13.832,00**	**91.832,00**

2º Contrato de Mútuo	22/04/21
Filme	ME TIRA DA MIRA

Juros	Anual	Mensal
	12,00%	1,00%

Início	Final	Dias	Valor	Taxa Diária	Taxa Acumulada	Base Cálculo	Valor Devido	Saldo a Pagar
27/04/21	25/07/22	454	275.000,00	0,03%	15,13%	275.000,00	41.616,67	316.616,67
			275.000,00				**41.616,67**	**316.616,67**

Principal Acumulado	Juros Acumulado	Total Acumulado a Pagar
353.000,00	**55.448,67**	**408.448,67**

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ANTECIPAÇÃO DE RECEITAS - FILME "ME TIRA DA MIRA" (WARNER MEDIA - HBO)

Repasse em	25/07/2022

Período de Atualização	Base de Cálculo	1.047.669,95

Cálculo de Juros			
Taxa Anual	16,20%	Taxa Mensal	1,35%

Início	Vencimento	Parcela(s)	R$	Taxa Diária	Dias	Taxa Acumulada	Valor Devido
25/07/2022	25/07/2022	1	130.958,74	0,05%	0	0,00%	0,00
25/07/2022	22/11/2022	2	130.958,74	0,05%	120	5,40%	7.071,77
25/07/2022	20/02/2023	3	130.958,74	0,05%	210	9,45%	12.375,60
25/07/2022	21/05/2023	4	130.958,74	0,05%	300	13,50%	17.679,43
25/07/2022	19/08/2023	5	130.958,74	0,05%	390	17,55%	22.983,26
25/07/2022	17/11/2023	6	130.958,74	0,05%	480	21,60%	28.287,09
25/07/2022	15/02/2024	7	130.958,74	0,05%	570	25,65%	33.590,92
25/07/2022	15/05/2024	8	130.958,74	0,05%	660	29,70%	38.894,75
			1.047.669,95		Total Geral		160.882,82

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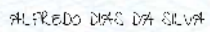
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Assinaturas

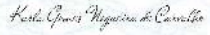
WMIX DISTRIBUIDORA LTDA:03918609000132
Certificado Digital
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Eventos do documento

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EDSON LUIZ PROVESI JUNIOR **Assinou como parte** - Email: provesijr@gmail.com - IP: 179.218.21.204 (b3da15cc.virtua.com.br porta: 23272) - Geolocalização: -22.96162 -43.174743 - Documento de identificação informado: 071.544.489-11 - DATE_ATOM: 2022-07-21T11:51:04-03:00

21 Jul 2022, 11:52:11
KARLA GOMES NOGUEIRA DE CARVALHO **Assinou como testemunha** - Email: provesicriacoes@gmail.com - IP: 179.218.21.204 (b3da15cc.virtua.com.br porta: 24912) - Geolocalização: -22.9564 -43.3087 - Documento de identificação informado: 290.666.888-58 - DATE_ATOM: 2022-07-21T11:52:11-03:00

21 Jul 2022, 11:59:49

ALFREDO DIAS DA SILVA **Assinou como testemunha** (a6d7542b-53fa-4283-b306-1d2968da1ab3) - Email: asilva@imagemfilmes.com.br - IP: 186.192.143.116 (186.192.143.116 porta: 60250) - Geolocalização: -23.4842062 -46.8565868 - Documento de identificação informado: 048.297.718-36 - **Autenticação em dois fatores no smartphone ativada** - DATE_ATOM: 2022-07-21T11:59:49-03:00

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ASSINATURA COM CERTIFICADO DIGITAL ICP-BRASIL - WMIX DISTRIBUIDORA LTDA:03918609000132 **Assinou como parte** Email: ascherer@wmixvideo.com.br. IP: 189.112.12.47 (189-112-012-047.static.ctbctelecom.com.br porta: 55692). Dados do Certificado: CN=WMIX DISTRIBUIDORA LTDA:03918609000132, OU=videoconferencia, OU=29988253000105, OU=RFB e-CNPJ A1, OU=Secretaria da Receita Federal do Brasil - RFB, L=SAO JOSE, ST=SC, O=ICP-Brasil, C=BR. - DATE_ATOM: 2022-07-21T16:26:50-03:00

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[redacted] **LICENSE AGREEMENT**

This License Agreement and the attached Standard Terms and Schedules (collectively, the "**Agreement**"), effective as of the date of last signature below ("**Effective Date**"), is by and between WarnerMedia Direct, LLC of 30 Hudson Yards, New York, New York, 10001 ("**WM**") and WMIX Distribuidora Ltda. (with CNPJ 03.918.609/0001-32) of Av. Presidente Kennedy, 568, Sala 902, Bairro Campinas, postcode 88101-000, São José, SC, Brazil ("**Licensor**"). WM and Licensor may each be referred to in this Agreement as a "**Party**" and collectively as the "**Parties**."

All capitalized terms shall have the meanings specified below in the Specific Terms and in the Standard Terms. Schedule "A" may be amended from time to time by mutual written agreement of the Parties, and Schedules "B" and "C" may be amended from time to time by WM in its sole and absolute discretion.

If there is any conflict or inconsistency between the various documents forming this Agreement, the following order of precedence shall apply to the extent of any conflict or inconsistency (the first mentioned documents prevailing over the later mentioned documents): (a) the Specific Terms, (b) the Schedules, and (c) the Standard Terms.

In consideration of the mutual promises set forth in this Agreement and for other good and valuable consideration, the receipt and sufficiency of which are hereby acknowledged, the Parties hereby agree as follows:

SPECIFIC TERMS

1. Licensed Content:	(i) The "**Licensed Content**" means the programs listed in the attached Schedule "A", including all available ancillary content (e.g., clips, recaps (e.g., "previously on" clips), trailers, teasers, outtakes, bonus content, making-ofs, DVD materials, promos, marketing materials, etc.). (ii) Program Excerpts: WM has the right to exhibit the Episodes in their entirety, as well as the right to edit the Episodes or Licensed Content to create program excerpts for promotional or publicity purposes ("**Program Excerpts**") and to exercise all rights granted herein with respect to such Program Excerpts.
2. Term:	The "**Term**" of this Agreement shall be from the Effective Date until the expiration of the last License Period, unless earlier terminated pursuant to this Agreement.
3. Licensed Services:	The "**Licensed Services**" means any programming services and/or channels owned, operated, controlled and/or distributed (in whole or in part) by WM or its affiliates, subsidiaries, or related entities (under common control), whether or not such programming services or channels are made available within the services or platforms of the distributors of WM or of its affiliates; in each case, whether offered or distributed to consumers on a standalone basis, as a complementary service to a channel or service or as a part of one or more platforms, integrated packages and/or bundles for a combined subscription fee, including as part of trial subscriptions and open previews in the Territory, and which may be available to, and/or accessible by, consumers via mobile, web applications and/or any other means now known or hereafter devised. The Licensed Services specifically include, without limitation, the subscription video-on-demand programming service currently branded as "HBO Max" and made available via the HBO Max platform (whether or not advertiser-supported, including via streaming and Temporary Download), as such service and platform may be renamed or rebranded from time to time without Licensor's approval, and which is owned, operated, controlled and/or distributed (in whole or in part) by WM and/or

	its affiliates, subsidiaries, or related entities (under common control), together with any successors, tiers and/or versions of such service, and whether offered or distributed to consumers on a standalone basis, as a complementary service to a channel or service or as part of one or more platforms, integrated packages and/or bundles for a combined subscription fee, including as part of trial subscriptions in the Territory. The following WM affiliates in Brazil are authorized to exhibit the Licensed Content by means of their Licensed Services in accordance with the terms and conditions of the Agreement and, if necessary, to request or manage any procedure before ANCINE (*Agência Nacional do Cinema*) necessary for the exhibition of the Licensed Content in Brazil: (i) **Turner International Latin America, Inc.** Register number at ANCINE: 40403 – represented in Sistema ANCINE Digital (SAD) by Topsports Ventures Ltda. (ii) **Warner Channel Brazil Inc.** Register number at ANCINE: 22396 – represented in Sistema ANCINE Digital (SAD) by Warner Bros. (South) Inc. (iii) **Brasil Advertising, LLC**. Register number at ANCINE: 22427 – represented in Sistema ANCINE Digital (SAD) by Brasil Channels Serviços Audiovisuais Ltda. (iv) **Brasil Programming, LLC**. Register number at ANCINE: 22428 – represented in Sistema ANCINE Digital (SAD) by Brasil Channels Serviços Audiovisuais Ltda. (v) **Brasil Productions, LLC**. Register number at ANCINE: 22429 – represented in Sistema ANCINE Digital (SAD) by Brasil Channels Serviços Audiovisuais Ltda. The above list is included for clarity purposes only and in no way limits the other WM affiliates authorized to exhibit the Licensed Content by means of the Licensed Services in the Territory.
4. Territory:	The **"Territory**" means worldwide. The Territory shall include the countries or territories listed herein as their political borders exist and shall include the countries' military and governmental installations and embassies flying the flag of any country included in the Territory wherever located as at the date hereof.
5. License Period:	The "**License Period**" means the period during which WM may Exhibit the Licensed Content on the Licensed Services in the Territory in accordance with the terms and conditions of the Agreement, commencing on the applicable Start Date as set forth in Schedule "A" (the "**Start Date**") and ending eight (8) years thereafter on the applicable End Date as set forth in Schedule "A" (the "**End Date**"), for each Licensed Content.
6. License Period Extension Option / Renewal Rights:	Subject to good faith negotiations, WM shall have the exclusive right of first negotiation and last refusal to extend or renew the License Period, upon prior written notice (e-mail is sufficient) by WM to Licensor no later than three (3) months prior to the expiration of the License Period.
7. Number of Exhibitions:	Unlimited on the Licensed Services by means of the Licensed Rights.
8. Authorized Languages:	WM is permitted to Exhibit the Licensed Content in its original language (with or without original language subtitles) and in any language spoken in the Territory (each version, dubbed and/or subtitled and/or voiced-over) ("**Authorized Languages**"). WM shall have the right (but not the obligation) to create or cause to create any foreign language dubbed, subtitled and/or voiced-over version of the Licensed Content in the Authorized Languages ("**WM-Created Versions**"). Upon prior written request by Licensor to WM, Licensor may access any WM-Created Versions; provided that, Licensor pays WM an amount equal to fifty-percent (50%) of any

	dubbing, subtitling and voice-over costs and material costs incurred to create or access such WM-Created Versions, and such access is subject to the Term. For the avoidance of doubt, the access of the WM-Created Versions by Licensor shall not be used in contravention of the Licensed Rights.
9. Licensed Rights:	(i) Licensed Rights: Subject to the terms and conditions of this Agreement, Licensor hereby grants to WM and its MVPDs the rights and license to Exhibit, and to authorize the Exhibition of, the Licensed Content in the Territory in the Authorized Languages during the License Period over the Licensed Services and by means of the following rights via all forms of Authorized Media, no matter what format (whether in standard definition, high definition, three-dimensional, or otherwise), including the right to offer "NextGen functionalities" (such as start over, REPG, nDVR functionality) and other functionalities of subscription television, such as PVR and nPVR in connection with the Licensed Content (the "**Licensed Rights**"): (a) Linear Rights, via: (A) Encrypted Pay TV Rights: basic ✓ and premium ✓ (b) Non-Linear Rights, via: (A) Authenticated Video-on-Demand (**Authenticated VOD**): ✓ (B) Free Video-on-Demand (**FVOD**)*: ✓ (C) Advertiser-Supported Video-on-Demand (**AVOD**)*: ✓ (D) Subscription Video-on-Demand (**SVOD**): ✓ *With respect to FVOD and AVOD, WM shall not exploit the entire Licensed Content by such Non-Linear Rights; provided that, WM may exploit such entire Licensed Content on a "free trial" promotional basis on WM's Licensed Services, including on HBO Max as part of any free offering initiative. Further, and for clarity, WM may Exhibit and exploit Program Excerpts and clips (in accordance with the Standard Term) of the Licensed Content, for promotional or publicity purposes, on the social media accounts (e.g., YouTube, Instagram, Facebook, Twitter, etc.) owned, operated and/or managed by WM or its affiliates. Notwithstanding the grant of Licensed Rights, WM is under no obligation whatsoever to Exhibit the Licensed Content in any way. (ii) Usage Rules: Subject to the Standard Terms, Exhibition of the Licensed Content on the Licensed Services by means of the Non-Linear Rights is further subject to the following usage rules: (a) Authorized devices/device limit: Unlimited. (b) Temporary Downloads per Licensed Content: Unlimited. (c) Maximum downloads per account: Unlimited. (d) Concurrent streams: Unlimited. (e) Simultaneous transmission (analog / digital feed): Unlimited. (f) Expiration rule once downloaded: Unlimited. (g) Expiration rule once playback or download initiated: Unlimited. (h) Maximum # of times download can be renewed: Auto-renew permitted. (iii) Traveling Global Subscriber: Notwithstanding anything to the contrary in this Agreement, WM shall have the right to permit a Traveling Global Subscriber (as defined in the Standard Terms) access to the Licensed Content on the HBO Max

	Licensed Service solely during the period of time that such Traveling Global Subscriber is physically located in the Territory.
10. Exclusivity:	WM's Licensed Rights shall be exclusive in the Territory in the Authorized Languages prior to the License Period and for a period of five (5) years from the Start Date of each Licensed Content. The remaining three (3) years of each Licensed Content shall be on a non-exclusive basis.
11. Holdbacks:	Licensor shall not Exhibit, or authorize the Exhibition of, any version of the Licensed Content (whether or not made available to WM under this Agreement) in the Authorized Languages in the Territory by means of: (i) EST (including, DVD and download-to-own), Pay Television (basic and premium), SVOD, TVOD (including download-to-rent), Pay-Per-View, FVOD, AVOD and Authenticated VOD, prior to the License Period and for a period of five (5) years from the Start Date of each Licensed Content; and (ii) Free Television, for a period of thirty-six (36) months from the Start Date of each Licensed Content; provided that, Licensor may exploit no more than two (2) Exhibitions pear year of the License Period on any Free Television platform/service in the Territory following such holdback of thirty-six (36) months. Notwithstanding the foregoing, Licensor reserves the right to release one of the following Licensed Content by means of Theatrical Rights in Brazil solely for a period of forty-five (45) days from such initial theatrical release [redacted]
12. License Fee:	In consideration for the rights granted herein, WM shall pay to Licensor the gross license fee for each Licensed Content as specified in Schedule "A" [redacted]
13. Payment Terms:	(i) Payment Terms: With respect to each Licensed Content, the Total License Fee is payable in eight (8) installments, as follows: (a) Twelve and a half percent (12.5%) of of the Total License Fee for each Licensed Content in the total amount of [redacted] for all Licensed Content shall be due and payable in one (1) installment, sixty (60) days after full execution of this Agreement on a per Licensed Content basis, as follows: (1) [redacted] (2) "***Me Tira da Mira***": One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00) (3) [redacted] (4) [redacted] (b) The remaining Eighty-Seven and a Half percent (87.5%) of the Total License Fee for each Licensed Content in the total amount [redacted] payable after payment of the first installment above in seven (7) installments per Licensed Content, on a quarterly basis,

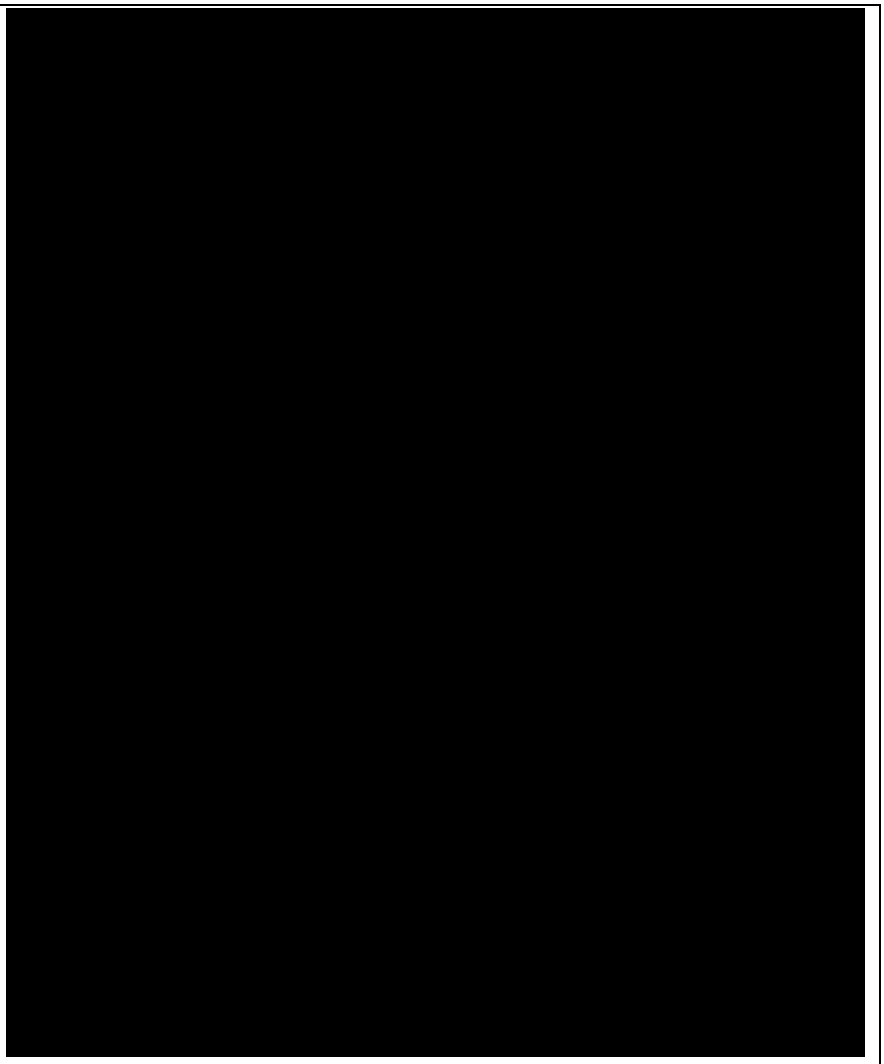
commencing thirty (30) days after the latest to occur: (A) the Start Date of each Licensed Content; (B) WM's receipt and acceptance of the Delivery Materials for each Licensed Content; (C) WM's receipt and acceptance of E&O Insurance as set forth herein; and (D) WM's receipt and acceptance of the CPB and CRT for each Licensed Content as set forth in the Standard Terms, provided Licensor's prior compliance with all the terms and conditions set forth in this Agreement, as follows:

[redacted]

(2) "***Me Tira da Mira***": Seven Hundred Eighty-Seven Thousand Five Hundred United States Dollars (USD$787,500.00), payable in the following insatllments, on a quarterly basis:

(A) **Installment 2:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(B) **Installment 3:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(C) **Installment 4:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(D) **Installment 5:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(E) **Installment 6:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(F) **Installment 7:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)
(G) **Installment 8:** One Hundred Twelve Thousand Five Hundred United States Dollars (USD$112,500.00)

[redacted]

	 (ii) Payment Method: WM shall pay all amounts payable under this Agreement by telegraphic transfer (T/T) free of any transmission or conversion charges to the following account, or via any other payment method as determined by WM. Bank: Banco do Brasil Bank Number: 001 Agency Number: 3425-8 Bank Address: Rod. SC 401, KM 5,4756 – Saco Grande - Florianópolis - SC – Cep: 88032-005 SWIFT Code: BRASBRRJCTA Account name: WMIX DISTRIBUIDORA LTDA. Account No.: 9508-7 Tax ID Number: 03.918.609/0001-32
14. Insurance:	Licensor shall procure, and maintain for the duration of the License Period, a producer's or distributor's errors and omissions insurance policy ("**E&O Insurance**") covering the Licensed Content: (a) with minimum limits applicable only to the Licensed Content of at least One Million United States Dollars (USD$1,000,000) for any claim arising out of a single occurrence and Three Million United States Dollars (USD$3,000,000) for all claims in the aggregate; (b) with a deductible not greater than Twenty-Five Thousand United States Dollars (USD$25,000); and (c) on an occurrence basis covering all claims arising from WM's Exhibition of such Licensed Content during its License Period. If coverage for any E&O Insurance policy is written on a claims-made basis, coverage must be maintained for a period of at least three (3) years following the end of the License Period or expiration or termination of the

	Agreement, whichever is earlier, and the retroactive date must be maintained to ensure continuity of coverage. Licensor will deliver to WM a valid certificate of insurance for such Licensed Content evidencing the existence of the required insurance coverage with a certified copy of the endorsement of insurance naming WM as an additional insured under the policy with the following name: WarnerMedia Direct, LLC and each of its parents, subsidiaries and related companies, their licensees and affiliates and the respective officers, directors, agents and employees of each of them.
15. Advertising and Promotion:	(i) Advertising, Promotion and Publicity: In accordance with the Standard Terms, Licensor hereby further grants to WM the right to advertise, promote and publicize the availability of the Licensed Content on the Licensed Services prior to the Start Date and during the License Period and, in connection therewith, the Licensed Services by any means in all media, all in accordance with any applicable restrictions, requirements and guidelines timely notified by Licensor to WM on or before the Delivery Date (consistent with the rights and licenses granted hereunder to WM, so long as Licensor applies such restrictions on a non-discriminatory basis). (ii) Open Previews & Trials: During the Term, for a limited period of time, WM may offer (a) open previews of the (linear) Licensed Services, (b) "free views" of the Licensed Content throughout the Territory on any platform or service, including on the platforms or services of third parties, and (c) temporary "trial" subscriptions for trial subscribers to receive the (non-linear) Licensed Service in the Territory for a limited period of time.
16. Delivery Date:	Licensor shall deliver to WM the Licensed Content and Delivery Materials (as defined below) no later than (i) thirty (30) days prior to the Start Date of the Licensed Content titled "***Me Tira da Mira***", and (ii) sixty (60) days prior to the Start Date of the Licensed Content titled [redacted] such date, the "**Delivery Date**"), each in accordance with the technical specifications set forth in Schedule "B" and the image specifications for the "HBO Max" platform set forth in Schedule "C" of these Specific Terms (Schedule "B" and Schedule "C" are collectively referred to herein as the "**Technical Specifications**").
17. Delivery Materials:	(i) The Delivery Materials: (a) The "**Delivery Materials**" means and include all program, advertising, promotional and publicity materials relating to the Licensed Content, (including the images required in Schedule "C" herein for the "HBO Max" platform), in all formats and versions licensed herein including, where applicable, the additional deliverables specified in these Specific Terms (each, as defined in the Standard Terms), and any ancillary content; each of the foregoing conforming to the Technical Specifications. Notwithstanding the foregoing, the Parties hereby agree and acknowledge that all Delivery Materials must be delivered strictly in accordance with the Technical Specifications, unless expressly agreed to otherwise herein. In furtherance thereof, and without limiting the generality of the foregoing, (A) if a master file has burned-in subtitles, Licensor shall always deliver to WM the TEXTLESS elements corresponding to any scenes with burned-in subtitles in such master file, and (B) all audio must be delivered embedded in one master file, provided that, if there is dubbed content, such dubbed content must be included in a distinct audio channel within the same master file, each item (A) and (B) herein as further specified in Schedule "B" of the Technical Specifications. (b) Additional Materials: If any additional material (including materials in the Authorized Languages) or related content (e.g., new subtitles, longer version, director's cut, re-formatted version, revised credits, etc.) is or

	becomes available during the Term, Licensor shall provide WM with the same at no additional cost. Such additional materials or related content shall be included as part of the "Delivery Materials". (ii) Language Versions: In accordance with the Technical Specifications, Licensor shall deliver the following language versions of the Licensed Content and the Delivery Materials in High Definition (HD) format (at no cost to WM) and, if available (each, at no cost to WM), in 4K, UHD, and HDR: (a) Original language: ✓ (b) Dubbed in*: (A) English ✓ (B) Neutral Spanish ✓ (c) Subtitles in: (A) English ✓ (B) Neutral Spanish ✓ (C) Brazilian Portuguese ✓ (d) Closed Captions in (each, if available): (A) English ✓ (B) Neutral Spanish ✓ (C) Brazilian Portuguese ✓ (e) Descriptive Videos in (each, if available): (A) English ✓ (B) Neutral Spanish ✓ (C) Brazilian Portuguese ✓ *With respect to the Licensed Content titled "***Me Tira da Mira***", Licensor shall make good faith efforts in delivering the Spanish and English dubbed version of such Licensed Content to WM. (iii) Slate with Dubbing Credits: As set forth in the Technical Specifications, **all dubbed versions of the Licensed Content shall include slates with complete credits for the Brazilian Portuguese and Latin American Spanish dubs**. (a) Credits Cure Period: Notwithstanding the Evaluation Period herein, Licensor's failure to provide the dubbing credits, and provided Licensor is required to deliver dubbed versions of the Licensed Content, shall be automatically treated as a defect of the Delivery Materials and Licensor shall cure such defect immediately upon the earlier of (A) Licensor's receipt of WM's written (e-mail is sufficient) notice of such defect in accordance with the Evaluation Period or (B) Licensor becoming aware or having knowledge of such defect ("**Credits Cure Period**"). Failure by WM to provide notice to Licensor shall not be deemed a waiver of any such right and shall not affect the right of WM to exercise at some future time said right or any other right it may have hereunder. (b) Additional Withdrawal Option: If Licensor is unable, or fails, to deliver slates with complete credits for the Brazilian Portuguese and/or Latin American Spanish dubbed version of the Licensed Content within the Delivery Date or the Credits Cure Period, WM shall have the right to suspend delivery of and/or withdraw, upon written (e-mail is sufficient) notice, any Licensed Content and Licensor shall use good faith efforts to deliver to WM a mutually agreeable substitute program of comparable

	quality (which substitute shall be deemed to replace such withdrawn Licensed Content). If a substitute program cannot be agreed upon or no such substitute program is available, the License Fee allocable to such withdrawn Licensed Content shall (at WM's sole discretion) be credited to WM or reduced by an agreed upon amount, following good faith discussions between Licensor and WM. (iv) Removal of Sponsorship Elements: Licensor shall, at its sole cost and expense, edit out and remove any sponsorship elements from the Licensed Content (including, without limitation, any and all product placements, product integrations, sponsorships, etc.) before delivery of the Delivery Materials to WM. Notwithstanding the foregoing, the Parties hereby acknowledge and agree that the [redacted] (v) Notice of Delivery: No later than the Delivery Date, Licensor shall issue a written (e-mail is sufficient) notice to WM notifying WM that the Delivery Materials are ready to be delivered, or have been delivered, to WM ("**Notice of Delivery**") in accordance with the Technical Specifications and as set forth herein. (vi) Evaluation Period: Upon WM's receipt of the Delivery Materials, WM shall have thirty (30) business days to evaluate and inspect such materials and issue written (e-mail is sufficient) notices of defects, if any, to Licensor ("**Evaluation Period**"), and Licensor shall cure any defects immediately upon receipt of WM's notice to Licensor of such defects, and any extensions to the Evaluation Period shall be discussed and granted in good faith by the Parties. Except as otherwise set forth herein, if WM does not issue any notices of defects within the Evaluation Period, the Delivery Materials will be deemed approved for the purposes of payment of the Total License Fee without prejudice to Licensor's ongoing obligation to deliver the Delivery Materials in accordance with the terms of this Agreement. (vii) Naming Convention: In accordance with the Technical Specifications, Licensor shall deliver the Delivery Materials file with the following naming convention: (a) es-419 - Spanish for Latin America (b) pt-**BR** - Brazilian Portuguese "**File Naming Convention**": File Name Example: *2733047_CN_**es-419**_StevenUniverse-S1E12-3840x1646_tileburnedin.jpg*
18. Additional Deliverables:	Licensor shall also deliver to WM the following deliverables (each, defined in the Standard Terms), each at no cost to WM: (i) Copyright Line ✓ (ii) Credits ✓ (iii) Press Book ✓ (iv) Synopses ✓ (v) Electronic Press Kit ✓

	(vi) Key Art Campaign ✓ (vii) Music Cue Sheet ✓ (viii) Screening Access ✓ (ix) Still Photography ✓ (x) Scripts ✓ (xi) Copyright Certificates (if available) (xii) Director Photos (if available) (xiii) Music Licenses (if available) (xiv) Spotting List (if available)
19. Branding:	During the Term, WM may, at its own discretion, present and label the Licensed Content titled "[redacted]as an "Original" (e.g., HBO Max Original, Max Original, TNT Original, CN Original, etc.) on its Licensed Services in the Territory, including under WM's designee production banner.
20. Notices:	Any notices, deliveries, or other communications given hereunder shall be by personal delivery, express mail (e.g., FedEx), courier service, or electronic mail (e-mail), at the respective addresses of the applicable Party set forth below, or at such other address as may be designated in writing (e-mail is sufficient) by either Party to the other Party in the manner specified herein for notice. **Notices to WM**: Content Planning & Acquisitions Turner International Latin America, Inc. 1050 Techwood Drive, NW Atlanta, Georgia 30318-5604 ATTN: Andres Mendoza E-mail: andres.mendoza@warnermedia.com **With a copy to**: WarnerMedia International 30 Hudson Yards New York, NY 10001 ATTN: General Counsel E-mail: melissa.roperbarnett@warnermedia.com With a copy to: latamlegalnotice@turner.com **Materials**: Content Delivery Department WarnerMedia 1050 Techwood Drive, NW Atlanta, Georgia 30318-5604 E-mail: ARGMMDeliveries@turner.com **Payment Inquiries:** Adriana Loffler Venzal WarnerMedia 1050 Techwood Drive, NW Atlanta, Georgia 30318-5604 E-mail: Adriana.Venzal@warnermedia.com **Notices to Licensor**: WMIX Distribuidora Ltda. Av. Presidente Kennedy, 568, Sala 902, Bairro Campinas, postcode 88101-000, São José, SC, Brazil Abrão Vicente Scherer ascherer@wmixvideo.com.br **With a copy to**: WMIX Distribuidora Ltda. Av. Presidente Kennedy, 568, Sala 902, Bairro Campinas, postcode 88101-000 São José, Santa Catarina - Brazil ATTN: Gustavo Romboli / Hiroko Hiragami Email: gromboli@imagemfilmes.com.br; shiragami@imagemfilmes.com.br Notice given by personal delivery shall be deemed given upon receipt of a Party. Notice given by electronic means (e-mail) shall be deemed to have been given on the date the electronic correspondence has been received by a Party. Notice given by an overnight courier service shall be deemed to have been given on the next business day.

21. Complete Agreement:	When signed by both Parties, the Specific Terms, the Standard Terms and the Schedules attached hereto and incorporated herein by reference shall constitute a binding contract reflecting the complete Agreement of the Parties.

IN WITNESS WHEREOF, the Parties have executed this Agreement as of the Effective Date and the Agreement shall be effective as of such date.

[SIGNATURES ON FOLLOWING PAGE]

WMIX DISTRIBUIDORA LTDA.

Signature: Abrão Vicente Scherer (Apr 25, 2022 10:51 ADT)

Name: Abrão Vicente Scherer

Title: CEO

Date: 04/25/2022

WARNERMEDIA DIRECT, LLC

Signature: Ezequiel Paz (May 6, 2022 12:14 EDT)

Name: Ezequiel Paz

Title: SVP, Finance & Admin LATAM

Date: 05/06/2022

SCHEDULE "A"

Licensed Content	Licensed Content Description	Production Year	Format (ep. x min.)	Category (e.g., FR Series)	Delivery Materials	Total License Fee	Delivery Date	License Period	
								Start Date	End Date
[redacted]									
Me Tira da Mira	Feature Film (Brazilian Content)	2022	TBC	First Run	HD and, if available, 4K, UHD, and HDR	USD$900,000.00	30 days prior to Start Date	May 13, 2022	May 12, 2030
[redacted]									
[redacted]									

SCHEDULE "B"

TECH SPECS FOR LATAM CONTENT DELIVERY

(Attachment Follows)

WarnerMedia

Tech Specs for Latam Content Delivery

Version September 2021

IMPORTANT:

All Broadcast Quality Content must be delivered following the technical specifications of this document.
Any difference may result in the rejection of the material.
Technical and descriptive metadata must be provided with all content deliveries.
For file delivery: A series of technical compliance tests must be performed between both the distributor and TBSLA Operations, as indicated in Page 1.

1. **File Delivery On-Boarding Process**

General Considerations:
All materials must be submitted via Warner Media 's secure delivery portal: **https://contentdeliveryba.mediashuttle.com**
Use of this system is restricted to verified users; all users must be on-boarded before first use. Before being able to receive Broadcast Quality content via File Delivery, a technical On-boarding process must be performed in order to assure all content to be received is compliant to TBSLA's facilities and Operations Standards.
Test files must be approved by TBSLA Operations prior to any file deliveries.
This compliance test process must be run under the following circumstances and with no exception:

- One time only with each laboratory, facility and/or Content Aggregator taking part or involved on the complete Delivery Process.
- Every time such laboratory and/or facility modify the equipment and/or settings on their end.

- On-Boarding Process:

The Producer, Content distributor and/or Content Aggregator will contact TBSLA's Content Delivery department at ARGMMDeliveries@turner.com to start the process as follows:

- Content Delivery will provide all the details on Broadcast Quality Files Technical Specifications and File Naming Convention required.
- Test files must be uploaded onto a MediaShutlle. Content Delivery dept. will provide the Media Shuttle account (exclusive for each distributor) and the Access credentials at the beginning of the process
- TBSLA Operations may also request a form to be completed by the distributor with technical information about their servers and connectivity.
- The complete On-Boarding process may take a minimum of 1 week until definitive approval.
- The following stage must be 100% completed and approved:
- 1 test clip will be required: no shorter than 10 minutes of duration.
- Upon Warner Media Operations test files approval, Content Delivery will inform TBSLA's Acquisitions dept. and the Producer / Content distributor letting all parties know the contract is approved for file delivery and ready to move into the production environment.

2. **Time Code**

Must match LTC.
Time code must be continuous during the entire clip, including multiple-segment programs. Do not reset time code at the beginning of each segment.

3. **File Creation Requirements**

- No time compression or expansion.
- Broadcast audio mix; not theatrical audio mix.
- Compilation Reels: if multiple segments on the same tape, place 10 seconds of black between each segment, followed by 10 seconds of slate.
- TRT Standards – 26 minutes maximum per each half-hour episode or compilation of elements; 48 minutes maximum per each hour-long episode, program or compilation of programs; for features, there is no restriction on TRT.

4. **Slate Info:**

- Series / Feature title in English (if English is not licensed, then in original language)
- Element / episode / segment title & number in English (if English is not licensed, then in original language)
- Total run time
- Date of recording
- Aspect ratio
- Standard (NTSC, PAL, etc.)
- Audio configuration
- Codec and Wrapper info

5. Texted Versions

Complete opening and closing credits are required. Lower third graphics and title cards must also be included.
All dubbed versions shall include slates with complete credits for the Brazilian Portuguese and Latin Spanish dubbs. Lower third graphics and title cards must also be included.
No burned-in subtitles during sections that are difficult to hear, or to understand, or when another language (different from the original) is spoken. If partial burned-in subtitles are included, TEXTLESS elements must be included at tail.
No bugs, watermarks or advertising graphics are accepted.

6. File Heading

TIME CODE	VIDEO	AUDIO	Duration
00:58:00:00	Black	Silence	60"
00:59:00:00	Color Bars	Tone (*)	40"
00:59:40:00	Slate.	Silence	10"
00:59:50:00	Black	Silence	10"
01:00:00:00(**)	Program	Start	Program TRT
End	Black	Silence	60"

(*) Audio tone: 1 Khz @ -20 dBFS.
The bars and tones are for reference. Levels must be equal to the audio/video levels in the clip.
(**) Program can also start at 10:00:00:00

7. HD File

7.1 General**:**

Format : MXF
Commercial name : XDCAM HD422
Format profile : OP-1a
Format settings : Closed / Complete
Overall bit rate : 50 Mb/s

7.2 Video**:**

Format : MPEG Video
Commercial name : XDCAM HD422
Format version : Version 2
Format profile : 4:2:2@High
Format settings, BVOP : Yes
Format settings, Matrix : Custom
Format settings, GOP : M=3, N=15
Format settings, picture structure : Frame
Format settings, wrapping mode : Frame

Bit rate mode : Constant
Bit rate : 50.0 Mb/s
Width : 1 920 pixels
Height : 1 080 pixels
Display aspect ratio : 16:9
Frame rate : 29.97 fps
Standard : Component
Color space : YUV
Chroma subsampling : 4:2:2
Bit depth : 8 bits
Scan type : Interlaced
Scan order : Top Field First
GOP, Open/Closed : Closed
GOP, Open/Closed of first f : Closed
Color primaries : BT.709
Transfer characteristics : BT.709
Matrix coefficients : BT.709

7.3 Video quality

Black should not be below 0mV (7.5 IRE).

The video signal must not exceed 700 mV of Luma (100 IRE) up to110 IRE.

7.4 Audio:

Format : PCM
Format settings : Little / Signed **Bit rate mode :** Constant **Channels:** 1
Sampling rate : 48.0 kHz
Bit depth : 24 bits
Audio levels: the dialogues should be maintained between -16 dbFS and -24 dbFS. It will be rejected when the audio is saturated or below -24 dbFS..

Dialog (RMS/VU): -24dBFS to -20dBFS (-4 VU to 0 VU)
Average: -27dBFS a -18dBFS (-7 VU a +2 VU)
Peak: -5dBFS

7.5 TimeCode:

Time code must be drop frame
Format: MXF TC
Time code of first frame: HH:MM:SS;FF

8. Track Assignment

8.1 Original Language content

Standard track assignment

	Contents	Encode
1	5.1 Front	Left
2	5.1 Front	Right
3	5.1 CtLf	Left
4	5.1 CtLf	Right
5	5.1 Rear	Left
6	5.1 Rear	Right
7	English Full Mix (or original)	Left
8	English Full Mix (or original)	Right
9	M&E (or full mix – Narration) or Dolby E*	Left
10	M&E (or full mix – Narration) or Dolby E*	Right

8.2 Dubbed Content Standard

Track assignment

	Contents	Encode
1	5.1 Front	Left
2	5.1 Front	Right
3	5.1 CtLf	Left
4	5.1 CtLf	Right
5	5.1 Rear	Left
6	5.1 Rear	Right
7	English Full Mix (or original)	Left
8	English Full Mix (or original)	Right
9	Brazilian Portuguese Full Mix (or original)	Left
10	Brazilian Portuguese Full Mix (or original)	Right
11	Latin American Spanish Full Mix (or original)	Left
12	Latin American Spanish Full Mix (or original)	Right
13	M&E (or full mix – Narration) or Dolby E*	Left
14	M&E (or full mix – Narration) or Dolby E*	Right

**If available at no additional cost.*

SCHEDULE "C"

IMAGE TECH SPECIFICATIONS

https://partnerhub.warnermediagroup.com/specifications-and-guides/image-specifications

GUIDANCE LOCATION	CONTENT TYPE	IMAGE SPEC SIZE	IMAGE TYPE	FILE TYPE	ENGLISH	SPANISH	PORTUGUES	NOTES
PAGE 6 *	FEATURE	2000x3000	Tileburnedin	JPG + PSD	YES	YES*	YES*	* 29 Required Images - Movies
PAGE 6 *	FEATURE	3000x3000	Tileburnedin	JPG + PSD	YES	YES*	YES*	* 26 Required Images
PAGE 6 *	FEATURE	3840x2160	Tileburnedin	JPG + PSD	YES	YES*	YES*	* If the title has Localized Title Treatmen
PAGE 6 *	FEATURE	1680x3636	Tile (textless)	JPG	NO	NO	NO	
PAGE 6 *	FEATURE	3000x3000	Tile (textless)	JPG	NO	NO	NO	
PAGE 6 *	FEATURE	3840x1646	Tile (textless)	JPG	NO	NO	NO	
PAGE 6 *	FEATURE	3840x2160	Tile (textless)	JPG	NO	NO	NO	
PAGE 6 *	FEATURE	3840x2160	Tile (textless) High-Ress Stills At least 3 per Movie	JPG	NO	NO	NO	* Just for Movies (New One)
PAGE 9*	FEATURE	4320x3240	Tile (textless)	JPG	NO	NO	NO	
PAGE 6 *	FEATURE	4320x1300	Center Title Logo	PNG	YES	YES*	YES*	
PAGE 6 *	FEATURE	4320x1300	Left Aligned Title Logo	PNG	YES	YES*	YES*	New One
PAGE 9*	FEATURE	3840x2160	LSR	LSR	YES	YES*	YES*	
PAGE 6*	SERIES	2000x3000	Tileburnedin	JPG + PSD	YES	YES*	YES*	* 28 Required Images
PAGE 6*	SERIES	3000x3000	Tileburnedin	JPG + PSD	YES	YES*	YES*	* If the title has Localized Title Treatmen
PAGE 6*	SERIES	3840x2160	Tileburnedin	JPG + PSD	YES	YES*	YES*	
PAGE 6*	SERIES	1680x3636	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	SERIES	3000x3000	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	SERIES	3840x1646	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	SERIES	3840x2160	Tile (textless)	JPG	NO	NO	NO	
PAGE 9*	SERIES	4320x3240	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	SERIES	4320x1300	Center Title Logo	PNG	YES	YES*	YES*	
PAGE 6*	SERIES	4320x1300	Left Aligned Title Logo	PNG	YES	YES*	YES*	New One
PAGE 6*	SERIES	3840x2160	Background – Full Color	JPG	NO	NO	NO	
PAGE 6*	SERIES	3840x2160	Background – Darkened 80%	JPG	NO	NO	NO	
PAGE 9*	SERIES	3840x2160	LSR	LSR	YES	YES*	YES*	
PAGE 6*	EPISODE	1680x3636	Tile (textless)	JPG	NO	NO	NO	4 Required Images
PAGE 6*	EPISODE	3000x3000	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	EPISODE	3840x1646	Tile (textless)	JPG	NO	NO	NO	
PAGE 6*	EPISODE	3840x2160	Tile (textless)	JPG	NO	NO	NO	

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* https://docs.google.com/presentation/d/1WW7gdx2FDnc8SYKrxlJO6KLk5HzeuxIs2shOMf1kwzQ/edit#slide=id.g9e64ce0ab7_2_0

Document updated on Nov 2020

1. RIGHTS DEFINITIONS.

(i) **Ancillary Rights**: the Airline, Ship, Hotel/Motel Rights, and Other Ancillary Rights.

(a) **Airline Rights**: the right to exploit the Licensed Content by direct Exhibition in airplanes, wherever located, which are operated by companies flying the flag of any country within the Territory.

(b) **Hotel/Motel Rights**: the right to exploit the Licensed Content by direct Exhibition in temporary or permanent living accommodations such as hotels, motels, apartment complexes, co-operatives, or condominium projects where the exhibition is by means of closed-circuit television systems which originate within or in the immediate vicinity of such living accommodations. Hotel/Motel Rights do not include Pay-Per-View Rights or video-on-demand rights or Near Video-On-Demand Rights.

(c) **Ship Rights**: the right to exploit the Licensed Content by direct Exhibition in ocean vessels, wherever located, which fly the flag of any country within the Territory and are serviced from a country in the Territory, but excluding ships serviced from a location outside the Territory.

(d) **Other Ancillary Rights**: means and includes the right to advertise, promote, distribute, reproduce, and otherwise exploit all ancillary, incidental and subsidiary rights in and to the Licensed Content including, without limitation, all Merchandising (as defined below), character licensing, Music Publishing Rights (as defined below), Soundtrack Album Rights (as defined below); photo-novel, novelization, screenplay publication, interactive media, multi-media, and theme park (or other "themed" or location-based attraction) rights.

i. Merchandising: includes, without limitation, the right to create and exploit computer, video, and other electronic games based upon the Licensed Content or any element thereof, including, without limitation, the sole and exclusive right to create or license the creation of interactive programs, whether in CD-ROM, DVD, set-top or arcade formats; and the right to create and exploit toys (including board games), non-electronic games, comic books and so-called "making of books", apparel, food and beverages, posters, and any and all other commodities, services or items based upon the Licensed Content or any element thereof.

ii. Music Publishing Rights: means the exclusive right to own and exploit score compositions and/or controlled compositions (collectively, "**Compositions**"), to the extent Licensor has obtained rights to exploit such Compositions, including, without limitation, the right to license the Compositions to third parties (including, without limitation, to WM and its affiliates).

iii. Soundtrack Album Rights: means the exclusive right to produce, license and/or distribute soundtrack albums and/or other sound recordings based on or derived from the Licensed Content.

(ii) **Linear Rights**: the Free TV and Pay TV Rights, as may be licensed to WM under the Agreement.

(a) **Free TV Rights**: the Terrestrial Free TV, Cable Free TV and Satellite Free TV Rights. Unless expressly stated otherwise in the Agreement, any reference in the Agreement to "Free TV" and/or "Free Television" shall mean "Free TV Rights".

(b) **Terrestrial Free TV Rights**: the right to exploit the Licensed Content by standard over-the-air broadcast by means of Hertzian waves which is intended for reception on television receivers in private living accommodations without a charge being made to the viewer for the privilege of viewing the Licensed Content. For purposes of this definition, neither governmental television receiver licenses nor taxes are a charge to the viewer.

(c) **Cable Free TV Rights**: the right to exploit the Licensed Content by transmission by means of coaxial or fiber-optic cable for reception on television receivers in private living accommodations without a charge being made to the viewer for the privilege of viewing the Licensed Content. For purposes of this definition, neither (a) governmental television receiver licenses or taxes, nor (b) regular periodic basic cable service charges (other than subscriptions paid for the right to receive specific programming channel(s) or amounts paid for the right to receive specific programs on a fee-per-exhibition basis) paid by a subscriber to a cable television system are a charge to the viewer.

(d) **Satellite Free TV Rights**: the right to exploit the Licensed Content by the up-link transmission of the Licensed Content to a satellite and its down-link transmission to a terrestrial satellite reception dish for the purpose of viewing the Licensed Content on television receivers in private living accommodations without a charge being made to the viewer for the privilege of viewing the Licensed Content. For purposes of this definition, neither (a) governmental television receiver licenses or taxes, nor (b) regular periodic basic satellite service charges (other than subscriptions paid for the right to receive specific programming channel(s) or amounts paid for the right to receive specific programs on a fee-per-exhibition basis) are a charge to the viewer.

(e) **Pay TV Rights**: the Terrestrial Pay TV, Cable Pay TV and Satellite Pay TV Rights, as may be licensed to WM under the Agreement. For the avoidance of doubt, Pay TV Rights include both basic and premium Pay TV Rights. The Pay TV Rights do not include the Hotel/Motel, Pay-Per-View or Near Video-On-Demand Rights. Unless expressly stated otherwise in the Agreement, any reference in the Agreement to "Pay TV" and/or "Pay Television" shall mean "Pay TV Rights".

(f) **Terrestrial Pay TV Rights**: the right to exploit the Licensed Content by over-the-air broadcast by means of encoded Hertzian waves for reception on a television receiver in private living accommodations by means of a decoding device where a charge is made (a) to the viewer for the right to use the decoding device for viewing any specific channel which transmits the Licensed Content along with other programming on an ongoing basis; or (b) to the operator of a hotel, motel, apartment complex, co-operative or similar place located distant from the place where such broadcast signal originated for the right to use the decoding device to receive and re-transmit the programming on such channel throughout such place.

(g) **Cable Pay TV Rights**: the right to exploit the Licensed Content by transmission or retransmission by means of an encoded signal over coaxial or fiber-optic cable for reception on television receivers in private living accommodations by means of a decoding device where charge is made: (a) to the viewer for the right to use the decoding device for viewing any special channel which transmits the Licensed Content along with other programming on an ongoing basis; or (b) to the operator of a hotel, motel, apartment complex, co-operative, or similar place located distant from the place where such broadcast signal originated for the right to use the decoding device to receive and re-transmit the programming on such channel throughout such place.

(h) **Satellite Pay TV Rights**: the right to exploit the Licensed Content by the up-link transmission of the Licensed Content by means of an encoded signal to a satellite and its down-link transmission to a terrestrial satellite reception dish and a decoding device for the purposes of viewing the Licensed Content on television receivers in private living accommodations where a charge is made: (a) to the viewer for the right to use the decoding device for viewing any special channel which transmits the Licensed Content along with other programming on an ongoing basis; or (b) to the operator of a hotel, motel, apartment

complex, co-operative, or similar place located distant from the place where such broadcast signal originated for the right to use the decoding device to receive and re-transmit the programming on such channel throughout such place.

(iii) **Non-Linear Rights**: Free Video-On-Demand (FVOD), Authenticated Video-On-Demand (Authenticated VOD), Advertiser-Supported Video-On-Demand (AVOD), EST, Subscription Video-On-Demand (SVOD) and Transactional Video-On-Demand (TVOD) rights; each as may be licensed to WM under the Agreement, via all means of encrypted transmission now known and hereafter devised, including, without limitation, cable, satellite, microwave, fiber optic, Internet, Linear Simulcast via Internet, PVR, nPVR, MMDS, IPTV, broadband, and wireless/mobile platforms.

(a) **Free Video-On-Demand (FVOD)**: means the granting of access to audio-visual content for viewing by users on a free-on-demand, advertising supported, or non-advertising supported basis, where the user is not required to pay any fee to view such content and where the exhibition start time is specified by the viewer in its discretion.

(b) **Authenticated Video-On-Demand (Authenticated VOD)**: means the Non-Linear distribution of digitally encoded or encrypted program(s) to Authenticated Subscribers where all available program(s) as part of a programming subscription to WM's basic linear feed are protected by a copy control and Territory protection mechanism (i.e., geo-filtering) in line with current industry standards and practices to prevent any non-personal use, forwarding, copying, storage or other unauthorized access to the program(s).

(c) **Advertiser-Supported Video-On-Demand (AVOD)** means the point-to-point delivery of a single program to a user in response to the request of a user (i) the exhibition start time of which is specified by the user in its discretion; (ii) for which the user pays no fees or charges (including without limitation subscription or service access fees or per-program transaction fees) for the privilege of viewing such program; and (iii) the exhibition of which may be supported by revenue derived from sales of advertising inventory.

(d) **Electronic Sell-Through (EST)**: means the right to distribute any program or content for purchase (other than on a subscription basis) in any electronic format now known or hereafter devised, where the viewer has an entitlement to retain, retrieve, download, stream and/or playback such program on a permanent basis.

(e) **Subscription Video-On-Demand Rights (SVOD)**: means the point-to-point electronic delivery of a program or programs to a viewer whereby the viewer of a programming service may elect to view one or more programs, at a time or times of such viewer's choosing (as opposed to a pre-scheduled time selected by such service), including but not limited to via Internet, television distribution, streaming and/or Temporary Download, which service is generally made available to Authenticated Subscribers of a Licensed Service (whether as a standalone basis or as a complementary service to a linear channel or service), whether or not advertiser-supported, (A) on a subscription basis for a monthly or other periodically-charged fee, (ii) on a pre-paid plan (whether payable in one or in multiple installments), or (B) on a limited free promotional basis; it being understood, that an integrated package or bundled offering that includes such service may be offered for a single, combined fee (e.g., a "Triple Play" offering for a single price or an "Unlimited Plus" offering that includes a programming service bundled with a broadband, wireless and/or data plan and/or another subscription service). For the avoidance of doubt, SVOD specifically includes "companion" SVOD which is made available to subscribers of a Pay TV linear service (e.g., "HBO") as part of their linear subscription on a tethered basis.

(f) **Transactional Video-on-Demand** (**TVOD**): means the making available of programming as part of a program service, where (A) the commencement time for the exhibition of each program is chosen by the viewer and is not predetermined or scheduled by the program service, (B) each program is available for viewing during a limited period of time determined by the program service, (C) the viewer is required to pay or is assessed a separate fee for the right to view each program (as opposed to payment being on a subscription basis), and (D) the viewer is only authorized to view each program on a temporary basis and is not authorized to retain, retrieve and/or playback such program on a permanent basis.

(g) **Home Video Rights**: the Home Video Rental Rights and the Home Video Sell Through Rights.

(h) **Home Video Rental Rights:** the right to manufacture, distribute, rent, license, or sell Videograms for private non-commercial use. Home Video Rental Rights do not include video-on-demand rights or Near Video-On-Demand Rights.

(i) **Home Video Sell Through Rights**: the right to manufacture and distribute Videograms for purposes of sale to the public for private non-commercial use where ownership of such Videograms transfers to the purchasing members of the public who use the Videograms for private non-commercial use.

(iv) **Other Rights:**

(a) **Commercial Video Rights**: the right to exploit the Licensed Content by direct exhibition of a Videogram copy thereof to an audience at facilities or organizations not primarily engaged in the business of exhibiting programming including, but not limited to, educational organizations, churches, restaurants, bars, clubs, trains, buses, libraries, prisons, industrial installations, Red Cross facilities, oil rigs, embassies, military bases and military vessels. Commercial Video does not include Non-Theatrical, Public Video, Airline, Ship and Hotel/Motel.

(b) **Near Video-On-Demand Rights**: the right to exploit the Licensed Content by the broadcast of the Licensed Content on a multi-scheduled basis by means of an encrypted signal for reception by decoding and storage devices for viewing on television receivers in homes or non-residential institutions, including hotels, motels and hospitals, where a charge is made to the viewer on a fee-per-exhibition basis for the right to use such decoding and storage device to view the broadcast of the Licensed Content at alternative start dates determined by the broadcaster of the Licensed Content. Near Video-On-Demand Rights do not include any form of Hotel/Motel, Pay TV, Pay-Per-View or Video-On-Demand Rights.

(c) **Theatrical Rights**: the right to exploit the Licensed Content by direct exhibition in conventional or drive-in theatres that are open to the general public on a regularly scheduled basis and charge an admission fee to view the Licensed Content.

(d) **Non-Theatrical Rights**: the right to exploit the Licensed Content by direct exhibition before an audience at facilities or organizations not primarily engaged in the business of exhibiting programming including, but not limited to, educational organizations, churches, restaurants, bars, clubs, trains, buses, libraries, prisons, industrial installations, Red Cross facilities, oil rigs, embassies, military bases, military vessels or any other governmental facilities flying the flag of countries within the Territory. Non-Theatrical Rights do not include Public Video Rights, Commercial Video Rights, Airline Rights, Ship Rights and Hotel Rights.

(e) **Pay-Per-View Rights**: the right to exploit the Licensed Content by the broadcast of the Licensed Content by means of an encrypted signal for reception on television receivers in homes or non-residential institutions, including hotels, motels and hospitals, where a charge is made to the viewer for the right to use a decoding device to view the broadcast of the Licensed Content at a time designated by the broadcaster for each viewing. Pay-Per-View Rights do not include any form of Hotel/Motel, Pay TV, Video-On-Demand Rights or Near Video-On-Demand Rights.

(f) **Public Video Rights**: the sole and exclusive right to exploit the Licensed Content by direct exhibition of a Videogram copy thereof to an audience in a "mini-theatre", an "MTV theatre" or like establishment which charges an admission to use the viewing facility or to view the Videogram and which is not licensed as a theatre for the purpose of exhibiting Licensed Contents theatrically.

(v) **General Rights:**

(a) **Authorized Media**: means all means of transmission now known or hereafter devised, including, without limitation, cable, microwave, fibre optic, satellite, terrestrial, MVPD, SMATV, MMDS, FTTH, DSL, PVR, DTT, IPTV (over DSL, cable or any technical means), Over-The-Top networks, DVB-H, wireless, Wi-Fi, WiMAX, the Internet, all forms of mobile technology and/or any means of transmission now known or hereafter devised for viewing on, without limitation, televisions, computers, mobile telephones, handheld devices and tablets, games consoles and/or other viewing devices whether portable or not where the Licensed Content may be transmitted to and exhibited on.

(b) **Authorized Distributor**: means any distributor that offers any of the Licensed Services in the Territory, pursuant to an affiliation agreement with WM, or a company controlled by, controlling or in common control with WM.

(c) **Authenticated Subscriber(s)**: means those subscribers of the Licensed Services that are authenticated and confirmed as being subscribers through the inputting of a personal code, the possession of a unique device (such as a set-top box), or some other form of security authorization.

(d) **Derivative Production**: any scripted or documentary theatrical, Internet, VoD, television, direct-to-video or live stage production based on, derived from, or featuring the same subject matter as the Licensed Content, including without limitation spin-offs, prequels, sequels.

(e) **Exhibition**: shall mean distribution, transmission, display, exhibition or performance and **Exhibit** shall mean to cause the Exhibition.

(f) **EST Service:** shall mean a service, site or other provider of programming distributed to consumers by means of EST.

(g) **Holdback** or **Holdback Period**: the period, if any, specified in the Specific Terms during which a specific right must not be exploited.

(h) **Internet** means the global system of interconnected computer networks that exchange data by packet switching using standardized Internet protocol technologies by means of coaxial or fiber-optic cable, wireless connections and by other means, intended for intelligible reception by home computers in private dwellings.

(i) **Licensed Content**: the audio-visual work consisting of a series of related images that, when shown in succession, impart an impression of motion, with accompanying sounds, if any, and as described more particularly by working title in the Specific Terms.

(j) **Linear:** means that mode of distribution of the Licensed Content that is a continuous telecast scheduled by the programming service (and not by the viewer or user) on a sequential basis.

(k) **Linear Simulcast via Internet** means the right to distribute and deliver the Licensed Content by means of wireless/cellular, Internet/broadband simultaneously with the linear transmission by basic cable and satellite television, that is unaltered except for (A) commercials and other content in program breaks and (B) black-outs and/or the substitution of alternate programming in place of programming for which WM does not have the right to exhibit via wireless/cellular, Internet/broadband. Any such Internet transmission must be in a securely encrypted form designed to prevent unauthorized copying or reception in accordance with Licensor's standard copy protection requirements; must employ a secure geo-filtering solution designed to prevent reception of the Licensed Content outside of the Territory.

(l) **MVPD**: is defined as an entity that distributes multiple networks of television programming by any means whether now known or hereafter devised (including, without limitation, cable, satellite, telecommunications networks, and internet transmission) for purchase by subscribers or customers.

(m) **Non-Linear**: means that mode of distribution of the Licensed Content whereby the viewer is provided with the opportunity to view the Licensed Content during a period of time selected by the viewer in such viewer's discretion (e.g., video-on-demand).

(n) **Non-Public Unit**: shall mean: (A) a home or other private space; (B) a non-public, non-common area such as a guest or resident room in a hotel, motel, hospital or other facility or an individual desk at a consumer's place of work; (C) private viewing in an area in a public space such as a library, educational institution, internet café, mode of transportation or business centre where a consumer can view content on a video display in a manner that is not a public performance (e.g., through headphones on an individual computer); or (D) a mobile device wherever located.

(o) **PVR**: personal video recorder technology that gives the viewers of the Licensed Service the ability to record, view, stop, start, pause, rewind, and/or fast forward and/or transmit the exhibition of the Licensed Content (whether live, pre-recorded or viewed on an on-demand basis), irrespective of whether said functionality operates on a "pull" basis whereby the viewer elects to record the Licensed Content on his/her set top box or on a "push" basis whereby the platform carrying the Licensed Service initiates said recording on a central server or servers, data centres and/or network servers (technology widely known as nPVR) and transmits the recording to the viewer on request. The recording may be streamed or temporary downloaded to be viewed by the viewer on an authenticated device.

(p) **Temporary Download**: means exploitation of the Licensed Content by which Licensed Service subscribers can temporarily store and view Licensed Content offline on their, Authorized Distributor's or MVPD provider's devices for limited periods of time (each such piece of stored content, a "Temporary Download"). Licensed Service subscribers may view a Temporary Download in accordance with the usage terms set out in the Specific Terms and until the earliest of: (A) the expiration or termination of such Licensed Content or Episode's License Period hereunder, or (B) the last day of such subscriber's subscription to the applicable Licensed Service.

(q) **Traveling Global Subscriber**: means a subscriber (A) whose country of residence is outside of the Territory, (B) who registered for an HBO Max account outside of the Territory, and (C) who is physically located in the Territory.

(r) **Videocassette**: a VHS or Beta cassette or comparable magnetic device which is designed to be used for storing the Licensed Content on a permanent basis and is used in conjunction with a reproduction apparatus to cause the Licensed Content to be visible on the screen of a television receiver. A Videocassette does not include any type of Video Disc.

(s) **Video Disc**: any laser or capacitance disc or comparable optical or mechanical storage device (including for the avoidance of doubt DVD) which is designed to be used for storing the Licensed Content on a permanent basis and is used in conjunction with a reproduction apparatus to cause the Licensed Content to be visible on the screen of a television receiver, or computer monitor or portable device in linear form only. A Video Disc does not include any type of Videocassette.

(t) **Videogram**: any type of Videocassette or Video Disc.

2. DELIVERABLES.

2.1. **Delivery Materials:** All Delivery Materials must be delivered unencrypted in accordance with the Technical Specifications. Licensor acknowledges that any encrypted files will be rejected.

2.2 **Additional Deliverables:** In addition, Licensor shall deliver, if negotiated in the Specific Terms, the following additional deliverables (which, for clarity, are included as part of the "Delivery Materials"):

(i) **Copyright Certificates**: One (1) copyright registration certificate for the Licensed Content duly registered in the country of registration. If applicable, Licensor shall also provide a copy of the application of copyright registration of the Licensed Content with proof of submission to the respective copyright office, including proof of payment acceptance.

(ii) **Copyright Line**: The approved copyright line for the Licensed Content (e.g., © 2020 Name of Copyright Holder).

(iii) **Credits**:

(a) Licensor shall deliver (x) all logos required to appear in the feature, trailer, or on any artwork or advertising. All animated logos required to appear in the feature or trailer shall be delivered as an HD QuickTime file and as 2K.dpx files. Camera-ready artwork for all static logos and logo bugs shall be delivered on a disc as both an EPS and JPEG file. In addition, Licensor shall deliver one (1) approved and final billing block, containing all required logos and the Copyright Notice for the Licensed Content. It is hereby agreed that WM shall not be bound to attribute Licensor's nor any third party's branding to the Licensed Content, unless otherwise agreed to in the Specific Terms, and (y) one (1) list in Microsoft Word, Portable Document Format or Excel, of the main and end credits (inclusive of all logos) of the Licensed Content as they appear on the final version of the Licensed Content, with an approved lay-out illustration of the screen and advertising credits with relative size and prominence in percentage, and (z) if applicable, the final screen credits as they actually appear on screen shall be entirely guild / union compliant (e.g., WGA, DGA, SAG, IATSE, PGA, etc.).

(b) If the Licensed Content was produced under the jurisdiction of any guild/union, Licensor shall deliver the documentation evidencing the credits (main and end titles) have been approved by each respective guild / union. All respective waivers shall be provided, along with any additional necessary documents such as the WGA "*Notice of Tentative Writing Credit*", the final determination of writing credits as determined by the WGA, and proof of payment of the WGA "*Script Publication Fee*". If the Licensed Content is not under the jurisdiction of any union / guild, a written statement indicating such shall be provided.

(c) If applicable, Licensor shall notify WM of any final credit positioning within fifteen (15) days from signature of Agreement.

(iv) **Director Photos**: At least one (1) photo of the director of the Licensed Content approved for festival use, and photos of the director working on-set with principal cast.

(v) **Electronic Press Kit**: If available, one (1) Electronic Press Kit (EPK), if created, and delivered in a High Definition Video Master suitable in all respects for exploitation and one (1) Apple ProRes HQ 422 of the EPK on a separate hard drive. The EPK shall contain interviews with the principal cast, director, screenwriter, cinematographer, producers, and other key crew. The EPK shall contain behind-the-scenes footage, "bloopers," outtakes, "making of" footage, production footage, etc. The EPK shall have four tracks of discrete audio with the voice-over and/or narration on one track, the dialogue on a separate track, the music on a separate track, and the effects on a separate track. All footage and music contained in the EPK shall be fully cleared for worldwide exploitation in all media, without any additional clearance costs or supplemental payments required to be paid in connection therewith. Any and all talent approvals, releases and clearances or other authorizations required shall be secured and delivered prior to the Delivery Date.

(vi) **Key Art Campaign**: All elements of the Licensed Content's one-sheet poster(s) including fonts, title treatments, approved credit block, logos, and graphic images used to create said artwork. Licensor shall deliver each poster or key art element in the format requested by WM.

(vii) **Music Cue Sheet**: One (1) final music cue sheet including all music in the Licensed Content (Microsoft Word, Portable Document Format, or Excel format). The music cue sheet shall contain the title of each composition (inclusive of samples) in the Licensed Content (including Licensed Content footage), composer(s), publisher(s) and length of each musical composition, the type of use of each musical composition (e.g., theme, Licensed Content, background or logo use), and the organization(s), if any, which administers the performing rights to said music (e.g., ASCAP, BMI, SESAC, or a similar society).

(viii) **Music Licenses**: PDF copies of the music licenses (synchronization, master and mechanical) for all music used in the Licensed Content and trailer and proof of payment of the licensing fees. All licenses shall provide for all media necessary to affect the terms of the Agreement, and future media as hereinafter devised. With the exception of public performance rights, music licenses shall be provided on a full buy-out basis, without any future payment obligations including "step" payments, video bonuses, box office bonuses, etc. All licenses and agreements shall include language that prevents injunctive relief and shall preclude the licensor for terminating the license.

(ix) **Press Book**: One (1) Press Book in a Word doc format, including approved biographies (1 – 3 typewritten pages in length) of the principal cast and crew members, final approved main and end titles, the running time, approved production notes.

(x) **Synopses**: A (a) long synopsis of the Licensed Content (1 – 2 typewritten pages in length), (b) short synopsis of the Licensed Content (less than half a typewritten page) and (c) if the Licensed Content is a series, a synopsis on a per episode basis of no more than 240 characters; each (a), (b) and (c) without spoilers and in the Spanish, Portuguese and English languages. As applicable, all the synopses shall be approved by respective cast, crew, director, producers, production company, etc. as contractually required under each respective agreement.

(xi) **Scripts**: A PDF or Word copy of the final, approved and time-coded scripts for each Episode of the Licensed Content in, at a minimum, the English, Spanish and Brazilian Portuguese languages.

(xi) **Screening Access**: Licensor shall make available to WM as soon as reasonably practicable, but in no event later than the Delivery Date, access to the Licensed Content via a digital screening room website or application, in each case, for screening purposes.

(xii) **Spotting List**: One (1) copy in Microsoft Word format of a complete, industry standard, English-language Spotting List created from the final version of the Licensed Content and any Trailer. The Spotting List shall include cut-by-cut frame and time code of all shots and include the complete main and end credits. If the Licensed Content was recorded in a language other than English, the continuity shall contain a literal English translation. Spotting List must give spot numbers for each subtitle, the time code of the start and end of the subtitle, indication of which character is speaking and the text time code for the Spotting List should be calculated on an A/B-reel basis (2,000 foot reels) and referenced to the dcp at 24 frames per second.

(xiii) **Still Photography**: One hundred (100) or other agreed number of production color digital photographs depicting scenes in the Licensed Content with members of the cast (including principal actors) appearing therein. The photos shall be different, fully approved, color corrected and 100% ready for use. The still photos shall be delivered digitally in the

highest resolution format possible (minimum 300 dpi, no smaller than 8X10 images) and saved as a TIFF file. Any and all talent approvals and/or other authorizations that are required in connection with the use of the still photography shall be secured prior to delivery of the photos. File shall be labeled "Licensed Content Title – Still #." Each photo shall have a distinct number and all photos shall be ordered sequentially (e.g., 1 – 100).

2.3 **Holding of Materials**:

(i) Title to all materials provided by Licensor under this Agreement remains with Licensor, subject to the rights of WM hereunder. Except only for purposes of exploiting the Licensed Rights or as otherwise expressly provided herein, WM shall not make or permit others to make any reproductions of the Licensed Content or materials relating thereto or to permit any such reproductions or materials to be removed from the Territory without Licensor's approval. WM shall exercise due care in safeguarding all such materials and will assume all risk for theft or damage while they are in WM's possession.

(ii) WM shall not sell or export any materials relating to the Licensed Content to countries outside of the Territory without Licensor's approval, excluding Portability of the Licensed Content as further set forth in Section 11.2 herein.

2.4 **Digital Content, Other Promotional Material Created by WM**:

(i) Licensor hereby grants to WM the right to create its own digital content (wallpaper, screensavers, games, clips, edited clip compilations and other digital content) featuring and/or based upon the titles, characters and/or elements of the Series ("**Digital Content**") and to distribute the Digital Content by means of the Licensed Services.

(ii) WM shall have the right to create WM's own advertising and promotional materials, clips and stills of the Licensed Content, including use the title of the Licensed Content, names and likenesses of artists, and such other trademarks and tradenames as may be associated with the Licensed Content, in connection with the advertising and promotional rights herein.

3. EXPLOITATION OF RIGHTS.

3.1 **Reserved Rights**: Licensor reserves only the rights in or relating to the Licensed Content not specifically granted to WM in the Specific Terms. Licensor may exploit such reserved rights as Licensor sees fit without restriction, except as otherwise expressly provided in this Agreement.

3.2 **Offering of the Licensed Services**: The Licensed Services may be offered to subscribers in a package of program services or as a single program service for which a separate fee is charged. WM is permitted to utilize multiple feeds in delivering the Licensed Services to viewers on one (1) or more channel positions. The Parties acknowledge and agree that simultaneous transmission of the Licensed Services' signals on any one or more analog and/or digital feed and/or time shifting of the Licensed Services' signals and/or programming does not constitute a separate Exhibition. WM is entitled to include the Licensed Content on the Licensed Services on a subscription basis or otherwise, with or without commercials and is entitled to retain all of its receipts arising from the exploitation of its rights hereunder, including, without limitation, subscription fees, cable operator license fees and advertising revenue and Licensor has no interest therein. Licensor hereby acknowledges that the Licensed Service may be bundled with other services and products without Licensor's prior approval.

3.3 **Contractual Obligations**: Licensor shall timely provide WM with a list of all required screen credits (if not already contained in the Licensed Content), paid advertising, publicity and promotional requirements, and Videogram packaging requirements, if needed ("**Contractual Obligations**"). WM shall comply with these Contractual Obligations at all times after WM's receipt thereof. Any inadvertent or casual failure of WM to comply with the Contractual Obligations, or failure due to the acts or omissions of third parties, shall not constitute a breach by WM of this Agreement or entitle Licensor to any relief at law, equity or otherwise. WM will take reasonable steps to correct or have corrected any such errors or omissions prospectively after written notice by Licensor.

3.4 **Advertising, Promotional and Publicity Rights**: Subject to Licensor's requirements timely provided to WM and the provisions of this Agreement, Licensor hereby grants to WM the rights and license within the Territory, for the purpose of advertising and publicizing the Exhibition of the Licensed Content on each Licensed Service, the non-exclusive right to:

(i) advertise, publicize and promote the Licensed Content and the Exhibition of the Licensed Content on the Licensed Service(s);

(ii) use and reproduce (and authorize the use and reproduction of) the title of the Licensed Content, and the name, likeness, biography, photograph and recorded voice of any person credited with respect to the Licensed Content; provided that, in the case of a likeness or photograph, such use shall be limited to the context or manner in which such person appears in the Licensed Content or the materials provided by Licensor to WM pursuant to the Specific Terms;

(iii) create and use (and authorize the creation and use of) written summaries, extracts and synopses of the Licensed Content of no more than five thousand (5,000) words in length;

(iv) use (and authorize the use of), including, without limitation, reproduce and translate into Spanish, Portuguese and English (and authorize the reproduction and translation into Spanish, Portuguese and English of): (a) the advertising and publicity material provided by Licensor; (b) clips, images and footage from the Licensed Content not in excess of three (3) minutes in duration (or in excess of two (2) minutes in duration from any one scene from the Licensed Content) (such clips, images and footage to be selected and edited by WM in its sole discretion, subject to any applicable restrictions timely provided by Licensor); and (c) in the event Licensor delivers a trailer or trailer elements containing music, the music contained on such trailers or trailer elements to create its own advertising and publicity materials;

(v) include in the beginning or end of the Licensed Content the credit or logo of WM;

(vi) insert into the Licensed Content advertising, such as billboards and/or product placements, providing such insertions (a) do not substantially alter the Licensed Content, and (b) do not directly endorse a product with any cast member; and

(vii) WM shall also have the right to use and edit the Licensed Content for internal use, and for industry use, such as for marketing to specialized groups, use at conventions, use in connection with sales presentations and sponsor screenings, and other similar industry only, non-general public uses.

3.5 **Censorship & Edits**: WM may, in its sole discretion, edit the Licensed Content to (i) comply with timing requirements, (ii) comply with standards and practices as it may deem appropriate for Exhibition on any Licensed Service, (iii) accommodate specifications for all Licensed Services, (iv) comply with any censorship objections from the countries in the Territory, and/or (v) programming reasons. In addition, WM shall be authorized to change the working title of the Licensed Content upon Licensor's written approval; provided, however, that any translation of the working title by WM, in its sole discretion, into any of the Authorized Languages shall not constitute a change of the working title. WM shall not delete the copyright notice or credits from the main or end title of the Licensed Content; provided, however, that any inadvertent deletion of such notice or credits shall not be a breach of this Agreement. For the avoidance of doubt, inclusion of commercials and/or other

announcements and descriptive video, subtitles, and/or closed captioning is permitted hereunder and will not constitute editing of the Licensed Content. The ability of a viewer to interrupt and resume, fast forward, rewind or jump-skip the Exhibition of the Licensed Content at such viewer's discretion shall not constitute a modification, deletion, cut or alteration in or to the Licensed Content. In addition, WM may "squeeze" the credits or display the credits on a split screen.

3.6 **Copyright Protection**: WM shall have the right, but not the obligation, to secure protection for the Licensed Content and all materials relating thereto used by WM in the exercise of the Licensed Rights under the copyright or other similar laws under which Licensed Contents, other intellectual property, trademarks, ideas, characters, titles and names are accorded legal protection in the Territory ("**IP Laws**") and to renew, extend, and maintain protection for the Licensed Content and all materials relating thereto under the IP Laws of the Territory throughout the Term.

3.7 **Music**:

(i) **Master Recording and Synchronization Rights**: Licensor is solely responsible for acquiring all rights necessary to synchronize the master recordings, and the musical compositions embedded therein, in the advertising and promotional materials and in the Licensed Content on all copies exploited by WM in accordance with this Agreement throughout the Territory for the Term. Licensor is solely responsible for paying all license fees, royalties or other charges incurred in obtaining and maintaining such rights for the Term and shall indemnify and hold WM harmless from any payments or obligations in this regard. In addition, Licensor hereby authorizes WM the right to use the Licensed Content music "out-of-context" only for marketing and promotional purposes.

(ii) **Third-Party Payments**: As between Licensor and WM, Licensor shall be responsible for all payments due to third parties (excluding payments due to music performance rights) arising from the exploitation of each Licensed Content hereunder including, without limitation, profit/revenue participations, guild residual payments and deferred talent compensation; provided that, WM Exhibits each Licensed Content in strict accordance with this Agreement. In furtherance thereof, no additional payments (collectively, "**Additional Payments**"), including without limitation, tariffs, royalties, download fees and mechanical reproduction fees, shall be due for the uses set forth herein other than those explicitly set forth herein, unless the Additional Payments are specifically required by law and/or otherwise not contractually waivable. In the event that local statutes in any of the Territories require an Additional Payment which is not waivable by Licensor, then WM shall have the right to distribute and exploit the Licensed Content containing the music composition; provided that, the manufacturer, WM or provider of the Licensed Content has secured the applicable mechanical and/or performance license and paid the pertinent Additional Payment to the appropriate collection society or governmental agency, as the case may be. The License Fee shall be inclusive of any download fees and mechanical reproduction fees solely for Videograms, worldwide, for personal use and home performance of the Licensed Content.

3.8 **Linear Rights Option**: If the Licensed Rights granted in the Specific Terms do not include Linear Rights, the Parties agree that WM shall have the option to license Linear Rights for the Licensed Content in the Territory for exhibition on WM's (or its affiliates') linear networks ("**Linear Rights Option**"). The Linear Rights Option shall be exercised by WM by written notice (email accepted) within six (6) months of the Start Date of the Licensed Content on the Licensed Service. In the event WM exercises the Linear Rights Option, any subsequent and dependent options for the Licensed Content shall be subject to good faith negotiations between the Parties that shall last no longer than sixty (60) days and which shall commence no later than six (6) months prior to the End Date of the Licensed Content hereunder.

4. ANTIPIRACY.

4.1 Licensor and WM acknowledge that it is in their mutual best interest to prevent piracy of the Licensed Content in the Territory. WM shall take all necessary steps to inform itself of any piracy of the Licensed Content in the Territory during the License Period and prior to the License Period (solely as permitted by WM to promote the Licensed Content in accordance with the Specific Terms). Licensor shall reasonably co-operate with WM in seeking to prevent or remedy any such act of piracy.

4.2 In the event of any third party making available a Licensed Content online without authorization from WM or Licensor in the Territory during the applicable License Period, WM and/or third parties retained by WM shall be authorized to issue a take-down notice to that third party in connection with the unauthorized exhibition. Licensor shall issue to WM a letter of authorization, in the form to be further provided by WM ("**Letter of Authorization**").

5. ASSIGNMENT.

This Agreement may not be assigned by WM or Licensor, either voluntarily or by operation of law, without the prior written consent of the other. Notwithstanding the foregoing: either Party may assign this Agreement and any of its rights and obligations hereunder to (i) any entity with which it may be merged or consolidated or which acquires all or substantially all of its assets; or (ii) any company controlled by, in control of, or in common control with such Party; so long as, in each case, such Party causes such successor entity to agree in writing to assume all of such Party's obligations under this Agreement. The Parties acknowledge that notwithstanding any such assignment by WM hereunder, the Licensed Content may only be Exhibited on the Licensed Services in accordance with the terms of this Agreement. Any purported assignment or transfer by either Party of any of its rights or obligations under this Agreement other than in accordance with the provisions of this Section 5 shall be void.

6. REPRESENTATIONS AND WARRANTIES.

6.1 **Licensor's Representations and Warranties**: Licensor hereby represents and warrants to and covenants with WM, that:

(i) it is a validly existing legal entity under the laws of its jurisdiction of formation;

(ii) it has full power and authority to enter into this Agreement and owns or controls, or shall own or control during (or prior to, as set forth in the Specific Terms) the License Period for the Licensed Content hereunder, the rights to grant to WM the Licensed Rights granted herein;

(iii) the non-dramatic musical performance rights in and to each musical composition contained in the Licensed Content and in each advertising and promotional material supplied by Licensor (whether WM uses it in context or out-of-context) are: (a) available for license and/or controlled through the American Society for Composers, Authors and Publishers (**"ASCAP"**), Broadcast Music, Inc. (**"BMI"**), Society of European Stage Authors and Composers Inc. ("**SESAC**"), or a similar performing rights society affiliated with ASCAP, BMI, or SESAC; (b) owned by or licensed to Licensor so that no additional clearance of, or payment with respect to, such rights is required for the use of the Licensed Content; or (c) in the public domain. As between Licensor and WM, WM shall be responsible for making payment, or causing the relevant Authorized Distributor/MVPD to make payment, of any required performing rights royalty or license fee due for the exploitation of the music contained in the Licensed Content herein, and as between Licensor and WM, WM shall hold Licensor free and harmless therefrom;

(iv) during the License Period of the Licensed Content hereunder, the Licensed Rights will be free and clear of any and all liens, claims and encumbrances, and Licensor shall not cause, inadvertently or otherwise, there to be any claims, liens or other encumbrances or rights of any

nature in and to the Licensed Content and any elements thereof, which will in any way interfere with or impair any of the rights granted to WM pursuant to the terms of this Agreement or otherwise;
(v) it has not licensed, and shall not license, the Licensed Content or any version thereof for Exhibition in violation of the provisions of this Agreement; and it has not and shall not grant any rights which violate the rights granted to WM or the restrictions imposed upon Licensor hereunder;

(vi) it has not granted, and will not grant, to any other Person any of the Licensed Rights;

(vii) Licensor has not sold, assigned, transferred or conveyed and will not sell, assign, transfer or convey to any Person any right, title or interest in and to the Licensed Content or any element thereof, except as expressly permitted hereunder;

(viii) all necessary assignments, licenses, consents, grants of rights and waivers of moral rights have been obtained from all third parties including, without limitation, all owners of copyright in any musical, literary, dramatic and artistic works and Licensed Content material and other copyright material included in the Licensed Content and on which the Licensed Content is based from all performers (including music performers) and contributors (including without limitation all necessary synchronization licenses, master recording license and other music copyright and record company consents, licenses and clearances in respect of the musical compositions and recordings contained in the Licensed Content) so as to enable WM to exploit the Licensed Rights throughout the Territory during the Term without hindrance and without any payment obligations to third parties for the exploitation of the Licensed Rights (other than music royalties due to music performing rights societies);

(ix) the title of the Licensed Content is cleared for use in the Territory during the Term;

(x) the Licensed Content, the Delivery Materials, the title of the Licensed Content, and any additional advertising or publicity materials supplied by Licensor in connection therewith (a) does not contain any language or material that is obscene, libelous, slanderous or defamatory, (b) will not, when Exhibited or used pursuant to this Agreement, violate, infringe upon, or give rise to any adverse claim with respect to, any right or license whatsoever (including, but not limited to, any intellectual property right, copyright, trademark, service mark, literary, dramatic, musical or motion picture right, right of privacy or publicity, contract right or so called "moral rights of authors") of any Person, and (c) does not, and will not when so Exhibited pursuant to this Agreement, violate any law;

(xi) except as set forth herein, it shall be responsible for all payments due to third parties arising from the exploitation of the Licensed Content hereunder including, without limitation, profit/revenue participations, guild residual payments and deferred talent compensation; provided that WM exhibits the Licensed Content in strict accordance with this Agreement. If WM exhibits the Licensed Content outside the terms of this Agreement and such action results in additional payments being due to third parties, WM shall be responsible for such payments; and

(xii) from and after the Delivery Date of the Licensed Content and Delivery Materials and throughout the Term of the Agreement, Licensor shall provide timely notice to WM of any action, suit or proceeding relating to the Licensed Content pending, or, to the knowledge of Licensor, threatened, before any court or administrative or governmental agency, for which Licensor is required to indemnify WM under Section 7.1 below, and Licensor hereby confirms that, as of the Effective Date, no such actions, suits or proceedings relating to the Licensed Content are pending, or, to the knowledge of Licensor, threatened.

(xiii) Each of the Licensed Content identified a "Brazilian Content" on Schedule "A" qualifies as Independent Brazilian Qualified Content (*Obra Audiovisual Brasileira Independente Constituinte de Espaço Qualificado*) as defined in Article 10 of Instrução Normativa 100 issued by Ancine (Agência Nacional do Cinema) or Brazilian Qualified Content (*Obra Audiovisual Brasileira Independente Constituinte de Espaço Qualificado*) as defined in Article 9 of Instrução Normativa 100 issued by Ancine (in each case as such Instrução Normativa may be amended, supplemented or superseded). Licensor has received a *Certificado de Produção Brasileira* ("CPB") as defined in Article 11, II or III, of Instrução Normativa 104 issued by Ancine and *Certificado de Registro de Titulo* ("CRT") as defined in Article 8, II or III, of Instrução Normativa 105 issued by Ancine with respect to such Licensed Content (in each case as such Instrução Normativa may be amended, supplemented or superseded) valid for Pay TV and for the entire duration of the License Period. Licensor will deliver a physical copy of the CPB and CRT for each such Licensed Content, in form and substance satisfactory to WM in its sole discretion, to WM at the address set forth in the Specific Terms at least one hundred twenty (120) days prior to the Start Date for such Licensed Content.

6.2 **WM's Representations and Warranties**: WM hereby represents and warrants to and covenants with Licensor, that:

(i) it has the right, power and authority to enter into and perform this Agreement;
(ii) it is a company that has been duly formed and is validly existing under the laws of the respective jurisdiction of formation; and

(iii) it will exercise its Licensed Rights in accordance with the terms and conditions of the Agreement.

7. INDEMNIFICATION.

7.1 Licensor hereby agrees to indemnify, defend, protect, save and hold harmless WM and its respective partners, parents, financiers, affiliates, subsidiaries, employees, agents, officers, owners, members, managers and directors (the "WM Indemnitees"), from and against any and all claims, actions, suits, costs, liabilities, judgments, obligations, losses, penalties, expenses or damages (including, without limitation, reasonable legal fees and expenses) (collectively, "Claims") of whatsoever kind and nature imposed on, incurred by or asserted against the WM Indemnitees arising out of any breach or, with respect to a third-party claim only, any alleged breach, of any representation, warranty, covenant or obligation made by Licensor in this Agreement.

7.2 WM hereby agrees to indemnify, defend, protect, save and hold harmless Licensor, its parents, affiliates, subsidiaries, employees, agents, officers, owners, members, managers and directors (the "Licensor's Indemnitees") from and against any and all Claims of whatsoever kind and nature imposed on, incurred by or asserted against the Licensor's Indemnitees arising out of any breach or, with respect to a third-party claim only, any alleged breach of any representation, warranty, covenant or obligation made by WM in this Agreement.

7.3 In order to seek or receive indemnification hereunder with respect to claims asserted by third parties:

(i) the indemnified Party must have promptly notified the indemnifying Party in writing of any claim or litigation to which the indemnification relates; provided that, any failure to notify shall not waive the right to receive indemnification hereunder unless such failure materially harmed the indemnifying Party's rights with respect to such claim or litigation; and

(ii) the indemnified Party must have afforded the other the opportunity to participate in and control and approve any compromise, settlement, litigation or other resolution or disposition of such claim or litigation.

8. WITHDRAWAL.

8.1 Licensor shall have the right to withdraw the Licensed Content (including individual Episode(s)) only because of actual or threatened litigation with respect to the Licensed Content or because Licensor in its reasonable good faith business judgment deems it necessary to prevent litigation by any Person other than WM with respect to the Licensed Content or to prevent the violation of any law, court order, governmental regulation or other ruling or order of any governmental body by the continued Exhibition of the Licensed Content: (i) if and only if such litigation is not the result of the deliberate taking of some action by Licensor or a Person controlled by Licensor as a pretext to precipitate a cause for withdrawal; and (ii) only to the extent and for such period as such withdrawal is reasonably necessary to protect Licensor from liability as a result of Exhibition of the Licensed Content pursuant to this Agreement.

8.2 In the event of such withdrawal of the Licensed Content (including withdrawal of any Episode(s)), Licensor shall use good faith efforts to deliver to WM a mutually agreed upon substitute program of comparable quality (which substitute shall be deemed to replace such Licensed Content withdrawn). If Licensor elects to withdraw any Licensed Content at any time after its initial telecast/exhibition, Licensor shall grant WM a number of additional telecasts/exhibitions for the substitute Licensed Content equal to the number of telecasts/exhibitions remaining on the license for the withdrawn Licensed Content. If a substitute Licensed Content cannot be agreed upon, the applicable License Fee shall be reduced or credited to WM, to be negotiated in good faith. The amount of any such credit or refund shall be pro-rated on a "straight-line" basis, based upon the portion of WM's initial License Period for the Licensed Content (including Episode(s)) remaining before such withdrawal. Any withdrawal of Licensed Content shall not in any way limit WM's rights or remedies with respect to the representations, warranties, and indemnities provided by Licensor hereunder with respect to the Licensed Content. If any Licensed Content is withdrawn pursuant to this Section 8 and subsequently becomes available for Exhibition in the Territory by means of the Licensed Rights before the end of the License Period therefor, Licensor shall give WM notice of such availability and shall offer the Licensed Content to WM on the same economic terms and conditions (subject to any applicable pro-ration and substitute Licensed Content) on which the Licensed Content was licensed to WM hereunder.

9. COMPLIANCE.

9.1 **Ethical Standards:** Licensor and WM agree to comply at all times with all applicable laws, rules and regulations, and to conduct their respective businesses in accordance with the highest ethical standards in performing their obligations under this Agreement.

9.2 **Compliance with Anti-Corruption Laws**: Each Party hereby represents, warrants and covenants that it is in compliance with all applicable anti-corruption laws (including, but not limited to, The Foreign Corrupt Practices Act of 1977 (FCPA)) and that it has not taken, and shall not take, any action that would cause the other Party or any of the other Party's parent companies, divisions, subsidiary and/or affiliated divisions and/or companies to violate any such anti-corruption law, which includes offering, paying, giving, promising or authorizing the payment of any money, gift or anything of value to: (i) any Government Official, or (ii) any Person that either party knows or has reason to know that all or a portion of such money, gift or thing of value will be offered, paid or given, directly or indirectly, to any Government Official. Each Party agrees that should it learn or have reason to know of any payment or transfer (or any offer or promise to pay or transfer) that would violate applicable anti-corruption laws, it shall immediately disclose it to the other Party. "**Government Official**" shall mean any officer, employee or person acting in an official capacity for any government department, agency or instrumentality, including state-owned or -controlled enterprises and public international organizations, as well as a political party or official thereof or candidate for political office.

9.3 **No Government Officials**: To the best of its knowledge each Party's officers, directors, employees or agents is, and each Party hereby represents that, as of the day and year first above written, none of the foregoing is, a Government Official. In the event that, after execution of this Agreement, either party or any of its officers, directors, shareholders, employees or agents intends to become a Government Official, the affected Party shall (and each Party hereby warrants and covenants that it shall) provide at least thirty (30) days' advance written notice to the other Party. Upon receipt of such a written notice, the Parties, as appropriate, will consult together to address concerns under applicable anti-corruption laws and determine whether those concerns can be satisfactorily resolved.

9.4 Notwithstanding any other provisions to the contrary, each Party may (i) withhold payments under this Agreement, (ii) in the case of Licensor, withhold and/or suspend delivery of the Delivery Materials and/or any other materials Licensor is obligated to deliver under this Agreement and/or (iii) terminate this Agreement, without limiting any other right, without liability and without notice, (a) upon learning information giving it a reasonable belief that the other Party may have violated, or may have caused the non-violating Party or any of the non-violating Party's parent companies, divisions, subsidiary and/or affiliated divisions and/or companies, to violate, applicable anti-corruption laws and/or (b) if the Parties cannot, following consultation, resolve in good faith any concerns arising from Licensor or any of its officers, directors, shareholders, employees or agents intending to become, or assuming a new position or responsibilities as, a Government Official.

9.5 All payments made in connection with the performance of this Agreement will be: (i) properly and accurately recorded in its books and records including amount, purpose and recipient; and (ii) maintained in accordance with its internal procedures and the requirements of the FCPA and other applicable law.

9.6 Licensor represents and warrants the each of its suppliers and sub-contractors which is selected to perform services related to this Agreement shall agree in writing to comply with all obligations of this section, and WM will not use the services of any supplier or sub-contractor that will not agree or that does not timely comply with this section.

9.7 Licensor and WM also represent that they each are familiar with the applicable laws, rules, orders and regulations of the Office of Foreign Assets Control of the U.S. Department of the Treasury (collectively, the "**OFAC Rules**"). Licensor further represents and warrants that (i) it is not, and none of its subsidiaries, affiliated entities, directors, officers, employees, agents, contractors, sub-contractors or representatives is a Person with whom U.S. persons or entities are restricted from doing business under regulations of either the OFAC Rules (each such Person or entity a "**Prohibited Person**"), and (ii) it is not acting and will not act, directly or indirectly, for or on behalf of any Prohibited Person.

9.8 Notwithstanding any other provisions to the contrary, at any time during the Term of this Agreement, if either Party has a reasonable basis to believe that any of its foregoing representations or warranties in this Section 9 may no longer be accurate or true, it shall inform the other Party in writing (e-mail sufficient) as soon as practicable.

10. **REMITTANCE TAXES.**

10.1 Any remittance or withholding taxes required to be withheld or paid upon any payments to Licensor hereunder may only be deducted from related payments to Licensor so long as: (i) a certificate of deduction and withholding accompanies the statement or other payment rendered to Licensor; and (ii) upon payment of such taxes, there is sent to Licensor a photocopy of the governmental receipt establishing payment thereof. Further, WM agrees to give Licensor such reasonable assistance as Licensor shall require when applying for any applicable withholding tax waivers and additionally agrees to provide Licensor with all reasonable

assistance in order for Licensor to recover such withheld tax within the shortest delay.

10.2 Licensor acknowledges and agrees that WM is required under IRC §§ 1441 - 1446 to withhold U.S. taxes equal to 30% of the payments due under this Agreement unless and until Licensor provides WM with a fully executed original IRS Form W-9, if Licensor is a U.S. citizen or an entity organized, formed, incorporated or resides in the U.S., or files Form W-8BEN, if Licensor is a foreign person or entity organized, formed, incorporated or resides outside the U.S. and is claiming a lower withholding tax rate pursuant to an applicable tax treaty with the U.S., Licensor shall promptly notify WM if any of the information contained in any Form provided hereunder changes in any respect and shall indemnify and hold WM harmless from and against any tax, interest and penalty assessed against WM arising from any improper, incorrect or incomplete Form W-8BEN provided by Licensor hereunder.

11. TERMINATION AND ACTIONS.

11.1 **Failure to Perform/Breach**: If either Party: (i) fails to timely perform or breaches any of its material obligations hereunder (including, but not limited to, WM's failure to timely make payments hereunder and Licensor's failure to timely deliver the Delivery Materials), and such failure or breach is not cured within thirty (30) days after written notification of such failure or breach by the non-defaulting Party (twenty (20) days in the case of non-payment of License Fees by WM), (ii) becomes insolvent; (iii) ceases to carry on its business; or (iv) has a voluntary or involuntary bankruptcy filed by or against it (each an "**Event of Default**"), the non-defaulting Party may, in addition to any and all other rights which it may have against the defaulting Party, terminate this Agreement by giving written notice to the defaulting Party. Notwithstanding anything to the contrary contained herein, no termination of this Agreement for any reason shall relieve or discharge, or be deemed or construed as relieving or discharging, any Party hereto from any duty, obligation or liability hereunder which was accrued as of the date of such termination (including, without limitation, the obligation to pay any amounts payable hereunder accrued as of such date of termination).

11.2 **Portability**: Notwithstanding anything to the contrary in the Agreement, Portability of the Licensed Content shall not constitute a breach of this Agreement or give rise to any other right or remedy of Licensor hereunder. "**Portability**" shall mean, with respect to WM, that WM is unable to prevent a member of the public, who is entitled to access, view, and/or download WM's content within the Territory, to access and/or view such content or downloads while temporarily located outside of the Territory.

11.3 **Spillover Protection**: Notwithstanding anything to the contrary contained in this Agreement, Licensor and WM acknowledge and agree that (i) Licensor's exhibitions of the Licensed Content and any promotion thereof which are primarily intended for reception outside the Territory may nevertheless be capable of unauthorized reception inside the Territory; and (ii) WM's and its Authorized Distributors'/MVPDs Exhibition of the Licensed Content and any promotion thereof which are primarily intended for reception inside the Territory may nevertheless be capable of unauthorized reception outside of the Territory (each such unauthorized reception, an "Overspill"). The occurrence of any such Overspill shall not constitute a breach of this Agreement.

12. MISCELLANEOUS.

12.1 **Bankruptcy**: Licensor acknowledges and agrees that (i) the Licensed Content is a work of authorship protected under Title 17 of the United States Code and is intended to constitute, and does constitute, "intellectual property" within the meaning of sections 101(35A)(E) and 365(n) of Title 11 of the United States Code (the "Bankruptcy Code"); and (ii) the rights of WM hereunder are "rights to intellectual property" within the meaning of such sections. The Parties further agree that the Agreement constitutes an executory contract under 11 U.S.C. 365 and WM, as licensee of such rights under the Agreement, shall retain and may fully exercise all of its rights and elections under the U.S. Bankruptcy Code including, without limitation, its rights pursuant to 11 U.S.C. 365(n). The Parties further agree that, in the event of the commencement of bankruptcy proceedings by or against Licensor under the U.S. Bankruptcy Code, WM shall be entitled to retain all of its rights under the Agreement.

12.2. **Entire Agreement**: This Agreement contains the entire agreement and understanding between the Parties with respect to the subject matter hereof at the date hereof and supersedes any and all prior oral and written agreements, promises, statements, representations and information given by either Party. This Agreement may not be amended or varied orally, and no waiver or amendment shall be binding or effective unless in writing and signed by both Parties. Licensor and WM shall execute any and all documents and instruments and shall do all acts which may be necessary or appropriate to fully implement the provisions of this Agreement. In the event the Parties agree to amend the Start Date and/or End Date (as defined in the Specific Terms) of the Licensed Content or correct a scrivener's error in the Agreement, the Parties further agree that such amendment may be documented and agreed to via an e-mail confirmation between the Parties, with WM having final approval of the wording and final form of such e-mail terms. The final approved e-mail reflecting the amended terms shall constitute binding commitments between the Parties and shall be made a substantive part of this Agreement, and such amended terms shall be limited in scope and shall not constitute a modification, acceptance, or waiver of any other provision of the Agreement. All other provisions of the Agreement shall remain unmodified and in full force and effect.

12.3 **License Period Extension**: Notwithstanding the Evaluation Period set forth in the Specific Terms, if Licensor does not deliver the Delivery Materials within the time period set forth in the Agreement, the License Period will be automatically extended by the number of days that the Delivery Materials were late in being delivered under this Agreement. Such extension shall be at no additional cost to WM.

12.4 **Construction**: Where the context admits, the singular shall include the plural and the masculine shall include the feminine and neuter and vice versa. "**Person**" means any association, corporation, individual, limited liability company, partnership, trust or other non-governmental entity or any governmental agency, court, authority or other body (whether foreign, federal, state, local or otherwise) and "**including**" means "including without limitation" and "including but not limited to".

12.5 **Rights Cumulative and Waiver**: Except as otherwise provided in this Agreement, all of Licensor's and WM's rights and remedies under this Agreement shall be cumulative and resort to any one right or remedy does not preclude resort to any other right or remedy at any time. No waiver, express or implied, by either Party of any term or condition or of any breach by the other Party of any of the provisions of this Agreement shall operate as a waiver of any breach of any provision of this Agreement.

12.6 **Force Majeure**: Neither Party shall, in any manner whatsoever, be liable or otherwise responsible for any delay or default in, or failure of, performance resulting from or arising out of or in connection with any Event of Force Majeure and any such delay, default in, or failure of, performance shall not constitute a breach by either Party hereunder. "**Event of Force Majeure**" shall mean any reasonably unforeseeable act, cause, contingency or circumstance beyond the reasonable control of a Party, including, without limitation, to the extent reasonably unforeseeable and beyond the reasonable control of such Party, any governmental action, order or restriction (whether foreign, federal or state) war (whether or not declared), pandemic, public strike, riot, labor dispute, Act of God, flood, public disaster or public transportation or laboratory dispute. If an Event of Force Majeure lasts for a period of at least six (6) months, then the Party not experiencing an Event of Force

Majeure may terminate this Agreement or suspend the License Period upon prior written notice (e-mail is sufficient) to the other Party.

12.7 **No Joint Venture**: Nothing in this Agreement shall be deemed to create a partnership, joint venture, or any relationship other than as licensor-licensee nor shall either Party hold itself out as the agent of the other, save as specifically provided in this Agreement and in no event shall either Party be liable for the actions, statements or omissions of the other.

12.8 **Severability**: If any one or more of the provisions of this Agreement is or shall be declared by any court or tribunal or other competent authority to be invalid or unenforceable (whether in whole or in part): (a) the remaining provisions of this Agreement shall be unimpaired; and (b) the invalid or unenforceable provision shall be given no effect, shall be deemed not to have been included in this Agreement and shall be replaced by a mutually acceptable revision which the Parties undertake to negotiate in good faith and which, being valid and enforceable, comes closest to the intention of the Parties underlying the invalid or unenforceable provision.

12.9 **Confidentiality**: Neither Licensor nor WM shall disclose to any Person (other than its respective affiliates, employees, officers, managers or directors, in their capacity as such) any information with respect to any of the terms and provisions of this Agreement or any other non-public information derived from the other Party in connection with the performance of the Agreement (including any data shared or reported in connection therewith) except: (i) to the extent necessary to comply with law, administrative order or rule or the valid order or decree of a court of competent jurisdiction, in which event the Party making such disclosure shall so notify the other (if not legally restricted from doing so) and shall seek confidential treatment of such information; (ii) as part of its normal reporting or review procedure to its partners, parents, members, accountants, auditors and and/or attorneys; (iii) to profit or revenue participants, lenders, investors and any party from whom Licensor has licensed or proposes to license rights to be granted hereunder (and advisors thereto); provided, however, that (a) any and all such parties are informed that any such information is bound by the provisions of this Section 12.9; and (b) the disclosing Party shall remain primarily liable for any unauthorized disclosures; and (iv) in order to enforce its rights pursuant to this Agreement. There shall be no public announcement that this Agreement has been entered into until a public announcement has been prepared that is mutually agreeable to WM and Licensor (except that WM shall be free to exercise the rights granted to WM hereunder in and to the Licensed Content).

12.10 **Publicity**: Licensor must not make use of WM's name or the name of any of WM's affiliates and/or customers (including without limitation in any press releases or statements) without the prior written consent of WM. WM exclusively controls all publicity and promotion (including press releases) regarding this Agreement and the Licensed Content in the Territory.

12.11 **Headings**: The headings in this Agreement are for convenience only and shall not affect the construction of this Agreement. Reference to any condition is, unless otherwise stated, to a condition of these Standard Terms.

12.12 **Counterparts**: This Agreement may be executed in any number of counterparts and on separate counterparts, and each counterpart shall when executed constitute an original of this Agreement and together all such counterparts shall constitute one and the same document.

12.13 **Governing Law and Venue**: This Agreement is to be governed and construed in accordance with the laws of the State of New York applicable to contracts made and to be performed wholly within such state, and without regard to the conflict of laws principles thereof. A suit brought hereon shall be brought in the state or federal court sitting in New York County, New York, and the Parties hereto hereby waive any claim or defense that such forum is not convenient or proper. Each Party hereby agrees that any such court shall have in personam jurisdiction over it and consents to service of process in any manner authorized by New York law. If one or more provisions of this Agreement are held to be illegal or unenforceable under applicable New York law, such illegal or unenforceable portion(s) shall be limited or excluded from this Agreement to the minimum extent required and the remaining portions of this Agreement shall be interpreted as if such portion(s) were so limited or excluded and shall be enforceable in accordance with its terms.

12.14 **Survival**: All representations, warranties and indemnities contained herein, including the confidentiality provisions shall survive any independent investigation made by Licensor or WM and the execution, delivery, suspension, expiration and termination of this Agreement or any provision hereof.

12.15 **Electronic Signature**: The Parties acknowledge and agree that this Agreement may be executed by electronic signature, which shall be considered as an original signature for all purposes and shall have the same force and effect as an original signature. Transmission of a signed copy of this Agreement by e-mail or other electronic imaging means (including, .pdf) will have the same effect as delivery of a signed original. Without limitation, "electronic signature" shall include any electronic symbol or process attached to, or associated with, an agreement and adopted by a person with the intent to sign, authenticate or accept such agreement.

Agreed to and accepted:

By: Abrão Vicente Scherer
Abrão Vicente Scherer (Apr 25, 2022 10:51 ADT)
For and on behalf of Licensor

Name: Abrão Vicente Scherer

Date: 04/25/2022

WMIX Distribution - [redacted] - License Agreement + STCs - final execution version

Final Audit Report 2022-04-25

Created:	2022-04-22
By:	Janin Martins (janin.martins@warnermedia.com)
Status:	Signed
Transaction ID:	CBJCHBCAABAAOCe92_iFC9IEsixes8imf4u3U-qReOhU

"WMIX Distribution - [redacted] - License Agreement + STCs - final execution version" History

Document created by Janin Martins (janin.martins@warnermedia.com)
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Document emailed to Abrão Vicente Scherer (ascherer@wmixvideo.com.br) for signature
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INSTRUMENTO PARTICULAR DE DIVULGAÇÃO DE MARCA - MERCHANDISING

Pelo presente instrumento, as partes adiante nomeadas, a saber, de um lado, como **CONTRATANTE**, **AVELL NOTEBOOKS DE ALTO DESEMPENHO**, inscrita no CNPJ nº 19.117.785/0001-05, com sede na Rua Matrinxã, 687 Edifício 3 Parte 1 - Bairro Distrito Industrial 1 - Manaus (AM), CEP 69075-150, e, do outro lado, como **CONTRATADAS**, **PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA**., inscrito no CNPJ sob nº 32.542.013/0001-89 situada na Avenida Passos, nº 00091, Sala 507, Centro, Rio de Janeiro/RJ, CEP:20.051-040, **NDC PRODUÇÕES ARTÍSTISCAS EIRELI,** pessoa jurídica de direito privado, inscrita no CNPJ sob o nº 34.050.965/0001-00, sediada na Avenida da Saudade, nº 1210, sala 214, Bairro Campos Elíseos, na cidade de Ribeirão Preto/SP, neste ato representada por BRUNA MIRELLA BONO CIOCCA, brasileira, solteira, inscrita no CPF sob o nº 407.209.318-19 e portadora da Carteira de Identidade 48.407.659-0, e, **CPAG PRODUCOES ARTISTICAS EIRELI CNPJ: 19.451.130/0001-79 INSC MUNICIPAL: 0.601.2671**, situado na RUA BARÃO DE JAGUARIPE No 297 APT 201 CEP: 22421-000 - IPANEMA, na melhor forma de Direito, ambas as Partes, em pleno exercício de autonomia de vontade, resolvem celebrar o presente **INSTRUMENTO PARTICULAR DE DIVULGAÇÃO DE MARCA - MERCHANDISING,** que se regerá pelas cláusulas seguintes:

CONSIDERAÇÕES INICIAIS DO PRESENTE CONTRATO:

O presente instrumento tem como finalidade a divulgação do notebook da marca AVELL NOTEBOOKS DE ALTO DESEMPENHO na obra audiovisual "ME TIRA DA MIRA".

CLÁUSULA 1ª DO OBJETO DO CONTRATO

1.1 Este contrato tem como objeto a parceria onerosa da divulgação da marca **AVELL NOTEBOOKS DE ALTO DESEMPENHO**, em cena da obra audiovisual "ME TIRA DA MIRA", dirigida

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por HSU CHIEN HSIN e produzida pela **PROVESI CRIAÇÕES LTDA**, empresa devidamente registrada na Agência Nacional de Cinema – ANCINE.

CLÁUSULA 2ª DAS OBRIGAÇÕES DAS CONTRATADAS

2.1. As CONTRATADAS objetivarão e serão responsáveis pela promoção da divulgação da marca **AVELL NOTEBOOKS DE ALTO DESEMPENHO** nas seguintes condições:

a) Exibir a logomarca da AVELL nos créditos finais do longa "ME TIRA DA MIRA";
b) Divulgar a marca AVELL com a estratégia de marketing *Product placement*[1] em uma cena no longa, o que deverá ser previamente aprovado pela CONTRATANTE;
c) Disponibilizar 10 convites duplos para as pré-estreias oficiais do longa no Rio de Janeiro e 10 convites duplos para as pré-estreias oficiais do longa em São Paulo, ambos com presença do elenco e imprensa;
d) Realizar ações promocionais nacionais ou regionais, em comum acordo com as produtoras e distribuidoras do filme;
e) Considerar a possibilidade de ações de *marketing sampling*[2] nas pré-estreias;
f) Possibilidades da comunicação do filme com os pontos de venda da marca com adesivação, *display* de mesa e/ou outros materiais que propiciem a divulgação, Ação Nacional;
g) A divulgação da marca mediante a 01 (uma) postagem no *feed* na rede social *Instagram* da atriz Cléo Pires (@cleo) com legenda a ser previamente acordada entre as Partes;

CLAÚSULA 3ª DAS OBRIGAÇÕES DA CONTRATANTE

3.1 Prestar as informações e os esclarecimentos que venham a ser solicitados pelas CONTRATADAS, desde que necessárias para a prestação dos serviços ora contratados.

3.2 Promover através de seu representante, o acompanhamento e fiscalizar, sustar, recusar, mandar desfazer ou refazer qualquer serviço que não esteja de acordo com a técnica atual, normas ou especificações que atentem ao objeto contratado, ficando certo que, em nenhuma

[1] *Product placement* – Consiste em Marketing indireto ou publicidade indireta é a forma de inserir mensagens publicitárias de forma sútil no conteúdo de programas de televisão, filmes, games, revistas, rádios, eventos, etc, ao invés de simplesmente as exibir como anúncios comerciais.
[2] *Marketing sampling* – é uma estratégia de publicidade que consiste em fornecer amostra grátis a fim de atrair o público a consumir o produto.

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hipótese, a falta de fiscalização da CONTRATANTE eximirá as CONTRATADAS de suas responsabilidades provenientes do contrato.

3.3 Cumprir com os pagamentos e contraprestações, conforme disposto na Cláusula 5ª deste instrumento.

3.4 Fornecer o material necessário à execução do serviço a ser prestado pelas CONTRATADAS;

3.5 Como contraprestação a CONTRATANTE se compromete a empenhar esforços para embarcar/divulgar o trailer do filme "ME TIRA DA MIRA" nos computadores AVELL em lojas e pontos de venda da marca.

CLAÚSULA 4ª PRAZO DE VIGÊNCIA

4.1 O presente instrumento terá a duração de 01 (um) ano a partir da assinatura do presente, sendo a parceria integralmente adimplida com a entrega da publicidade no prazo descrito.

CLAUSÚLA 5ª DO PREÇO E FORMA DE PAGAMENTO

5.1 Pela prestação dos serviços a CONTRATANTE pagará às CONTRATADAS o valor total de **R$ 200.000,00** (duzentos mil reais) divididos em 04 (quatro) parcelas, a saber:

a) 1ª parcela de R$50.000,00 (cinquenta mil reais), em 10 de novembro de 2020;
b) 2ª parcela de R$50.000,00 (cinquenta mil reais), em 10 de dezembro de 2020;
c) 3ª parcela de R$50.000,00 (cinquenta mil reais), em 10 de janeiro de 2021;
d) 4ª parcela de R$50.000,00 (cinquenta mil reais), em 10 de fevereiro de 2021;

CLAÚSULA 6ª DA RESCISÃO CONTRATUAL

6.1 As partes, a qualquer tempo, podem solicitar a rescisão do presente instrumento, sendo necessário a comunicação previa com 30 (trinta) dias de antecedência.

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6.2 Caso a CONTRATANTE direta ou indiretamente, provoque por dolo, culpa ou omissão qualquer espécie de dano à imagem da OBRA "ME TIRA DA MIRA" e/ou a seus sócios, artistas e produtores, o presente instrumento será rescindido imediatamente, sem prejuízo das parcelas já quitadas.

6.3 Iniciada a parceria, ocorrendo a rescisão pela CONTRATANTE, não serão devidos quaisquer valores ou percentuais já pagos. Fica resguardado o direito das CONTRATADAS de reparação em razão dos custos, gastos e investimentos para a consecução dos serviços contratados.

6.4 Prestados os serviços contratados, ainda que parcialmente, concluídos ou não, a rescisão do presente contrato não impedirá as CONTRATADAS de exercer o direito de uso, utilização, exploração, comercialização do produto advindo da parceria neste Termo ajustada, por prazo indeterminado.

CLAÚSULA 7ª DO SIGILO E NÃO CONCORRÊNCIA

7.1 As partes se comprometem a manter sigilo em relação a toda e qualquer informação que lhe venham a ser reveladas, seja pela parceira.

Parágrafo primeiro. A exploração ou utilização de informações ou dados confidenciais e todo *know-how* exibidos, pela parceria, para uso próprio ou de terceiros e ou concorrentes, a fim de enriquecer-se, ou favorecer terceiros, por um período mínimo de 05 (cinco) anos após a extinção do presente contrato, configura cometimento de concorrência desleal.

Parágrafo segundo. A CONTRATANTE não poderá competir com as CONTRATADAS se beneficiando das informações internas a ela fornecidas, se apropriando indevidamente da ideia de negócio, seja através de empresa própria ou como empregado da concorrência, sob pena de arcar com perdas e danos, por um período mínimo de 05 (cinco) anos após a extinção do presente contrato.

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7.2 A violação das cláusulas supracitadas constitui concorrência desleal, além de infringir sistema jurídico brasileiro, fica assegurado ao lesado, indenização por danos materiais, morais, bem como, ressarcimento pelos prejuízos causados, lucros cessantes, danos diretos e indiretos.

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7.3 Para todos os fins legais, as presentes disposições não criam qualquer tipo de impedimento de acesso ao mercado de trabalho, ao qual a parte é livre. Cientes que, a única e exclusiva ressalva é quanto ao comportamento desleal, improbo e de má fé, previsto e conceituado nesse Instrumento.

7.4 As disposições sobre SIGILO E NÃO CONCORRÊNCIA do presente tem caráter irrevogável e irretratável e inicia a partir da data de sua assinatura, permanecendo-o durante as obrigações de confidencialidade aqui firmadas, manter-se-ão por um período estipulado de 05 (cinco) anos a obrigação de sigilo, a contar da data do término da parceria. O seu não cumprimento acarretará todos os efeitos de ordem penal, civil, administrativa e trabalhista contra seus transgressores.

CLAÚSULA 8ª DISPOSIÇÕES GERAIS

8.1 Qualquer alteração das condições ora estipuladas, somente será reconhecida e produzirá efeitos legais, se incorporada ao presente contrato mediante termo aditivo, devidamente assinado pelas partes contratantes, quando necessário para o bom desempenho do presente contrato.

8.2 É inexistente qualquer vínculo empregatício entre os parceiros, seja a que título for, bem como inexiste qualquer vínculo empregatício entre o parceiro comercial e os prestadores de serviço da sociedade a ser criada.

DS

8.3 A CONTRATANTE autoriza a divulgação da marca AVELL NOTEBOOKS DE ALTO DESEMPENHO, de forma irrevogável e irretratável, a partir da assinatura deste instrumento.

DS

8.4 Este contrato constitui o único e integral acordo entre as partes no tocante ao assunto objeto do presente, substituindo quaisquer outros documentos assinados anteriormente a esta data.

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8.5 As partes reconhecem o presente contrato como título executivo extrajudicial, nos termos do artigo 784, III do Código de Processo Civil.

8.6 As PARTES obrigam-se a atuar de acordo com a legislação vigente sobre proteção de dados pessoais relativos as PARTES e representantes (“dados pessoais“) e às determinações dos

Órgãos Reguladores/Fiscalizadores sobre a matéria, em especial as disposições da Lei nº 13.709/2018 (“Lei Geral de Proteção de Dados Pessoais“), bem como as demais leis, normas e políticas de proteção de dados pessoais corporativas.

8.7 As PARTES não irá armazenar, guardar ou reter os dados pessoais aqui mencionados por prazo superior ao prazo legal ou necessário para a execução do presente Contrato, salvo se os dados sejam solicitados para fins de auditoria, segurança ou controle de fraudes, proteção de crédito e preservação de direitos, podendo a adidas permanecer com seus dados pessoais.

8.8 As Partes declaram que o presente contrato, inclusive, as condições aqui pactuadas, as quais, desde já, são expressamente aceitas, é firmado de forma livre e espontânea e pautado no princípio da boa-fé.

CLAÚSULA 9ª DO FORO

9.1 Para dirimir quaisquer controvérsias oriundas deste instrumento particular, as partes elegem o Foro da Comarca do Rio de Janeiro/RJ.

Por estarem assim justos e contratados, firmam o presente instrumento, em duas vias de igual teor, juntamente com 2 (duas) testemunhas.

Rio de Janeiro, 22 de outubro de 2020.

DocuSigned by:
Júlia Lichtenberg Salomão
998D9DC7AEF9478...

AVELL NOTEBOOKS DE ALTO DESEMPENHO

DocuSigned by:
Edson Luiz Provesi Junior
287CC114682D41E...

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

DocuSigned by:
67D27479A92F4AD...

NDC PRODUÇÕES ARTÍSTISCAS EIRELI

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DocuSigned by:
19C3DB656212492...

CLEOPIRES PRODUÇÕES LTDA

DocuSigned by:
Karla Gomes Nogueira de Carvalho
B4BE121021B84DA...

TESTEMUNHA 1

DocuSigned by:
Beatriz Lopes Haddad
6F986AD47A0D44B...

TESTEMUNHA 2

PRIVATE AGREEMENT FOR BRAND PROMOTION – MERCHANDISING

By this instrument, the undersigned parties, namely, on one hand, as the **CONTRACTING PARTY**, **AVELL NOTEBOOKS DE ALTO DESEMPENHO** (AVELL HIGH-PERFORMANCE NOTEBOOKS), registered under CNPJ No. 19.117.785/0001-05, with its headquarters at Rua Matrinxã, 687, Building 3 Part 1 - Distrito Industrial 1 Neighborhood - Manaus (AM), ZIP Code 69075-150, and on the other hand, as the **CONTRACTED PARTIES**, **PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA.** (PROVESI CREATIONS, PRODUCTIONS, AND CULTURAL EVENTS LTD.), registered under CNPJ no. 32.542.013/0001-89, located at Avenida Passos, no. 91, Room 507, Centro, Rio de Janeiro/RJ, ZIP code: 20.051-040, **NDC PRODUÇÕES ARTÍSTICAS EIRELI (**NDC ARTISTIC PRODUCTIONS LLC), a legal entity under private law, registered under CNPJ No. 34.050.965/0001-00, with its headquarters at Avenida da Saudade, No. 1210, Office 214, Campos Elíseos Neighborhood, in the city of Ribeirão Preto/SP, herein represented by BRUNA MIRELLA BONO CIOCCA, Brazilian, single, registered with CPF under number 407.209.318-19 and bearer of Identity Card 48.407.659-0, and, **CPAG PRODUÇÕES ARTÍSTICAS EIRELI** (CPAG ARTISTIC PRODUCTIONS LLC), CNPJ: 19.451.130/0001-79, Municipal Registration: 0.601.2671, located at RUA BARÃO DE JAGUARIPE No 297 APT 201, ZIP Code: 22421-000 - IPANEMA, In the best legal form, both Parties, in the exercise of their autonomy of will, hereby decide to enter into this **PRIVATE AGREEMENT FOR BRAND PROMOTION - MERCHANDISING**, which shall be governed by the following clauses:

INITIAL CONSIDERATIONS OF THIS CONTRACT:

The purpose of this instrument is the promotion of the notebook from the brand AVELL NOTEBOOKS DE ALTO DESEMPENHO within the audiovisual work titled "ME TIRA DA MIRA" (GET ME OUT OF THE SPOTLIGHT).

CLAUSE 1st - CONTRACT OBJECT:

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1.1 This contract aims at the onerous partnership for the promotion of the brand **AVELL NOTEBOOKS DE ALTO DESEMPENHO**, in a scene of the audiovisual work titled "ME TIRA DA MIRA," directed by HSU CHIEN HSIN and produced by **PROVESI CRIAÇÕES LTDA**, a company duly registered with the Brazilian Film Agency - ANCINE.

CLAUSE 2nd - OBLIGATIONS OF THE CONTRACTED PARTIES:

2.1 The CONTRACTED PARTIES shall aim for and be responsible for promoting the brand AVELL NOTEBOOKS DE ALTO DESEMPENHO under the following conditions:

a) Display the AVELL logo in the closing credits of the feature film "ME TIRA DA MIRA";

b) Promote the AVELL brand using the Product placement[1] marketing strategy in a scene of the feature film, which shall be previously approved by the CONTRACTING PARTY;

c) Provide 10 double invitations for the official preview screenings of the feature film in Rio de Janeiro and 10 double invitations for the official preview screenings of the feature film in São Paulo, both with the presence of the cast and press;

d) Carry out national or regional promotional activities, in common agreement with the film's producers and distributors;

e) Consider the possibility of marketing sampling[2] actions at the preview screenings;

f) Possibilities of connecting the film with brand retail points through stickering, table displays, and/or other materials that facilitate promotion, National Campaign;

g) Promotion of the brand through 01 (one) post on the Instagram feed of the actress Cléo Pires (@cleo), with a caption to be previously agreed upon by the Parties;

CLAUSE 3rd - OBLIGATIONS OF THE CONTRACTING PARTY:

3.1 Provide the information and clarifications requested by the CONTRACTED PARTIES, as long as they are necessary for the provision of the services contracted herein.

3.2 Promote, through its representative, the monitoring and inspection, suspension, refusal, ordering of undoing or redoing any service that is not in accordance with current techniques,

[1] Product placement - It consists of indirect marketing or indirect advertising, which involves subtly inserting advertising messages into the content of television programs, movies, games, magazines, radio, events, etc., instead of merely displaying them as commercial advertisements.

[2] It is an advertising strategy that involves providing free samples to attract the audience to consume the product.

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norms, or specifications related to the contracted scope, it being understood that under no circumstances will the lack of supervision by the CONTRACTING PARTY exempt the CONTRACTED PARTIES from their responsibilities arising from the contract.

3.3 Fulfill the payments and considerations, as stipulated in Clause 5th of this instrument.

3.4 Provide the necessary materials for the execution of the service to be provided by the CONTRACTED PARTIES;

3.5 As consideration, the CONTRACTING PARTY commits to make efforts to load/promote the trailer of the film "ME TIRA DA MIRA" on AVELL computers in brand stores and points of sale.

CLAUSE 4th - TERM OF EFFECTIVENESS:

4.1 This instrument shall be effective for a period of 01 (one) year from the signing of this agreement, and the partnership shall be fully completed upon the delivery of the advertisement within the specified timeframe.

CLAUSE 5th - PRICE AND PAYMENT TERMS

5.1 For the provision of the services, the CONTRACTING PARTY shall pay the CONTRACTED PARTIES a total amount of R$ 200,000.00 (two hundred thousand Brazilian Reais), divided into 04 (four) installments, as follows:

a) 1st installment of R$50,000.00 (fifty thousand Brazilian Reais), on November 10th, 2020;
b) 2nd installment of R$50,000.00 (fifty thousand Brazilian Reais), on December 10th, 2020;
c) 3rd installment of R$50,000.00 (fifty thousand Brazilian Reais), on January 10th, 2021;
d) 4th installment of R$50,000.00 (fifty thousand Brazilian Reais), on February 10th, 2021;

CLAUSE 6th - CONTRACT TERMINATION

6.1 The parties, at any time, may request the termination of this agreement, provided that prior notice is given with a 30 (thirty) day advance notice.

6.2 Should the CONTRACTING PARTY directly or indirectly, through deceit, fault, or omission, cause any kind of damage to the image of the work "ME TIRA DA MIRA" and/or its partners, artists, and producers, this instrument shall be immediately terminated, without prejudice to the installments already paid.

6.3 Upon the commencement of the partnership, if terminated by the CONTRACTING PARTY, no amounts or percentages already paid shall be owed. The CONTRACTED PARTIES retain the right to compensation for costs, expenses, and investments incurred for the fulfillment of the contracted services.

6.4 Upon the provision of the contracted services, even if partially rendered, whether completed or not, the termination of this contract shall not prevent the CONTRACTED PARTIES from exercising the right to use, exploit, commercialize the product resulting from the partnership established in this Agreement, for an indefinite period.

CLAUSE 7th - CONFIDENTIALITY AND NON-COMPETITION

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7.1 The parties undertake to maintain confidentiality regarding any and all information that may be disclosed to them by the partner.

Paragraph First. The exploitation or use of confidential information, data, and all know-how displayed by the partnership, for one's own benefit or for third parties and/or competitors, in order to enrich oneself or benefit third parties, for a minimum period of 05 (five) years after the termination of this contract, constitutes an act of unfair competition.

Paragraph Second. The CONTRACTING PARTY shall not engage in competition with the CONTRACTED PARTIES, benefiting from the internal information provided by them, nor shall they improperly appropriate the business idea, either through their own company or as an employee of a competitor, under penalty of being liable for losses and damages, for a minimum period of 05 (five) years after the termination of this contract.

7.2 The violation of the above-mentioned clauses constitutes unfair competition, in addition to infringing upon the Brazilian legal system, the aggrieved party is entitled to compensation for material and moral damages, as well as reimbursement for the losses incurred, lost profits, direct and indirect damages.

7.3 For all legal purposes, these provisions do not create any form of impediment to access the job market, to which the party is free. It is understood that the only and exclusive reservation pertains to unfair, dishonest, and bad faith behavior, as outlined and defined in this Agreement.

7.4 The provisions regarding CONFIDENTIALITY AND NON-COMPETITION in this agreement are of an irrevocable and non-retractable nature, beginning from the date of its signature and continuing throughout the obligations of confidentiality established herein, and the obligation of confidentiality will be maintained for a stipulated period of 05 (five) years from the date of the termination of the partnership. Failure to comply will result in all legal, civil, administrative, and labor consequences against those who violate it.

CLAUSE 8th GENERAL PROVISIONS

8.1 Any alteration to the conditions hereby stipulated shall only be acknowledged and legally effective if incorporated into this contract through an amendment, duly signed by the contracting parties, when necessary for the proper execution of this contract.

8.2 There is no employment relationship between the partners, under any circumstance, and there is also no employment relationship between the business partner and the service providers of the to-be-established company.

8.3 The CONTRACTING PARTY authorizes the promotion of the AVELL NOTEBOOKS DE ALTO DESEMPENHO brand, in an irrevocable and non-retractable manner, from the signing of this instrument.

8.4 This contract constitutes the sole and complete agreement between the parties concerning the subject matter hereof, replacing any other documents signed prior to this date.

8.5 The parties recognize this contract as an extrajudicial executive title, pursuant to Article 784, III of the Civil Procedure Code.

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8.6 The PARTIES undertake to act in accordance with the current legislation on personal data protection concerning the PARTIES and representatives ("personal data") and the determinations of Regulatory/Supervisory Bodies on the matter, especially the provisions of Law No. 13,709/2018 ("General Law for Personal Data Protection"), as well as other laws, regulations, and corporate policies on personal data protection.

8.7 The PARTIES shall not store, keep, or retain the aforementioned personal data for a period longer than the legal or necessary time for the execution of this Contract, unless the data is required for purposes of auditing, security, fraud control, credit protection, and rights preservation, in which case adidas may retain your personal data.

8.8 The Parties declare that this contract, including the conditions stipulated herein, which are hereby expressly accepted, is entered into freely and voluntarily and is based on the principle of good faith.

CLAUSE 9th JURISDICTION

9.1 To settle any disputes arising from this private instrument, the parties elect the jurisdiction of the Judicial District of Rio de Janeiro, State of Rio de Janeiro, Brazil.

By being thus just and contracted, the parties sign this instrument in two identical copies, along with 2 (two) witnesses.

Rio de Janeiro, October 22nd, 2020.

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AVELL NOTEBOOKS DE ALTO DESEMPENHO

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PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

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NDC PRODUÇÕES ARTÍSTICAS EIRELI

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CLEOPIRES PRODUÇÕES LTDA

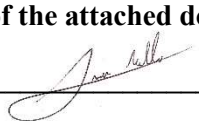
----//**signature**//----

Witness 1

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Witness 2

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 31st, 2023.

'GLASSDOOR'

Audiovisual Producer Salaries

Salaries Interviews

How much does a Produtor De Audiovisual make in Brazil?

Very High Confidence · 274 Salaries Submitted · Updated Feb 11, 2025

Experience

All years of experience

Industries

All industries

Total pay range

R$3K - R$7K / month

R$3K/mo Median total pay

Pay breakdown

R$3K - R$5K/mo Base pay

R$83 - R$2K/mo Additional pay

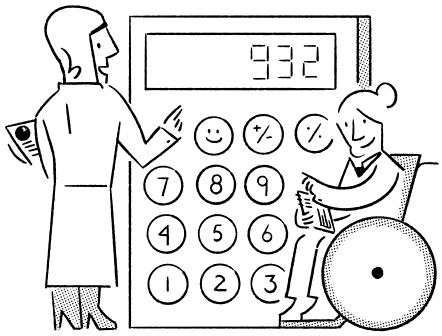
The estimated total pay for a Produtor De Audiovisual is R$3,283 per month in the Brazil area, with an average salary of R$3,075 per month. These numbers represent the median, which is the midpoint of the ranges from our proprietary Total Pay Estimate model and based on salaries collected from our users. The estimated additional pay is R$208 per month. Additional pay could include cash bonus, commission, tips, and profit sharing.

How was this calculated?

How accurate is a **total pay range** of **R$3K-R$7K**/mo?

Low | Accurate | High

Your input helps Glassdoor refine our pay estimates over time.



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2K

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2 4 Comments

McKinsey & Company 1 1w

There are lots of stories about DoorDash's recruiting process and none of them are good. I'd avoid if I were you. Search Doordash in the main consulting or consulting exits bowls. Some should pop up

3 Comment

McKinsey & Company 2 1w

no (as an SBA who considered it)! Now have another way better offer and so glad I didn't leave for DD. The take home assignment is a PITA and the recruiters will tell you TC can be decent just to low ball you at the end. Outrageously low base and TC is like $120-130 if I recall...

Comment

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Total pay trajectory

Machine Operator
$41K – $59K / yr

Senior Machine Operator
$43K – $58K / yr

Machine Operator V
$42K – $61K / yr

Popular companies for a Produtor De Audiovisual in Brazil

Search by employer

City or Metro Area

535 results

Popular

Globe 4.2 ★

R$4K - R$5K/for Total Pay

R$4K Median

Audiovisual Producer

Create job alert

Paraná Communication Group 3.9 ★

R$3K - R$4K/for Total Pay

R$4K Median

8 open jobs

Audiovisual Producer

Freelancer 4.2 ★

21 open jobs

R$2K - R$9K/for Total Pay

R$5K Median

Audiovisual Producer

Alterdata Software 3.9 ★

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R$2K - R$3K/for Total Pay

R$3K Median

Audiovisual Producer

GAIT 3.6 ★

17 open jobs

R$3K - R$4K/for Total Pay

R$3K Median

Audiovisual Producer

REVVO 3.6 ★

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R$3K - R$5K/for Total Pay

R$3K Median

Audiovisual Producer

Autonomous 4.5 ★

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R$7K - R$15K/for Total Pay

R$14K Median

Audiovisual Producer

Globe 4.2 ★

R$4K - R$10K/for Total Pay

R$4K Median

Audiovisual Producer

Create job alert

Record TV 4 ★

R$3K - R$3K/for Total Pay

R$3K Median

Audiovisual Producer

Create job alert

Record TV 4 ★

R$417 - R$25K/for Total Pay

R$25K Median

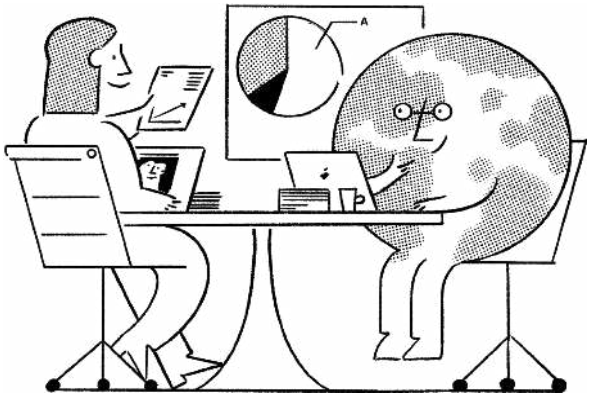
Audiovisual Producer

Create job alert

1 2 3 4 5 ... 54 ›

Viewing 1 - 10 of 535

Glassdoor Economist Pay Overview



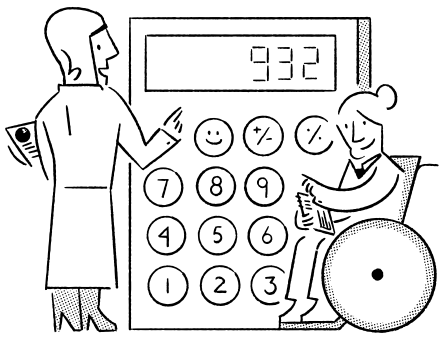
What is the pay outlook for Military & Protective Services?

Job opportunities in military and protective services depend heavily on government budgets that may not be flexible. Pay scales rely heavily on time in service and are less-performance based, but public sector benefits can be attractive. Protective services roles are also an opportunity for vetera Show more

Frequently asked questions about Produtor Audiovisual salaries

- How much does a Produtor Audiovisual in Brazil make?
- What is the highest salary for a Produtor Audiovisual in Brazil?
- What is the lowest salary for a Produtor Audiovisual in Brazil?
- What is the a Produtor Audiovisual career path and salary trajectory?

Salaries › Audiovisual Producer › Brazil



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Mckinsey Exits

2K

works at McKinsey & Company 1w

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Exhibit C.I: NIW - First Prong

Provesi
Creations and
Productions



2024

BUSINESS PLAN

Name: Edson Luiz Provesi Junior
Phone: +55 (21) 98382-6153
E-mail: provesijr@gmail.com

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1.0 Executive Summary

Provesi Creations and Productions will be established in Los Angeles, California to deliver high-quality audiovisual content with a focus on creating documentaries, corporate videos, live event coverage, educational materials, and consulting services. The company's mission is to foster cultural exchange, address critical societal issues, and contribute to the growth of the U.S. creative industry. With a commitment to socially impactful storytelling, Provesi Creations and Productions aims to inspire reflection, connect communities, and drive innovation in the realms of entertainment, education, and corporate communication.

The company will be led by **Mr. Edson Luiz Provesi Junior**, an accomplished professional with over 15 years of experience in the audiovisual industry. Mr. Provesi has established himself as a visionary in the field, producing and directing award-winning films, hosting influential TV programs, and managing artistic projects that have reached global audiences. His work has been featured on prominent platforms such as HBO Max, Amazon Prime, and Globo Play, showcasing his ability to create content that resonates with diverse audiences. Notable projects include the critically acclaimed film *Me Tira da Mira*, which received a nomination for Best Sound at the Brazilian Great Awards, and the *China-Brazil Film Festival*, a cultural initiative that bridged two nations through storytelling and artistic collaboration.

Mr. Provesi's extensive background includes serving as the founder and CEO of Provesi Criações, a Brazilian production company recognized for its excellence in documentaries, feature films, and creative partnerships. He has collaborated with renowned artists, including John Francis Young, a music producer for Lady Gaga, and has been instrumental in mentoring emerging talent through workshops and educational initiatives. His academic foundation in audiovisual production, combined with professional training in film and theater, has equipped him with the skills to lead Provesi Creations and Productions with innovation and expertise.

Through its diverse portfolio of services, Provesi Creations and Productions will address the growing demand for culturally relevant and impactful audiovisual content in the United States.[i] By engaging with corporations, educational institutions, and community organizations, the company will extend its reach and amplify its mission of fostering cultural understanding and social impact. Under Mr. Provesi's leadership, the company will not only deliver exceptional creative solutions but also contribute meaningfully to the U.S. creative economy, empowering communities and enriching the nation's cultural fabric.

1.1 Nature and Scope of the Business

Provesi Creations and Productions will be serving as a hub for producing high-quality audiovisual content and providing innovative solutions that promote cultural exchange, social awareness, and creative growth. The company will specialize in documentary production, corporate video creation, live event coverage, educational content development, and consulting services in audiovisual storytelling. Its mission is to create impactful content that fosters reflection, connects communities, and drives cultural and social progress.

The U.S. Movie and Video Production industry, valued at over $36.2 billion annually, continues to grow as demand for diverse and meaningful content increases.[ii] Provesi Creations and Productions will strategically align itself with this industry, offering services that cater to corporations, educational institutions, community organizations, and global audiences. By addressing pressing societal issues and delivering innovative audiovisual solutions, the company will contribute to the enrichment of the U.S. creative economy and cultural landscape.

Provesi Creations and Productions' core services will include the following:

1. **Documentary Production**: Creating thought-provoking documentaries that explore social, cultural, and environmental issues. These productions aim to inspire, educate, and promote dialogue on critical topics, fostering cultural awareness and social change.
2. **Corporate and Institutional Video Production**: Delivering professional video content tailored to the needs of businesses, non-profits, and educational organizations. These projects will support marketing, training, and institutional communication efforts.
3. **Live Event Coverage and Streaming**: Providing professional audiovisual production for live events such as conferences, cultural festivals, and public awareness campaigns, with services ranging from filming to live streaming and post-production.
4. **Educational Content Creation**: Developing customized audiovisual materials for schools, community programs, and organizations. These materials will address educational goals, bridging gaps in access to quality learning resources.
5. **Creative Audiovisual Consulting and Training**: Offering expertise in storytelling, scriptwriting, video editing, and production techniques to aspiring filmmakers, businesses, and community organizations. These consulting services will empower clients with the tools and knowledge to succeed in the evolving media landscape.

Through these services, the company will reflect the leadership and expertise of its founder, Mr. Edson Luiz Provesi Junior, whose background in executive production, international collaboration, and artistic management ensures a commitment to excellence and innovation. Drawing on Mr. Provesi's firsthand experience with cultural and professional integration, the company will offer a unique perspective that enhances client engagement and satisfaction.

Provesi Creations and Productions will amplify its impact by building partnerships with government agencies, educational institutions, and community organizations. These collaborations will expand the company's reach to underserved populations, support efforts to address social and cultural disparities, and contribute to a more inclusive society. By positioning itself as a leader in socially conscious and culturally resonant audiovisual production, Provesi Creations and Productions aims to inspire action, foster social cohesion, and empower individuals and organizations to thrive creatively and professionally.

1.2 Mr. Edson Luiz Provesi Junior's Expertise

Mr. Edson Luiz Provesi Junior is a seasoned professional in the entertainment industry with a diverse and illustrious career spanning executive production, artistic management, screenwriting, and acting. As the General Manager and founder of Provesi Criações, a production company specializing in feature films, documentaries, and artistic content, Mr. Provesi has made significant contributions to the cultural and audiovisual landscape in Brazil and beyond.

Mr. Provesi began his academic journey at Estácio de Sá University, one of Brazil's premier institutions in audiovisual production. Though he did not complete the program, he supplemented his education with a range of specialized courses that equipped him with extensive knowledge and skills in the entertainment industry. Among these, the "Professional Theater Course" and advanced training at CCPAC—a renowned institution for actors in TV, theater, streaming, and cinema—further solidified his expertise. He also completed the "Cinema and Production" course by Professor Chris Rodrigues, a foundational program widely regarded in Brazil's film education sector.

Throughout his career, Mr. Provesi has held pivotal roles across multiple disciplines:

Executive Producer and Director

Mr. Provesi's career in production began with his work as the creator, producer, and host of TV shows like *Na Batida* (TV Brasil, 2015) and *Love Song* (TV Brasil, 2016), which gained local acclaim for their engaging formats and content. He expanded his expertise as the producer, director,

and screenwriter for the feature film *Resistir e Recomeçar* (2019), which tackled societal taboos and received widespread attention for its poignant narrative and strong performances by well-known Brazilian actors like Felipe Roque and Gleice Damasceno.

As the CEO of *Magazine in Rio* (2016–2018), a magazine with over 250,000 monthly copies, Mr. Provesi managed all aspects of production, from selecting covers and writing articles to developing marketing strategies. The publication featured prominent personalities, including Sabrina Sato and Cleo Pires, solidifying its reputation in the national media market.

In addition, Mr. Provesi has collaborated with major players in the industry, such as TV Globo, the world's second-largest TV network, and Imagem Filmes, one of Brazil's top film distributors. His production credits include *Me Tira da Mira* (2021), which featured a star-studded cast and was streamed on HBO Max. He also produced *Bárbara Verdade* (2023) and *Alma de Mulher em Corpo de Homem* (2024).

Artistic Manager

As an artistic manager, Mr. Provesi has guided the careers of several notable artists, including Mariah Nala (signed with Sony Music Brasil), Mylena Jardim, and Val & Mara Cris. His experience in talent development and management has fostered successful partnerships and projects across multiple platforms.

Screenwriter

Mr. Provesi's screenwriting credits include critically acclaimed works such as *Não é Você Sou Eu*, *Melhor da Vida*, and *Virando Gente*. His ability to craft compelling narratives extends to music videos like *Open Bar de Beijos* (Val & Mara Cris) and *Lucy* (Unna X), the latter filmed in Miami in 2024.

Event Curator and Innovator

Mr. Provesi's innovative approach to cultural exchange is exemplified by his role as Executive Director and Content Creator of the China–Brazil Film Festival. This groundbreaking event showcased films from both nations, promoting cultural collaboration and strengthening ties between the two countries. His documentary work, such as *Viagem pela China* and *Você Existe*, further demonstrates his commitment to meaningful storytelling.

Actor

Mr. Provesi's acting career includes appearances in Brazilian TV shows such as *Malhação* (2010) and *Fina Estampa* (2011), as well as the lead role in *Resistir e Recomeçar*. His versatility as an actor has earned him recognition in both television and cinema.

Industry Affiliations

Mr. Provesi is an active member of prestigious organizations like the Brazilian Academy of Cinema and Audiovisual Arts (ABCAA), the Brazilian Association of Screenwriters (ABRA), and the Union of Film Industry Technicians (STIC), underscoring his deep ties to the industry.

Impact and Vision

Through his extensive career, Mr. Provesi has demonstrated a unique ability to combine creativity with strategic leadership, building a legacy of impactful projects. His dedication to cultural exchange, education, and storytelling positions him as an influential figure in the global entertainment industry. His work with Provesi Criações will continue to innovate and inspire, fostering cross-cultural understanding and artistic excellence.

2.0 The Company

Under the leadership of Mr. Edson Luiz Provesi Junior, the Founder and General Manager. Mr. Provesi's impressive career spans years of managing large-scale productions, collaborating with internationally acclaimed artists, and spearheading cultural initiatives that celebrate diverse perspectives. His visionary leadership will ensure that every project aligns with the company's mission of cultural empowerment and artistic excellence.

Provesi Creations and Productions will be supported by a talented and specialized team of professionals, each contributing expertise across various creative and operational disciplines. The company structure includes:

- **Founder & General Manager – Mr. Edson Luiz Provesi Junior:** Mr. Provesi will oversee all aspects of the company's operations, lead project development, manage client relationships, and ensure the company's vision is realized in every endeavor.
- **Four Editors and Post-Production Specialists:** These professionals will refine and enhance audiovisual projects, ensuring each production meets the highest quality standards and artistic expectations.

- **Three Creative Directors:** This team will conceptualize and execute the visual and artistic direction for projects, collaborating closely with clients to bring their creative visions to life.
- **Three Scriptwriters/Content Developers:** Focused on creating engaging and culturally resonant narratives, these specialists will craft scripts for feature films, documentaries, and other content.
- **Three Cinematographers/Directors of Photography (DoP):** Responsible for capturing the visual essence of every project, these experts will bring technical and artistic mastery to ensure visually compelling results.
- **Three Production Assistants:** These team members will coordinate logistical and operational aspects of production, managing schedules, resources, and on-site requirements to ensure seamless execution.
- **One Marketing and Outreach Manager:** Tasked with promoting the company's projects, this individual will develop and implement strategies to enhance the company's public profile and establish it as a leader in creative storytelling.
- **One Administrative Manager:** Overseeing daily administrative tasks, this role will ensure operational efficiency and smooth coordination across all company functions.
- **Two Customer Service Representatives:** These representatives will provide exceptional client support, addressing inquiries, managing updates, and ensuring all interactions reflect the company's values of professionalism and inclusivity.

This carefully structured team will enable Provesi Creations and Productions to produce high-quality creative content while fostering cultural understanding and artistic innovation. The company's services, ranging from documentary production to creative consulting.

By operating in Los Angeles, a global hub for media and entertainment, Provesi Creations and Productions is uniquely positioned to collaborate with leading industry players and leverage the city's vibrant multicultural environment. The company's commitment to inclusivity, cultural exchange, and creative excellence will set it apart in a competitive market.

2.1 Company's Expansion

Provesi Creations and Productions has a strategic and forward-thinking vision for growth, aiming to expand its reach and enhance its impact in the United States. As a company deeply committed to creating culturally resonant audiovisual content and fostering social cohesion, the expansion

plan will build upon the strong foundation of its services and expertise. The company's growth will focus on the following core areas:

Geographic Expansion

Provesi Creations and Productions will establish its headquarters in Los Angeles, California, leveraging the city's vibrant multicultural environment and its status as a global hub for media and entertainment. Once a solid foundation is built locally, the company will strategically expand into other states, including New York, Florida, and Texas, which boast diverse populations and significant demand for audiovisual storytelling and cultural integration services. Over the next five years, the company plans to establish satellite offices and partnerships in these regions, enabling it to serve a broader audience while maintaining its commitment to excellence and inclusivity.

Digital and Online Presence

To transcend geographic limitations and meet the needs of a nationwide audience, Provesi Creations and Productions will invest in a robust digital infrastructure. The company will develop a cutting-edge online platform to distribute its educational materials, cultural exchange content, and consulting services. This platform will also host virtual workshops, training sessions, and live-streamed events, ensuring accessibility for clients across the United States, including those in remote or underserved areas. By utilizing technology to deliver its services, the company will remain at the forefront of innovation while expanding its reach to diverse communities.

Strategic Partnerships

Provesi Creations and Productions will actively cultivate partnerships with corporations, educational institutions, government agencies, and nonprofit organizations. Collaborations with schools, universities, and cultural institutions will enable the company to amplify its impact through joint initiatives that support integration and cultural understanding. Additionally, partnerships with leading entertainment platforms and media companies will provide opportunities to expand the reach of its documentaries, corporate videos, and other audiovisual projects, fostering greater awareness and engagement.

Service Diversification

As part of its growth strategy, the company will diversify its offerings to meet evolving client needs. In addition to its core services of documentary production, corporate video creation, and educational content development, Provesi Creations and Productions will introduce new

services, such as interactive storytelling workshops, advanced training programs for aspiring filmmakers, and tailored content creation for corporate social responsibility campaigns. This diversification will position the company as a comprehensive provider of creative and impactful solutions.

Investment in Technology

Technology will be integral to Provesi Creations and Productions' expansion efforts. The company plans to adopt advanced audiovisual production tools, including AI-driven editing software, virtual reality (VR) capabilities, and immersive storytelling technologies. These investments will enable the company to deliver cutting-edge content that engages audiences in new and innovative ways. Additionally, data analytics tools will be used to measure the impact of its projects, providing valuable insights for continuous improvement.

Social Impact Initiatives

Provesi Creations and Productions is dedicated to expanding its social impact initiatives, focusing on underserved and marginalized communities. The company will launch programs that provide free or subsidized training in audiovisual production for low-income families and aspiring creatives. Furthermore, outreach initiatives will focus on creating content that highlights the experiences of communities, promoting empathy and understanding. By collaborating with local governments and nonprofit organizations, the company will ensure its initiatives align with broader efforts to build a more inclusive society.

Long-Term Vision

Provesi Creations and Productions envisions becoming a nationally recognized leader in culturally relevant audiovisual content and creative consulting. The company aims to influence the media landscape by consistently producing impactful projects that resonate with audiences and foster cultural exchange. In the long term, Provesi Creations and Productions will serve as a model for socially conscious creativity, inspiring systemic changes in the entertainment industry and beyond. Guided by its core values of inclusivity, innovation, and excellence, the company will remain a trusted partner for clients, collaborators, and communities across the nation.

By strategically expanding its services, geographic presence, and technological capabilities, Provesi Creations and Productions will continue to uphold its mission of connecting people, telling important stories, and fostering cultural understanding. This growth plan ensures the company is well-positioned to thrive in a competitive market while making a lasting impact on the U.S. creative economy and society at large.

2.2 Company's Economic Benefits

Provesi Creations and Productions is positioned for significant financial growth and broader economic impact over the next five years, as outlined in its financial forecasts. With its focus on delivering high-quality audiovisual content, fostering cultural exchange, and supporting social cohesion, the company is set to generate meaningful contributions to the creative industry and the U.S. economy.

Sales Projections:

The company's revenue is expected to grow substantially, starting at **$476,908 in Year 1** and reaching approximately **$2.58 million by Year 5**. This growth will be driven by the expansion of the company's core services, including documentary production, corporate video creation, live event coverage, educational content development, and consulting. By establishing itself as a trusted partner for corporations, educational institutions, and communities, Provesi Creations and Productions will increase its client base and reputation, further fueling its financial success.

Gross Margin Projections:

Gross margins are forecasted to rise steadily, beginning at **$427,580 in Year 1** and climbing to over **$2.31 million by Year 5**. This reflects the company's focus on maintaining operational efficiency, streamlining production processes, and leveraging advanced technology to deliver exceptional content while managing costs effectively.

Net Profit Projections:

Net profits are projected to grow consistently throughout the five-year period, starting at **$23,637 in Year 1** and increasing to **$188,381 by Year 5**. This consistent growth highlights the profitability of Provesi Creations and Productions, supported by its ability to scale operations, expand its client portfolio, and maintain strong cost controls.

Tax Contributions and Economic Impact:

As Provesi Creations and Productions grows, its contributions to federal, state, and payroll taxes will rise, highlighting the company's role in driving economic development and job creation.

- **Federal and State Taxes:** Tax contributions will grow from **$8,742 in Year 1** to **$69,675 by Year 5**, totaling **$173,150** over five years. This reflects the company's expanding financial success and positive contribution to government revenue.

- **Payroll Taxes:** The company's workforce expansion will result in increasing payroll tax contributions, starting at **$29,600 in Year 1** and rising to **$172,248 by Year 5**. Over five years, payroll tax contributions are projected to total **$492,304**, underscoring Provesi Creations and Productions' commitment to job creation and fair compensation.
- **Total Tax Contributions:** Combined federal, state, and payroll tax contributions will grow from **$38,342 in Year 1** to **$241,923 in Year 5**, with a total contribution of **$665,454** over five years. This demonstrates the company's significant economic impact at both local and national levels.

Strategic Positioning and Future Outlook:

Provesi Creations and Productions will strategically strengthen its presence in key markets across the United States, beginning in Los Angeles and expanding to states such as New York, Florida, and Texas. These regions, characterized by diverse populations and thriving creative industries, present strong opportunities for the company's services. By tailoring its offerings to meet the unique needs of corporations, community organizations, and groups, the company will establish long-term relationships that support sustained growth and client loyalty.

Sustainability and Scalability:

To manage its growth sustainably, Provesi Creations and Productions will invest in advanced digital tools and feedback mechanisms. By leveraging technology such as AI-driven editing software, data analytics for client engagement, and adaptive production workflows, the company will ensure that its services remain responsive to market demands and client needs. This approach will enable Provesi Creations and Productions to scale effectively while maintaining the high quality and cultural relevance of its content.

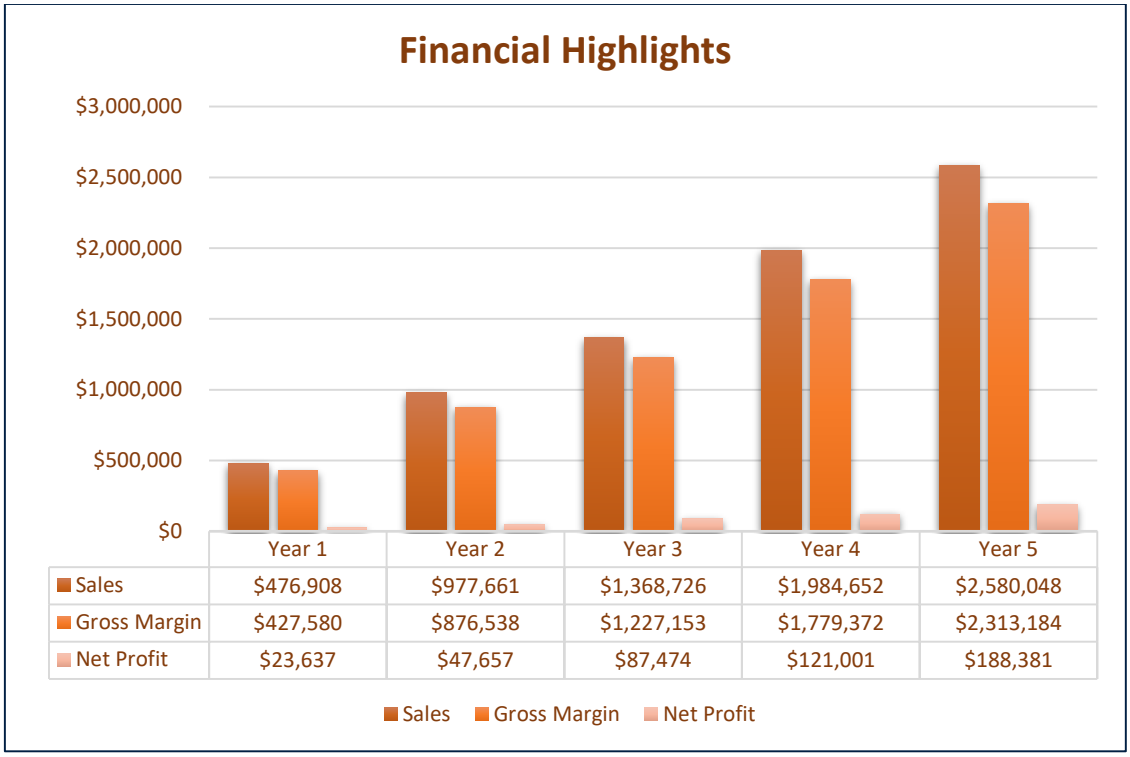
Broader Economic Contributions:

Provesi Creations and Productions will create employment opportunities for talented professionals in the audiovisual industry, from cinematographers and creative directors to editors and scriptwriters. By fostering partnerships with educational institutions and providing training for emerging talent, the company will contribute to workforce development and professional growth in the U.S. creative economy. Additionally, its projects will generate indirect economic benefits by supporting local vendors, freelancers, and technology providers involved in audiovisual production.

Long-Term Vision:

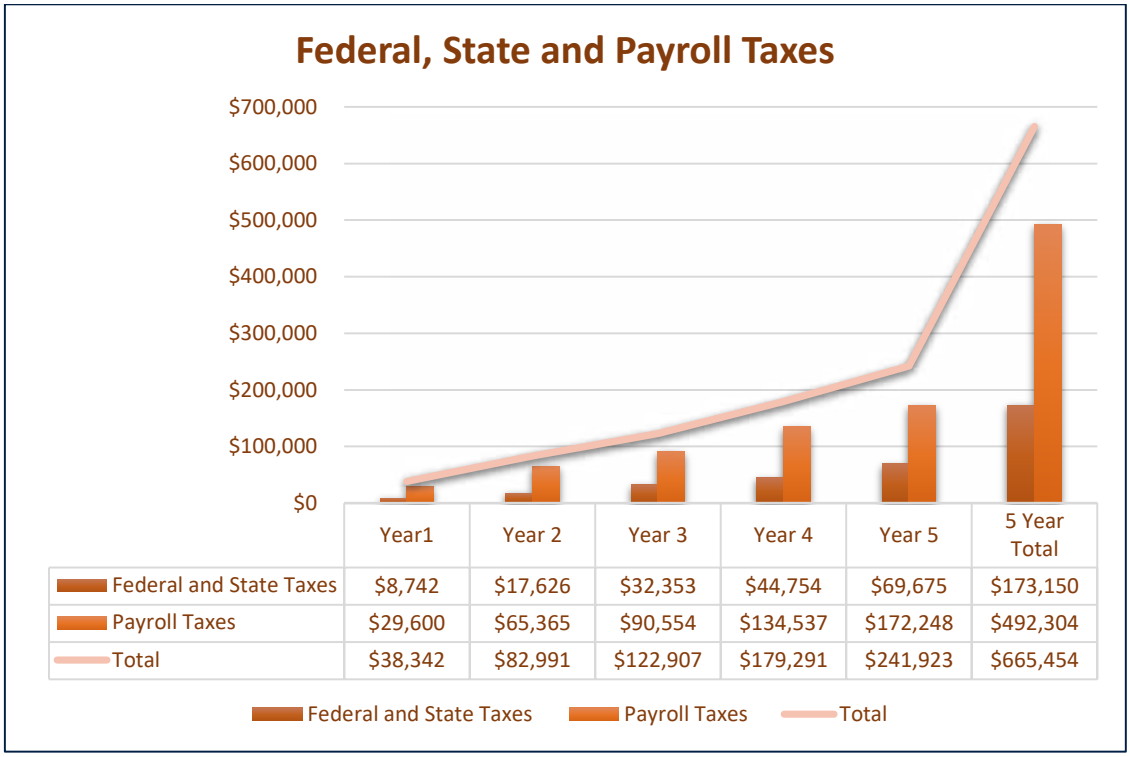
With a clear focus on financial growth, cultural impact, and client satisfaction, Provesi Creations and Productions aims to become a nationally recognized leader in creative content and cultural storytelling. Through its innovative approach, strategic expansion, and commitment to excellence, the company will not only achieve sustained profitability but also play a pivotal role in shaping a more inclusive and culturally rich creative industry in the United States.

2.2.1 Financial Highlights Chart



	Year 1	Year 2	Year 3	Year 4	Year 5
Sales	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Gross Margin	$427,580	$876,538	$1,227,153	$1,779,372	$2,313,184
Net Profit	$23,637	$47,657	$87,474	$121,001	$188,381

2.2.2 Federal, State and Payroll Taxes Chart



	Year1	Year 2	Year 3	Year 4	Year 5	5 Year Total
Federal and State Taxes	$8,742	$17,626	$32,353	$44,754	$69,675	$173,150
Payroll Taxes	$29,600	$65,365	$90,554	$134,537	$172,248	$492,304
Total	$38,342	$82,991	$122,907	$179,291	$241,923	$665,454

2.3 Summary of Investment

Provesi Creations and Productions will require a total initial investment of **$30,000** to establish its operations in Los Angeles, California. This investment will ensure the company is equipped to provide high-quality audiovisual content and consulting services from the outset, enabling it to fulfill its mission of fostering cultural exchange, social cohesion, and creative innovation.

Startup Expenses: $22,000

The startup expenses are strategically allocated across several essential areas to facilitate a seamless launch and operational efficiency:

1. **Initial Office Setup: $9,000:** This allocation covers the costs of securing a physical office space, including rent deposits, furniture, audiovisual equipment, and initial office supplies. The office will serve as a central hub for operations, client meetings, and the production of audiovisual content.

2. **Technology and Digital Infrastructure: $4,500:** As an audiovisual production company, technology is critical. This portion of the investment will be used to develop the company's website, establish a secure digital workspace, and purchase essential software and hardware for editing, production, and content delivery. This includes tools for online collaboration and client communication, enabling seamless project management.
3. **Marketing and Outreach: $3,500:** To establish a strong market presence, Provesi Creations and Productions will invest in initial marketing campaigns. This includes creating promotional materials, launching digital advertising, and conducting community outreach to attract clients and establish brand awareness in the competitive Los Angeles market.
4. **Licensing, Legal, and Professional Fees: $3,000:** This allocation ensures the company complies with all regulatory requirements, including business registration, permits, and intellectual property protections. It also covers legal consultations and professional services required during the startup phase.
5. **Miscellaneous Expenses: $2,000:** This category accounts for a contingency fund to cover unforeseen expenses, such as additional setup costs or minor operational needs during the early stages.

Startup Assets: $8,000

Provesi Creations and Productions will allocate **$8,000** as a cash reserve to manage initial operating expenses and maintain working capital. This reserve will provide financial flexibility to cover production costs, employee salaries, and day-to-day expenses during the first months of operation.

Total Investment Requirement: $30,000

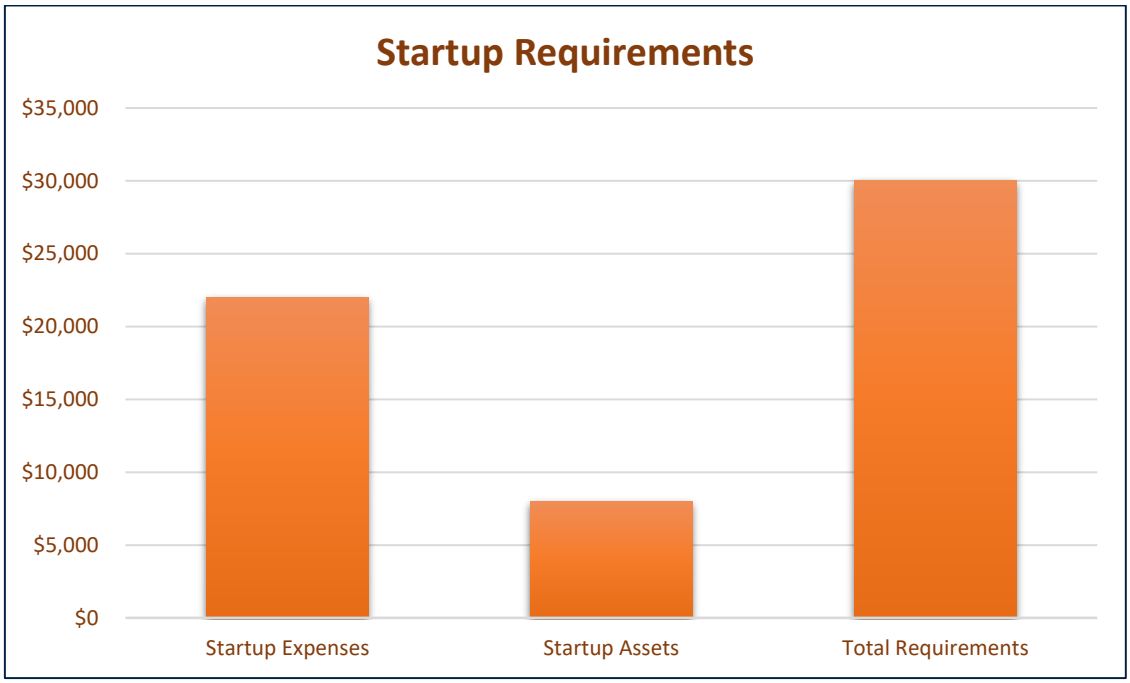
The initial investment of **$30,000** will position Provesi Creations and Productions to establish itself as a leader in the audiovisual production and consulting industry. This investment will cover essential startup costs, provide the necessary infrastructure for high-quality service delivery, and support the company's marketing efforts to build a strong client base.

By leveraging this investment, Provesi Creations and Productions will be well-prepared to deliver impactful services such as documentary production, corporate video creation, live event coverage, educational content development, and creative consulting. These services will not only generate revenue but also contribute to the company's broader mission of fostering cultural understanding, social impact, and artistic excellence.

2.3.1 Startup Requirements Table

Startup	
Requirements	
Startup Expenses	
Initial Office Setup	$9,000
Technology and Digital Infrastructure	$4,500
Marketing and Outreach	$3,500
Licensing, Legal, and Professional Fees	$3,000
Miscellaneous Expenses	$2,000
Total Startup Expenses	$22,000
Startup Assets	
Cash Required	$8,000
Startup Inventory	$0
Other Current Assets	$0
Long-term Assets	$0
Total Assets	$8,000
Total Requirements	**$30,000**

2.3.2 Startup Requirements Chart



2.4 Company's Mission

The mission of Provesi Creations and Productions is to inspire cultural exchange, promote social impact, and drive creative innovation through high-quality audiovisual content and consulting services. By addressing critical societal issues, fostering dialogue, and highlighting diverse perspectives, the company seeks to enrich communities and contribute to the growth of the creative industry.

2.5 Company's Goals

Provesi Creations and Productions will focus on achieving the following goals to drive success and create a lasting impact in the audiovisual industry:

1. **Deliver High-Quality Content**: The company will consistently produce exceptional audiovisual projects, including documentaries, corporate videos, and educational materials, that will inspire, educate, and engage diverse audiences.
2. **Foster Cultural Exchange**: It will promote understanding and collaboration between communities by highlighting diverse cultural narratives and addressing pressing social issues through impactful storytelling.
3. **Expand Service Reach**: Provesi Creations and Productions will establish a strong presence in Los Angeles and scale its operations nationally, targeting key markets with high demand for audiovisual content and consulting services.
4. **Promote Technological Innovation**: The company will invest in advanced digital tools and production techniques to enhance service delivery, ensuring scalability and adaptability to evolving market trends.
5. **Support Professional Growth**: Provesi Creations and Productions will empower emerging talent and organizations through consulting, training, and development programs, fostering creativity and professional excellence in the audiovisual sector.
6. **Build Strategic Partnerships**: It will collaborate with corporations, educational institutions, and community organizations to amplify the impact of its services and reach underserved populations.
7. **Achieve Financial Growth**: The company will strive to maintain consistent revenue growth and profitability by delivering exceptional value, optimizing operations, and meeting the unique needs of clients and communities.

8. **Drive Social Impact**: Provesi Creations and Productions will develop and implement programs that address educational and cultural disparities, ensuring inclusivity and accessibility in all projects and initiatives.
9. **Establish Industry Leadership**: The company will position itself as a leading force in socially conscious audiovisual production, recognized for innovation, quality, and a commitment to cultural enrichment.

These goals will serve as the foundation for the company's strategy to inspire action, create meaningful connections, and contribute to a thriving, inclusive creative economy.

2.6 Company's Keys to Progress

The success of Provesi Creations and Productions will be guided by the following critical factors, ensuring steady progress and the achievement of its long-term vision:

1. **Commitment to Quality**: Upholding the highest standards of excellence in audiovisual production will establish the company as a trusted provider of impactful content that resonates with diverse audiences.
2. **Cultural Relevance**: Focusing on projects that highlight pressing social issues, promote cultural exchange, and foster inclusivity will solidify the company's reputation for meaningful storytelling.
3. **Strategic Partnerships**: Building strong collaborations with corporations, educational institutions, and community organizations will extend the company's reach, amplify its impact, and create opportunities for growth.
4. **Technological Innovation**: Leveraging advanced production tools, digital platforms, and innovative storytelling techniques will enhance service delivery and ensure scalability in a competitive market.
5. **Market Positioning**: Establishing a strong presence in Los Angeles and strategically expanding to other key regions will position the company as a leader in audiovisual production and consulting services.
6. **Financial Sustainability**: Effective cost management, operational efficiency, and diversified revenue streams will ensure consistent profitability and long-term stability.
7. **Talent Development**: Attracting, retaining, and empowering skilled professionals across all levels of production will drive creativity and excellence in every project.

8. **Client-Centric Approach**: Delivering customized solutions that address the unique needs of clients and audiences will foster loyalty and strengthen the company's market position.
9. **Social Impact**: Developing programs that support and create opportunities for cultural and educational advancement will align the company's work with its mission for social progress.
10. **Adaptability**: Staying attuned to industry trends, audience preferences, and emerging technologies will enable the company to evolve and maintain relevance in the dynamic audiovisual landscape.

By focusing on these keys to progress, Provesi Creations and Productions will build a strong foundation for growth, ensuring its mission is realized and its impact continues to expand.

3.0 Company's Services

Provesi Creations and Productions will provide a comprehensive range of services designed to meet the diverse needs of businesses, educational institutions, and creative professionals. These services include **Documentary Production**, focused on creating thought-provoking narratives that address critical societal and cultural issues, and **Corporate and Institutional Video Production**, delivering professional content to support organizational communication and marketing efforts. The company will also specialize in **Live Event Coverage and Streaming**, offering high-quality audiovisual production for conferences, cultural events, and campaigns. Additionally, it will develop **Educational Content Creation**, tailored to bridge gaps in access to quality learning resources. Lastly, **Creative Audiovisual Consulting and Training** will empower clients with the expertise and skills needed to excel in the ever-evolving media landscape, reflecting the company's commitment to fostering innovation, cultural exchange, and impactful storytelling.



1. Documentary Production

Documentaries serve as a powerful medium to raise awareness, educate audiences, and inspire action by shedding light on critical social, cultural, and environmental issues. Provesi Creations and Productions will specialize in crafting thought-provoking documentaries that promote dialogue, cultural exchange, and understanding. With the growing demand for authentic and impactful storytelling, the company will harness the art of documentary filmmaking to connect with diverse audiences and influence positive societal change.

Many critical social and cultural issues remain underrepresented in mainstream media, leaving communities underserved and pressing topics in the shadows. Immigrants, minority groups, and marginalized communities often lack platforms to share their stories, limiting public awareness and understanding. This gap not only prevents these communities from being heard but also stifles opportunities for cultural exchange and social progress.

The Solution

Provesi Creations and Productions, under the leadership of Mr. Edson Luiz Provesi Junior, will bridge this gap by leveraging his extensive experience in creating impactful documentaries that address societal challenges. The company will provide:

- **Engaging Narratives**: Documentaries crafted with compelling storytelling to highlight diverse perspectives and amplify the voices of underrepresented communities.
- **Cultural Relevance**: Projects designed to foster cultural exchange and mutual understanding, addressing critical societal issues such as migration, social inequality, and environmental concerns.
- **High Production Value**: Professional expertise in filmmaking, with advanced technology and techniques to ensure visually stunning and emotionally impactful content.
- **Collaborative Projects**: Partnerships with educational institutions, non-profits, and advocacy organizations to produce documentaries that resonate with audiences and inspire change.
- **Global Reach**: A strategic focus on creating documentaries for international distribution, leveraging platforms like HBO Max and Amazon Prime to maximize visibility and influence.

By combining Mr. Provesi's expertise with the company's mission-driven approach, Provesi Creations and Productions will address the need for culturally resonant and socially impactful documentaries, empowering communities and fostering greater social awareness.

2. Corporate and Institutional Video Production

Corporate and institutional video production is a critical tool for businesses, non-profits, and educational organizations to communicate effectively, build brand identity, and engage with their audiences. Provesi Creations and Productions will specialize in producing professional video content tailored to meet the unique goals and visions of organizations, enhancing their outreach and impact through high-quality audiovisual solutions.

Many organizations struggle to create engaging and professional video content that resonates with their target audience. Whether for marketing, training, or institutional communication, poorly produced videos can harm a brand's reputation, fail to convey the intended message, and miss opportunities to connect with stakeholders. In addition, smaller organizations, especially non-profits and educational institutions, often lack access to affordable, high-quality production services, limiting their ability to compete in the digital landscape.



The Solution

Provesi Creations and Productions will address these challenges by leveraging the expertise of Mr. Edson Luiz Provesi Junior and his team to deliver bespoke corporate and institutional video solutions that meet diverse organizational needs. The company will offer:

- **Customized Content**: Video productions tailored to align with organizational goals, ensuring that each project reflects the brand's identity and messaging.
- **Professional Expertise**: Access to a skilled team of creative directors, cinematographers, and post-production specialists to ensure high-quality visuals and impactful storytelling.
- **Cost-Effective Solutions**: Affordable video production services for non-profits and educational institutions, enabling them to communicate their missions effectively without exceeding their budgets.
- **Diverse Applications**: Video content designed for a variety of purposes, including marketing campaigns, employee training, fundraising initiatives, and institutional events.
- **Cutting-Edge Technology**: Use of advanced equipment and techniques to produce visually compelling and professional-grade videos.

By providing innovative and high-quality video production services, Provesi Creations and Productions will empower organizations to effectively communicate their missions, engage their audiences, and achieve their objectives in an increasingly visual and digital world.

3. Live Event Coverage and Streaming

Live events serve as powerful platforms for organizations to connect with audiences, showcase achievements, and create lasting impressions. Provesi Creations and Productions will specialize

in capturing the energy and significance of live events through professional coverage and seamless streaming services. From corporate conferences to cultural festivals, the company will ensure events reach a wider audience with high-quality production and real-time accessibility.

Organizations often face challenges in providing professional coverage and streaming for live events. Limited access to advanced equipment, lack of technical expertise, and the inability to manage real-time issues can result in subpar event recordings and disrupted streaming experiences. Furthermore, events without streaming capabilities miss the opportunity to engage remote audiences, reducing the event's overall reach and impact.



The Solution

Provesi Creations and Productions will address these challenges by offering comprehensive live event coverage and streaming services tailored to the needs of organizations and communities. Backed by the leadership of Mr. Edson Luiz Provesi Junior and his extensive experience in audiovisual production, the company will provide:

- **Professional Event Coverage**: High-quality filming services to capture every moment with precision and creativity, ensuring memorable event documentation.
- **Real-Time Streaming**: Advanced streaming capabilities to broadcast events live to remote audiences, providing an inclusive and accessible experience.
- **Customized Solutions**: Tailored coverage plans to suit the unique requirements of different events, including conferences, festivals, and awareness campaigns.
- **Technical Expertise**: A dedicated team of cinematographers, production assistants, and technical specialists to manage complex setups and ensure smooth operations.
- **Post-Event Editing**: Enhanced post-production services to deliver polished event recordings for future promotional or archival use.

By offering reliable and high-quality live event coverage and streaming services, Provesi Creations and Productions will enable organizations to extend their reach, maximize audience engagement, and create impactful experiences that resonate well beyond the event day.

4. Educational Content Creation

Educational content plays a pivotal role in bridging gaps in knowledge and fostering inclusivity across diverse communities. Provesi Creations and Productions will develop innovative and impactful audiovisual materials tailored to schools, community programs, and organizations. By focusing on underserved and communities, these materials will aim to enhance learning opportunities and support educational equity.

Many schools and organizations struggle to access high-quality, engaging educational resources that cater to diverse learning needs. Traditional materials often fail to address cultural nuances or adapt to the unique challenges faced by underserved populations. This lack of relevant educational content can result in gaps in understanding, diminished engagement, and limited access to effective learning tools.

The Solution

Provesi Creations and Productions will leverage its expertise in storytelling and audiovisual production to create tailored educational materials that address these challenges. Guided by the experience of founder Mr. Edson Luiz Provesi Junior, the company will:

- **Custom Content Development**: Design culturally relevant and inclusive educational materials that resonate with diverse audiences.
- **Multimedia Resources**: Produce engaging audiovisual content, including instructional videos, animations, and interactive modules, to enhance learning experiences.
- **Collaboration with Educators**: Partner with schools and community programs to ensure content aligns with educational goals and curriculum requirements.
- **Impactful Storytelling**: Incorporate compelling narratives to inspire learning, foster empathy, and promote cultural understanding.

By creating customized and impactful educational content, Provesi Creations and Productions will empower educators and learners, bridging cultural and educational divides and fostering a more inclusive and equitable learning environment.

5. Creative Audiovisual Consulting and Training

The creative industry demands constant innovation and expertise in audiovisual storytelling to meet the needs of an ever-evolving market. Provesi Creations and Productions will offer specialized consulting and training services, equipping aspiring filmmakers, businesses, and

organizations with the tools to excel in creative production. These services will empower clients to elevate their storytelling capabilities, enhance technical skills, and achieve their creative visions.



Many individuals and organizations face challenges in developing impactful audiovisual content due to a lack of expertise, access to advanced tools, or understanding of effective storytelling techniques. Without proper guidance, their creative projects risk falling short of industry standards, limiting their ability to engage audiences and convey their messages effectively.

The Solution

Provesi Creations and Productions will leverage the expertise of founder Mr. Edson Luiz Provesi Junior to deliver consulting and training programs that address these challenges. With extensive experience in film, television, and creative direction, the company will provide:

- **Tailored Workshops**: Hands-on training sessions in storytelling, scriptwriting, video editing, and production techniques, customized to meet individual or organizational needs.
- **Expert Guidance**: Consulting services to help clients refine their creative concepts, ensuring projects align with industry standards and resonate with audiences.
- **Skill Development**: Training in the latest audiovisual tools and technologies to empower clients to execute professional-grade productions.
- **Project-Based Learning**: Opportunities for clients to collaborate on real-world projects, gaining practical experience and building their portfolios.
- **Mentorship Programs**: Ongoing support and mentorship to nurture creative talent and foster professional growth.

Through these services, Provesi Creations and Productions will cultivate a new generation of storytellers and creative professionals, enhancing the quality of audiovisual content in the market and driving innovation across industries.

4.0 Industry Overview

The Movie and Video Production industry has undergone significant changes over the past five years, grappling with challenges such as the COVID-19 pandemic and labor strikes that disrupted traditional movie production. Despite these setbacks, demand for entertainment has remained steady, although the rise of digital streaming platforms has reshaped the industry's landscape. This shift has forced traditional studios to adapt their business models, with a heightened focus on blockbuster productions and diversified distribution strategies, including partnerships with online platforms. The industry's revenue has seen a decline, with a compound annual growth rate (CAGR) of -1.6%, falling to $36.2 billion through 2024. However, recovery is underway, with revenue projected to rise by 2.6% in 2024.[iii]



The industry has become increasingly risk-averse, concentrating efforts on blockbusters, sequels, and reboots, particularly those leveraging established intellectual properties. While this strategy has sustained profitability, it has also left studios more susceptible to fluctuations in consumer preferences. Additionally, digital distribution has emerged as a dominant force, with major streaming services such as Netflix, Amazon Prime, and Disney+ expanding their original content libraries. The competition among these platforms has intensified, while tax incentives and state credits have spurred the growth of alternative production hubs in states like Georgia and New Mexico, further decentralizing the industry from Hollywood.

Looking ahead, the Movie and Video Production industry is poised for growth, with revenue projected to reach $42.1 billion by 2029, driven by a CAGR of 3.1%. Digital distribution and television licensing are expected to lead this expansion, while box office performance will rebound as studios offer unique cinematic experiences that cannot be replicated online. Increasing disposable incomes and higher corporate expenditures will foster a more diverse range of projects, paving the way for innovation. As the industry evolves, producers and studios

will need to navigate the balance between traditional and digital platforms, ensuring they remain agile and responsive to the ever-changing demands of audiences worldwide.

4.1 Industry Analysis

The entertainment industry is undergoing transformative changes influenced by labor dynamics, shifting box office priorities, rising competition from digital platforms, and increased financial support driven by disposable income growth and corporate investments.

Labor Strikes Highlight Industry Challenges

The Writers Guild of America (WGA) and SAG-AFTRA strikes in 2023 underscored critical industry issues such as fair pay, working conditions, and the impact of artificial intelligence in creative processes. These strikes showcased the power of labor unions and their potential to secure more equitable terms for writers, actors, and other professionals in the streaming-dominated era. The resolution of these disputes may set precedents for labor negotiations, fostering a more sustainable industry framework.

Evolving Box Office Dynamics

Theatrical box office sales are losing their dominance as the primary indicator of a film's success. Subscription-based streaming models are redefining success metrics, pushing traditional studios to adapt. International markets have become increasingly vital, requiring studios to create culturally inclusive content that resonates with diverse audiences worldwide. This trend highlights the necessity for collaborations across cultures and a broader appeal in storytelling.

Competition from Digital Platforms

Streaming giants like Netflix and Amazon continue to challenge traditional studios with exclusive online content and innovative distribution models. Their agility in production and shorter theatrical release windows provide a competitive edge, reshaping the market. Meanwhile, social media platforms have disrupted traditional marketing while offering filmmakers powerful tools to engage audiences and promote their work globally.

Financial Opportunities Through Increased Spending

Rising disposable incomes are driving demand for premium entertainment, including subscriptions to streaming services and high-quality content. Corporate profitability has further bolstered the industry, translating into sponsorships and innovative marketing strategies.

Enhanced financial backing enables diverse content creation and robust marketing campaigns, ensuring a broader reach and catering to a variety of audience preferences.

These shifts indicate a dynamic and evolving industry landscape where traditional players must innovate to compete, labor relations are recalibrated, and digital platforms continue to shape future production and distribution models. The industry's ability to adapt to these changes will determine its long-term sustainability and growth.[iv]

4.1.1 Products and Services

The movie and video production industry offers a diverse array of genres and formats, each catering to specific audience preferences and economic models. Key categories include action and adventure films, thrillers and horror, comedy, drama, and concert films, each contributing to the industry's evolving landscape.

Action and Adventure Films Dominate the Box Office

For over two decades, action and adventure films have consistently ruled both domestic and international box office charts. With their high-energy sequences, elaborate conflicts, and visually stunning special effects, these films attract massive global audiences. Blockbuster franchises like *Avengers: Endgame* and *Fast & Furious* have proven their ability to generate billions in ticket sales and streaming revenue, securing their position as global phenomena. Their merchandising opportunities and licensing deals with platforms like Netflix and Disney+ further enhance their profitability.

Thriller and Horror Films Thrive on Low Budgets

Thriller and horror genres deliver substantial returns on investment due to their low production costs and enduring audience appeal. Films like *Get Out* and *Paranormal Activity* showcase how these genres can achieve remarkable profitability. Even amid pandemic constraints, releases such as *A Quiet Place Part II* have demonstrated their resilience, often leveraging sequels and spin-offs to maintain revenue streams.

Comedy Finds Success on Television

While comedy films continue to attract diverse audiences, their theatrical performance has declined in recent years due to challenges in achieving cultural universality. Instead, the genre has found greater success on television and streaming platforms, where broader appeal and licensing opportunities boost profitability. With lower production costs than other genres,

comedies remain economically viable, often relying on star power and relatable narratives to sustain audience interest.

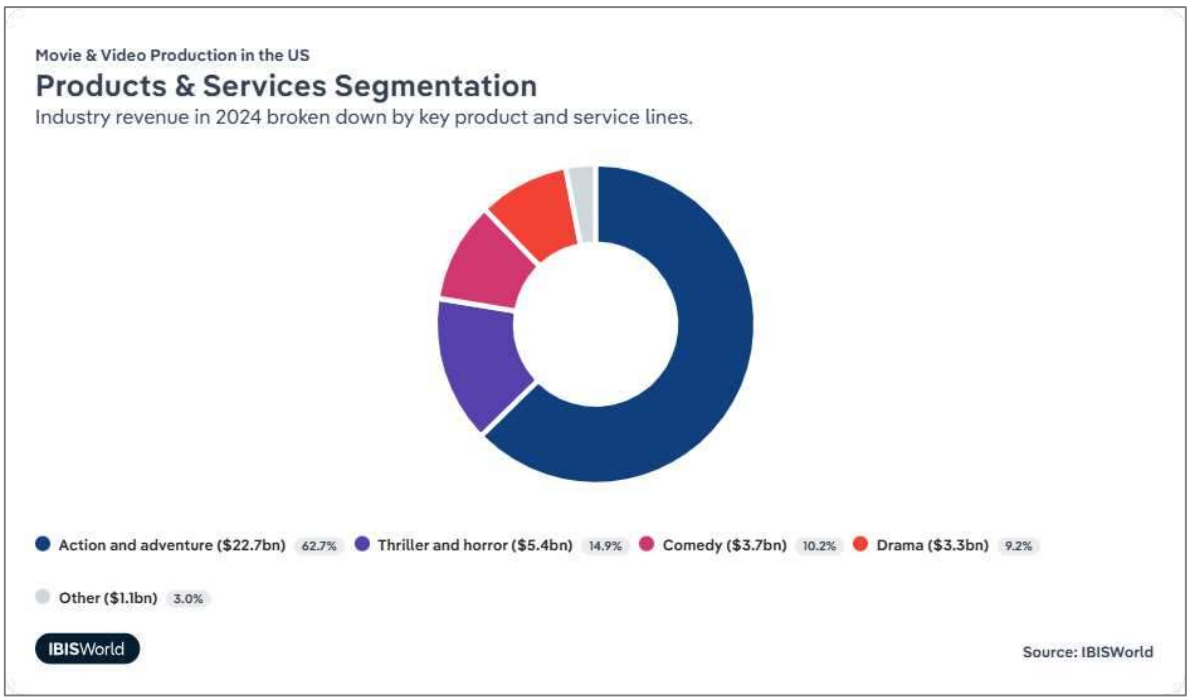
Drama Films Balance Risk and Reward

Dialogue-driven dramas, though less dependent on expensive special effects, face challenges in achieving high profitability due to limited merchandising opportunities. However, critical acclaim and award successes often drive prestige and dedicated audience interest. Films in this genre benefit from niche but loyal followings, ensuring sustained revenue through secondary channels like streaming and home releases.

Concert Films and Documentaries on the Rise

Concert films and documentaries have gained popularity, appealing to niche audiences and benefiting from lower production costs. Successful examples like *Taylor Swift: The Eras Tour* highlight the revenue potential of targeted fan engagement, leveraging box office sales, digital releases, and merchandise. Similarly, musicals such as "*La La Land*" and "*Beauty and the Beast*" combine theatrical success with secondary market revenue streams, including soundtracks and stage adaptations.

By catering to varied audience demands and leveraging advancements in digital distribution, the industry continues to adapt its offerings. Each genre's unique strengths and challenges shape its contribution to the overall economic landscape of movie and video production.[v]



4.2 Major Market Segmentation

The entertainment industry operates across several key revenue streams, each contributing uniquely to its economic sustainability. The segmentation includes television licensing, foreign distribution, domestic box office sales, and digital distribution, reflecting the evolving preferences of audiences and the strategic priorities of producers.

Television Licensing Drives Movie Production Sales

Television licensing remains a reliable revenue source, enabling films to generate income long after their theatrical releases. Broadcast agreements with major networks ensure steady earnings as movies are aired repeatedly, gaining exposure to new audiences and enhancing their long-term reputations. With the rising quality of home entertainment systems, more consumers opt to watch films on their personal devices. Although streaming platforms pose competition, television licensing continues to offer stability, playing a critical role in financing movie production and extending the lifecycle of content.

Foreign Distribution Prioritized for Lucrative Markets

Foreign markets are increasingly prioritized by producers as international audiences drive significant box office earnings and licensing opportunities. Markets in countries such as China and India have emerged as powerhouses for revenue growth due to their vast consumer bases. The staggered release schedules in different regions allow films to sustain profitability over extended periods. Despite challenges such as geopolitical tensions and censorship laws, foreign distribution remains a lucrative segment for expanding a film's global footprint.

Domestic Box Office Faces Challenges from Streaming Platforms

While the domestic box office has traditionally been a major source of revenue, its prominence has waned due to the rapid rise of digital streaming platforms. Box office sales are crucial for generating initial excitement and word-of-mouth promotion, with blockbuster hits typically driving revenue. However, smaller films struggle to compete with the convenience and affordability of streaming services. The impact of the COVID-19 pandemic further accelerated the shift toward digital consumption, requiring the industry to adapt to changes in consumer behavior and distribution strategies.

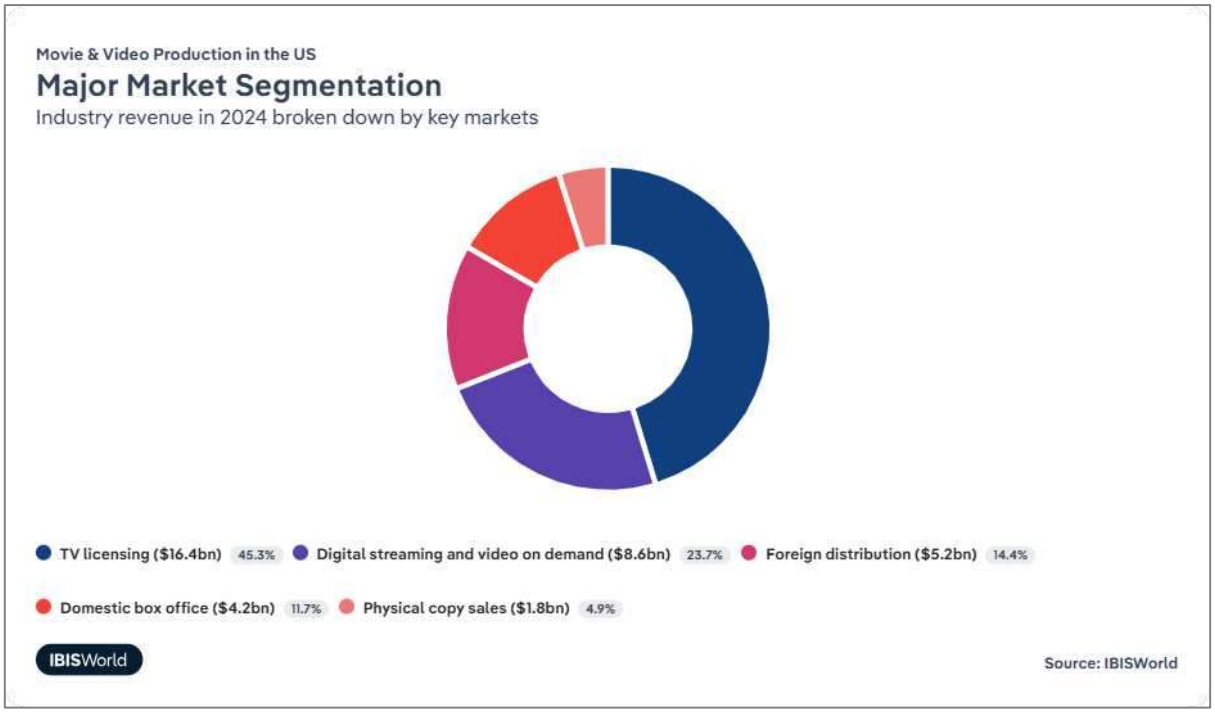
Digital Distribution Dominates Over Physical Media

Digital distribution has revolutionized the industry, with platforms like Netflix, Amazon Prime, and Disney+ at the forefront of the transformation. These platforms invest heavily in acquiring

high-value content, paying substantial licensing fees that contribute to overall industry revenue. Data-driven strategies allow digital platforms to target audiences more effectively, tailoring content to viewer preferences. As physical media sales decline, niche products like collector's editions continue to attract dedicated consumers, offering tangible formats for enthusiasts.

Market Trends and Implications

These market segments collectively shape the entertainment industry's revenue ecosystem, emphasizing the importance of adaptability and innovation. The dominance of digital distribution, the profitability of international markets, and the enduring appeal of television licensing demonstrate how producers strategically navigate a landscape shaped by evolving consumer habits and technological advancements.[vi]



4.3 Business Location

California holds the dominant position in the Movie and Video Production industry within the United States, accounting for 50.3% of the 41,878 establishments nationwide. This concentration establishes California as the top state for industry establishments, with 21,085 locations as of 2024. The state has experienced significant growth, with annual establishment growth rates of 5.5% from 2019 to 2024, projected to continue at 5.2% through 2029.[vii]

Industry Revenue

California contributes 64.1% of the total national industry revenue, generating $23.2 billion in 2024, solidifying its status as the largest revenue generator among all states. Although the state experienced an annualized revenue decline of 3.1% from 2019 to 2024, it is forecasted to recover and grow at an annualized rate of 3.7% through 2029, reaching $27.8 billion.





Employment and Wages

California leads the nation in employment for the Movie and Video Production industry, with an estimated 60,837 workers in 2024, marking an annualized growth of 2.4% over the past five years. Employment is expected to grow further at 3.8% annually through 2029, reaching 73,172 workers.





Total wages for the state's industry amount to $4.8 billion in 2024, with an average annual wage of $79,628 per employee—15.3% higher than the national industry average of $69,051. Wages are anticipated to grow at an annualized rate of 4%, reaching $5.8 billion by 2029.





Comparison with National Trends

Nationally, the Movie and Video Production industry generates $36.2 billion in revenue, employs 86,789 workers, and encompasses 41,878 establishments as of 2024. While California leads in all these metrics, the national industry has faced a slower annualized growth rate of 1.3% for establishments and 0.5% for employment from 2019 to 2024. However, national projections show a promising outlook, with expected annual growth rates of 6% for establishments and 4.1% for employment through 2029.

Strategic Importance

California's role as a global hub for movie and video production is unparalleled, with the state housing prominent industry players, advanced infrastructure, and a highly skilled workforce. The state's higher average wages reflect the concentration of talent and resources, ensuring its continued leadership in the entertainment sector. Provesi Creations and Productions, operating in Los Angeles, is strategically positioned to leverage California's robust industry ecosystem and contribute to its future growth.

5.0 Strategy and Implementation

The Strategy and Implementation section outlines how Provesi Creations and Productions, under the visionary leadership of Mr. Edson Luiz Provesi Junior, will position itself as a premier provider of high-quality audiovisual content and creative solutions. With a focus on documentary production, corporate video creation, educational content, and live event coverage, the company will leverage its services to address market needs, expand its client base, and ensure sustainable growth. This section details the strategic initiatives for market entry, brand development, and scaling operations in the competitive U.S. entertainment industry.

1. **SWOT Analysis**

   Provesi Creations and Productions will conduct a comprehensive SWOT analysis to strategically navigate the entertainment and creative industries.

   - **Strengths:** A strong foundation in audiovisual production, Mr. Provesi's expertise in film direction and international collaborations, and a diverse service portfolio tailored to multiple sectors.
   - **Weaknesses:** The initial challenge of establishing brand visibility in the competitive California market.

- **Opportunities:** The growing demand for creative storytelling, the increasing prominence of digital platforms, and expanding interest in culturally resonant content.
- **Threats:** Intense competition from established studios and independent creators, economic fluctuations, and potential shifts in media consumption trends.

2. **Professional Website**

   A dynamic and professional website will anchor the company's online presence. The website will:

   - Highlight core services such as documentary production, live event coverage, and creative consulting.
   - Showcase Mr. Provesi's portfolio, including award-winning films and collaborations with renowned artists.
   - Include client testimonials, success stories, and visual samples to demonstrate expertise and impact.
   - Act as a hub for client inquiries, project submissions, and service bookings.

3. **Digital Marketing**

   A robust digital marketing strategy will drive brand awareness and client acquisition. Key components include:

   - **SEO Optimization:** Ensure high rankings for keywords related to audiovisual services, documentary production, and corporate video creation.
   - **Email Campaigns:** Build relationships with corporate clients, nonprofits, and educational institutions.
   - **Content Marketing:** Publish articles, behind-the-scenes features, and industry insights to position the company as a thought leader.
   - **Targeted Advertising:** Use PPC campaigns to reach niche markets, such as educational institutions and nonprofit organizations requiring high-quality video content.

4. **Social Media Engagement**

   Social media platforms will play a pivotal role in connecting with diverse audiences.

- **LinkedIn:** Network with industry professionals and corporate clients to establish partnerships.
- **Instagram and Facebook:** Share captivating visuals, project updates, and client success stories.
- **X (formerly Twitter):** Participate in industry conversations, promote events, and share timely updates.
- **YouTube:** Showcase completed projects, behind-the-scenes footage, and promotional content to engage potential clients.

5. **Industry Conferences and Networking Events**

   Active participation in industry conferences, film festivals, and community events will:

   - Provide opportunities to network with filmmakers, corporate clients, and nonprofit leaders.
   - Showcase Provesi Creations and Productions' innovative approach to storytelling and content creation.
   - Build credibility and enhance visibility in the entertainment and creative sectors.

6. **Referrals and Strategic Partnerships**

   Provesi Creations and Productions will implement a referral program and form strategic alliances to expand its reach.

   - **Referral Program:** Incentivize satisfied clients and collaborators to recommend services to peers and partners.
   - **Partnerships:** Collaborate with schools, corporations, community organizations, and media platforms to increase visibility and access new markets.

By aligning its strategies with market trends and leveraging Mr. Provesi's expertise, Provesi Creations and Productions will establish a strong foothold in the industry. Through digital innovation, strategic collaborations, and targeted outreach, the company will achieve sustainable growth, delivering impactful creative solutions and enriching the U.S. entertainment landscape.

5.1 Swot Analysis

A SWOT analysis is a strategic planning tool that helps businesses identify their internal strengths and weaknesses, as well as external opportunities and threats. By analyzing these factors, Provesi Creations and Productions can develop effective strategies to leverage its strengths and opportunities while mitigating risks and addressing weaknesses.

5.1.1 Strengths

- Expertise of Mr. Edson Luiz Provesi Junior, a seasoned professional with a proven track record in audiovisual production and international collaborations.
- Diverse portfolio of services, including documentary production, corporate videos, live event coverage, educational content creation, and creative consulting.
- Strong foundation in culturally resonant storytelling, appealing to a broad range of audiences.
- Location in California, the heart of the U.S. entertainment industry, providing access to extensive resources and networks.
- Established connections with renowned artists and media platforms, enhancing credibility and visibility.
- Ability to produce high-quality content using cutting-edge technology and innovative techniques.
- Commitment to social impact through educational and community-focused content.
- Versatility in serving multiple sectors, including entertainment, education, nonprofits, and corporate clients.

5.1.2 Weaknesses

- Initial challenge of building brand recognition and competing with well-established studios in California.
- High operational costs associated with producing premium audiovisual content in a competitive market.
- Limited initial financial resources compared to larger, more established competitors.

5.1.3 Opportunities

- Increasing demand for original, high-quality content on streaming platforms.
- Expansion of digital distribution channels, allowing for global reach and engagement.
- Growing interest in culturally diverse and socially impactful storytelling.

- Partnerships with educational institutions and nonprofits to create impactful content.
- Rising popularity of live-streamed events and hybrid media formats.
- Access to tax incentives and state credits for localized production in California.
- Collaboration with international markets to leverage global audiences and distribution opportunities.
- Ability to capitalize on advancements in AI and digital editing tools to enhance production efficiency.

5.1.4 Threats

- Intense competition from both traditional studios and agile digital content creators.
- Rapidly changing consumer preferences and technological trends in the entertainment industry.
- Economic fluctuations and potential downturns that could affect client budgets and demand for services.

5.2 Website and Digital Marketing

An effective digital marketing strategy will be vital for Provesi Creations and Productions to establish a strong online presence, connect with clients, and position itself as a leader in the U.S. entertainment and audiovisual production industry. The following plan outlines the essential steps to enhance brand visibility and engage diverse audiences.

1. Website Optimization

- **User Experience (UX) Design:** Create a visually appealing, mobile-responsive website with an intuitive interface that simplifies navigation and showcases the company's diverse services.
- **Search Engine Optimization (SEO):** Implement strategies such as keyword research, meta tags, and backlinks to improve rankings for terms like "documentary production," "corporate video services," and "live event coverage."
- **Speed and Performance:** Optimize website load times to ensure a seamless experience for visitors and boost search engine rankings.
- **Content Strategy:** Develop pages featuring detailed service descriptions, case studies, and blog posts highlighting Provesi Creations and Productions' expertise in audiovisual storytelling and educational media.

2. Content Marketing

- **Educational Content:** Regularly publish blog posts and articles about trends in video production, the value of documentaries in storytelling, and the importance of cultural diversity in media.
- **Video Marketing:** Share short videos showcasing behind-the-scenes content, client testimonials, and highlights of successful projects to demonstrate the company's creative capabilities.
- **Infographics:** Design engaging visual content to explain complex concepts, such as the impact of professional corporate videos or the benefits of digital storytelling.

3. Social Media Marketing

- **Platform Focus:** Leverage LinkedIn, Instagram, Facebook, and X (formerly Twitter) to connect with corporate clients, creative professionals, and community organizations.
- **Engagement Strategy:** Post updates, industry tips, project teasers, and success stories to build a loyal following and spark conversations.
- **Targeted Advertising:** Use paid campaigns on social platforms to reach specific demographics, such as businesses seeking corporate video solutions or organizations interested in live event coverage.

4. Email Marketing

- **List Building:** Grow a robust email list by offering exclusive content like production tips, industry insights, or free consultations.
- **Personalization and Segmentation:** Tailor email campaigns to different audience segments, such as nonprofits interested in educational content or businesses looking for corporate video production.
- **Automation:** Use automated workflows to follow up with leads, send project updates, and nurture relationships with potential clients.

5. Pay-Per-Click (PPC) Advertising

- **Google Ads:** Launch targeted PPC campaigns focusing on keywords such as "documentary production services" and "live event streaming."

- **Retargeting Ads:** Re-engage visitors who browsed the website without taking further action, highlighting the company's unique offerings and success stories.

6. Analytics and Measurement

- **Performance Tracking:** Use Google Analytics to monitor metrics such as website traffic, user engagement, and conversion rates to refine marketing strategies.
- **Conversion Rate Optimization (CRO):** Continuously test and optimize website elements, such as call-to-action buttons and service descriptions, to boost client inquiries.

7. Influencer and Affiliate Marketing

- **Influencer Collaborations:** Partner with industry influencers, educators, and community leaders to increase awareness of Provesi Creations and Productions' services.
- **Affiliate Program:** Develop a program incentivizing referrals from satisfied clients and professional partners, broadening the company's reach.

8. Online Reputation Management

- **Client Reviews:** Encourage satisfied clients to leave reviews on platforms like Google and Yelp, building trust and credibility for prospective clients.
- **Feedback Monitoring:** Use tools to track online mentions and respond promptly to feedback, ensuring a positive brand reputation.

By adopting these strategies, Provesi Creations and Productions will solidify its digital presence, attract diverse clients, and highlight its leadership in innovative audiovisual storytelling. These initiatives will not only drive the company's growth but also support its commitment to creating culturally impactful content and fostering connections across various industries.

5.3 Sales Strategy

The sales strategy for Provesi Creations and Productions will focus on leveraging its expertise in audiovisual production, cultural storytelling, and innovative media solutions to attract a diverse client base. By combining personalized outreach, strategic collaborations, and robust digital marketing initiatives, the company aims to establish itself as a trusted leader in the entertainment and media production industry, driving sustained growth and long-term client relationships.

1. Targeted Client Outreach

Provesi Creations and Productions will focus on engaging key market segments through tailored communication and personalized strategies:

- **Corporate Clients:** Offer professional video production services for corporate events, promotional campaigns, and institutional branding.
- **Educational Institutions:** Partner with schools and universities to develop educational media, including documentaries and training videos.
- **Nonprofits and Community Organizations:** Collaborate with organizations to create impactful storytelling projects highlighting social causes and cultural initiatives.
- **Event Organizers:** Provide specialized services for live event coverage, including streaming and post-production.

2. Strategic Partnerships and Collaborations

Building strong partnerships will amplify the company's market presence and extend its services:

- **Production Houses:** Collaborate with established production studios for joint projects and specialized media solutions.
- **Community Organizations:** Partner with nonprofits and cultural groups to produce documentaries and promotional videos that align with their missions.
- **Corporate Alliances:** Work with businesses to develop internal training materials, corporate storytelling projects, and event coverage.
- **Streaming Platforms:** Establish relationships with digital platforms for the distribution of original content and co-produced projects.

3. Referral and Affiliate Programs

Provesi Creations and Productions will incentivize referrals to drive new client acquisition:

- **Client Referrals:** Reward satisfied clients for recommending the company's services to colleagues and partners.
- **Affiliate Partnerships:** Collaborate with industry influencers, event organizers, and community leaders to refer projects, offering discounts or incentives.

4. Lead Nurturing and Relationship Management

Fostering strong relationships with clients and partners will ensure loyalty and repeat business:

- **CRM Integration:** Utilize a customer relationship management system to track leads, manage interactions, and automate follow-ups.
- **Regular Engagement:** Keep stakeholders informed through newsletters, project updates, and educational resources.
- **Feedback Loops:** Gather client feedback post-project to refine services and explore future collaboration opportunities.

5. Sales Team Development

A skilled sales team will drive growth and maintain Provesi Creations and Productions' competitive edge:

- **Recruitment:** Hire sales professionals with backgrounds in media production and client engagement.
- **Training Programs:** Provide ongoing training focused on the company's core services, emphasizing its unique storytelling and production expertise.
- **Sales Materials:** Equip the team with polished portfolios, case studies, and video reels showcasing past successes.

6. Digital Sales Channels

Leveraging digital tools and platforms will enhance Provesi Creations and Productions' reach and visibility:

- **Website Engagement:** Optimize the website with lead capture forms, service descriptions, and SEO-focused content to attract inquiries.
- **Social Media Campaigns:** Launch targeted campaigns on LinkedIn, Instagram, and Facebook to reach businesses, nonprofits, and creatives.
- **Email Marketing:** Develop segmented email campaigns tailored to different client types, such as corporate clients and nonprofit organizations.

7. Performance Metrics and Sales Targets

Tracking performance will ensure strategic alignment and continuous improvement:

- **Lead Conversion Rates:** Monitor the percentage of inquiries that convert to clients across different service offerings.
- **Revenue Growth:** Set incremental sales targets based on project type and client segments, aiming for steady annual increases.
- **Client Retention:** Measure satisfaction and repeat business rates to gauge the success of relationship management efforts.

By implementing this comprehensive sales strategy, Provesi Creations and Productions will solidify its position in the U.S. entertainment and media production industry. Through targeted outreach, strategic alliances, and innovative digital initiatives, the company will drive sustainable growth, enhance its reputation, and create a lasting impact on the clients and communities it serves.

5.4 Sales Forecast

Provesi Creations and Productions is poised to experience significant growth over its first five years, driven by a robust suite of services targeting diverse audiences, including immigrants, students, families, and professionals. The sales forecast highlights the company's strategic approach to meeting critical market demands in cultural integration, educational media, and professional development. With a clear focus on delivering impactful, high-quality services, Provesi Creations and Productions aims to establish itself as a trusted leader in the entertainment and cultural education sectors.

Sales Forecast Details

- **Documentary Production**

  Revenue will grow from $185,170 in Year 1 to $1,001,760 by Year 5. This service will address the growing demand for meaningful storytelling that connects audiences to social, cultural, and educational issues. Documentaries will leverage Provesi's expertise to captivate viewers while promoting cultural awareness and fostering deeper community understanding.

- **Corporate and Institutional Video Production**

  Starting at $123,447 in Year 1 and reaching $667,840 by Year 5, this service will support organizations seeking dynamic and professional content for corporate training, promotional campaigns, and internal communications. By showcasing client stories and institutional

values, Provesi Creations and Productions will provide visually compelling solutions that resonate with targeted audiences.

- **Live Event Coverage and Streaming**

  Revenue for this service is projected to increase from $74,068 in Year 1 to $400,704 by Year 5. Providing expert live coverage and streaming solutions for conferences, cultural festivals, and community events, this service will meet the growing demand for real-time engagement and accessible virtual content.

- **Educational Content Creation**

  Beginning with $61,723 in Year 1 and growing to $333,920 by Year 5, this service will deliver custom educational materials for schools, community programs, and corporate clients. Focused on learning needs, Provesi Creations and Productions will provide innovative solutions for organizations seeking to bridge knowledge gaps.

- **Creative Audiovisual Consulting and Training**

  Revenue for consulting and training is expected to rise from $32,500 in Year 1 to $175,823 by Year 5. Provesi Creations and Productions will offer expertise in storytelling, video production, and creative strategy, equipping clients with the tools and skills to succeed in the evolving media landscape.

Total Sales Forecast

Total sales across all services are forecasted to grow from $476,908 in Year 1 to $2,580,048 by Year 5. This trajectory reflects Provesi Creations and Productions' ability to scale operations, expand its client base, and address critical needs in the U.S. entertainment and education sectors.

Direct Costs Forecast

- **Documentary Production:**

  Costs will start at $18,517 in Year 1 and increase to $100,176 by Year 5, covering equipment, research, and production resources to create high-impact documentaries.

- **Corporate and Institutional Video Production:**

  Starting at $14,814 in Year 1 and reaching $80,141 by Year 5, direct costs will include production teams, editing, and specialized equipment for high-quality video content.

- **Live Event Coverage and Streaming:**

  Costs will grow from $5,925 in Year 1 to $32,056 by Year 5, encompassing crew, live-streaming tools, and on-site logistics.

- **Educational Content Creation:**

  Beginning at $6,172 in Year 1 and growing to $33,392 by Year 5, costs will include program design, content development, and training resources for educators and corporate clients.

- **Creative Audiovisual Consulting and Training:**

  Costs will rise from $3,900 in Year 1 to $21,099 by Year 5, supporting the development of customized training materials and consulting services.

Total Direct Costs

Direct costs are projected to grow from $49,328 in Year 1 to $266,864 by Year 5. These investments will ensure high-quality service delivery while supporting the company's expansion into new markets.

This sales and cost forecast demonstrates Provesi Creations and Productions' potential to achieve sustainable growth while meeting the unique needs of its clients. By delivering tailored solutions in documentary production, corporate video services, live event coverage, and educational content, the company will build a loyal client base and create lasting value. Provesi Creations and Productions is positioned to become a vital contributor to cultural, educational, and media advancements, driving innovation and inclusivity across the U.S. market.

5.4.1 How Sales Were Calculated

Provesi Creations and Productions has developed a strategic sales forecast to outline a sustainable growth trajectory over the next five years, incorporating key drivers such as hiring, marketing investment, and industry research to ensure revenue expansion and operational scalability.

Strategic Hiring Plan

The company's growth will be supported by a phased hiring strategy, as detailed in the Personnel Plan. Critical roles, including Editor and Post-Production Specialists, Creative Directors, Scriptwriter/Content Developers, and Cinematographers/Directors of Photography, will be added incrementally to enhance Provesi Creations and Productions' ability to deliver high-quality services. These positions are essential for expanding offerings like Documentary

Production, Corporate and Institutional Video Production, and Educational Content Creation. This strategic approach enables the company to scale operations efficiently while maintaining its commitment to excellence.

Marketing Investment for Growth

A significant portion of the company's budget will be allocated to a comprehensive marketing strategy, reflecting the importance of visibility and client acquisition in the competitive U.S. market. Efforts will include:

- **Digital Advertising**: Targeted campaigns to promote core services and reach people, educational institutions, and businesses.
- **Social Media Engagement**: Platforms such as LinkedIn, Facebook, and Instagram will be used to connect with diverse audiences and showcase success stories.
- **Content Development**: Blogs, videos, and case studies will highlight Provesi Creations and Productions' impact, building trust and authority.
- **Participation in Conferences**: Educational events will serve as platforms to demonstrate expertise and foster partnerships.

These efforts will establish the company as a leader in educational and cultural integration services, generating consistent leads and fostering long-term client relationships.

Industry Research and Benchmarks

Sales projections are rooted in comprehensive industry research, reflecting trends in integration, cultural adaptation, and educational services. By analyzing market data and comparing the performance of similar businesses, Provesi Creations and Productions has identified significant opportunities for growth in underserved communities. The increasing demand for customized language and cultural programs reinforces the company's focus on high-impact services, ensuring that its sales goals are both ambitious and attainable.

Positioning for Sustainable Growth

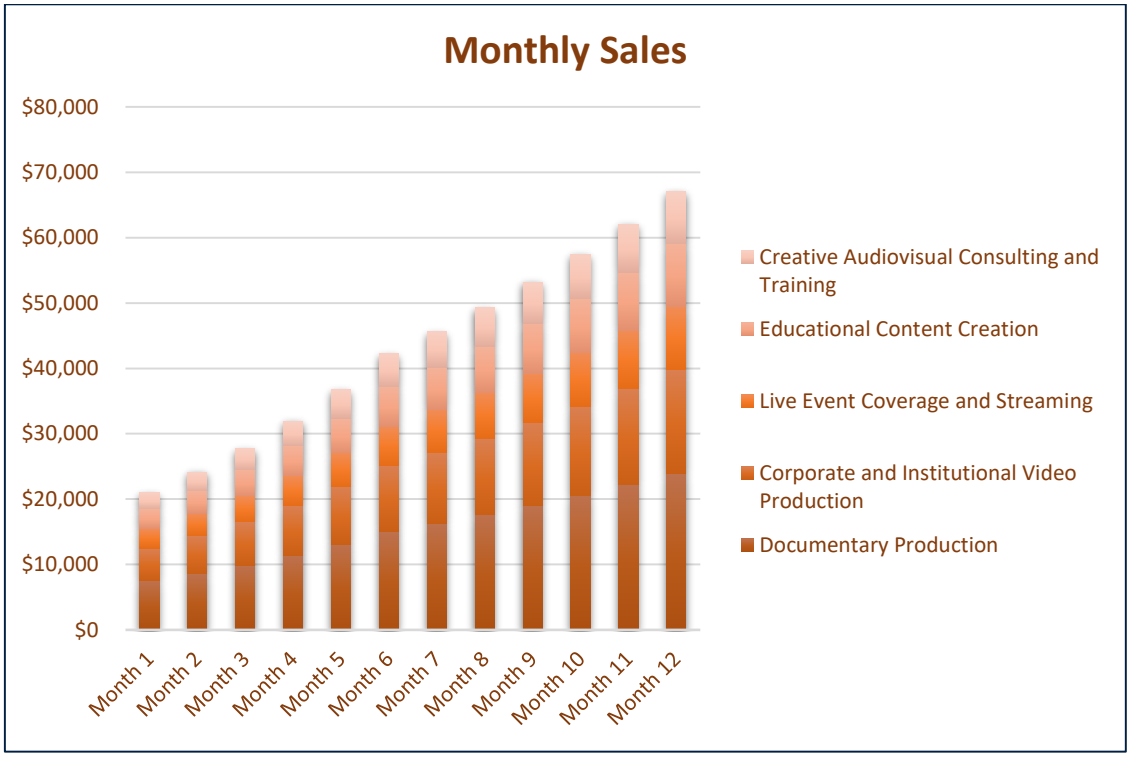
Provesi Creations and Productions' sales forecast integrates hiring, marketing, and industry insights to support steady growth across all service areas. This approach balances short-term milestones with long-term scalability, positioning the company to become a trusted provider of innovative and impactful educational and cultural services. Through targeted investments and a

clear vision, Provesi Creations and Productions is poised to achieve its objectives and make a lasting impact on the communities it serves.

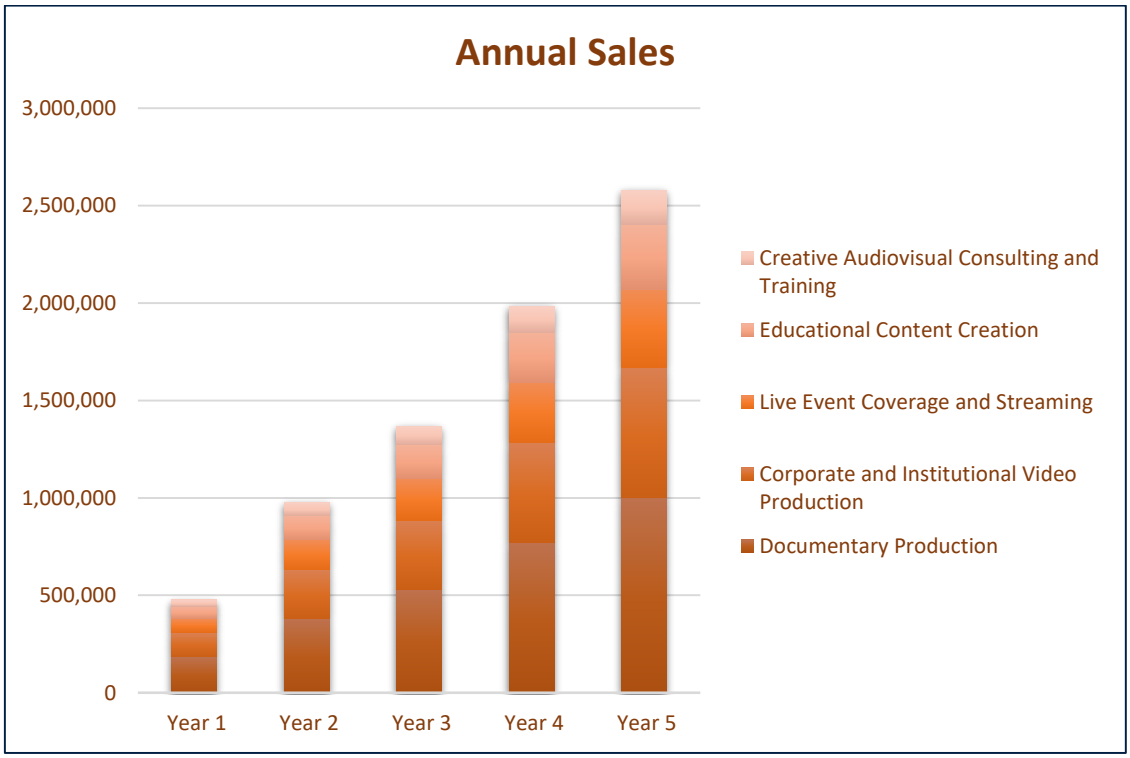
5.4.2 Annual Sales Forecast Table

Sales Forecast					
	Year 1	Year 2	Year 3	Year 4	Year 5
Sales					
Documentary Production	$185,170	$379,598	$531,438	$770,585	$1,001,760
Corporate and Institutional Video Production	$123,447	$253,066	$354,292	$513,723	$667,840
Live Event Coverage and Streaming	$74,068	$151,839	$212,575	$308,234	$400,704
Educational Content Creation	$61,723	$126,533	$177,146	$256,862	$333,920
Creative Audiovisual Consulting and Training	$32,500	$66,625	$93,275	$135,249	$175,823
Total Sales	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Direct Cost of Sales	Year 1	Year 2	Year 3	Year 4	Year 5
Documentary Production	$18,517	$37,960	$53,144	$77,058	$100,176
Corporate and Institutional Video Production	$14,814	$30,368	$42,515	$61,647	$80,141
Live Event Coverage and Streaming	$5,925	$12,147	$17,006	$24,659	$32,056
Educational Content Creation	$6,172	$12,653	$17,715	$25,686	$33,392
Creative Audiovisual Consulting and Training	$3,900	$7,995	$11,193	$16,230	$21,099
Subtotal Direct Cost of Sales	**$49,328**	**$101,123**	**$141,572**	**$205,280**	**$266,864**

5.4.3 Monthly Sales Chart



5.4.4 Annual Sales Chart



6.0 Management Structure

As previously mentioned, Mr. Edson Luiz Provesi Junior will be the Founder & General Manager of Provesi Creations and Productions. The Personnel Plan shows that the company expects to make gradual investments in personnel in the first years of operation, and by year 5, the company will have 21 employees, including Mr. Edson Luiz Provesi Junior.

6.1 Staffing Requirements

The five-year staffing plan is tailored to support the company's projected growth and increasing service demand in California and beyond. Each role highlights the company's commitment to inclusivity, cultural adaptation, and personal growth, ensuring the delivery of high-quality services.

Key Staffing Roles and Salaries

- **Founder & General Manager - Mr. Edson Luiz Provesi Junior:** Serving as the driving force behind the company, Mr. Provesi will oversee strategy, operations, and service delivery. His salary will start at $100,000 in Year 1, rising to $174,901 by Year 5.
- **Editor and Post-Production Specialists:** Starting with one team member in Year 1, this group will expand to four by Year 5 to support documentary and educational content production. Combined salaries will grow from $64,500 in Year 1 to $303,390 by Year 5.
- **Creative Directors:** This team will launch with one director in Year 2, scaling to three by Year 5. They will spearhead projects emphasizing cultural adaptation and visual storytelling. Salaries will increase from $88,200 in Year 2 to $306,308 by Year 5.
- **Scriptwriter/Content Developers:** Focused on crafting impactful educational materials and career guidance content, this team will grow from one developer in Year 1 to three by Year 5. Salaries will rise from $52,500 in Year 1 to $175,033 by Year 5.
- **Cinematographer/Director of Photography (DoP):** Beginning with one professional in Year 2 and expanding to three by Year 5, this team will support immersive visual projects and live event coverage. Salaries will grow from $94,500 in Year 2 to $328,187 by Year 5.
- **Production Assistants:** Starting with one assistant in Year 1, this role will focus on program coordination and outreach, ensuring accessibility for underserved communities. Salaries will begin at $7,000 in Year 1 and rise to $153,154 by Year 5.

- **Marketing and Outreach Manager:** Responsible for scaling the company's visibility and client engagement, this position will begin in Year 1 with a starting salary of $72,000, increasing to $87,516 by Year 5 as marketing initiatives expand.
- **Administrative Manager:** Introduced in Year 2, this role will oversee daily operations to ensure efficiency. Salaries will increase from $73,080 in Year 2 to $84,599 by Year 5.
- **Customer Service Representatives**

  Starting with one representative in Year 2, the team will grow to two by Year 5 to provide excellent client support. Salaries will start at $47,250 in Year 2 and grow to $109,396 by Year 5.

Payroll Growth

Provesi Creations and Productions will begin operations with a core team of five employees in Year 1, expanding to 21 employees by Year 5. The total payroll will grow from $296,000 in Year 1 to $1,722,483 by Year 5. This structured growth reflects the company's strategic vision and dedication to delivering impactful educational and cultural services. By investing in top-tier talent, Provesi Creations and Productions is positioned to achieve its mission and sustain long-term success.

6.1.1 How the Hiring Plan Was Calculated

Provesi Creations and Productions' hiring plan is meticulously structured to facilitate sustainable growth while maintaining the highest quality of educational and cultural integration services. The plan aligns with anticipated demand and phased market expansion, ensuring the company scales efficiently over the next five years.

Market Demand and Service Expansion

The growth of Provesi Creations and Productions is driven by rising demand for core services such as Documentary Production, Corporate and Institutional Video Production, and Live Event Coverage and Streaming. Gradual team expansion ensures that service delivery remains seamless, preserving quality and client satisfaction as the company reaches new markets and audiences.

Strategic Roles and Timeline

The hiring schedule is phased to address both immediate operational needs and long-term expansion goals:

- **Year 1**: Launching with a core team of five, including the Founder & General Manager, one Editor and Post-Production Specialist, one Creative Director, one Production Assistant, and one Marketing and Outreach Manager. This foundational team will establish operations and manage initial service delivery.
- **Year 2**: The team will expand to nine members, adding a Scriptwriter/Content Developer, an Administrative Manager, and a Customer Service Representative. These roles will enhance operational efficiency and client outreach while supporting increasing service demand.
- **Year 3**: With 12 employees, the team will include additional Creative Directors, a Cinematographer/Director of Photography (DoP), and another Customer Service Representative to accommodate growing program offerings and client needs.
- **Year 4**: Expanding to 17 members, the company will hire more Editors and Post-Production Specialists, Creative Directors, and a second Administrative Manager to oversee expanded operations. These hires will ensure consistent quality as service reach broaden.
- **Year 5**: Reaching a total of 21 employees, the team will include additional Cinematographers/Directors of Photography (DoP), Creative Directors, and Customer Service Representatives to sustain service quality and support as the company enters new markets.

Competitive Salaries and Retention

Salaries are benchmarked against industry standards in California, ensuring Provesi Creations and Productions attracts and retains top talent. Incremental salary increases reflect employees' growing responsibilities and the company's success. For instance, the Founder & General Manager's salary will grow from $100,000 in Year 1 to $174,901 by Year 5, acknowledging the leadership and strategic contributions vital to the company's expansion.

Staffing for Projected Service Demand

The hiring plan is aligned with the specific growth trajectories of Provesi Creations and Productions' core services:

- **Editor and Post-Production Specialists**: Increasing from 1 in Year 1 to 4 by Year 5 to support expanded content creation and delivery.
- **Creative Directors**: Growing from 1 in Year 2 to 3 by Year 5 to meet demand for cultural adaptation programs and creative content development.

- **Cinematographer/Director of Photography (DoP)**: Expanding from 1 in Year 2 to 3 by Year 5 to accommodate growth in video production and family support services.

Operational Efficiency and Scalability

Administrative Managers and Customer Service Representatives will enhance operational efficiency and client experience. Administrative Managers will ensure smooth operations across departments, while Customer Service Representatives will address inquiries and foster client satisfaction, building trust and loyalty.

By aligning hiring phases with projected demand, offering competitive salaries, and focusing on operational scalability, Provesi Creations and Productions' hiring plan is designed to support sustainable growth. This strategy ensures the company can assemble a skilled and dedicated team, meeting its objectives and fulfilling its mission of providing impactful educational and cultural integration services to target communities across the United States.

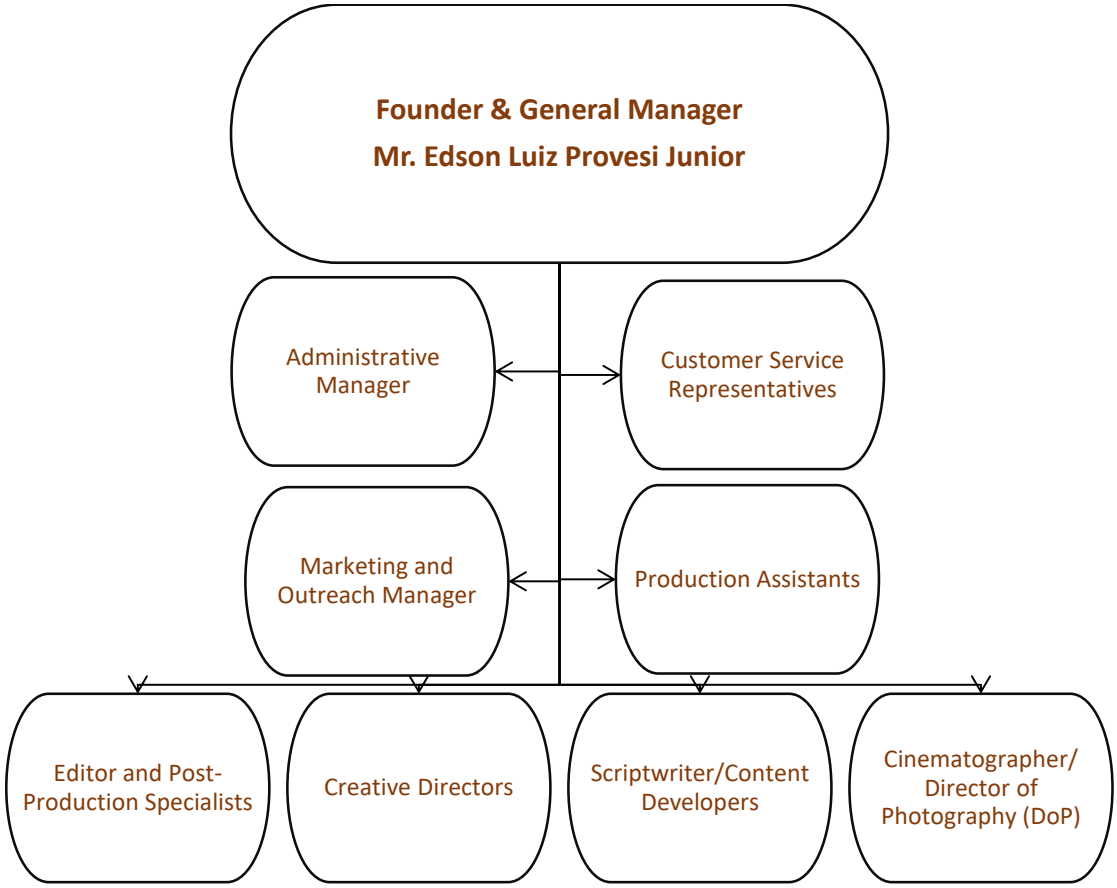
6.2 Annual Personnel Plan Table

Personnel Plan					
	Year 1	Year 2	Year 3	Year 4	Year 5
Founder & General Manager - Mr. Edson Luiz Provesi Junior	$100,000	$115,000	$132,250	$152,087	$174,901
Editor and Post-Production Specialists	$64,500	$65,520	$137,592	$216,707	$303,390
Creative Directors	$0	$88,200	$185,220	$291,722	$306,308
Scriptwriter/Content Developers	$52,500	$50,400	$52,920	$111,132	$175,033
Cinematographer/Director of Photography (DoP)	$0	$94,500	$99,225	$208,373	$328,187
Production Assistants	$7,000	$44,100	$92,610	$97,241	$153,154
Marketing and Outreach Manager	$72,000	$75,600	$79,380	$83,349	$87,516
Administrative Manager	$0	$73,080	$76,734	$80,571	$84,599
Customer Service Representatives	$0	$47,250	$49,613	$104,186	$109,396
Total People	5	9	12	17	21
Total Payroll	**$296,000**	**$653,650**	**$905,544**	**$1,345,367**	**$1,722,483**

6.3 Five-Year Personnel Plan Table

Personnel Plan					
	Year 1	Year 2	Year 3	Year 4	Year 5
Founder & General Manager - Mr. Edson Luiz Provesi Junior	1	1	1	1	1
Editor and Post-Production Specialists	1	1	2	3	4
Creative Directors	0	1	1	2	3
Scriptwriter/Content Developers	0	1	1	2	3
Cinematographer/Director of Photography (DoP)	1	1	2	2	3
Production Assistants	1	1	1	1	1
Marketing and Outreach Manager	1	1	1	1	1
Administrative Manager	0	1	1	2	2
Customer Service Representatives	0	1	1	1	1
Total People	**5**	**9**	**12**	**17**	**21**

6.4 Organizational Chart – Year 5



6.5 Duties and Responsibilities

Founder & General Manager - Mr. Edson Luiz Provesi Junior

- ✓ Oversee all aspects of the company's operations, ensuring alignment with the mission and vision.
- ✓ Develop and implement strategic plans for growth, market expansion, and service delivery.
- ✓ Manage relationships with key stakeholders, including clients, partners, and investors.
- ✓ Lead the creative direction for projects, ensuring high-quality outputs that meet client expectations.
- ✓ Monitor financial performance and budget adherence, optimizing profitability and resource allocation.
- ✓ Provide leadership and guidance to team members, fostering a culture of innovation and collaboration.
- ✓ Identify market trends and opportunities to refine and expand the company's service offerings.
- ✓ Represent the company at industry events, conferences, and networking opportunities to build brand recognition.
- ✓ Ensure compliance with legal, regulatory, and industry standards.
- ✓ Evaluate and approve major decisions, including hiring, resource allocation, and project priorities.

Editor and Post-Production Specialists

- ✓ Edit video content to achieve polished, high-quality final products that align with project objectives.
- ✓ Collaborate with creative directors and cinematographers to maintain the desired visual style and tone.
- ✓ Apply color grading, sound editing, and special effects to enhance video production quality.
- ✓ Organize and manage media files to ensure efficient workflows.
- ✓ Integrate feedback from clients and team members to refine edits and achieve desired results.
- ✓ Stay updated on industry trends and tools to implement innovative editing techniques.

Creative Directors

- ✓ Conceptualize and oversee the artistic and visual elements of projects.
- ✓ Develop creative strategies that align with client goals and project objectives.
- ✓ Collaborate with scriptwriters and content developers to create compelling narratives.
- ✓ Ensure consistency in brand and visual identity across all productions.
- ✓ Lead brainstorming sessions with the team to generate innovative ideas.
- ✓ Supervise production and post-production processes to maintain creative standards.

Scriptwriter/Content Developers

- ✓ Research and develop engaging scripts that align with project goals and target audiences.
- ✓ Collaborate with creative directors to ensure narratives support the overall project vision.
- ✓ Write clear, concise, and compelling dialogue and scene descriptions.
- ✓ Adapt content to suit various formats, including documentaries, corporate videos, and live events.
- ✓ Edit and revise scripts based on feedback from clients and team members.
- ✓ Stay updated on storytelling trends to enhance script quality and relevance.

Cinematographer/Director of Photography (DoP)

- ✓ Plan and execute the visual style and composition of video projects.
- ✓ Collaborate with directors to determine shot lists, lighting setups, and camera movements.
- ✓ Operate and maintain camera equipment during filming.
- ✓ Supervise the production team to ensure visual elements align with the creative vision.
- ✓ Manage on-set lighting and technical aspects to achieve desired visual effects.
- ✓ Stay current with advancements in camera technology and filmmaking techniques.

Production Assistants

- ✓ Provide logistical and administrative support during pre-production, production, and post-production phases.
- ✓ Assist in setting up equipment and preparing locations for shoots.
- ✓ Manage schedules, ensuring projects stay on track and deadlines are met.
- ✓ Coordinate communication between team members and external stakeholders.
- ✓ Handle minor on-set tasks, including organizing props and assisting with crew needs.
- ✓ Maintain accurate records and documentation for projects.

Marketing and Outreach Manager

- ✓ Develop and execute marketing strategies to build brand awareness and attract clients.
- ✓ Manage social media platforms and content, engaging with the target audience regularly.
- ✓ Plan and implement advertising campaigns to promote the company's services.
- ✓ Identify and establish partnerships with educational institutions, corporations, and community organizations.
- ✓ Monitor marketing performance metrics and adjust strategies as needed.
- ✓ Represent the company at networking events, trade shows, and conferences.

Administrative Manager

- ✓ Oversee day-to-day administrative tasks, ensuring smooth operations across departments.
- ✓ Manage office resources, including supplies, equipment, and facilities.
- ✓ Coordinate schedules, meetings, and appointments for team members and management.
- ✓ Maintain accurate financial records, including budgets, invoices, and payroll.
- ✓ Ensure compliance with company policies, legal requirements, and industry standards.
- ✓ Support team members with administrative needs to optimize productivity.

Customer Service Representatives

- ✓ Respond to client inquiries via email, phone, and in-person interactions, ensuring timely and professional communication.
- ✓ Provide detailed information about services, addressing client questions and concerns.
- ✓ Manage client onboarding and follow-up processes to enhance satisfaction and retention.
- ✓ Maintain accurate records of client interactions in a CRM system.
- ✓ Identify and escalate issues to management when necessary for resolution.
- ✓ Collect client feedback to improve delivery service and customer experience.

7.0 Financial Summary

The financial plan for Provesi Creations and Productions will be a critical analysis of the company's financial projections, including revenue, expenses, and overall financial performance. It will offer a comprehensive overview of the expected financial trajectory over a specific period

of time and determine the company's financial feasibility. The plan will encompass essential aspects such as startup funding, profit and loss, cash flow, and balance sheet. The financial plan will play a crucial role in determining the company's success and will help in making informed decisions to ensure that the company achieves its financial objectives.

7.1 Break-even Analysis

The Break-even Analysis will serve as a crucial financial tool for Provesi Creations and Productions, providing insights into when the company's revenues will equal its expenses, indicating the point at which profitability will begin. According to the analysis, the company will break even once it achieves a monthly revenue of $32,933. This figure is based on the following key assumptions:

1. **Estimated Monthly Fixed Costs**: The company will incur fixed monthly costs of $36,733, which will remain constant regardless of sales volume.
2. **Monthly Revenue Break-even**: The company will need to generate $32,933 in revenue each month to cover both fixed and variable expenses.

This break-even analysis will serve as the foundation for setting achievable sales goals, managing operational costs effectively, and guiding the company toward financial sustainability. Reaching this break-even point will mark a significant milestone for the company, transitioning it from the startup phase into a profitable growth stage.

7.1.1 Break-even Analysis Chart

Break-even Analysis	
Monthly Revenue Break-even	$36,733
Assumptions:	
Estimated Monthly Fixed Cost	**$32,933**

7.2 Profit and Loss Assumptions

In **Year 1**, Provesi Creations and Productions is projected to achieve sales of $476,908. The direct cost of sales is estimated at $49,328, resulting in a gross margin of $427,580, which represents approximately 89.66% of total sales. Operating expenses for the year—including payroll ($296,000), payroll taxes ($29,600), rent ($48,000), insurance ($2,400), marketing/promotion ($6,000), and utilities ($1,800)—are expected to total $395,200. This leads to a profit before

interest and taxes (EBITDA) of $32,380. After estimated taxes of $8,742, the net profit for the year is expected to be $23,637, representing 4.96% of sales.

In **Year 2**, sales are projected to rise to $977,661. Direct costs will increase proportionally to $101,123, maintaining a gross margin of $876,538 (89.66% of sales). Operating expenses will grow to $811,255, with increased payroll expenses ($653,650) as a primary driver. This results in a profit before interest and taxes of $65,283. After accounting for taxes of $17,626, the net profit will be $47,657, representing 4.87% of sales.

In **Year 3**, the company anticipates continued growth with projected sales of $1,368,726. Direct costs are expected to increase to $141,572, while gross margin will remain steady at $1,227,153 (89.66% of sales). Operating expenses will rise to $1,107,326 due to higher payroll costs ($905,544) and other associated expenses. This results in a profit before interest and taxes of $119,827. After estimated taxes of $32,353, the net profit is projected to be $87,474, representing 6.39% of sales.

In **Year 4**, projected sales are expected to increase to $1,984,652. The direct cost of sales will be $205,280, yielding a gross margin of $1,779,372 (89.66% of sales). Total operating expenses are projected to be $1,613,618, primarily driven by payroll costs ($1,345,367). This results in a profit before interest and taxes of $165,754. After estimated taxes of $44,754, the net profit is anticipated to be $121,001, or 6.10% of sales.

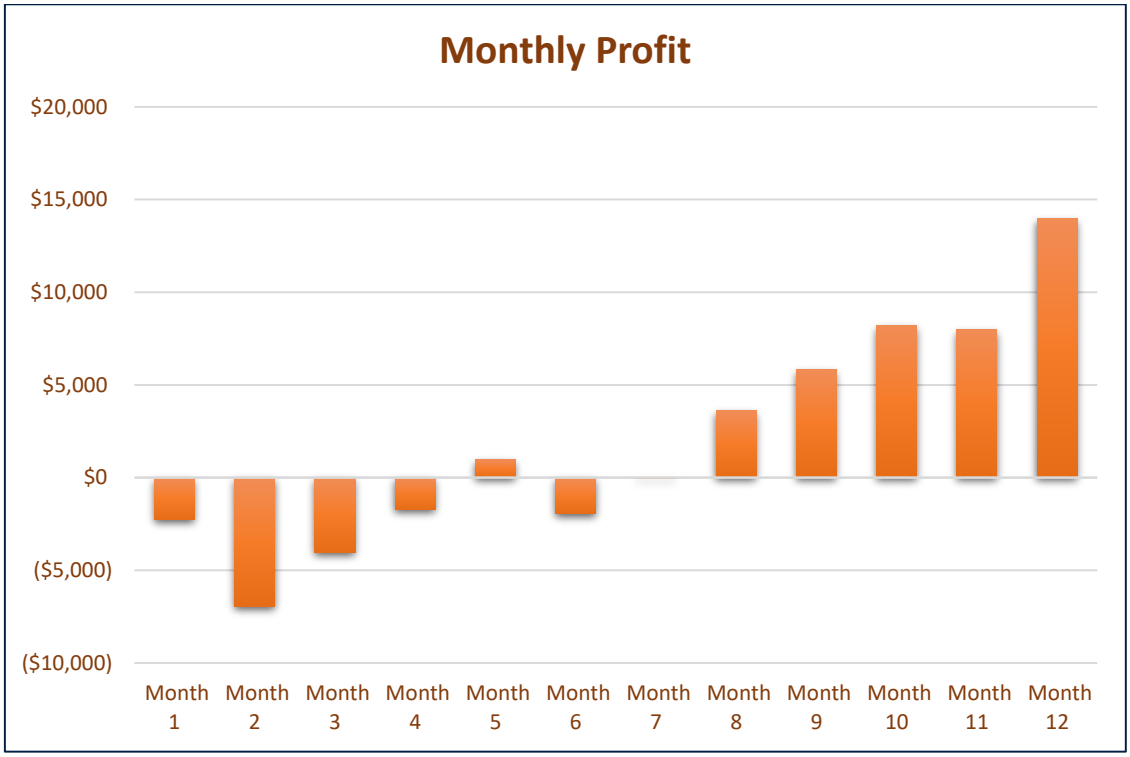
By **Year 5**, sales are expected to reach $2,580,048, with direct costs estimated at $266,864, maintaining a gross margin of $2,313,184 (89.66% of sales). Operating expenses will rise to $2,055,128, largely due to payroll costs, which are projected to be $1,722,483. Profit before interest and taxes is expected to reach $258,056. After taxes of $69,675, the net profit is projected to be $188,381, representing 7.30% of sales.

These projections illustrate a consistent growth path for Provesi Creations and Productions, reflecting increasing sales, managed operating expenses, and a strengthening net profit margin over the five-year period.

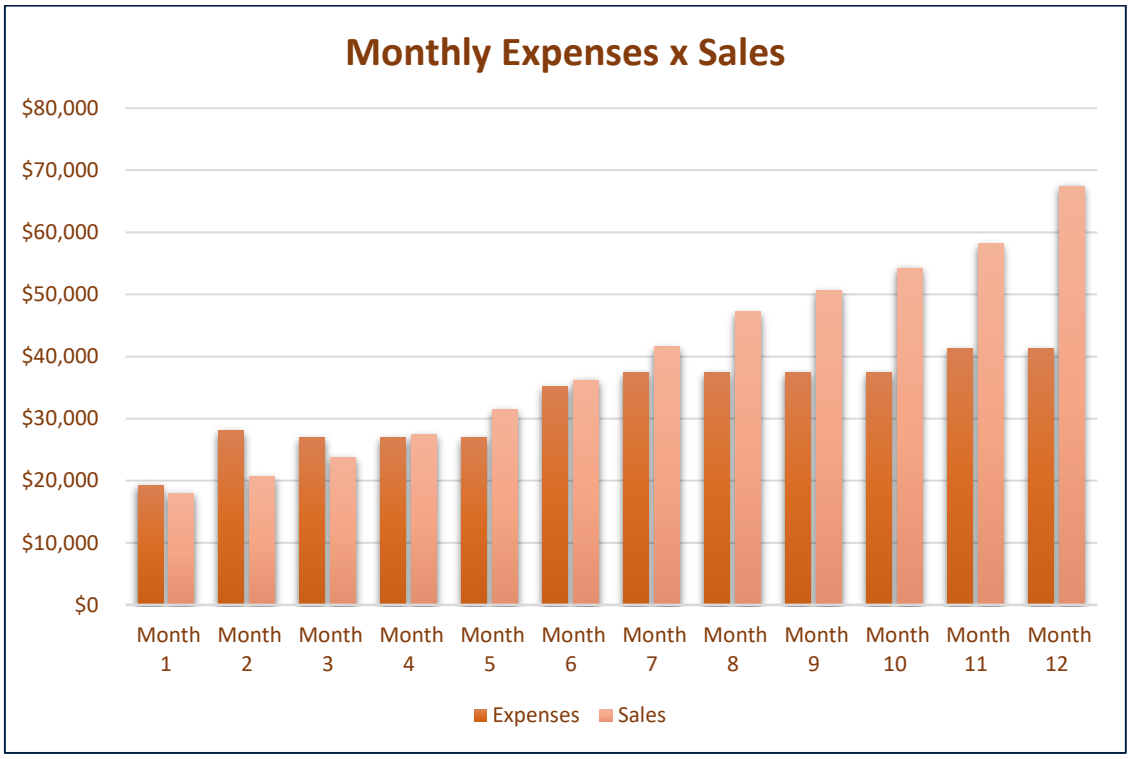
7.2.1 Annual Profit and Loss Table

Pro Forma Profit and Loss					
	Year 1	Year 2	Year 3	Year 4	Year 5
Sales	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Direct Cost of Sales	$49,328	$101,123	$141,572	$205,280	$266,864
Other Costs of Sales	$0	$0	$0	$0	$0
Total Cost of Sales	$49,328	$101,123	$141,572	$205,280	$266,864
Gross Margin	$427,580	$876,538	$1,227,153	$1,779,372	$2,313,184
Gross Margin %	89.66%	89.66%	89.66%	89.66%	89.66%
Expenses					
Payroll	$296,000	$653,650	$905,544	$1,345,367	$1,722,483
Payroll Taxes	$29,600	$65,365	$90,554	$134,537	$172,248
Depreciation	$0	$3,000	$4,500	$6,000	$7,500
Rent	$48,000	$57,600	$69,120	$82,944	$99,533
Insurance	$2,400	$2,880	$3,456	$4,147	$4,977
Marketing/Promotion	$6,000	$7,200	$8,640	$10,368	$12,442
Utilities/Internet/Phone	$1,800	$2,160	$2,592	$3,110	$3,732
Employees Education	$0	$8,000	$9,600	$11,520	$13,824
Equipment	$9,600	$9,600	$11,520	$13,824	$16,589
Equipment	$9,600	$9,600	$11,520	$13,824	$16,589
Accountant	$1,800	$1,800	$1,800	$1,800	$1,800
Total Operating Expenses	$395,200	$811,255	$1,107,326	$1,613,618	$2,055,128
Profit Before Interest and Taxes	$32,380	$65,283	$119,827	$165,754	$258,056
EBITDA	$32,380	$68,283	$124,327	$171,754	$265,556
Interest Expense	$0	$0	$0	$0	$0
Taxes Incurred	$8,742	$17,626	$32,353	$44,754	$69,675
Net Other Income	$0	$0	$0	$0	$0
Net Profit	$23,637	$47,657	$87,474	$121,001	$188,381
Net Profit/Sales	**4.96%**	**4.87%**	**6.39%**	**6.10%**	**7.30%**

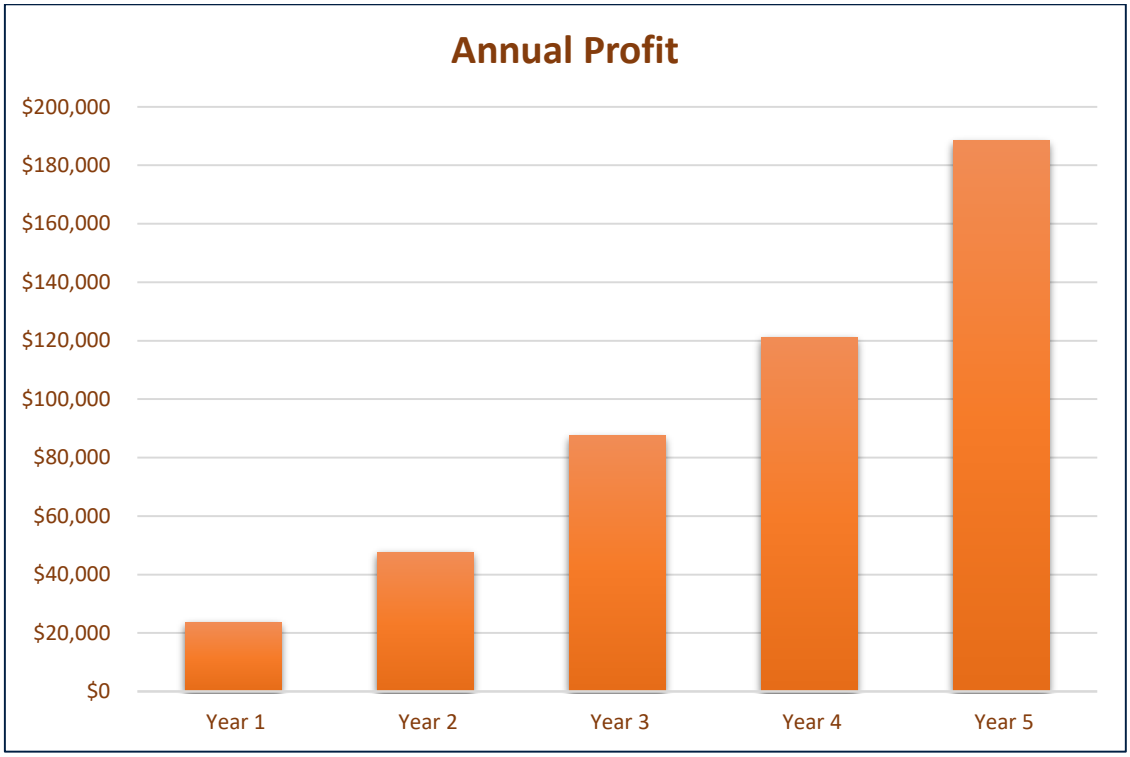
7.2.2 Monthly Profit Chart



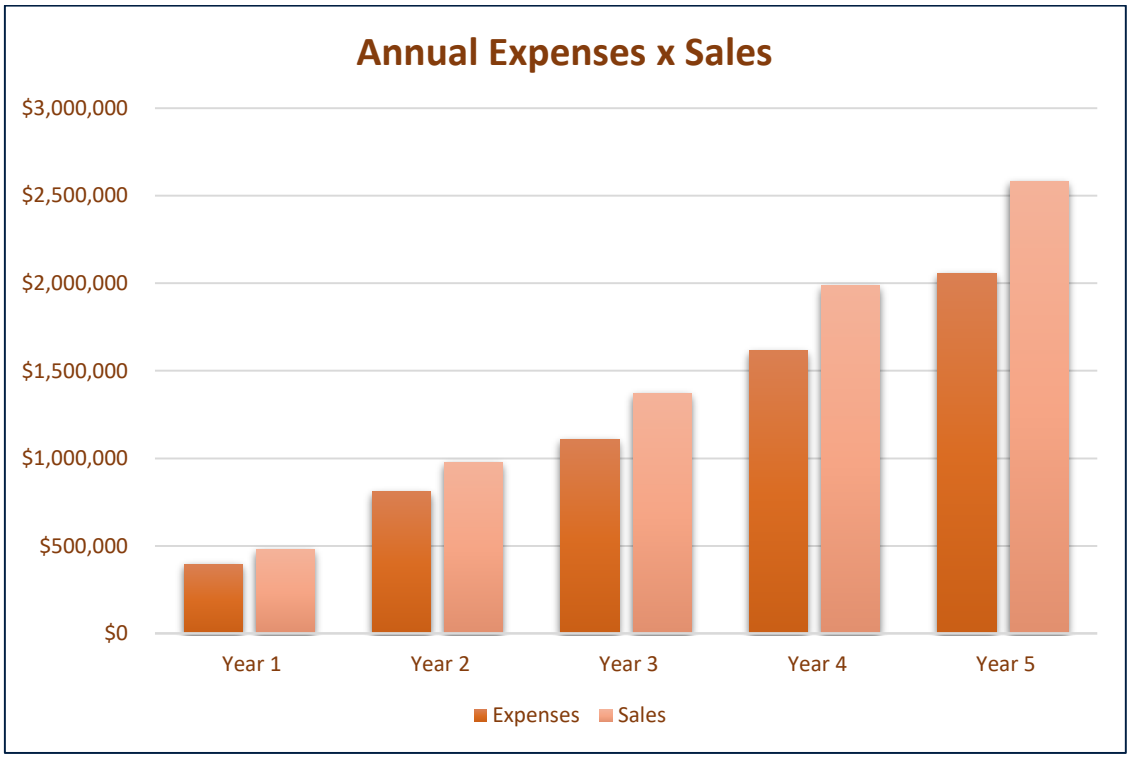
7.2.3 Monthly Expenses x Sales Chart



7.2.4 Annual Profit Chart



7.2.5 Annual Expenses x Sales Chart



7.3 Cash Flow Assumptions

Provesi Creations and Productions projects a robust cash flow over the next five years, ensuring financial stability and supporting the company's strategic growth. Cash inflows and outflows are calculated based on operational performance, providing a clear financial roadmap for sustainable expansion.

Year 1

The company anticipates cash inflows totaling $476,908, split equally between cash sales and receivables, each contributing $238,454. With no additional cash expected from other sources, the total cash received for the year remains at $476,908. Operational expenditures are projected to reach $432,714, which includes cash spending of $296,000 and bill payments of $136,714. Dividends of $20,000 are also planned, bringing total cash outflows to $452,714. This results in a net cash flow of $24,194, leaving a cash balance of $32,194 at the end of Year 1.

Year 2

In the second year, projected cash inflows increase to $977,661, again evenly split between cash sales ($488,831) and receivables ($488,831). Operational expenditures are expected to rise to $925,094, with cash spending of $653,650 and bill payments of $271,444. Dividends will increase to $30,000, leading to total cash outflows of $955,094. This results in a net cash flow of $22,567, bringing the cash balance to $54,761 by year-end.

Year 3

In Year 3, the company expects cash inflows to reach $1,368,726, with cash sales and receivables each contributing $684,363. Operational expenditures will rise to $1,268,709, driven by cash spending of $905,544 and bill payments of $363,165. Dividends will increase to $50,000, bringing total cash outflows to $1,318,709. This results in a net cash flow of $50,017, increasing the cash balance to $104,778 at the end of Year 3.

Year 4

In the fourth year, projected cash inflows are $1,984,652, with cash sales and receivables each contributing $992,326. Operational expenditures are expected to increase to $1,846,056, comprising cash spending of $1,345,367 and bill payments of $500,689. Dividends will rise to $75,000, leading to total cash outflows of $1,921,056. The projected net cash flow for the year will be $63,596, resulting in a cash balance of $168,374 by year-end.

Year 5

By Year 5, cash inflows are forecasted to reach $2,580,048, with cash sales and receivables each providing $1,290,024. Operational expenditure will rise to $2,371,887, including cash spending of $1,722,483 and bill payments of $649,404. Dividends will increase to $100,000, bringing total cash outflows to $2,471,887. This results in a net cash flow of $108,160, raising the cash balance to $276,534 by the end of Year 5.

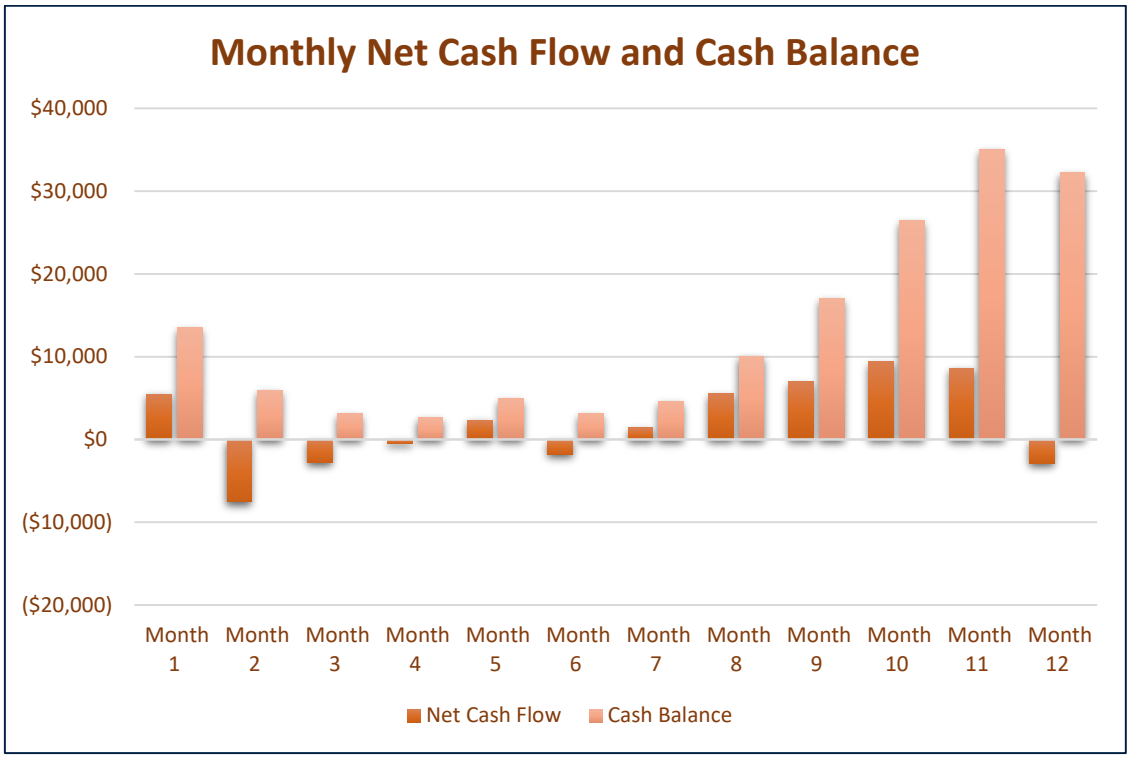
This five-year cash flow projection reflects Provesi Creations and Productions' financial stability and strategic management, providing a solid foundation for continued growth and service expansion.

7.3.1 Annual Cash Flow Table

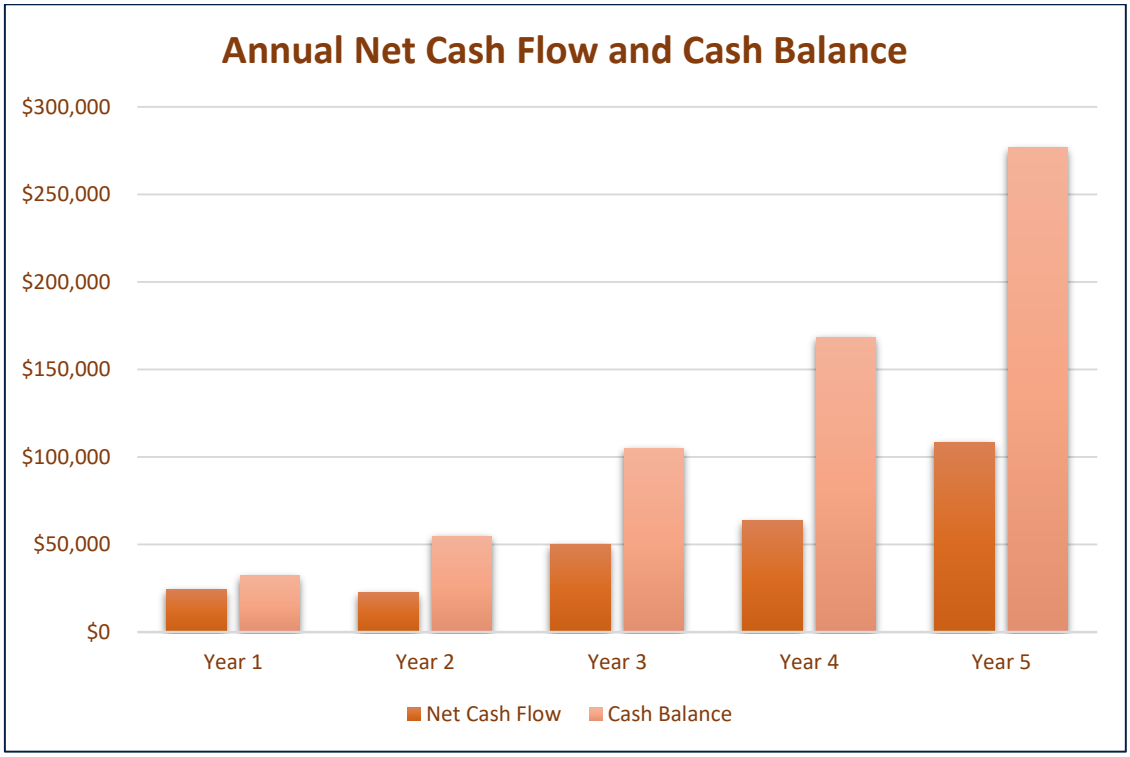
Pro Forma Cash Flow					
	Year 1	Year 2	Year 3	Year 4	Year 5
Cash Received					
Cash from Operations					
Cash Sales	$238,454	$488,831	$684,363	$992,326	$1,290,024
Cash from Receivables	$238,454	$488,831	$684,363	$992,326	$1,290,024
Subtotal Cash from Operations	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Additional Cash Received					
Non-Operating (Other) Income	$0	$0	$0	$0	$0
Sales Tax, VAT, HST/GST Received	$0	$0	$0	$0	$0
New Current Borrowing	$0	$0	$0	$0	$0
New Other Liabilities (interest-free)	$0	$0	$0	$0	$0
New Long-term Liabilities	$0	$0	$0	$0	$0
Sales of Other Current Assets	$0	$0	$0	$0	$0
Sales of Long-term Assets	$0	$0	$0	$0	$0
New Investment Received	$0	$0	$0	$0	$0
Subtotal Cash Received	$476,908	$977,661	$1,368,726	$1,984,652	$2,580,048
Expenditures	Year 1	Year 2	Year 3	Year 4	Year 5
Expenditures from Operations					
Cash Spending	$296,000	$653,650	$905,544	$1,345,367	$1,722,483
Bill Payments	$136,714	$271,444	$363,165	$500,689	$649,404
Subtotal Spent on Operations	$432,714	$925,094	$1,268,709	$1,846,056	$2,371,887
Additional Cash Spent					
Non-Operating (Other) Expense	$0	$0	$0	$0	$0

Sales Tax, VAT, HST/GST Paid Out	$0	$0	$0	$0	$0
Principal Repayment of Current Borrowing	$0	$0	$0	$0	$0
Other Liabilities Principal Repayment	$0	$0	$0	$0	$0
Long-term Liabilities Principal Repayment	$0	$0	$0	$0	$0
Purchase Other Current Assets	$0	$0	$0	$0	$0
Purchase Long-term Assets	$0	$0	$0	$0	$0
Dividends	$20,000	$30,000	$50,000	$75,000	$100,000
Subtotal Cash Spent	$452,714	$955,094	$1,318,709	$1,921,056	$2,471,887
Net Cash Flow	$24,194	$22,567	$50,017	$63,596	$108,160
Cash Balance	**$32,194**	**$54,761**	**$104,778**	**$168,374**	**$276,534**

7.3.2 Monthly Net Cash Flow and Cash Balance Chart



7.3.3 Annual Net Cash Flow and Cash Balance Chart



7.4 Balance Sheet Assumptions

The balance sheet forecast for Provesi Creations and Productions anticipates steady growth in assets, liabilities, and equity over the initial five years of operation, ensuring a financially sound foundation for expansion.

Year 1

In the first year, total assets are forecasted to be $32,194, consisting entirely of cash as the primary current asset. No long-term assets are expected, resulting in no accumulated depreciation. Current liabilities will be primarily payable, totaling $20,557. With no long-term limitations, total liabilities will be $20,557. Capital will include paid-in capital of $30,000, retained earnings of ($42,000), and earnings of $23,637, resulting in a total capital of $11,637. Thus, total liabilities and capital will amount to $32,194, with a net worth of $11,637.

Year 2

By the end of Year 2, total assets will increase to $51,761, with accumulated depreciation of $3,000 reflecting wear on future long-term assets. Accounts payable will grow slightly, bringing current liabilities to $22,467. Total capital will rise to $29,294, comprising paid-in capital of

$30,000, retained earnings of ($48,363), and earnings of $47,657. Therefore, total liabilities and capital will amount to $51,761, with a net worth of $29,294.

Year 3

In Year 3, total assets are projected to grow further to $97,278, with accumulated depreciation increasing to $7,500. Current liabilities will rise to $30,510, all within accounts payable. Capital will expand to $66,768, consisting of paid-in capital of $30,000, retained earnings of ($50,706), and earnings of $87,474. Total liabilities and capital will match total assets at $97,278, with a net worth of $66,768.

Year 4

For Year 4, total assets will reach $154,874, with accumulated depreciation at $13,500. Current liabilities will rise to $42,106. Total capital will increase to $112,768, driven by paid-in capital of $30,000, retained earnings of ($38,232), and earnings of $121,001. The balance of liabilities and capital will equal total assets, amounting to $154,874, with a net worth of $112,768.

Year 5

By Year 5, total assets are forecasted to reach $255,534, with accumulated depreciation at $21,000. Accounts payable will increase further, bringing total current liabilities to $54,385. Capital will grow significantly to $201,149, with paid-in capital of $30,000, retained earnings of ($17,232), and earnings of $188,381. Total liabilities and capital will balance to $255,534, reflecting a net worth of $201,149.

7.5.1 Annual Balance Sheet Table

Pro Forma Balance Sheet					
	Year 1	Year 2	Year 3	Year 4	Year 5
Assets					
Current Assets					
Cash	$32,194	$54,761	$104,778	$168,374	$276,534
Accounts Receivable	$0	$0	$0	$0	$0
Inventory	$0	$0	$0	$0	$0
Other Current Assets	$0	$0	$0	$0	$0
Total Current Assets	$32,194	$54,761	$104,778	$168,374	$276,534
Long-term Assets					
Long-term Assets	$0	$0	$0	$0	$0
Accumulated Depreciation	$0	$3,000	$7,500	$13,500	$21,000
Total Long-term Assets	$0	($3,000)	($7,500)	($13,500)	($21,000)
Total Assets	$32,194	$51,761	$97,278	$154,874	$255,534
Liabilities and Capital	Year 1	Year 2	Year 3	Year 4	Year 5
Current Liabilities					
Accounts Payable	$20,557	$22,467	$30,510	$42,106	$54,385
Current Borrowing	$0	$0	$0	$0	$0
Subtotal Current Liabilities	$20,557	$22,467	$30,510	$42,106	$54,385
Long-term Liabilities	$0	$0	$0	$0	$0
Total Liabilities	$20,557	$22,467	$30,510	$42,106	$54,385
Paid-in Capital	$30,000	$30,000	$30,000	$30,000	$30,000
Retained Earnings	($42,000)	($48,363)	($50,706)	($38,232)	($17,232)
Earnings	$23,637	$47,657	$87,474	$121,001	$188,381
Total Capital	$11,637	$29,294	$66,768	$112,768	$201,149
Total Liabilities and Capital	$32,194	$51,761	$97,278	$154,874	$255,534
Net Worth	**$11,637**	**$29,294**	**$66,768**	**$112,768**	**$201,149**

8.0 Mr. Edson Luiz Provesi Junior's National-level Impact

Provesi Creations and Productions, led by Mr. Edson Luiz Provesi Junior, is poised to address critical national priorities in cultural integration, education, and economic development. Its mission to create high-quality audiovisual content, foster cultural exchange, and support underserved communities aligns directly with federal programs and societal needs that promote diversity, inclusion, and innovation. By delivering impactful services, the company will contribute

meaningfully to the growth of the U.S. economy and the enrichment of its cultural fabric, underscoring its national importance.

Alignment with Federal Priorities

1. **Cultural Exchange and Social Integration** The company's documentaries and educational content will promote cross-cultural understanding and inclusivity, contributing to the goals of the *National Endowment for the Humanities (NEH)* and similar programs. These initiatives support projects that preserve and celebrate the diverse cultural heritage of the United States. Provesi Creations and Productions' focus on stories and cultural adaptation reflects a commitment to these values, fostering dialogue and reducing cultural barriers across communities.[viii]

2. **Workforce Development and Economic Impact** By offering corporate video production and cultural training, Provesi Creations and Productions aligns with the objectives of the *Workforce Innovation and Opportunity Act (WIOA)*. These services will enhance workforce integration, support professional development, and empower corporations to build diverse, inclusive workplaces. The company will play a critical role in equipping immigrants with skills necessary for success in U.S. industries, contributing to economic productivity. [ix]

3. **Educational Equity and Access** The company's educational content creation services address the goals of the *U.S. Department of Education's Equity in Education Program*. By providing tailored audiovisual materials for schools and community programs, Provesi Creations and Productions supports efforts to close educational gaps for underserved populations. These initiatives enhance academic outcomes and foster lifelong learning. [x]

4. **Advancing the Creative Economy** Provesi Creations and Productions' operations in Los Angeles, a hub for the U.S. creative industry, will contribute to the $36.2 billion Movie and Video Production sector. The company's innovative approach to storytelling and collaboration with local artists will generate economic opportunities, aligning with the objectives of the *Creative Economy Revitalization Act (CERA)*, which supports creative projects that drive economic growth and community engagement.[xi]

5. **Job Creation and Industry Growth** The company's five-year plan to expand its workforce to 21 employees reflects a commitment to job creation and skill development. Small businesses like Provesi Creations and Productions are the backbone of the U.S. economy, responsible for creating nearly two-thirds of new jobs, as highlighted by the *U.S. Small Business*

Administration (SBA). The company's hiring plan underscores its economic contribution and scalability.[xii]

Addressing National Challenges

- **Bridging Cultural Divides:** The company's focus on cultural adaptation storytelling will bridge gaps between communities, fostering unity and social cohesion.
- **Supporting Underserved Populations:** Provesi Creations and Productions' initiatives will empower immigrants, a rapidly growing demographic, by providing resources for integration and professional advancement.
- **Promoting Media Literacy:** Through consulting and training, the company will equip communities with the skills to engage critically with media, aligning with national efforts to combat misinformation and enhance civic participation.

The company addresses key national challenges, aligns with federal priorities, and creates measurable impacts in cultural, educational, and economic domains. By contributing to cultural preservation, workforce development, and educational equity, Provesi Creations and Productions ensures that its mission resonates at a national level. Its innovative storytelling and community engagement efforts will not only enrich the United States' creative industry but also inspire a more inclusive and interconnected society. These contributions highlight the invaluable role Provesi Creations and Productions will play in advancing national interests.

This comprehensive alignment with federal priorities and measurable contributions underscores the national importance of Provesi Creations and Productions, reaffirming its potential to deliver long-lasting benefits across the United States.

The strengthening United States economy in recent years has nurtured many opportunities for entrepreneurs, with the number of small businesses in the U.S. on the rise. In 2023, the number of small businesses in the US reached 33.3 million, making up nearly all (99.9 percent) US businesses.

Small enterprises play a significant role in the U.S. economy and are vital to economic development and job creation. Although the majority of small businesses hire fewer than 100 employees, they are responsible for millions of new jobs created over the past few years. In fact, there are currently 61.6 million small business employees in the US, which make up approximately half (45.9 percent) of the U.S. workforce.[xiii]

8.1 Government incentives

Provesi Creations and Productions will strategically leverage government incentives and programs to enhance its operations, support its mission of fostering cultural exchange, and drive economic and social impact across the United States. By aligning with federal, state, and local initiatives, the company will maximize opportunities for growth while contributing to national priorities such as economic development, workforce integration, and cultural preservation.

Federal Incentives

1. **Small Business Administration (SBA) Programs**
    - Provesi Creations and Productions may qualify for low-interest loans and grants through SBA programs, supporting small businesses that demonstrate potential for community impact and job creation.
    - Relevant programs include the *SBA 7(a) Loan Program* and the *Microloan Program*, which provide funding for startup costs, equipment purchases, and operational expenses.[xiv]
2. **National Endowment for the Arts (NEA) Grants**
    - The NEA offers grants for media arts projects that promote cultural engagement and artistic innovation. Provesi Creations and Productions' documentary work and creative consulting align with these goals, making the company a strong candidate for funding.
    - NEA programs like the *Media Arts Grant* support projects that amplify diverse voices and foster cross-cultural understanding.[xv]
3. **Workforce Innovation and Opportunity Act (WIOA)**
    - WIOA funds initiatives that enhance workforce integration and professional development, aligning with Provesi Creations and Productions' efforts to deliver corporate cultural adaptation workshops and immigrant employee training.
    - This federal program also supports partnerships with community organizations to provide job training and educational services.
    - Link: Workforce Innovation and Opportunity Act

4. **Research and Development (R&D) Tax Credit**
    - The company's investment in innovative audiovisual techniques and technology for content production qualifies for the federal R&D tax credit. This incentive offsets costs associated with developing new processes or improving existing ones.
    - Link: IRS R&D Tax Credit

State and Local Incentives

1. **California Film and Television Tax Credit Program**
    - Operating in Los Angeles, Provesi Creations and Productions can benefit from California's tax credit program, which incentivizes film and video production within the state.
    - This program provides financial relief through tax credits for qualified expenditures, fostering growth in the state's creative economy.[xvi]
2. **Local Workforce Development Grants**
    - Los Angeles County offers workforce development grants for companies that promote job creation and skills training. Provesi Creations and Productions can access funding to support its hiring plan and employee development programs.
    - Link: LA County Workforce Development
3. **Innovation Hubs and Economic Development Zones**
    - Los Angeles features designated economic development zones where businesses can receive tax breaks, fee reductions, and expedited permitting. By operating within these zones, Provesi Creations and Productions can reduce operational costs while contributing to local economic revitalization.[xvii]

Cultural and Educational Grants

1. **Institute of Museum and Library Services (IMLS) Grants**
    - The IMLS provides funding for educational initiatives that promote cultural understanding and access to information. Provesi Creations and Productions' focus on educational content creation aligns with the IMLS mission, making it eligible for support.[xviii]

2. **National Endowment for the Humanities (NEH) Grants**
    - The NEH supports projects that advance public understanding of cultural and historical topics. Provesi Creations and Productions' documentaries on social and cultural issues make it an ideal candidate for NEH funding.[xix]

Economic and Social Impact Alignment

By utilizing these incentives, Provesi Creations and Productions will not only enhance its operational capacity but also contribute to key national goals:

- **Job Creation**: Hiring skilled professionals to support audiovisual projects and educational initiatives.
- **Cultural Preservation**: Promoting diversity and inclusivity through storytelling and community engagement.
- **Economic Growth**: Supporting local economies through production activities and partnerships.
- **Education and Workforce Integration**: Empowering immigrant communities with tailored services and training.

Through strategic participation in government incentive programs, Provesi Creations and Productions is well-positioned to amplify its mission while delivering measurable value to the United States.

8.2 Financial and Employment Benefits

Provesi Creations and Productions will substantially contribute to the U.S. economy through job creation, revenue growth, and tax contributions. Starting with an initial team of 5 employees in Year 1, the company aims to grow its workforce to 21 by Year 5, reflecting a strong commitment to supporting job creation. Total payroll is projected to rise significantly from $296,000 in Year 1 to over $1.7 million by Year 5, emphasizing Provesi Creations and Productions' role in driving economic growth.

Financially, Provesi Creations and Productions is positioned for steady growth. Sales are projected to increase from $476,908 in the first year to $2.58 million by Year 5, with gross margins projected to rise from $427,580 to $2.3 million over the same period, maintaining a healthy gross margin of around 89.6%. This trajectory underscores the company's ability to

generate consistent revenue while effectively managing operational costs, demonstrating financial stability and growth potential.

Provesi Creations and Productions will also make substantial tax contributions, reinforcing its role as a responsible corporate entity. Across federal, state, and payroll taxes, total tax contributions over the five-year period are expected to exceed $665,000. This commitment to fiscal responsibility further strengthens Provesi Creations and Productions' positive economic impact, contributing to public resources and the U.S. tax base.

In summary, Provesi Creations and Productions' combination of strategic job creation, consistent financial growth, and strong tax contributions its potential for a lasting positive impact on the U.S. economy. This economic contribution, along with the company's alignment with national educational and integration priorities, reinforces Provesi Creations and Productions' role as a valuable contributor to the nation's long-term growth and prosperity.

9.0 Direct and Indirect jobs creation

By the end of its fifth year, Provesi Creations and Productions, under the leadership of Founder and General Manager Mr. Edson Luiz Provesi Junior, will make a significant impact on the U.S. economy through the creation of 21 direct jobs and numerous indirect opportunities. The company's workforce will play a vital role in delivering high-quality audiovisual services, cultural integration programs, and educational content, ensuring that its mission of fostering cultural exchange and social impact is fulfilled.

As the guiding force of the company, Mr. Provesi will oversee its strategic direction, project execution, and operational excellence. His leadership will ensure that the company achieves its goals of creating meaningful content that connects communities and inspires change. Supporting this vision, four Editors and Post-Production Specialists will refine audiovisual projects, maintaining high creative and technical standards to produce impactful documentaries, corporate videos, and educational materials.

Three Creative Directors will focus on crafting culturally adaptive and visually engaging content, developing storytelling approaches that bridge cultural divides and foster understanding. Their work will be complemented by three Scriptwriter/Content Developers, who will lead the creation of compelling narratives for educational programs, corporate initiatives, and other projects designed to promote cultural understanding and learning.

The production team will also include three Cinematographers/Directors of Photography (DoP), who will ensure that the company's visual output is of the highest quality, capturing stunning imagery for a range of projects, including documentaries and live event coverage. Three Production Assistants will provide logistical support and coordination, ensuring smooth project execution and effective outreach efforts.

To support the company's growth and outreach, a Marketing and Outreach Manager will drive brand visibility and audience engagement. This role will be critical in building partnerships and expanding the reach of the company's services. An Administrative Manager will ensure efficient internal operations, enabling the company to scale while maintaining quality and professionalism. Additionally, two Customer Service Representatives will enhance client experience by providing responsive and effective support, ensuring that customer needs are met with professionalism and care.

Beyond the creation of direct jobs, Provesi Creations and Productions will generate indirect opportunities by collaborating with local vendors, freelance professionals, and community organizations. This economic activity will contribute to the local and national economy, supporting a thriving creative ecosystem.

Through strategic job creation and a commitment to high-quality service delivery, Provesi Creations and Productions will not only strengthen its internal operations but also play a role in fostering economic development and cultural enrichment in the United States. Its carefully planned workforce growth reflects the company's dedication to its mission and its broader contribution to the communities it serves.

9.1 Economic Policy Institute

Each industry has backward linkages to economic sectors that provide the materials needed for the industry's output, just as each industry has forward linkages to the economic sectors where the industry's workers spend their income. Therefore, in addition to the jobs directly supported by an industry, a large number of indirect jobs may also be supported by that industry. The subtraction or addition of jobs and output in industries with strong backward and forward linkages to other economic sectors can cause large ripple effects.

According to the national job multipliers published by the Economy Policy Institute (EPI) on January 23, 2019,[xx] 100 direct jobs in the Advertising, public relations, and related services industry generate a total of 731.6 total indirect jobs, as demonstrated in the following table:

APPENDIX TABLE A1

Employment multipliers per 100 direct jobs, all private-sector industries

	Industry	Direct jobs	Supplier jobs*	Induced jobs**	Total indirect jobs
131	Scientific research and development services	100.0	519.3	323.7	842.9
132	Advertising, public relations, and related services	100.0	460.9	270.7	731.6
133	Other professional, scientific, and technical services	100.0	70.8	83.6	154.3

Since Mr. Provesi will create 21 direct jobs by the end of Year 5, the total number of indirect jobs to be generated in the same period will reach 153 according to the multipliers provided by the EPI. In addition to its in-house team, Provesi Creations and Productions will hire a number of independent contractors on a project basis, including professionals and technicians. Additionally, the company will mediate in the hiring of professionals that will perform services that are deemed to be required. Therefore, the company will stimulate the employment of a number of workers of different profiles. Furthermore, the company will hire an outsourced marketing company to develop its website and work with marketing campaigns.

The direct and indirect job creation by Provesi Creations and Productions, as well as the utilization of independent contractors and outsourced services, will have a significant positive impact on the local and national economy, fostering job growth, generating income, and contributing to overall economic prosperity.

Provesi Creations and Productions' expansion plans, under the leadership of Mr. Edson Luiz Provesi Junior, encompass the creation of direct and indirect employment opportunities, the payment of substantial taxes, and the utilization of local resources and services. By contributing to job creation, tax revenue, and economic growth, Provesi Creations and Productions aims to make a lasting and positive impact on both the local community and the broader U.S. economy.

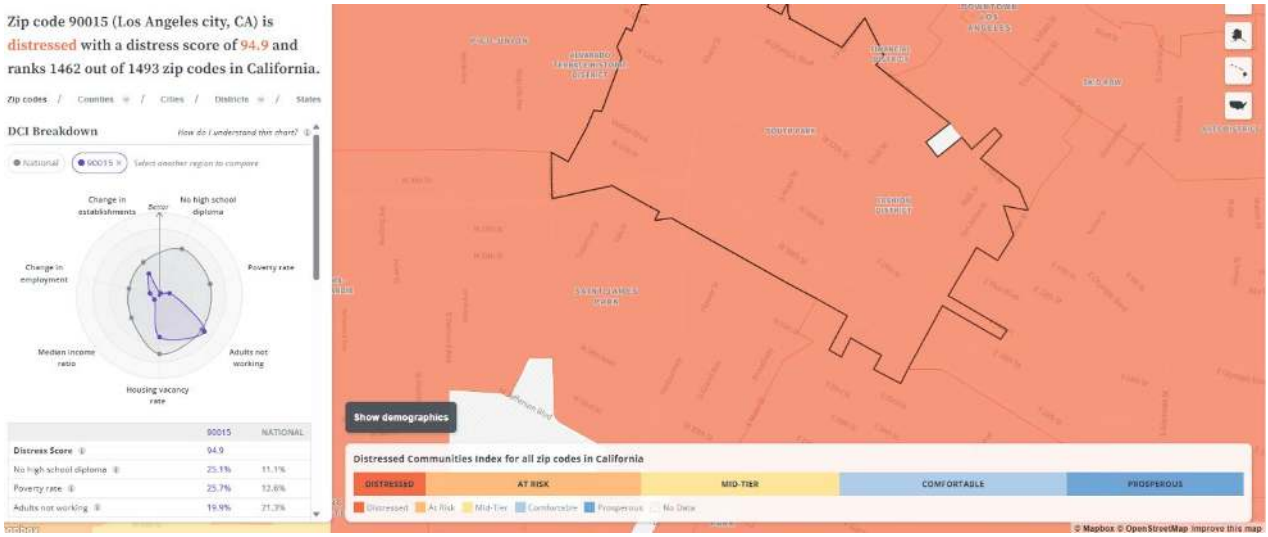
9.2 Distressed Communities

Los Angeles, California, particularly the 90015 ZIP code, exemplifies a distressed community facing significant socioeconomic challenges. With a distress score of 94.9—ranking it among the

most distressed areas in California (1462 out of 1493 ZIP codes)—this region presents both obstacles and opportunities for businesses dedicated to fostering economic growth and community revitalization.

Distressed Communities in Los Angeles, CA

The 90015 ZIP code, located in Los Angeles, is characterized by economic disparities, high poverty rates, and housing instability. These factors highlight the need for strategic business investments to address these challenges while leveraging the cultural and demographic richness of the area.



Demographic and Socioeconomic Profile

The demographic and socioeconomic landscape of the 90015 ZIP code paints a complex picture:

- **Distress Score and Economic Challenges:** The distress score of 94.9 underscores severe economic challenges, including high unemployment rates, declining business establishments, and stagnant employment growth. The region experienced a 20.6% decline in employment and a 3.4% drop in business establishments, compared to the national average increases.
- **Demographics:** The area has a predominantly Hispanic or Latino population (56.6%) and a significant proportion of foreign-born residents (43.8%), compared to the national average of 13.6%. These statistics indicate a culturally diverse yet economically strained community. Businesses operating here must tailor their approaches to reflect the cultural and linguistic needs of the population.

- **Educational Attainment:** The percentage of residents without a high school diploma (25.1%) is more than double the national average of 11.1%. This highlights the need for businesses to invest in educational programs, workforce development, and skill-building initiatives.
- **Income and Employment:** The median income ratio in this area is only 65% of the national average, and the poverty rate is 25.7%, significantly higher than the national rate of 12.6%. These statistics reflect income disparities and limited economic mobility, emphasizing the importance of creating affordable services and job opportunities.
- **Housing:** The housing vacancy rate of 11.6% is notably higher than the national average of 7.6%, indicating instability in the housing sector. This creates both challenges and opportunities for investment in affordable housing and community development.

Business Implications

Los Angeles' distressed areas, like the 90015 ZIP code, present unique opportunities for businesses focused on community engagement and social impact:

- **Workforce Development:** The significant percentage of adults not working (19.9%) and the high rate of individuals without a high school diploma create an opportunity for businesses to invest in targeted workforce training and skill-building initiatives, addressing gaps in the local labor market.
- **Culturally Inclusive Strategies:** With a predominantly Hispanic and foreign-born population, businesses must implement culturally sensitive marketing and outreach strategies. Offering multilingual services and culturally relevant products will help businesses build trust and rapport with the local community.
- **Affordable Offerings:** Given the low median income and high poverty rates, businesses must adapt their products and services to meet the economic realities of the population. Affordable pricing models, coupled with community-focused initiatives, can drive customer loyalty and social impact.
- **Government Incentives:** Businesses in distressed communities like 90015 can access various federal, state, and local incentives, such as tax credits, grants, and funding programs. Initiatives like the *Opportunity Zones Program* (established under the 2017 Tax Cuts and Jobs Act) encourage investment in economically disadvantaged areas by offering tax benefits.

Community Engagement and Corporate Responsibility

Operating in the 90015 ZIP code presents businesses with the chance to make a tangible difference in the local community. By creating jobs, providing affordable services, and supporting educational and housing initiatives, businesses can contribute to revitalization efforts. Offering internships, mentorship programs, and scholarships for local residents can foster goodwill and provide long-term benefits for the community.

Los Angeles' distressed communities, particularly those in the 90015 ZIP code, embody significant socioeconomic challenges. However, these areas also offer potential for growth and transformation. Businesses willing to invest in culturally inclusive strategies, workforce development, and community engagement can play a pivotal role in driving economic revitalization and fostering a more equitable future for the region.[xxi]

APPENDIX

Monthly Sales Forecast Table

Sales Forecast													
		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Sales													
Documentary Production		$7,500	$8,625	$9,919	$11,407	$13,118	$15,085	$16,292	$17,595	$19,003	$20,523	$22,165	$23,938
Corporate and Institutional Video Production		$5,000	$5,750	$6,612	$7,604	$8,745	$10,057	$10,861	$11,730	$12,669	$13,682	$14,777	$15,959
Live Event Coverage and Streaming		$3,000	$3,450	$3,967	$4,563	$5,247	$6,034	$6,517	$7,038	$7,601	$8,209	$8,866	$9,575
Live Event Coverage and Streaming		$3,000	$3,450	$3,967	$4,563	$5,247	$6,034	$6,517	$7,038	$7,601	$8,209	$8,866	$9,575
Educational Content Creation		$2,500	$2,875	$3,306	$3,802	$4,373	$5,028	$5,431	$5,865	$6,334	$6,841	$7,388	$7,979
Creative Audiovisual Consulting and Training		$0	$0	$0	$0	$0	$0	$2,500	$5,000	$5,000	$5,000	$5,000	$10,000
Total Sales		$18,000	$20,700	$23,805	$27,376	$31,482	$36,204	$41,601	$47,229	$50,607	$54,256	$58,196	$67,452
Direct Cost of Sales		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Documentary Production	10%	$750	$863	$992	$1,141	$1,312	$1,509	$1,629	$1,760	$1,900	$2,052	$2,217	$2,394
Corporate and Institutional Video Production	12%	$600	$690	$793	$913	$1,049	$1,207	$1,303	$1,408	$1,520	$1,642	$1,773	$1,915
Live Event Coverage and Streaming	8%	$240	$276	$317	$365	$420	$483	$521	$563	$608	$657	$709	$766
Educational Content Creation	10%	$250	$288	$331	$380	$437	$503	$543	$587	$633	$684	$739	$798
Creative Audiovisual Consulting and Training	12%	$0	$0	$0	$0	$0	$0	$300	$600	$600	$600	$600	$1,200
Subtotal Direct Cost of Sales		**$1,840**	**$2,116**	**$2,433**	**$2,798**	**$3,218**	**$3,701**	**$4,297**	**$4,917**	**$5,262**	**$5,635**	**$6,038**	**$7,073**

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Monthly Personnel Plan Table

Personnel Plan													
		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Founder & General Manager - Mr. Edson Luiz Provesi Junior		$0	$8,000	$8,000	$8,000	$8,000	$8,000	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000
Editor and Post-Production Specialists		$6,250	$6,250	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200
Editor and Post-Production Specialists		$6,250	$6,250	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200	$5,200
Creative Directors		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Scriptwriter/Content Developers		$0	$0	$0	$0	$0	$7,500	$7,500	$7,500	$7,500	$7,500	$7,500	$7,500
Cinematographer/Director of Photography (DoP)		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Production Assistants		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$3,500	$3,500
Marketing and Outreach Manager		$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000	$6,000
Administrative Manager		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Customer Service Representatives		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total People		3	3	3	3	3	4	4	4	4	5	5	5
Total Payroll		**$12,250**	**$20,250**	**$19,200**	**$19,200**	**$19,200**	**$26,700**	**$28,700**	**$28,700**	**$28,700**	**$28,700**	**$32,200**	**$32,200**

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Monthly Profit and Loss Table

Pro Forma Profit and Loss													
		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Sales		$18,000	$20,700	$23,805	$27,376	$31,482	$36,204	$41,601	$47,229	$50,607	$54,256	$58,196	$67,452
Direct Cost of Sales		$1,840	$2,116	$2,433	$2,798	$3,218	$3,701	$4,297	$4,917	$5,262	$5,635	$6,038	$7,073
Other Costs of Sales		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total Cost of Sales		$1,840	$2,116	$2,433	$2,798	$3,218	$3,701	$4,297	$4,917	$5,262	$5,635	$6,038	$7,073
Gross Margin		$16,160	$18,584	$21,372	$24,577	$28,264	$32,504	$37,304	$42,312	$45,345	$48,621	$52,158	$60,379
Gross Margin %		89.78%	89.78%	89.78%	89.78%	89.78%	89.78%	89.67%	89.59%	89.60%	89.61%	89.63%	89.51%
Expenses													
Payroll		$12,250	$20,250	$19,200	$19,200	$19,200	$26,700	$28,700	$28,700	$28,700	$28,700	$32,200	$32,200
Payroll Taxes	10%	$1,225	$2,025	$1,920	$1,920	$1,920	$2,670	$2,870	$2,870	$2,870	$2,870	$3,220	$3,220
Depreciation		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Payroll		$12,250	$20,250	$19,200	$19,200	$19,200	$26,700	$28,700	$28,700	$28,700	$28,700	$32,200	$32,200
Payroll Taxes	10%	$1,225	$2,025	$1,920	$1,920	$1,920	$2,670	$2,870	$2,870	$2,870	$2,870	$3,220	$3,220
Depreciation		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Rent		$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000	$4,000
Insurance		$200	$200	$200	$200	$200	$200	$200	$200	$200	$200	$200	$200
Marketing/Promotion		$500	$500	$500	$500	$500	$500	$500	$500	$500	$500	$500	$500
Utilities/Internet/Phone		$150	$150	$150	$150	$150	$150	$150	$150	$150	$150	$150	$150
Employees Education	0%	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Equipment	0%	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800
Equipment	0%	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800	$800
Accountant	0%	$150	$150	$150	$150	$150	$150	$150	$150	$150	$150	$150	$150
Total Operating Expenses		$19,275	$28,075	$26,920	$26,920	$26,920	$35,170	$37,370	$37,370	$37,370	$37,370	$41,220	$41,220
Profit Before Interest and Taxes		($3,115)	($9,491)	($5,548)	($2,343)	$1,344	($2,666)	($66)	$4,942	$7,975	$11,251	$10,938	$19,159
EBITDA		($3,115)	($9,491)	($5,548)	($2,343)	$1,344	($2,666)	($66)	$4,942	$7,975	$11,251	$10,938	$19,159
Interest Expense		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Taxes Incurred		($841)	($2,563)	($1,498)	($633)	$363	($720)	($18)	$1,334	$2,153	$3,038	$2,953	$5,173
Net Other Income		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Net Profit		($2,274)	($6,928)	($4,050)	($1,710)	$981	($1,947)	($48)	$3,608	$5,822	$8,213	$7,985	$13,986
Net Profit/Sales		**-12.63%**	**-33.47%**	**-17.01%**	**-6.25%**	**3.12%**	**-5.38%**	**-0.12%**	**7.64%**	**11.50%**	**15.14%**	**13.72%**	**20.73%**

Monthly Cash Flow Table

Pro Forma Cash Flow													
		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Cash Received													
Cash from Operations													
Cash Sales		$9,000	$10,350	$11,903	$13,688	$15,741	$18,102	$20,800	$23,614	$25,304	$27,128	$29,098	$33,726
Cash from Receivables		$9,000	$10,350	$11,903	$13,688	$15,741	$18,102	$20,800	$23,614	$25,304	$27,128	$29,098	$33,726
Subtotal Cash from Operations		$18,000	$20,700	$23,805	$27,376	$31,482	$36,204	$41,601	$47,229	$50,607	$54,256	$58,196	$67,452
Additional Cash Received													
Non-Operating (Other) Income		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Sales Tax, VAT, HST/GST Received	0.00%	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
New Current Borrowing		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
New Long-term Liabilities		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Sales of Other Current Assets		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Sales of Long-term Assets		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
New Investment Received		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Subtotal Cash Received		$18,000	$20,700	$23,805	$27,376	$31,482	$36,204	$41,601	$47,229	$50,607	$54,256	$58,196	$67,452
Expenditures		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Expenditures from Operations													
Cash Spending		$12,250	$20,250	$19,200	$19,200	$19,200	$26,700	$28,700	$28,700	$28,700	$28,700	$32,200	$32,200
Bill Payments		$267	$8,002	$7,421	$8,696	$9,933	$11,306	$11,501	$13,015	$14,960	$16,127	$17,365	$18,120
Subtotal Spent on Operations		$12,517	$28,252	$26,621	$27,896	$29,133	$38,006	$40,201	$41,715	$43,660	$44,827	$49,565	$50,320
Additional Cash Spent													
Non-Operating (Other) Expense		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Sales Tax, VAT, HST/GST Paid Out		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Principal Repayment of Current Borrowing		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Other Liabilities Principal Repayment		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Long-term Liabilities Principal Repayment		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Purchase Other Current Assets		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Purchase Long-term Assets		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Dividends		$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$20,000
Subtotal Cash Spent		$12,517	$28,252	$26,621	$27,896	$29,133	$38,006	$40,201	$41,715	$43,660	$44,827	$49,565	$70,320
Net Cash Flow		$5,483	($7,552)	($2,816)	($521)	$2,349	($1,802)	$1,400	$5,514	$6,947	$9,428	$8,631	($2,868)
Cash Balance		**$13,483**	**$5,930**	**$3,114**	**$2,594**	**$4,943**	**$3,141**	**$4,541**	**$10,055**	**$17,002**	**$26,431**	**$35,062**	**$32,194**

Monthly Balance Sheet Table

Pro Forma Balance Sheet													
		Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Assets	Starting Balances												
Current Assets													
Cash	$8,000	$13,483	$5,930	$3,114	$2,594	$4,943	$3,141	$4,541	$10,055	$17,002	$26,431	$35,062	$32,194
Accounts Receivable	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Inventory	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Other Current Assets	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total Current Assets	$8,000	$13,483	$5,930	$3,114	$2,594	$4,943	$3,141	$4,541	$10,055	$17,002	$26,431	$35,062	$32,194
Long-term Assets													
Long-term Assets	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Accumulated Depreciation	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total Long-term Assets	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total Assets	$8,000	$13,483	$5,930	$3,114	$2,594	$4,943	$3,141	$4,541	$10,055	$17,002	$26,431	$35,062	$32,194
Liabilities and Capital		Month 1	Month 2	Month 3	Month 4	Mon 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Current Liabilities													
Accounts Payable	$0	$7,756	$7,132	$8,367	$9,556	$10,924	$11,069	$12,517	$14,424	$15,549	$16,765	$17,411	$20,557
Current Borrowing	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Other Current Liabilities	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Subtotal Current Liabilities	$0	$7,756	$7,132	$8,367	$9,556	$10,924	$11,069	$12,517	$14,424	$15,549	$16,765	$17,411	$20,557
Long-term Liabilities	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0	$0
Total Liabilities	$0	$7,756	$7,132	$8,367	$9,556	$10,924	$11,069	$12,517	$14,424	$15,549	$16,765	$17,411	$20,557
Paid-in Capital	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000	$30,000
Retained Earnings	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($22,000)	($42,000)
Earnings	$0	($2,274)	($9,202)	($13,253)	($14,963)	($13,982)	($15,928)	($15,977)	($12,369)	($6,547)	$1,666	$9,651	$23,637
Total Capital	$8,000	$5,726	($1,202)	($5,253)	($6,963)	($5,982)	($7,928)	($7,977)	($4,369)	$1,453	$9,666	$17,651	$11,637
Total Liabilities and Capital	$8,000	$13,483	$5,930	$3,114	$2,594	$4,943	$3,141	$4,541	$10,055	$17,002	$26,431	$35,062	$32,194
Net Worth	**$8,000**	**$5,726**	**($1,202)**	**($5,253)**	**($6,963)**	**($5,982)**	**($7,928)**	**($7,977)**	**($4,369)**	**$1,453**	**$9,666**	**$17,651**	**$11,637**

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Movie & Video Production in the US

That's showbiz: New digital players are expected to continue threatening major traditional studios

Alex Petridis
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About

IBISWorld specializes in industry research with coverage on thousands of global industries. Our **comprehensive data and in-depth analysis** help businesses of all types gain quick and actionable insights on industries around the world. Busy professionals can spend less time researching and preparing for meetings, and more time focused on making strategic business decisions

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About This Industry

Definition

Operators in this industry produce and distribute motion pictures and videos. This industry excludes third-party distributors and disc manufacturers and products produced for broadcast TV, such as TV shows and made-for-TV movies.

Codes

2022	512110-Motion Picture and Video Production
2017	512110-Motion Picture and Video Production

What's Included

- Action and adventure
- Comedy
- Drama
- Thriller and horror

Companies

- Walt Disney Co
- Viacomcbs Inc.
- At&T Inc.
- Nbcuniversal Media, Llc
- Sony Corporation

Related Industries

Domestic industries

Competitors

- No data available

Complementors

- Recordable Media Manufacturing in the US
- Movie & Video Distribution in the US
- Movie Theaters in the US
- Video Postproduction Services in the US
- Performers & Creative Artists in the US

International industries

- Global Movie Production & Distribution
- Movie, TV & Video Production in Canada
- Motion Picture and Video Production in Australia
- Motion Picture and Video Production in New Zealand
- Motion Picture Production in the UK
- Movie Production in China

Related Terms

FEATURE FILM

A full-length film or film longer than one hour.

IN-HOUSE

When production duties are performed within a movie studio instead of being contracted to other companies.

BLU-RAY

An optical disc format designed to display high-definition video and store large amounts of data.

VERTICAL INTEGRATION

Owning different parts of the supply chain, either in the form of forward integration (owning upstream suppliers) or backward integration (owning downstream buyers).

OFFSHORE

The relocation of a company's business process, such as manufacturing or accounting, from one country to another, whether the work is outsourced or stays within the company.

ULTRAVIOLET (UV)

A format that can involve a disc, or, alternatively, a download, that enables users to collect and access audiovisual content.

Additional Resources

- Motion Picture Association of America
- Screen Daily
- Moving Image Source
- Variety Magazine
- The Hollywood Reporter
- US Copyright Office

At a Glance

Revenue	$36.2bn	'19-'24	↓1.6 %
		'24-'29	↑3.1 %
Employees	86,789	'19-'24	↑0.5 %
		'24-'29	↑4.1 %
Businesses	41,821	'19-'24	↑1.4 %
		'24-'29	↑6.0 %
Profit	$5.0bn	'19-'24	↓0.6 %
Profit Margin	13.9%	'19-'24	↑0.7 pp
Wages	$6.0bn	'19-'24	↓2.8 %
		'24-'29	↑3.9 %

Five-year growth rates display historic and forecast CAGRs

Major Players

Company	Revenue	Market Share
Walt Disney Co	$3.9bn	10.8%
Viacomcbs Inc.	$2.3bn	6.5%
At&T Inc.	$1.1bn	3.1%
Nbcuniversal Media, Llc	$1.1bn	3.0%
Other Companies	$27.7bn	76.6%

Products and Services

Item	Revenue	Market Share
Action and adventure	$22.7bn	62.7%
Thriller and horror	$5.4bn	14.9%
Comedy	$3.7bn	10.2%
Drama	$3.3bn	9.2%
Other	$1.1bn	3%

Key External Drivers

Key External Drivers	Impact
Demand from movie theaters	Positive
Total advertising expenditure	Positive
Per capita disposable income	Positive
Yield on 10-year Treasury note	Negative

Key Takeaways

Performance

- Studios are playing it safe with blockbusters. To offset risks, they are betting on franchises and sequels over original content. These tried-and-true properties guarantee a fan base and higher returns.
- Online streaming encroaches on box office sales but provides a new revenue channel for producers. Digital distribution is quickly growing as a share of movie and video production revenue.
- Global markets are becoming crucial for success. Hollywood's eyeing China and India to boost box office earnings. Tailoring movies to local tastes and navigating censorship ensure these films hit home with international viewers.
- SAG-AFTRA and major producers have settled a contract after a months-long strike. While the strike has been resolved, the repercussions of the long hiatus have been immense for the industry.

External Environment

- SAG-AFTRA is integral to defending the rights of media professionals. By representing members in negotiations and advocating for fair wages and working conditions, the union ensures actors and production employees are protected.
- Copyright laws protect key revenue channels for movie producers by preventing the unlawful distribution of content. They also hold movie producers accountable, ensuring they have the proper authorization to use copyrighted material in their works.
- Many states offer tax breaks to lure film productions, significantly slashing costs. California, Georgia and Louisiana are just a few states that offer attractive incentives to support local economies and job creation.

SWOT

Strengths	Low Imports
	High Profit vs. Sector Average
	Low Customer Class Concentration
Weaknesses	High & Decreasing Level of Assistance
	High Competition
	Very High Volatility
	High Product/Service Concentration
	Low Revenue per Employee
	High Capital Requirements
Opportunities	High Revenue Growth (2019-2024)
	High Revenue Growth (2024-2029)
	High Performance Drivers
	Total advertising expenditure
Threats	Very Low Revenue Growth (2005-2024)
	Low Outlier Growth
	Yield on 10-year Treasury note

Industry Structure

Characteristic	Level	Trend
Concentration	Low	
Barriers To Entry	Moderate	Increasing
Regulation and Policy	Moderate	Increasing
Life Cycle	Mature	
Revenue Volatility	Very High	
Assistance	High	Decreasing
Competition	High	Increasing
Innovation	Moderate	

Executive Summary

That's showbiz: New digital players are expected to continue threatening major traditional studios

The Movie and Video Production industry has grappled with stark declines over the past five years as the COVID-19 pandemic and industry strikes rattled movie production. Production companies have benefited from a steady demand for entertainment but have been hindered by the expansion of online streaming service providers producing their own content. Since overall box office sales have fallen, the industry's business model has shifted to prioritize blockbusters and rely on foreign distribution. As a result, film studios prioritize legacy intellectual properties and diversify their distribution strategies to include digital platforms. Overall, revenue for the Movie and Video Production industry is estimated to have fallen at a CAGR of 1.6% to $36.2 billion through the end of 2024. Revenue for the year 2024 is expected to have risen 2.6% as the industry continues to recover from setbacks in the current period.

Slow box office receipts amid this recovery have made the industry more risk-averse in recent years. Production companies have relied more on large-scale projects with wide appeal, especially those based on existing creative properties, such as sequels and reboots. Studios are also placing bigger bets on action movies, which fare best with both domestic and foreign moviegoers. This focus on blockbusters has kept profit high despite challenges facing the industry. Still, this business strategy will make studios more vulnerable to profit losses in the future, given the fast-changing nature of consumer tastes.

Major studios caught on to the rapidly expanding digital distribution market, with many investing in their own streaming platforms. Leading streaming services like Disney+, Netflix and Amazon Prime Video have rapidly expanded their libraries of original content, intensifying competition. Meanwhile, state film and TV production tax incentives and credits have spurred localized production hubs in states like Georgia and New Mexico, creating robust, film industry-friendly environments outside Hollywood.

Over the next five years, movie and video producers will find growth opportunities in digital distribution and television licensing. The box office will return to growth as studios entice viewers with unique cinematic experiences not found on online streaming platforms. Streaming will likely remain dominant, with simultaneous and staggered releases across platforms becoming the norm. Increased disposable income and higher corporate expenditures will provide a financial boost, fostering more diverse and innovative projects. Revenue is poised to incline at a CAGR of 3.1% through the end of 2029 to reach an estimated $42.1 billion.

Performance

Key Takeaways

Studios are playing it safe with blockbusters. To offset risks, they are betting on franchises and sequels over original content. These tried-and-true properties guarantee a fan base and higher returns.

Online streaming encroaches on box office sales but provides a new revenue channel for producers. Digital distribution is quickly growing as a share of movie and video production revenue.

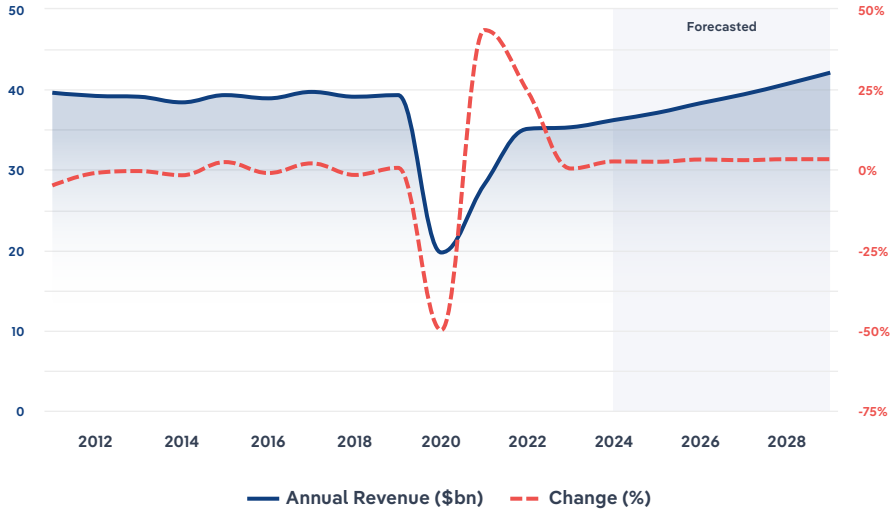
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SAG-AFTRA and major producers have settled a contract after a months-long strike. While the strike has been resolved, the repercussions of the long hiatus have been immense for the industry.

Performance Snapshot

Revenue

Total value ($) and annual change from 2011 – 2029. Includes 5-year outlook.



Revenue
$36.2bn
'19-'24 ↓1.6 %
'24-'29 ↑3.1 %

2024 Revenue Growth
2.6 % Increasing

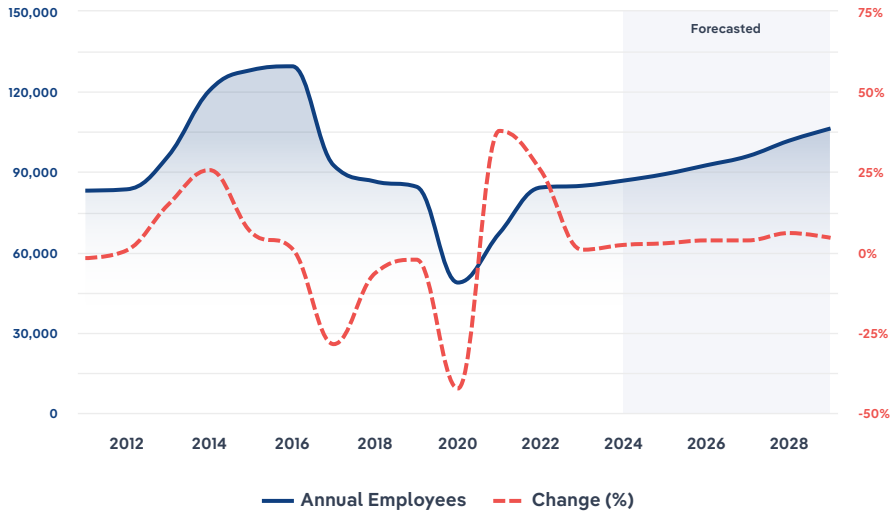
Revenue Volatility
Very High

IBISWorld

Source: IBISWorld

Employees

Total number of employees and annual change from 2011 – 2029. Includes 5-year outlook.



Employees
86,789
'19-'24 ↑0.5 %
'24-'29 ↑4.1 %

Employees per Business
2
'19-'24 ↓0.9 %
'24-'29 ↓1.8 %

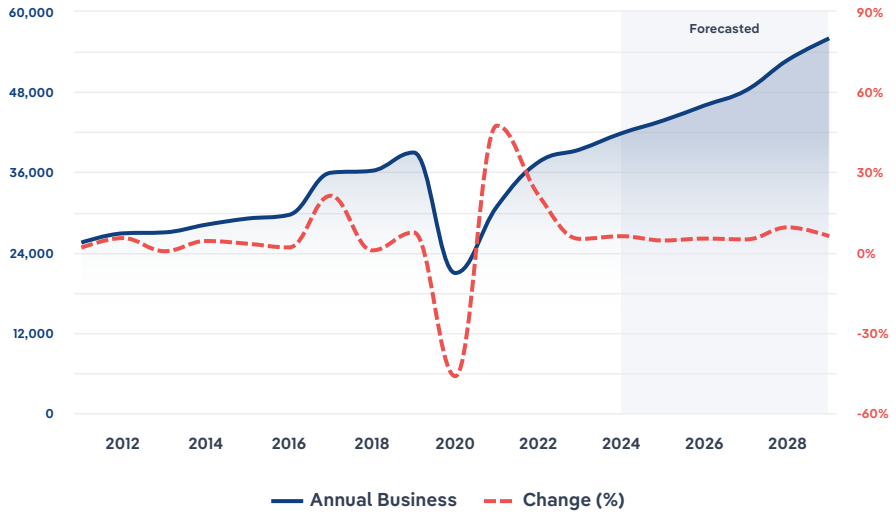
Revenue per Employee
$417k
'19-'24 ↓2.2 %
'24-'29 ↓1.0 %

IBISWorld

Source: IBISWorld

Business

Total number of businesses and annual change from 2011 – 2029. Includes 5-year outlook.



Businesses
41,821
'19-'24 ↑1.4 %
'24-'29 ↑6.0 %

Employees per Business
2
'19-'24 ↓0.9 %
'24-'29 ↓1.8 %

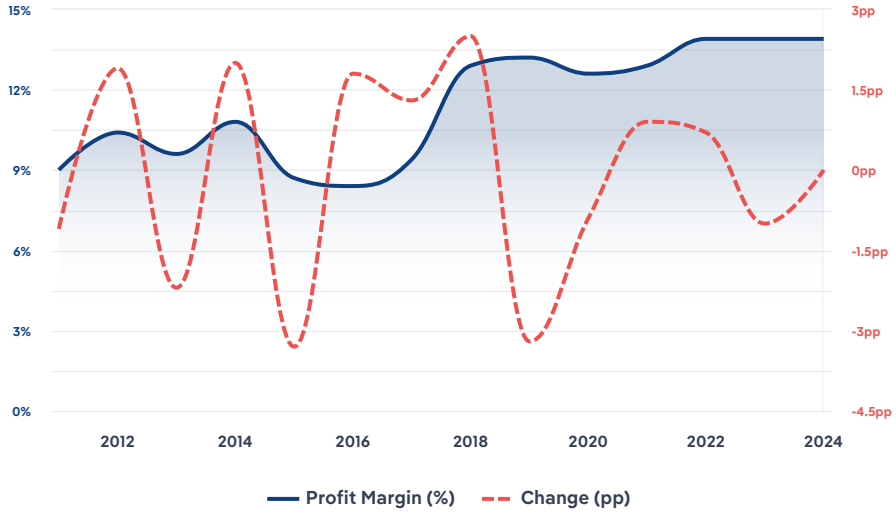
Revenue per Business
$864.8k
'19-'24 ↓3.0 %
'24-'29 ↓2.8 %

IBISWorld

Source: IBISWorld

Profit Margin

Total profit margin (%) and annual change from 2011 – 2029



Total Profit
$5.0bn '19-'24 ↓0.6 %

Profit Margin
13.9% '19-'24 ↑0.7 pp

Profit per Business
$120.2k

IBISWorld

Source: IBISWorld

Current Performance

↓ 2019-24 Revenue CAGR -1.6%

What's driving current industry performance?

Producers turn to risk-averse blockbusters

- Sluggish box office sales have made film studios more risk-averse, which is a trend that has gradually unfolded over the past decade but has been exacerbated with the pandemic and the staffing strikes in 2023. The slump stems in part from other technologies competing for the same audiences. The improved quality of TV content (in some cases rivaling movies), binge-watching culture and engaging social media platforms divert viewers' attention and time from movies. The draw is due to convenience, cost-effectiveness and immediate entertainment, which are collectively impacting traditional cinematic experiences.
- Franchises and sequels represent tested concepts with more assured box office success that can subsidize studios' riskier bets on new creative enterprises. Betting on established intellectual property has become more reliable than building new projects around star power. While still produced, original content is noticeably taking a backseat to projects with a perceived guaranteed audience. This strategic shift has been the subject of debate in the industry, but in the meantime has helped ensure higher return on investment through capitalization on existing intellectual properties.
- Producers are diversifying their distribution strategies to include multiple platforms beyond traditional theaters. Releasing films on streaming services, on-demand platforms and international markets enables them to spread financial risk and tap into different revenue streams. Simultaneous or staggered releases across these platforms allow producers to maximize viewership and profitability, safeguarding against the volatile performance of theatrical releases alone.
- Countries like China and India now command more attention from Hollywood producers. China, in particular, has become a critical market in the last few decades with the potential to significantly boost a film's global box office earnings. Movies are frequently renamed and edited to suit local tastes and censorship requirements, and to ensure they resonate well with international audiences. This tailoring increases a film's chances of success in these lucrative markets.

Digital distribution helps avoid production disruptions

- The COVID-19 pandemic was the driving force behind the industry's poor performance in the current period through the end of 2024, since most domestic movie theaters closed for an extended time in March 2020. Many studios postponed their blockbuster releases to 2021; changes in release dates created a domino effect for other releases, compounding the adverse effects of the pandemic.
- Although box office sales declined, local stay-at-home orders and theater closures helped boost sales from digital distribution and licensing. Major studios used COVID-19 disruptions to leverage revenue from and expand their digital platforms. These methods helped prevent further declines despite tumbling box office sales.
- The resulting increased accessibility of video content via streaming services has diminished the incentive for consumers to spend on a

movie theater experience, producing a shift in favor of at-home entertainment.

- The industry's transition to digital streaming platforms is one of the many motivating factors behind the 2023 widespread SAG-AFTRA and Writers Guild of America strikes. While they have each since been resolved, the strikes caused significant delays in production schedules. Major studios and independent projects were affected, as the strikes halted work on films, television shows and streaming series. The delays proved costly and disrupted long-term marketing and release plans, potentially impacting future box office revenue and audience engagement.

Streaming platforms are redefining the industry

- The traditional studio model is being disrupted as distribution platforms invest heavily in exclusive shows and movies, becoming studios themselves, to attract and retain subscribers. For example, streaming services like Amazon Prime Video, Netflix and AppleTV+ produce a significant amount of original content. This has increased competition among content creators to develop unique and high-quality productions.
- The accessibility of streaming platforms has enabled them to break regional barriers in content distribution and build a global audience. This extended reach means that films and videos can gain international popularity quickly, which has caused productions to trend toward cater to diverse tastes and preferences. In addition to production, the ability to stream content worldwide within seconds has also reshaped marketing and release strategies.
- Although online video platforms like Twitch and YouTube draw consumers' attention away from theaters, they've also opened up new avenues for video producers and, therefore, have a mixed effect on the Movie and Video Production industry in the US. Content quality is most often not on par with major studio productions, but these platforms do provide increased exposure for creators and can also help generate buzz.
- Advances in camera and editing technology have, however, made it more affordable for independent filmmakers to produce high-quality content. These technological improvements have leveled the playing field to an extent, enabling smaller production companies to compete with major studios in some genres.

State tax credits and incentives are driving the creation of local movie production hubs

- States offer tax credits ranging from 20.0 to 40.0% of qualified production expenses, substantially lowering overall costs. For example, Georgia has become a prominent filming location in the industry since its 20.0 to 30,0% tax credit was established in 2005, which can be sold or transferred if not fully utilized. The state has been a hub for productions like The Walking Dead, Spiderman: No Way Home and Red One, generating billions in economic activity and creating thousands of jobs.
- Individual states have created competitive tax incentive programs to lure production away from traditional centers like Hollywood and New York City. For example, as of the end of 2024, North Carolina provides a 25.0% tax rebate on payroll costs for all cast and crew in addition to local expenditures. Louisiana offers a 25.0 to 30.0% tax credit on total in-state expenditures and an additional 15.0% for local labor. These incentives have spurred marked growth in local film industries, adding to the attractiveness of these alternatives for filmmakers.
- Production companies invest in film production infrastructure in these local markets to sustain and enhance the appeal of the tax incentives. Georgia, for instance, has seen a rise in soundstage construction and postproduction facilities, such as BlueStar Studios. This not only reduces logistics and production costs but also ensures the long-term viability of the state as a film production destination.
- States are continually revising their incentive programs to remain competitive. For example, New Mexico offers a 25.0% to 40.0% tax credit, having revamped its tax credit cap in 2023 to gradually increase to $160 million per year (it stood at $120 million in 2024) and including multiple additional provisions and benefits for New Mexico Film Partners – studios making a long-term commitment. While such moves attract more production, they also create a dynamic and sometimes uncertain policy environment that requires careful monitoring by producers and state legislators alike.
- California's governor, in an effort to combat media production migration to other states, announced in October 2024 a proposal to expand the state's film and TV production tax credit program to $750 million per year from $330 million per year.

Hollywood crew faces economic turmoil amid industry slowdown

- The strikes by Hollywood writers and actors in 2023 – which aimed to address issues like fair compensation and working conditions and the use of artificial intelligence – resulted in a prolonged halt in production, exacerbating economic challenges for companies and crew members as the industry struggled to recover from the pandemic.
- Despite the resolution of the writers' and actors' strikes, production levels remained sluggish in 2024, with several projects still delayed or canceled. According to data from ProdPro, production tracking experts see a 24.0% decrease in US scripted project shoots compared with 2023, impacting jobs and industry economic stability.
- The industry's pursuit of streaming service dominance resulted in an explosion of content, with 600 scripted series available in 2022, according to FX and The New York Times. However, another report by ProdPro found this race for quantity over quality proved unsustainable, as there was a 40.0% decline in film and TV production in the US between 2022 and 2024.
- The industry faces a crisis as the content bubble, previously driven by aggressive investment, burst in the wake of the pandemic and industry strikes. Government data showed unemployment in film and TV soared to 12.5% in August 2024, with the actual rate likely higher due to the

prevalence of freelancers in the industry and those who have exhausted unemployment benefits.

Volatility

Very High

What influences industry volatility?

The pandemic and industry strikes added to revenue instability

- Movie theater sales fell 80.0% in 2020, according to Comscore, as the COVID-19 pandemic kept consumers home. With empty theaters and federal and state restrictions on in-person gatherings, movie producers halted and postponed projects. The sudden and prolonged hiatus in production sent sales crashing and boosted volatility in an already volatile industry.
- The pandemic accelerated the move to streaming platforms. While this shift offers new revenue opportunities, it also disrupts traditional revenue models that are dependent on theatrical releases.
- The 2023 WGA and SAG-AFTRA strikes significantly disrupted movie and video production, leading to delays in release schedules and consequent revenue gaps. Extended work stoppages due to the strike mean increased labor costs for studios, as productions may have to renegotiate contracts and cover idle expenses – inflating budgets and adding financial pressure on studios.

Blockbuster dependency leads to unpredictable box office performances

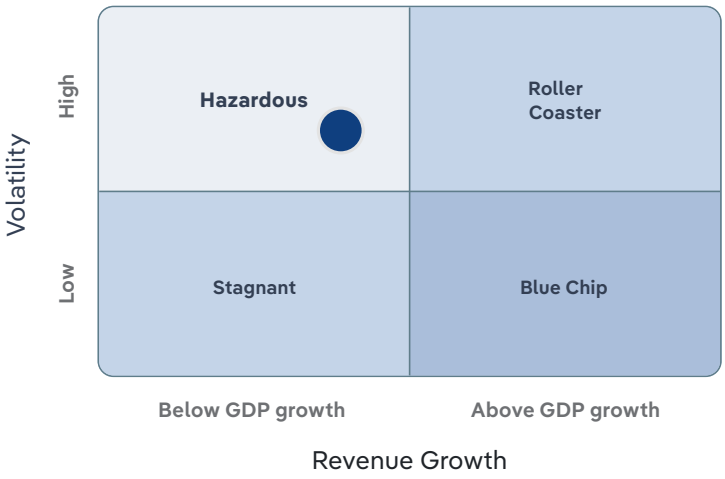
- Unlike other industries with steadier revenue streams, profit on movies can swing wildly based on a single film's reception. Studios often invest massive amounts in blockbuster films, hoping for massive returns. If a highly anticipated movie flops, studios can lose millions, such as was the case with Disney's The Marvels in 2023.
- With numerous big-budget films vying for audience attention, studios' forecasts for a movie's success may not be accurate, leading to uneven revenue. Audience preferences can also shift quickly, adding another layer of unpredictability.
- Studios are increasingly depending on tentpole movies – large-scale film productions expected to generate correspondingly large box office returns. The fierce competition among studios to create franchise juggernauts often leads to overspending. When such ventures don't pan out, it impacts overall industry stability.

Streaming services create impact yet risk content overload

- The prevalence of streaming platforms is shifting how people consume movies. Consumers often opt for monthly subscriptions over individual ticket purchases, complicating revenue forecasts. Studios experimenting with simultaneous streaming and theatrical releases or shortened theatrical windows adds a novel element to traditional revenue projections.
- Due to the amount of content available across various platforms, it's become tougher for a single studio to capture a substantial portion of viewer attention and dollars. More engagement options means audiences are split across multiple distribution channels, making predicting which films will draw large crowds and generate the most revenue even more difficult.

Hazardous

Industry volatility vs. revenue growth (2018-2025 CAGR)



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Source: IBISWorld

☆ Key Success Factors

How do successful businesses overcome volatility?

Access to an experienced workforce

Seasoned professionals bring industry knowledge and creativity, enabling production teams to adapt swiftly to changes and unexpected challenges, which can ensure high-quality output even during turbulent times.

Ability to manage external (outsourcing) contracts

Effective management of outsourcing keeps production on schedule and within budget, allowing producers to pivot quickly when dealing with volatility and maintaining project continuity and quality.

Outlook

↑ 2024-29 Revenue CAGR +3.1%

What's driving the industry outlook?

Widespread strikes will influence the future of production

- In May 2023, the Writers Guild of America (WGA) went on strike, seeking an increase in residual payments from streaming media as well as protections against still nascent artificial intelligence (AI) technologies. Members were later joined by the Screen Actors Guild and American Federation of Television and Radio Artists (SAG-AFTRA) in July 2023.
- The 2023 strikes by SAG-AFTRA and WGA highlighted longstanding issues within the industry, including fair pay, residuals and working conditions in the age of streaming. These movements have forced studios and production companies to reevaluate their business models and labor practices, potentially leading to more robust union contracts that further safeguard the interests of writers, actors and other creatives.
- Studios attempted to put forth a stipulation in the new contract that would allow them to use AI to emulate an actor's likeness without requiring the person to be present on set, reducing the cost of labor. While this proposal fell through, the debate is ongoing and remains a hot-button issue among different cohorts in the industry. These strikes demonstrated the power of labor unions in the entertainment industry and set a precedent for future negotiations.

Domestic box office sales are becoming less of a priority

- A reliance on blockbusters will be a vulnerability for movie producers in the coming years. Consumer tastes will remain fickle as preferences constantly evolve, making every theater release a risk compared to subscription-based models.
- Traditionally, box office sales were the ultimate measure of a film's success, but this metric is shifting. With streaming becoming a more common way to consume films, and simultaneous releases increasing, box office performance is just one component of success. While theatrical releases will continue to compose a (diminishing) share of movie production revenue, they'll serve as a proving ground for international distribution and TV licensing.
- US movie theater attendance will stabilize, while emerging markets like China and India are poised to show significant box office growth, which will drive international sales strategies.
- As the global box office becomes a bigger determinant for revenue, US filmmakers are tailoring content to appeal to international markets, balancing American storytelling with universal themes. Collaborations with international talent and incorporating diverse cultural elements are some strategies to widen a film's global reach and resonance.

Traditional studios face increased competition from digital players

- Amazon Prime Video, Netflix, AppleTV+ and the growing number of streaming platforms will continue encroaching on traditional studios with their online-exclusive content. Digital players often have more agile production and distribution processes, enabling them to release content faster than traditional studios that are bound by more extended, rigid production cycles.
- As streaming continues winning consumers' favor, movie producers will increasingly rely on these players to distribute their content digitally. For example, the theatrical window will continue to shorten, with studios opting more often for simultaneous streaming and limited theatrical releases – especially in response to the pandemic-driven surge in home viewership.
- Social media platforms siphon demand away from movie and video producers but they are also providing filmmakers with more opportunities to reach new audiences. Companies are using social media platforms like Instagram and TikTok to advertise and promote their videos, increasing demand for video production services.

The industry will receive a financial boost from rising disposable income and corporate expenditure

- With per capita disposable income on the rise, more people will have the financial means to spend on entertainment. This will lead to an increase in subscription services, premium streaming content purchases and cinema attendance, especially for high-profile releases.
- As corporate profit climbs, companies are more likely to invest in sponsorships, product placements and cobranded content. This can lead to higher production values and more innovative marketing strategies.
- Armed with higher advertising expenditures, studios and streaming platforms can launch more aggressive publicity campaigns – reaching broader audiences through social media, traditional media and influencer partnerships.
- Better financial backing allows for a wider array of content production, including niche genres and experimental projects, catering to diverse audience tastes and driving overall industry growth.

Life Cycle Mature

Why is the industry mature?

Contribution to GDP

Despite industry-wide disruptions and emerging competing technologies, movie and video production still significantly boosts GDP through global box office sales and streaming royalties, showcasing the industry's mature impact on the economy.

Market Saturation

The market for movies and videos is becoming increasingly saturated as more content becomes available. With countless platforms and studios vying for viewer attention, market saturation is high, prompting firms to continually seek unique content to stand out in a crowded field.

Innovation

Innovation in storytelling and production techniques remains vital. Studios are investing in new technology, like virtual production methods and experimenting with different formats to stand out from the competition and attract viewers. Streaming services are shifting producers' revenue channels.

Consolidation

Industry consolidation sees major players acquiring smaller studios and streaming services, aiming to cultivate more comprehensive media portfolios and leverage economies of scale.

Technology and Systems

Advanced technology and robust digital systems streamline production and distribution, rendering previously complex processes more efficient, thus reinforcing the mature status of the industry.

Life Cycle

Indication of the industry's stage in its life cycle compared to similar industries



*Growth is based on change in share of economy combined with change in establishment numbers

IBISWorld

Source: IBISWorld

Products and Markets

Key Takeaways

TV licensing keeps movies alive and profitable. Television licensing provides a stable income stream for movie producers years after a film's theatrical release. Networks pay to air these movies, continually introducing them to new audiences and boosting ad revenue.

Foreign markets are gold mines for movie producers. Thanks to the immense buying power of global audiences, international box office sales often surpass domestic earnings. This revenue is crucial as US consumers increasingly opt for in-home entertainment over theater visits.

Digital distribution is steamrolling physical media. Streaming services like Netflix and Disney+ drive massive growth in digital distribution, leaving physical copies far behind. While special editions still sell, most consumers now prefer the convenience of digital formats.

Largest Market
$22.7bn Action and adventure

Product Innovation
Moderate

Products and Services

How are the industry's products and services performing?

Action and adventure films dominate the box office

- Action films have dominated the domestic and foreign box offices for the last two decades. These films rely heavily on special effects and are defined by high-energy sequences, intense conflicts and exhilarating pursuits to captivate audiences.
- This genre consistently drives box office results – as seen by the performance of films like Deadpool & Wolverine and the Dune, Mission Impossible and Fast & Furious franchises – and attracts massive global audiences, generating billions in ticket sales.
- Action and adventure films generate substantial revenue through merchandising, with action figures, clothing, and video games extending the brand's profitability.
- Based on their strong box office performance and international demand, these films command lucrative deals with streaming platforms like Netflix and Disney+, boosting digital release profit and expanding audience reach.

Thriller and horror get by with lower budgets

- Horror and thriller films combine suspense, tension and fear to captivate and maintain audience interest. Successful franchises generate significant revenue through sequels, spin-offs and extended universes, ensuring steady income streams.
- Horror Films have a high ROI due to low-budget production, with examples like "Get Out" and "Paranormal Activity" achieving outsized profit with minimal special effects. Low-budget horror films are relatively low-risk at the box office, which keeps producers pumping out this genre.
- Despite pandemic constraints, a Quiet Place Part II" grossed over $297 million worldwide, highlighting the genre's robust audience draw.

Comedy fares better on TV

- Comedy movies attract diverse demographics, including family-friendly comedies and animated films geared toward children, expanding market reach and increasing revenue streams through broad appeal.
- Comedy movies have seen a drop in releases in recent years since they perform relatively poorly in theaters. With humor being culturally specific, international box-office performance can be unpredictable. What resonates in one region may fall flat in another, affecting global earnings.
- Comedy films rely more on home entertainment licensing than other genres, leading many top comedic talents to work with TV producers instead.
- Low production costs relative to other genres yield higher profit. Comedies often require fewer special effects and expensive set pieces

Dramas can be a risky proposition

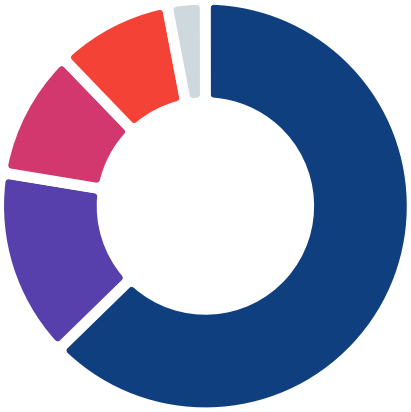
- Dramas are mostly dialogue-driven, meaning they don't require expensive special effects for production. Awards and festival successes enhance prestige, increasing revenue through critical acclaim.
- Unlike action or fantasy genres, drama films have lower merchandising potential. They often have limited opportunities for lucrative merchandising deals, which can constrain overall profitability. Opportunities they do have for tie-in products revolve around companion books or educational materials about historical dramas.
- While not all dramas achieve blockbuster status, their prestige and storytelling often ensure a dedicated, though niche, audience that sustains revenue streams.

Concert films trended in 2024

- This segment includes the production, licensing and distribution of romantic comedies, musicals, documentaries, concert and performance films, mixed-genre films and western films.
- Musicals have gained popularity in recent years, with Moana 2 grossing nearly $400 million and Wicked having grossed more than $424 million as of the end of 2024. Musicals generate extensive revenue from secondary markets, including cast recordings, sheet music sales and stage adaptations.
- Documentaries benefit from lower production costs while often attracting niche but dedicated audiences, enhancing profitability. Documentaries, especially true crime, have become increasingly popular in the streaming era, securing lucrative deals with platforms like Netflix, Hulu and Amazon Prime Video.
- Concert films generate revenue not only from box office sales but also through home and digital releases and subsequent streaming rights. They appeal to fans of specific artists or bands, ensuring a dedicated viewer base and strong rewatch value. Taylor Swift: The Eras Tour film grossed $92.8 million in North America alone on its opening weekend, driven by a strategic collaboration with AMC Theatres.

Products & Services Segmentation

Industry revenue in 2024 broken down by key product and service lines.



- Action and adventure ($22.7bn) 62.7%
- Thriller and horror ($5.4bn) 14.9%
- Comedy ($3.7bn) 10.2%
- Drama ($3.3bn) 9.2%
- Other ($1.1bn) 3.0%

IBISWorld

Source: IBISWorld

What are innovations in industry products and services? Moderate

Artificial intelligence (AI) enhances postproduction and marketing

- AI accelerates editing by automating tasks like sorting footage, color grading and even initial cuts. Tools like Adobe's Sensei analyze hours of footage quickly, speeding up postproduction.
- AI algorithms improve the quality and efficiency of visual effects, enabling more realistic computer-generated imagery and automated background removal, as seen in tools like RunwayML.
- AI-driven analytics help studios tailor marketing campaigns based on viewer data and preferences. For example, Netflix uses AI to create personalized trailers for individual users, optimizing engagement.
- AI tools like ScriptBook analyze scripts to predict their commercial success and suggest improvements, ensuring the story resonates with target audiences.

Virtual production and LED volumes transform filmmaking techniques

- Virtual production uses LED volumes to create immersive, real-time environments that actors can interact with. The technique was notably used in The Mandalorian, enabling dynamic and realistic backdrops.
- Directors can instantly modify sets and lighting without costly and time-consuming reshoots. This flexibility accelerates production timelines while enhancing creative control.
- Virtual production eliminates the need for extensive on-location shoots, reducing travel costs and logistical challenges. It offers a controlled environment where weather and other variables won't disrupt filming.
- The technology adapts to various genres and styles, from sci-fi to historical dramas, making it versatile across different film projects.

Key Success Factors

What products or services do successful businesses offer?

Promote products effectively

Effective promotion helps create buzz and attract a wider audience, which is crucial for the financial success of movies and videos. It ensures that potential viewers are aware of and excited about new releases.

Leverage product design, quality and brand strengths

High production quality and strong branding can differentiate a movie or video from competitors. These elements create a memorable viewer experience, encouraging word-of-mouth recommendations and repeat viewership.

Major Markets

What's influencing demand from the industry's markets?

Television licensing drives movie production sales

- This market includes all licensing fees television broadcasters pay to broadcast movies on TV. Movie producers' catalogs of previously released films continue to generate licensing revenue long after they leave theaters, which helps bolster television licensing sales.
- At-home entertainment is growing compared to box office revenue as the quality of consumer video devices improves, drawing consumers to their TVs, mobile devices and tablets.
- TV licensing provides a sustained income stream as networks pay licensing fees to air the film over multiple years. It also increases a movie's longevity by regularly introducing it to new audiences, keeping it relevant. Licensing deals with major television networks boost a film's prestige and can lead to additional ad revenue during broadcasts.
- TV licensing revenues have remained relatively stable, with more films securing lucrative deals with traditional networks and cable channels, though the prominence of streaming has led to fiercer competition for content.

Lucrative markets abroad lead producers to prioritize foreign distribution

- Foreign distribution includes revenue generated from international box offices and international licensing. Foreign box office sales have outperformed domestic sales in recent years and will likely continue doing so as US consumers shift to in-home video consumption.
- Foreign distribution expands revenue opportunities by leveraging the purchasing power of global audiences, often surpassing domestic earnings. The varying release schedules across countries can prolong a film's overall market presence and profitability.
- Foreign distribution continues to be a major revenue driver, with markets like China and India seeing substantial growth, although geopolitical factors and differing censorship laws sometimes pose challenges.

The domestic box office struggles to keep up with streaming

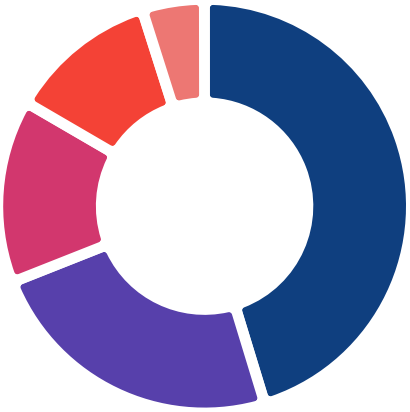
- This market includes all sales generated from domestic box offices. Domestic box office sales are critical for movie producers, as success at the box office can generate hype for a film and lead to licensing and distribution sales.
- Major studios can negotiate placement in domestic theaters, typically receiving half the film's gross box office sales. High initial revenue from domestic theaters can offset early production costs, reducing financial risk.
- Films with strong domestic box office openings generate buzz and positive media coverage, enhancing their market potential. Successful domestic releases often draw interest from additional distributors and exhibitors for further exploitation.
- Over the past five years, domestic theaters have lost revenue to TV licensing and digital streaming. The domestic box office has seen fluctuating performance in recent years, with blockbuster hits driving significant revenue. At the same time, smaller films struggle, partly due to the impact of the COVID-19 pandemic and the growing competition from streaming services.

Digital distribution has eclipsed physical media

- This segment includes sales from physical distribution, such as packaged goods and physical rentals and digital distribution, such as subscription streaming and video-on-demand (VOD). Digital streaming and video on demand have experienced explosive growth, with platforms like Netflix, Disney+ and Amazon Prime Video reporting record viewership and substantial licensing deals elevating overall industry revenue.
- Digital distribution offers crucial revenue avenues by tapping into the growing preference for on-demand and streaming consumption. Producers provide content libraries with high-value films, which platforms pay substantial licensing fees to acquire.
- Streaming facilitates data collection on viewer preferences and behaviors, aiding in market analysis and targeted marketing for future releases.
- Physical copy sales have declined as consumers increasingly prefer digital formats, though collector's editions and special releases continue to generate steady, albeit reduced, income for the industry.

Major Markets Segmentation

Industry revenue in 2024 broken down by key markets



- **TV licensing ($16.4bn)** 45.3%
- **Digital streaming and video on demand ($8.6bn)** 23.7%
- **Foreign distribution ($5.2bn)** 14.4%
- **Domestic box office ($4.2bn)** 11.7%
- **Physical copy sales ($1.8bn)** 4.9%

IBISWorld

Source: IBISWorld

International Trade

Some industries don't directly import or export goods. See reports at the manufacturing level for international trade data on relevant products.

Geographic Breakdown

Key Takeaways

California remains a film production hub thanks to easy access to talent and infrastructure. The state's mild climate and diverse scenery make it a versatile location, keeping Hollywood at the forefront of the industry.

New York offers rich talent pools and iconic locations for filmmakers. Major studios and prestigious institutions ensure continuous access to skilled professionals, while tax incentives help lower production costs.

The Southeast's cost-effective production environments attract blockbuster projects. With attractive tax credits and various filming backdrops, states like Georgia and Louisiana provide financially appealing options compared to the more pricey coasts.

Business Locations

State	Establishments Units	Establishments %	Revenue $m	Revenue %	Wages $m	Wages %	Employment Units	Employment %
California	21,085	50.3	23,189.8	64.1	4,844.4	80.8	60,837	70.1
New York	7,023	16.8	5,151.1	14.2	711.7	11.9	11,092	12.8
Georgia	1,854	4.4	537.5	1.5	121.0	2.0	2,445	2.8
Florida	3,011	7.2	446.2	1.2	153.0	2.6	3,011	3.5
Texas	2,235	5.3	476.7	1.3	135.1	2.3	2,235	2.6
North Carolina	922	2.2	260.7	0.7	42.6	0.7	922	1.1
Illinois	1,359	3.2	247.6	0.7	82.4	1.4	1,412	1.6
Colorado	967	2.3	108.5	0.3	31.2	0.5	967	1.1
Oregon	758	1.8	96.1	0.3	66.0	1.1	888	1.0
Connecticut	521	1.2	205.4	0.6	62.7	1.0	672	0.8
New Jersey	866	2.1	173.9	0.5	64.4	1.1	930	1.1
Washington	908	2.2	117.3	0.3	45.7	0.8	908	1.0
Maryland	514	1.2	145.2	0.4	31.3	0.5	514	0.6
Pennsylvania	810	1.9	86.9	0.2	43.9	0.7	912	1.1
Tennessee	685	1.6	137.8	0.4	55.5	0.9	685	0.8
Virginia	593	1.4	144.2	0.4	50.5	0.8	765	0.9
Utah	771	1.8	59.0	0.2	19.0	0.3	771	0.9
Massachusetts	653	1.6	92.1	0.3	34.3	0.6	653	0.8
Ohio	626	1.5	57.5	0.2	30.1	0.5	626	0.7
Arizona	605	1.4	39.6	0.1	11.9	0.2	605	0.7
Michigan	575	1.4	48.0	0.1	15.7	0.3	575	0.7
Missouri	379	0.9	43.9	0.1	24.1	0.4	446	0.5
New Hampshire	121	0.3	56.1	0.2	22.2	0.4	287	0.3
Minnesota	530	1.3	53.8	0.1	18.9	0.3	530	0.6

State	Establishments Units	Establishments %	Revenue $m	Revenue %	Wages $m	Wages %	Employment Units	Employment %
Wisconsin	377	0.9	48.0	0.1	19.9	0.3	390	0.4
Nevada	477	1.1	44.3	0.1	17.7	0.3	477	0.6
Indiana	374	0.9	42.2	0.1	9.9	0.2	374	0.4
Delaware	142	0.3	39.2	0.1	11.9	0.2	142	0.2
Louisiana	305	0.7	30.8	0.1	11.5	0.2	305	0.4
Kentucky	257	0.6	15.9	0.0	7.3	0.1	257	0.3
South Carolina	233	0.6	20.3	0.1	5.9	0.1	233	0.3
Oklahoma	233	0.6	23.6	0.1	4.5	0.1	233	0.3
Wyoming	112	0.3	28.7	0.1	5.8	0.1	250	0.3
New Mexico	194	0.5	15.6	0.0	9.4	0.2	194	0.2
Alabama	182	0.4	19.5	0.1	9.2	0.2	182	0.2
Arkansas	168	0.4	23.1	0.1	5.9	0.1	168	0.2
Iowa	168	0.4	13.4	0.0	5.1	0.1	168	0.2
Montana	167	0.4	13.8	0.0	7.0	0.1	167	0.2
Hawaii	167	0.4	11.8	0.0	3.9	0.1	167	0.2
Rhode Island	114	0.3	14.5	0.0	3.4	0.1	114	0.1
Maine	142	0.3	6.2	0.0	3.2	0.1	142	0.2
Nebraska	123	0.3	10.7	0.0	2.0	0.0	123	0.1
Idaho	120	0.3	4.4	0.0	2.7	0.0	120	0.1
Kansas	118	0.3	10.4	0.0	2.5	0.0	118	0.1
North Dakota	55	0.1	6.7	0.0	3.0	0.1	64	0.1
Alaska	55	0.1	6.9	0.0	1.8	0.0	55	0.1
Vermont	84	0.2	4.4	0.0	2.7	0.0	84	0.1
Mississippi	38	0.1	2.2	0.0	0.7	0.0	38	0.0
South Dakota	38	0.1	1.7	0.0	1.4	0.0	38	0.0
West Virginia	35	0.1	1.5	0.0	0.4	0.0	35	0.0

Where are industry businesses located?

Producers capitalize on talent in the West

- The West, California in particular, holds the overwhelming majority of movie producers. Settling in the West grants producers easy access to a large pool of actors, directors and other media professionals. The California Film and Television Tax Credit keeps producers in the area and maintains Hollywood's status as a hub for film production.
- As the historical center of the film industry, Hollywood has established extensive infrastructure, such as world-renowned studios, postproduction facilities and specialized support services. This makes it easier and more cost-effective to produce high-quality films.
- The region is home to a concentration of experienced professionals, including actors, directors, writers and technical staff. Film schools and training programs in the area also continuously supply fresh talent, ensuring a steady stream of skilled workers.
- The Western US (especially California) enjoys a mild climate, allowing outdoor filming throughout the year. Also, the diverse scenery – from beaches and mountains to deserts and cities – provides versatile backdrops for different film genres, reducing the need for location changes.

New York is the film production hub of the Mid-Atlantic

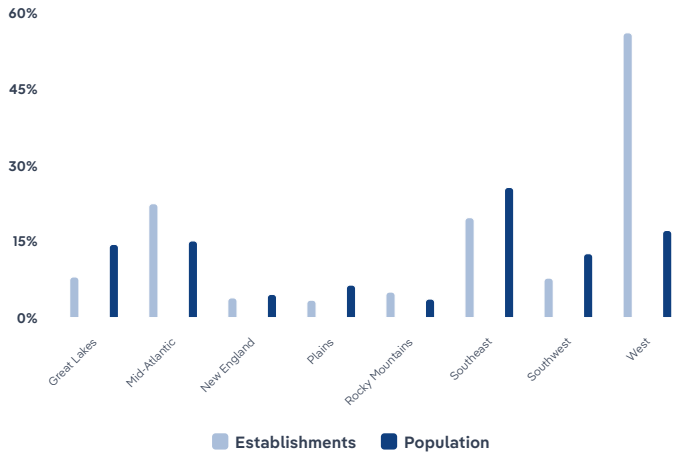
- The Mid-Atlantic region's metropolitan hubs of New York City and Washington, DC offer unparalleled access to major media markets, iconic landmarks and diverse filming locations – from bustling cityscapes to picturesque rural settings.
- New York's history with film brings producers and other media talent to the area. Many large incumbent studios are headquartered in New York, including NBC and Paramount Global.
- New York's substantial population provides a large pool of talent for producers. Prestigious institutions like NYU's Tisch School of the Arts and the School of Visual Arts supply a constant stream of skilled actors, directors and behind-the-scenes professionals, creating a rich talent pool.
- States like New York and Pennsylvania offer enticing tax incentives and rebates, substantially lowering production costs and making the region financially appealing for film and video projects.

Low production costs in the Southeast draw producers to the region

- The Southeast has some of the US's most competitive tax incentives and production costs. Georgia's film tax credit, for example, offers up to 30.0% in tax incentives for qualifying production expenses, which has made it a magnet for blockbuster movies and TV series. This financial advantage significantly reduces filmmakers' overall budget.
- Filming in the Southeast, particularly in states like Georgia and Louisiana, tends to be more affordable due to cheaper labor, lower real estate prices and overall reduced production costs compared to industry giants like California and New York.
- The Southeast provides an impressive range of filming backdrops, from the bustling streets of Atlanta to the historic architecture of Charleston and the pristine beaches of Florida. This geographical variety allows filmmakers to shoot multiple scenes without traveling far.

West has the largest spread of businesses compared to its population

Share of Establishments (%) vs. share of population (%)



IBISWorld

Source: IBISWorld

☆ Key Success Factors

How do businesses use location to their advantage?

Ensure skilled labor is available

Skilled labor pools in key locations like Hollywood provide producers with top-tier talent and technical expertise, enhancing production quality. This proximity reduces costs and streamlines logistics.

Develop a cost-effective distribution system

A strategic distribution network leverages geographic hubs to deliver films to wide markets quickly and cost-effectively. Efficient regional partnerships and digital platforms maximize reach and revenue potential.

Competitive Forces

Key Takeaways

Media conglomerates continue to grow through mergers. These companies leverage their diversified portfolios to stay competitive, but this market power concentration might stifle competition and affect consumer costs.

Consumer preferences are constantly shifting between different forms of media. In recent years, TV production has outpaced movie production as consumers have struggled to commit to full-length features.

Digital platforms hold significant influence over production. With massive subscriber bases, platforms like Netflix and Amazon Prime Video dictate terms to production companies, shaping everything from content to casting to meet viewer demands.

Concentration **Low**	Competition **High** Increasing	Barriers to Entry **Moderate** Increasing
Substitutes **High** Increasing	Buyer Power **Moderate** Increasing	Supplier Power **Moderate** Steady

Concentration Low

What impacts the industry's market share concentration?

Conglomerates continue to get bigger through M&A

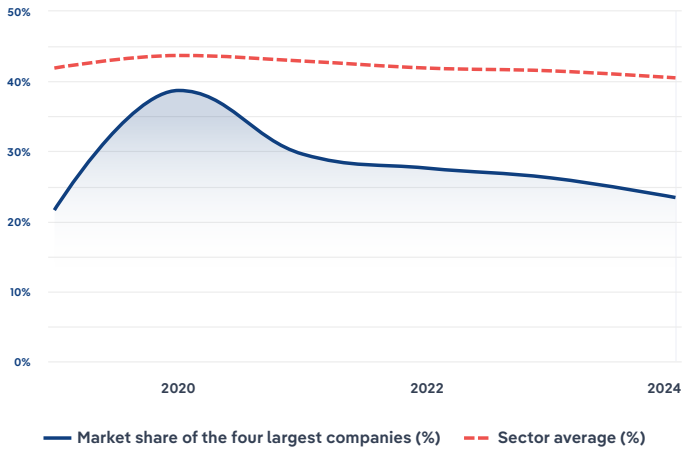
- Most major movie studios are highly diversified media conglomerates with TV production divisions, theme park ties and telecommunications operations. Diversified revenue streams reduce the impact of declines in movie production and help maintain these studios' leading positions.
- Merger and acquisition activity – like WarnerMedia merging with Discovery to become Warner Bros. Discovery in 2022 and Disney completing its acquisition of Hulu in 2023 – enables companies to leverage combined resources, broaden content offerings and enhance digital capabilities to stay relevant amid streaming wars.
- One driving factor behind consolidation in the movie production industry is the pursuit of economies of scale. By merging, studios can reduce costs and boost competitiveness by combining diverse content assets to appeal to a wider audience. This consolidation fosters innovation and increased investment in high-quality productions but also leads to market power concentration, which can potentially stifle overall industry competition and impact consumer subscription costs.
- In addition, as streaming platforms continue to reshape the way audiences consume media, traditional production studios face pressure to expand their digital offerings. Larger studios can enhance their own streaming capabilities and content portfolios by acquiring smaller companies, including those with established digital distribution channels or content libraries (as with Disney and Hulu), ensuring a competitive edge in the digital space.

Small production companies can still break through

- Major studios like Disney, Warner Bros. Discovery and Universal continue to dominate the market with their blockbuster films and extensive catalogs. The five major studios – which also include Paramount Pictures and Sony Pictures – control nearly half of movie and video production sales. These top players attract sought-after talent, such as A-list actors and directors who pull in massive audiences. Prominent producers also have large budgets for marketing and distribution, ensuring their movies reach global audiences effectively.
- However, with the exception of Sony Pictures which wasn't founded until 1987, the major production studios were founded during Hollywood's original Golden Age. Because of their history, they have substantial back catalogs that continue to generate revenue from TV, streaming and other licensing. These assets insulate studios from volatility caused by seasonality or the unpredictability of more current releases at the box office.
- In the meantime, independent production companies and streaming platforms are gaining ground by producing unique, diverse, high-quality content that appeals to niche audiences. Technological advancements have eased barriers to entry, allowing smaller studios to create and distribute films more efficiently. Festivals and awards have become more inclusive, giving indie films a platform to shine and compete with major studio offerings.

Market Share Concentration

Combined market share of the four largest companies in this industry



IBISWorld

Source: IBISWorld

Key Success Factors

How do successful businesses handle concentration?

Establish brand names

Recognizable brand names attract bigger audiences and establish credibility. In the competitive Movie and Video Production industry, a strong brand can ensure projects stand out and foster interest from both audiences and investors.

Develop a strong market profile

A well-defined market presence helps companies differentiate amid a crowded industry. By effectively positioning their brand, production companies can attract their target audience, gain industry recognition and boost competitiveness.

Barriers to Entry

Moderate | Increasing

What challenges do potential industry entrants face?

Legal

- The Movie and Video Production industry is extensively regulated, with strict laws governing everything from copyright and intellectual property to safety on set. This requires agility and knowledgeable staff, and must be built into business strategy. In addition, ensuring compliance with industry guilds like SAG-AFTRA, WGA and DGA poses significant barriers.

Start-Up Costs

- The initial financial outlay in the movie and video production industry is substantial. High-quality cameras and advanced editing software require expensive licenses and equipment, and location permit fees can be prohibitive for aspiring production companies. This financial burden makes it daunting for newcomers without sizeable capital.

Differentiation

- In a market saturated with high-caliber productions from established studios like Disney and Netflix, differentiation is a formidable barrier. To gain a competitive edge, new entrants must invest heavily in superior production value, which is challenging without abundant financial and creative resources.

Labor Expenses

- Movie production is labor-intensive, and many skilled workers are needed for a single project. Finding and retaining the talent to produce high-quality content can be a major challenge, especially for new entrants.

Capital Expenses

- High-quality production equipment, A-list actors and aggressive marketing campaigns can each cost millions of dollars, making high capital intensity a barrier to entry for small or independent filmmakers.

Key Success Factors

How can potential entrants overcome barriers to entry?

Effective cost controls

Managing expenses effectively enables producers to allocate resources efficiently, which in turn allows them to produce high-quality films on budget – a mark of success in this industry. This minimizes financial risks and makes it easier to compete with established studios, whose influence might deter new entrants.

Ensure accessibility to consumers and end-users

Making films easily accessible through various platforms increases audience reach and revenue potential. This helps build a loyal fan base and generates buzz, which is crucial to standing out in a saturated market.

Substitutes

High Increasing

What are substitutes for industry services?

Television Production

- Investment in TV production has surged, producing high-quality shows that rival movies. Streaming platforms fund ambitious projects, producing cinematic visuals previously exclusive to films and fostering binge-watching habits. TV operates on lower budgets and faster timelines, offering a financially advantageous, genre-diverse alternative to high-risk, high-reward movie blockbusters.
- Television is meeting demand for flexible viewing experiences, allowing content to conveniently reach audiences on multiple devices. Frequent episode releases foster prolonged engagement compared to movies, building devoted fan bases and offering sustained revenue streams through subscriptions and advertising, making TV production a viable alternative to traditional films.

Internet Publishing and Broadcasting

- Short-form videos, typically under 10 minutes, cater to modern viewers' fast-paced lifestyles and shorter attention spans. Platforms like TikTok and YouTube Shorts offer quick, engaging content that can be consumed on the go, satisfying the immediate entertainment needs of consumers without the time commitment required for traditional films.
- Online video content fosters direct interaction between creators and viewers, enhancing engagement and audience loyalty. Creators can promptly adjust based on feedback, producing content that resonates. This agile approach contrasts with traditional movie production's slow-moving, high-risk nature, ensuring a dynamic entertainment landscape.

Key Success Factors

How do successful businesses compete with substitutes?

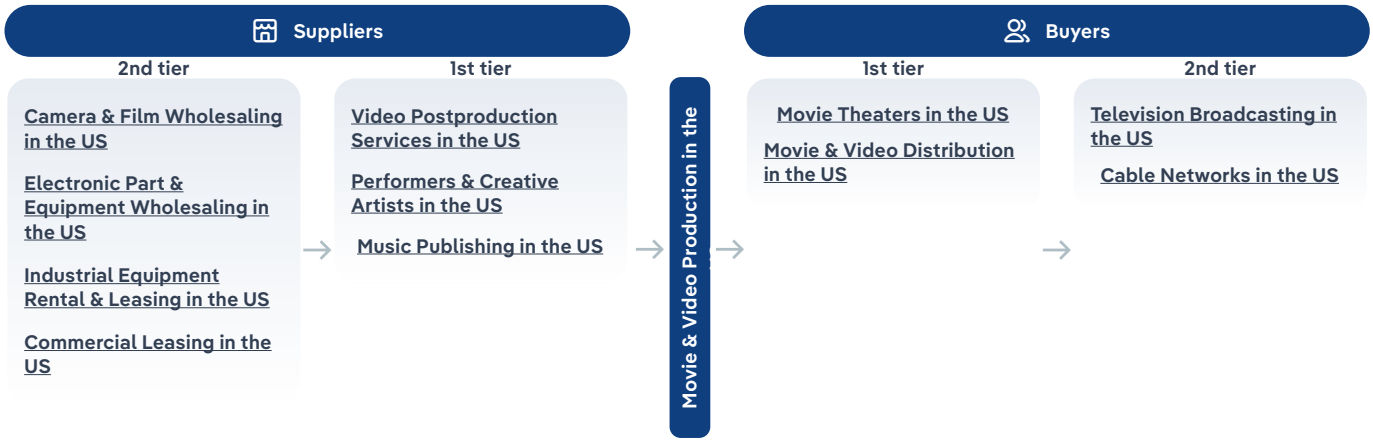
Affect customer behavior

By creating unique, immersive experiences and emotional connections, movie producers can foster loyalty and attract repeat viewers, making it less likely for audiences to switch to other entertainment forms.

Change or diversify markets

Successful producers can adapt to current social trends and technologies to market their movies. By exploring new demographics or international markets, movie producers can tap into previously underserved audiences, reducing the impact of local substitutes and ensuring a more diverse revenue stream.

Buyer & Supplier Power



IBISWorld

Source: IBISWorld

What power do buyers and suppliers have over the industry?

Moderate | Increasing

Buyers: Viewer preferences and the power of streamers

- Viewers' tastes and trends can dramatically influence what kind of content gets produced. If audiences favor action-packed blockbusters or nostalgic reboots, studios will shift their focus accordingly to meet these demands and ensure box office success.
- Additionally, due to their massive subscriber bases and budgets, streaming platforms like Netflix, Amazon Prime Video and Hulu have substantial bargaining power. They can dictate terms to companies that produce shows and movies, often influencing content, production timelines and even casting choices.

Moderate | Steady

Suppliers: Unionized labor and talent agency influence

- Industry unions like the Directors Guild of America (DGA), Writers Guild of America (WGA) and Screen Actors Guild/American Federation of Television and Radio Artists (SAG-AFTRA) ensure that production companies adhere to strict guidelines regarding wages, working hours and terms and conditions. These unions' influence can impact project timelines and budgets, adding an additional layer of negotiation for producers.
- For example, during the current period, widespread strikes by SAG-AFTRA and the WGA created a work stoppage in the entertainment industry that lasted several months, upending production plans and delaying projects entirely. The WGA strike lasted from May 2, 2023 until September 27, 2023 and the SAG strike took place the same year, from July 14, 2023 until November 9, 2023. With these strikes occurring at the end of the pandemic, and production as of January 2025 still below prestrike levels, many film production insiders contend that the industry is still recovering from the setbacks of the last five years.
- Leading talent agencies like Creative Artists Agency, William Morris Entertainment and United Talent Agency are gatekeepers to high-quality talent, controlling access to their rosters of top-tier actors, directors and writers. Agents can command hefty fees and negotiate more favorable working conditions for their clients.

Key Success Factors

How do successful businesses manage buyer & supplier power?

Develop links with suppliers

Production companies must establish good working relationships with agents, actors, screenwriters and set technicians. Building strong relationships with suppliers, including crew, ensures timely access to quality resources and reduces dependence on a single source for any one component of the production. This diminishes suppliers' power and allows producers to negotiate better terms, which can reduce production costs and risks.

Develop strong working relationships with subcontractors

Solid partnerships with subcontractors and vendors are also essential for the Movie and Video Production industry. These relationships ensure access to necessary services and functions, smoothing the production process and reducing dependency on a particular supplier or service provider.

Companies

Key Takeaways

Disney's merger and acquisition activity has upped its market dominance. Notably, its acquisition of 21st Century Fox and subsequent acquisition of Hulu in 2023 expanded Disney's content library and streaming power, strengthening its competitive edge in the industry.

Warner Bros. is doubling down on mergers and acquisitions. Its purchase of Discovery Inc. to form Discovery aimed to create a media giant capable of competing with Netflix and Disney+, consolidating content and streaming capabilities under one umbrella.

Production companies rebrand to stay relevant and expand their geographic footprint. Paramount Global, formerly ViacomCBS, rebranded during the current period to appeal to international consumers.

Major Players

Company	Revenue	Market Share
Walt Disney Co	$3.9bn	10.8%
Viacomcbs Inc.	$2.3bn	6.5%
At&T Inc.	$1.1bn	3.1%
Nbcuniversal Media, Llc	$1.1bn	3.0%
Other Companies	$27.7bn	76.6%

Companies

Company	Market Share (%) 2024	Revenue ($m) 2024	Profit ($m) 2024	Profit Margin (%) 2024
Walt Disney Co	10.8	3,895.6	-40.8	-1.0
Viacomcbs Inc.	6.4	2,331.3	0.9	0.0
At&T Inc.	3.1	1,134.0	204.1	18.0
Nbcuniversal Media, Llc	3.0	1,097.9	201.3	18.3
Sony Corporation	1.2	429.0	39.8	9.3

Walt Disney Co

Company Details

Industry Revenue (2024)	$3.9bn
Industry Profit (2024)	-$40.8m
Total Employees (2024)	220,000
Industry Market Share (2024)	10.8%

Description

Walt Disney Co is a public company headquartered in California with an estimated 220,000 employees. In the US, the company has a notable market share in at least 10 industries: Hobby & Toy Stores, Gift Shops & Card Stores, Information, Movie & Video Production, Television Production, Intellectual Property Licensing, Amusement Parks, Media Streaming, Social Networks and Other Content Providers, Water Parks, Video Streaming Services and Video Streaming Services. Their largest market share is in the Amusement Parks industry, where they account for an estimated 27.1% of total industry revenue.

Brands & Trading Names

- 20th Century Fox Home Entertainment
- Disney+
- ESPN
- Hulu
- LucasFilm
- Marvel Studios
- Pixar

Other Industries

- Amusement Parks in the US
- Gift Shops & Card Stores in the US
- Hobby & Toy Stores in the US
- Information in the US
- Intellectual Property Licensing in the US
- Media Streaming, Social Networks and Other Content Providers in the US
- Television Production in the US
- Video Streaming Services in the US
- Water Parks in the US

Company's Industry Revenue, Market Share, and Profit Margin Over Time

Year	Market Share (%)	Revenue ($m)	Profit ($m)	Profit Margin (%)
2007	5.7	1,962.3	524.5	26.7
2008	5.7	1,877.0	501.7	26.7
2009	5.8	1,694.4	452.9	26.7
2010	5.7	1,702.7	455.1	26.7
2011	5.6	1,635.1	437.0	26.7
2012	5.6	1,637.7	437.7	26.7
2013	5.5	1,632.1	436.2	26.7
2014	5.3	1,569.1	419.4	26.7
2015	5.2	1,580.8	422.5	26.7
2016	6.8	2,093.1	523.4	25.0
2017	5.6	1,794.8	444.8	24.8
2018	7.5	2,386.1	477.5	20.0
2019	10.1	3,301.6	-88.0	-2.7
2020	23.0	3,825.6	-40.1	-1.0
2021	15.6	3,895.6	-40.8	-1.0
2022	11.7	3,895.6	-40.8	-1.0
2023	11.3	3,895.6	-40.8	-1.0
2024	10.8	3,895.6	-40.8	-1.0

What's impacting Walt Disney Co's performance?

Hulu acquisition bolsters Disney's position across entertainment

- Over the past five years, Disney has been on a mission to take over the streaming market. The 2019 acquisition of a majority stake in Hulu marked a pivotal moment, giving Disney 67% ownership. Fast forward to November 2023, Disney aimed to acquire Hulu fully by buying NBCUniversal's remaining 33% stake. This move faced hurdles because of disputes over Hulu's valuation, leading both parties into arbitration in May 2024. If resolved, Disney could pay up to $5 billion more than initially expected. This acquisition is crucial for Disney as it seeks to streamline Disney+, Hulu and ESPN+ under one umbrella, strengthening its stance in the competitive streaming market.

Coronavirus pandemic cripples' company's amusement parks

- The Walt Disney Company (Disney) owns and operates seven amusement park and resort locations globally. The main attraction is the Walt Disney World Resort in Orlando, FL, which includes the Magic Kingdom, Epcot, Disney's Hollywood Studios, Disney's Animal Kingdom, Disney's Blizzard Beach and Disney's Typhoon Lagoon. The Orlando resort is North America's most frequently visited tourist attraction. The company saw amusement parks revenue decline substantially as a result of the COVID-19 (coronavirus) pandemic, dropping nearly 50.0% over the year.

IP investments position Disney for massive success

- Disney's investments in building a blockbuster pipeline have paid off handsomely. Over the past decade, the company's acquisitions have resulted in many of its top theatrical releases, ultimately allowing Disney to hold the top three highest-grossing films of all time. Recent releases that have made more than $1.0 billion dollars include Avengers Endgame, Avatar: The Way of Water and Deadpool & Wolverine. The company's strategic decisions, like focusing on generating high-quality content across its various franchises, have continued to drive its success. The combination of Disney with Fox's studio entertainment assets will help maintain the company's dominance at the box office for years to come.

Viacomcbs Inc.

Company Details

Industry Revenue (2024)	$2.3bn
Industry Profit (2024)	$900.0k
Total Employees (2024)	21,900
Industry Market Share (2024)	6.4%

Description

Viacomcbs is a public company headquartered in New York with an estimated 22,965 employees. In the US, the company has a notable market share in at least three industries: Movie & Video Production, Television Production, Media Streaming, Social Networks and Other Content Providers and Television Production. Their largest market share is in the Media Streaming, Social Networks and Other Content Providers industry, where they account for an estimated 45.9% of total industry revenue.

Brands & Trading Names

- BET
- CMT
- Comedy Central
- Flix
- Logo
- MTV
- Nickelodeon
- Paramount Network
- Pop TV
- Showtime
- Smithsonian Channel
- TV Land
- CBS Adventures
- CBS Sports
- CBS Studios
- Nickelodeon Animation Studio
- Pop TV
- The CW
- TV Land
- VH1

Other Industries

- Media Streaming, Social Networks and Other Content Providers in the US
- Television Production in the US

Company's Industry Revenue, Market Share, and Profit Margin Over Time

Year	Market Share (%)	Revenue ($m)	Profit ($m)	Profit Margin (%)
2016	4.3	1,305.0	287.6	22.0
2017	4.9	1,543.7	351.4	22.8
2018	10.9	3,483.3	667.3	19.2
2019	7.3	2,375.5	364.8	15.4
2020	12.2	2,021.1	330.8	16.4
2021	8.8	2,192.0	482.9	22.0
2022	9.0	3,000.3	233.0	7.8
2023	6.9	2,389.6	-36.3	-1.5
2024	6.4	2,331.3	0.9	0.0

What's impacting Viacomcbs Inc.'s performance?

Company redeems notes totaling $20.0 billion in value

- On February 17, 2022, Paramount Global made an announcement that the company is in the process of redeeming outstanding notes totaling $20.0 billion in value. With this announcement, the company also announced that the date to redeem these notes starts on February 28, 2022 (for the notes worth 3.8% in value) to March 16, 2022 (for notes worth 3.8% in value). The company assured its shareholders that it will be redeeming all of its outstanding debentures by February 28, 2057.

ViacomCBS Inc. rebrands with brand new name: Paramount Global

- On February 15, 2022, ViacomCBS announced that the company is going to be rebranding to Paramount Global or Paramount. The move is set to help aid in the company's effort to become more internationally known as it seeks to branch out by making universally appealing content in the world. ViacomCBS (according to the company president Bob Bakish) also chose to rebrand as the original name of ViacomCBS making it seem like the entity was two separate ones that were combined and simplifying it to one name would make it easier for consumers to understand which company this is.

At&T Inc.

Company Details

Industry Revenue (2024)	$1.1bn
Industry Profit (2024)	$204.1m
Total Employees (2024)	149,900
Industry Market Share (2024)	3.1%

Description

At&T is a public company headquartered in Texas with an estimated 149,900 employees. In the US, the company has a notable market share in at least seven industries: Information, Movie & Video Production, Wireless Telecommunications Carriers, Wired Telecommunications Carriers, Internet Service Providers, Satellite TV Providers, Media Streaming, Social Networks and Other Content Providers and Movie & Video Production. Their largest market share is in the Media Streaming, Social Networks and Other Content Providers industry, where they account for an estimated 57.4% of total industry revenue.

Brands & Trading Names

- AppNexus
- AT&T
- AT&T Mobility
- DirecTV
- Home Box Office
- Leap Wireless
- Max
- Otter Media Holdings
- Time Warner
- U-Verse
- Warner Bros

Other Industries

- Information in the US
- Internet Service Providers in the US
- Media Streaming, Social Networks and Other Content Providers in the US
- Satellite TV Providers in the US
- Wired Telecommunications Carriers in the US
- Wireless Telecommunications Carriers in the US

Company's Industry Revenue, Market Share, and Profit Margin Over Time

Year	Market Share (%)	Revenue ($m)	Profit ($m)	Profit Margin (%)
2008	9.6	3,183.3	819.5	25.7
2009	9.8	2,873.6	739.8	25.7
2010	9.7	2,887.7	743.4	25.7
2011	9.6	2,773.0	713.9	25.7
2012	9.5	2,777.4	715.0	25.7
2013	9.3	2,767.9	712.5	25.7
2014	9.0	2,661.0	685.0	25.7
2015	8.8	2,680.9	690.2	25.7
2016	8.8	2,697.0	694.3	25.7
2017	8.1	2,582.0	653.9	25.3
2018	6.0	1,911.0	649.4	34.0
2019	0.8	249.6	41.1	16.5
2020	1.3	211.4	42.9	20.3
2021	2.9	733.8	155.4	21.2
2022	3.0	987.8	238.1	24.1
2023	3.3	1,143.3	219.1	19.2
2024	3.1	1,134.0	204.1	18.0

What's impacting At&T Inc.'s performance?

AT&T and Frontier Communications Strike Network Deal

- In October 2021, AT&T announced it would work with Frontier Communications to bring fiber-optic connectivity to large enterprise customers outside AT&T's current footprint. The two companies signed multi-year strategic agreements that will also support AT&T's 5G mobility network deployment. AT&T is building out additional fiber across its wired footprint and plans to reach about 2.5 million incremental customer locations by the end of 2021 and 30 million locations by the end of 2025. AT&T's business fiber network enables high-speed connections to over 2.5 million US business customer locations as of September 30, 2021.

Merger with Discovery and Spin-Off of Warner Media Aim to Refocus Core Operations

- In 2022, AT&T spun off WarnerMedia and merged it with Discovery, Inc. to form a new entity, Warner Bros. Discovery. This strategic move aimed to separate its media and entertainment businesses from its core telecommunications operations. The spin-off allowed AT&T to offload significant debt accumulated during its acquisition of Time Warner in 2018. Reducing this debt was crucial for stabilizing its balance sheet and freeing up resources. AT&T aimed to streamline its focus and operational efficiency by disentangling its media and telecom

businesses. The move allowed AT&T to focus capital and attention on its US 5G and fiber optic networks, while the spin-off aimed to unlock shareholder value, creating distinct, focused entities in telecommunications and media/entertainment through Warner Bros. Discovery.

Nbcuniversal Media, Llc

Company Details

Industry Revenue (2024)	$1.1bn
Industry Profit (2024)	$201.3m
Total Employees (2024)	35,000
Industry Market Share (2024)	3.0%

Description

Nbcuniversal Media is a private company headquartered in New York with an estimated 35,000 employees. In the US, the company has a notable market share in at least four industries: Movie & Video Production, Television Production, Amusement Parks, Media Streaming, Social Networks and Other Content Providers and Movie & Video Production. Their largest market share is in the Media Streaming, Social Networks and Other Content Providers industry, where they account for an estimated 64.0% of total industry revenue.

Brands & Trading Names

- Bravo
- CNBC
- E
- Focus Features
- GolfNow
- Hayu
- MSNBC
- NBC
- NBC News
- NBC Sports
- NBCUniversal Local
- Olympic Channel
- Oxygen True Crime
- Peacock
- SE Sports engine
- SYFY
- Telemundo
- Universal
- Universal International Studios
- Universal Television

Other Industries

- Amusement Parks in the US
- Media Streaming, Social Networks and Other Content Providers in the US
- Television Production in the US

Company's Industry Revenue, Market Share, and Profit Margin Over Time

Year	Market Share (%)	Revenue ($m)	Profit ($m)	Profit Margin (%)
2008	10.2	3,400.5	361.4	10.6
2009	10.5	3,069.7	326.3	10.6
2010	10.3	3,084.7	327.8	10.6
2011	10.2	2,962.2	314.8	10.6
2012	10.1	2,966.9	315.3	10.6
2013	10.0	2,956.7	314.2	10.6
2014	9.6	2,842.5	302.1	10.6
2015	9.4	2,863.8	304.4	10.6
2016	9.4	2,881.0	306.2	10.6
2017	11.0	3,500.0	588.0	16.8
2018	10.8	3,446.0	353.7	10.3
2019	3.4	1,118.5	216.9	19.4
2020	2.0	324.2	54.8	16.9
2021	2.2	539.8	96.6	17.9
2022	3.8	1,276.3	147.6	11.6
2023	4.7	1,613.9	309.5	19.2
2024	3.0	1,097.9	201.3	18.3

Sony Corporation

Company Details

Industry Revenue (2024)	$429.0m
Industry Profit (2024)	$39.8m
Total Employees (2024)	113,000
Industry Market Share (2024)	1.2%

Description

Sony is a public company headquartered in Japan with an estimated 113,000 employees. In the US, the company has a notable market share in at least five industries: Recordable Media Manufacturing, Movie & Video Production, Video Game Software Publishing, Video Games, Video Games Software Developers and Movie & Video Production. Their largest market share is in the Video Games Software Developers industry, where they account for an estimated 32.6% of total industry revenue.

Brands & Trading Names

- Betamax
- Blu-ray
- Bravia
- Handicam
- PlayStation
- Sony
- Sony Financial Holdings
- Sony Interactive Entertainment
- Sony Music Group
- Sony Pictures Entertainment
- TDK Corporation of America
- Trinitron
- Vaio
- Walkman
- Watchman

- Xperia

Other Industries

- Recordable Media Manufacturing in the US
- Video Game Software Publishing in the US
- Video Games in the US
- Video Games Software Developers in the US

Company's Industry Revenue, Market Share, and Profit Margin Over Time

Year	Market Share (%)	Revenue ($m)	Profit ($m)	Profit Margin (%)
2007	5.8	1,971.4	74.1	3.8
2008	5.7	1,885.7	70.9	3.8
2009	5.8	1,702.3	64.0	3.8
2010	5.7	1,710.6	64.3	3.8
2011	5.7	1,642.7	61.8	3.8
2012	5.6	1,645.3	61.8	3.8
2013	5.5	1,639.6	61.6	3.8
2014	5.3	1,576.3	59.3	3.8
2015	5.2	1,588.1	59.7	3.8
2016	5.3	1,608.1	53.2	3.3
2017	4.6	1,470.2	120.3	8.2
2018	5.3	1,701.3	198.6	11.7
2019	0.8	259.2	26.7	10.3
2020	1.5	254.0	21.4	8.4
2021	1.4	349.7	37.1	10.6
2022	0.7	220.7	26.7	12.1
2023	1.5	500.7	59.4	11.9
2024	1.2	429.0	39.8	9.3

What's impacting Sony Corporation's performance?

Sony Corporation joins C2PA committee

- In March of 2022, the Coalition for Content Provenance and Authenticity (C2PA) added Sony Corporation (Sony) as the newest steering committee member. Some other notable members are Adobe, Arm, BBC, Intel, Microsoft, and Truepic. C2PA provides industry-wide work to address mis/disinformation in online content. Since Sony has invaluable experience with hardware as well as producing online content, they have committed to assisting in the development of meaningful standard for creators, and consumers online.

You can view and download more company details on my.ibisworld.com.

External Environment

Key Takeaways

SAG-AFTRA is integral to defending the rights of media professionals. By representing members in negotiations and advocating for fair wages and working conditions, the union ensures actors and production employees are protected.

Copyright laws protect key revenue channels for movie producers by preventing the unlawful distribution of content. They also hold movie producers accountable, ensuring they have the proper authorization to use copyrighted material in their works.

Many states offer tax breaks to lure film productions, significantly slashing costs. California, Georgia and Louisiana are just a few states that offer attractive incentives to support local economies and job creation.

Regulation & Policy
Moderate Increasing

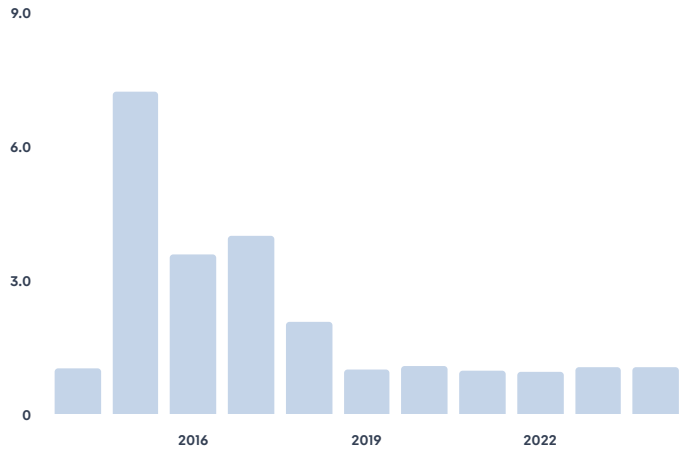
Assistance
High Decreasing

External Drivers

What demographic and macroeconomic factors impact the industry?

Demand from movie theaters

Growth

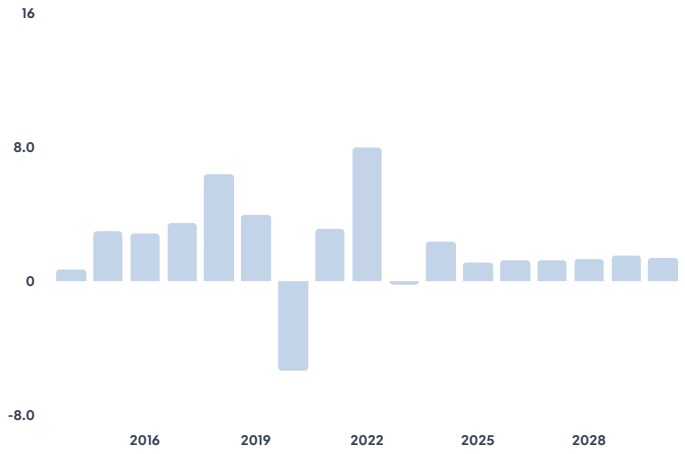


IBISWorld Source: IBISWorld

Movie theaters' demand directly boosts movie and video production by driving revenue and spurring investment in future projects. High box office demand propels studios to produce more films, fueling industry growth. Conversely, weak demand can slash production rates and budgets, destabilizing this subsector. Despite the fact that domestic theaters generate a minority of industry revenue, studios still rely on box office sales to gauge audience interest, recoup investments and secure licensing deals.

Total advertising expenditure

Growth

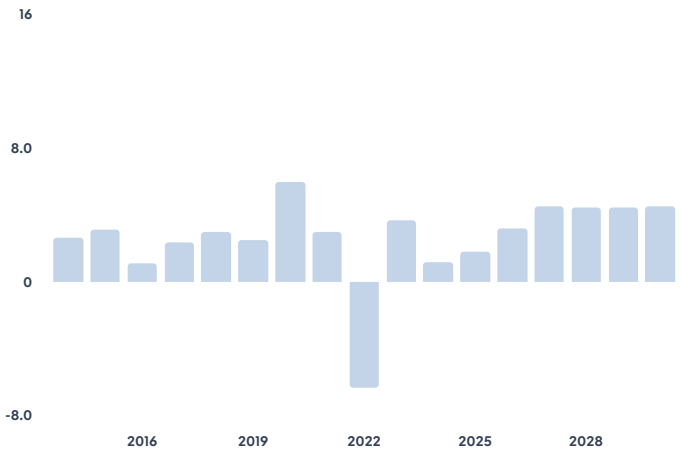


IBISWorld Source: IBISWorld

Total advertising expenditure is a partial determinant of a movie or video product's success. Increased ad spending draws larger audiences and drives ticket sales and streaming views. The size of the investment in a project's advertising budget therefore typically correlates with financial gains and stronger brand positioning. In recent years, film producers subsidize costs through in-movie product placements and co-branding promotional deals. Growth in total advertising expenditure represents a potential opportunity for the industry.

Per capita disposable income

Growth

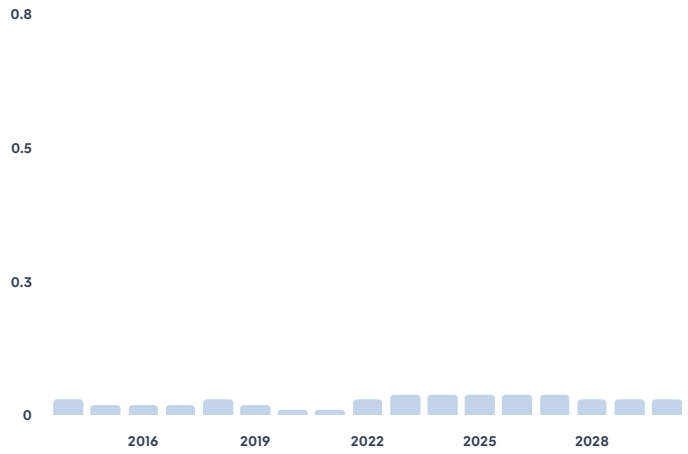


IBISWorld Source: IBISWorld

Per capita disposable income – income minus taxes, before expenses – indicates consumers' ability to spend on discretionary items like movie tickets, subscription services or other platforms where movies are offered. When incomes are higher, consumers are more likely to go to the movies or purchase or rent industry productions for home entertainment. Conversely, reduced income limits such discretionary expenses. This correlation underscores industry reliance on economic conditions; when consumers have more money to spend, movie and video producers thrive by capitalizing on increased demand.

Yield on 10-year Treasury note

%



IBISWorld Source: IBISWorld

The 10-year Treasury note yield influences movie and video production by impacting borrowing costs. Higher yields typically mean higher interest rates and increased financing costs for production companies. This can lead to reduced investment in new projects and higher strain on production budgets. Conversely, lower yields make borrowing cheaper, potentially spurring more investment and creative projects in the industry. Growth in the yield on a 10-year Treasury note leads to higher interest rates, posing a threat to the industry.

Regulation & Policy

Moderate | Increasing

What regulations impact the industry?

The Screen Actors Guild–American Federation of Television and Radio Artists (SAG-AFTRA)

SAG-AFTRA is a union that represents media talent. It was formed in 2012 by the merger of two unions and negotiates wages and working conditions for its members. SAG-AFTRA advocates for the rights and protections of entertainment performers. Movie and video producers must abide by union regulations when hiring and working with actors and other artists belonging to SAG-AFTRA.

Copyright laws

Exclusive rights granted to movie producers help preserve their media's revenue-generating capabilities. Copyright laws protect producers from the unlicensed distribution of their content. These laws also, in turn, ensure that producers obtain proper authorization and pay royalties for any copyrighted material used in their projects. Production companies must carry the appropriate insurance to cover necessary legal costs to protect their work.

The Motion Picture Association of America (MPAA)

The MPAA assigns film ratings to inform audiences about content suitability. These ratings (G, PG, PG-13, R, NC-17) impact marketing strategies and box office performance. Filmmakers often work with the MPAA during production to target desired ratings, ensuring their film reaches the intended audience while avoiding restrictions on theater distribution.

The Federal Communications Commission's (FCC) indecency and obscenity laws

The FCC enforces laws against broadcasting obscene content, which is wholly prohibited, and against airing indecent content outside the safe harbor hours of 10:00 pm to 6:00 am. Films adapted to be shown on broadcast television channels must be edited to comply with these standards. However, the FCC does not regulate movies made for theaters, cable TV or streaming services, and does not have jurisdiction over the content on these services.

Location permits

Filming in public spaces or private property usually requires location permits. Each city and state has different regulations and costs associated with these permits. For example, filming in Los Angeles typically involves obtaining a permit from FilmLA, whereas New York requires permits from the Mayor's Office of Media and Entertainment.

Trademark laws and the Lanham Act

The Lanham Act is a law that governs trademarks in the US and protects brand names, logos and other distinctive marks. For instance, if a film features a well-known logo or brand name, the owners must confirm that the film's producers have permission to use it to avoid trademark infringement. Trademark protection also helps production companies establish a strong brand identity through emphasis on ownership and origin, which creates an ongoing association between the asset and the brand.

Assistance

High | Decreasing

What assistance is available to this industry?

Government
State tax incentives

Many US states offer attractive tax incentives to filmmakers. For example, California's Film & Television Tax Credit Program 3.0 offers up to 25.0% tax credit on qualified production expenses. This initiative aims to help keep productions within the state, supporting local economies and creating job opportunities for residents. States like Georgia, New York and Louisiana also have competitive tax incentive programs that reduce production costs.

Government
State film commissions

Numerous states have film commissions that offer logistical support, assistance and sometimes financial incentives. The Louisiana Film Commission, for example, provides a 25.0 to 30.0% tax credit on qualified production expenditures for projects filmed in the state and 40.0 to 45.0% for employing Louisiana residents for work in the state. These commissions often act as one-stop shops for filmmakers, enabling them to navigate local regulations and find optimal shooting locations.

Government
Co-production agreements

The US has co-production treaties with other countries, allowing producers to access resources, funding and markets beyond domestic borders. These agreements enable international collaborations, aiming to enrich storytelling by introducing diverse cultural perspectives. They also open up additional financial resources and distribution channels, boosting US-made films' global reach and revenue potential.

Non-government
The Motion Picture Association of America (MPAA)

The MPAA represents all six major Hollywood studios and is one of the most powerful lobby groups in the country. The association has historically served to issue film content guidelines and administer its film rating system. In recent years, it has become an increasingly vocal advocate for strengthening antipiracy laws.

Non-government
Film festivals and marketplaces

Private organizations frequently host film festivals and marketplaces that offer exposure and funding opportunities for this industry. The Tribeca Film Festival, cofounded by Robert De Niro, showcases films and provides various grants and fellowships. Winning an award or gaining recognition at such festivals can attract additional private investment and distribution deals, potentially significantly enhancing a film's profile. Other prominent film festival exhibitions in the US include the Sundance Film Festival, South by Southwest (SXSW) and the Telluride Film Festival.

Non-government
Private equity investment

Wealthy individuals and investment firms often invest directly in movie projects in exchange for a share of the profit. This influx of private capital can provide filmmakers with the financial backing needed to undertake ambitious projects that might not receive studio funding. As a result, private capital investment can encourage innovation and diversity in US film production.

Financial Benchmarks

Key Takeaways

Profit in the movie industry is highly volatile. This is due to unpredictable film successes and disruptions like the COVID-19 pandemic and the SAG-AFTRA strike.

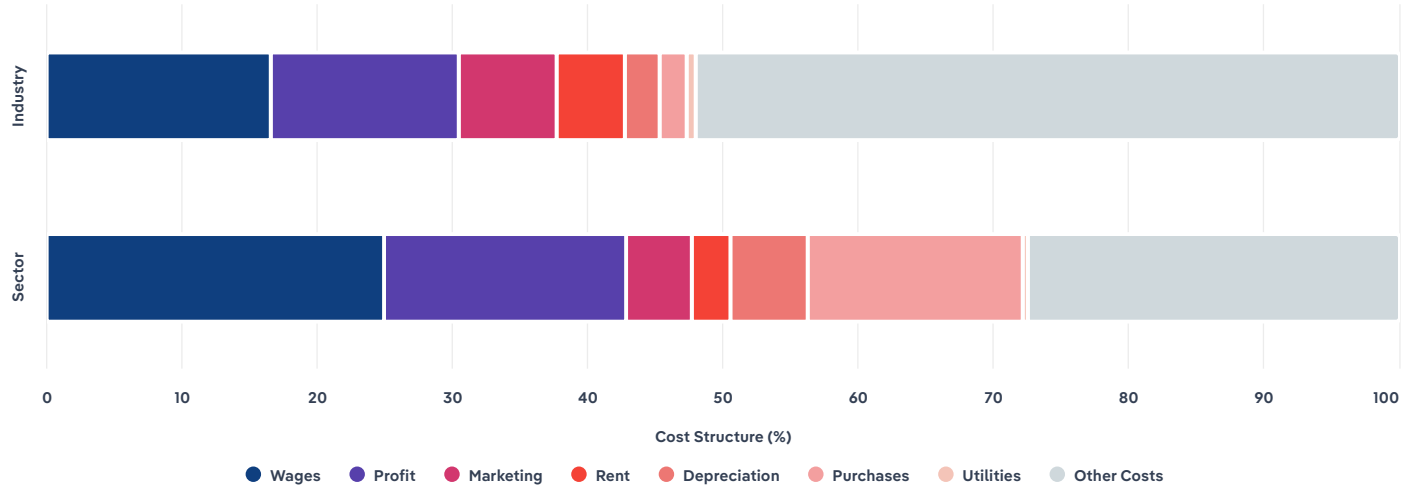
Streaming services have drastically altered the production marketplace. They provide upfront payments and global reach that bypass traditional box office constraints, boosting revenue and reducing financial risks. They have also introduced new competition.

Unionization drives up wages, but tech and gig workers help manage costs. The industry uses virtual sets, AI-driven editing and freelancers to keep expenses in check while navigating demands for fair compensation.

Profit Margin	Average Wage	Largest Cost
13.9 % Lower than sector	$69,051 Lower than sector	Other Costs — 19.3% of Revenue

Cost Structure Benchmarks

Average operating costs by industry and sector as a share (%) of revenue 2024



IBISWorld

Source: IBISWorld

What trends impact industry costs?

Producers aim to minimize profit volatility

- The Movie and Video Production industry's profit is inflated by media conglomerates that generate more than half of industry sales. Specifically, industry profitability is relatively low for many studios, especially smaller studios, due to the high financial risks associated with production. Profit is typically volatile because of the unpredictability of a film's success, despite intensive efforts to forecast it for each product at each stage of release.
- Volatility isn't just tied to the seasonality of film production but also to unforeseen circumstances that can exacerbate profit pressures. The COVID-19 pandemic crushed profit, as social distancing guidelines halted and postponed major projects. The twin strikes of the WGA and SAG-AFTRA that combined lasted nearly seven months further hindered profit in 2023.
- Streaming giants like Netflix, Amazon Prime Video and Disney+ fiercely compete for exclusive rights to new content, offering substantial upfront payments. This provides producers with immediate funds and bypasses traditional box office constraints. With global releases available at a click, producers no longer need to rely solely on regional demand. Now, they can reach more viewers, driving higher subscriptions, increased ad revenue and greater profitability.
- With streaming, producers also have the flexibility to experiment with different release schedules. Some opt for simultaneous global releases, while others might stagger the availability of new content across various platforms. This strategy allows producers to maximize revenue by tapping into different markets at optimal

times and keeping the buzz around their content alive for extended periods.

Unionization has driven up wages, but producers get creative to circumvent high costs

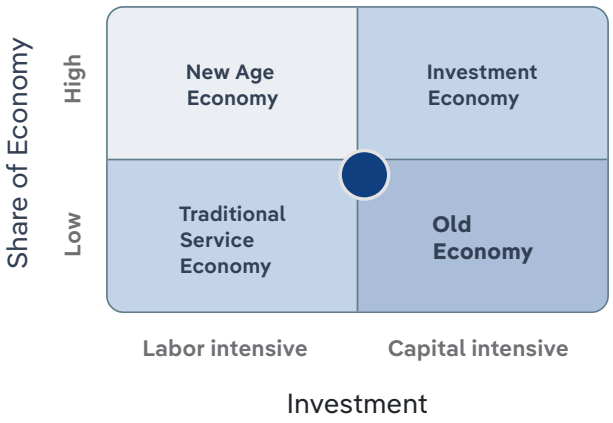
- The industry employs a highly skilled workforce that commands top-tier wages and has a great deal of union influence, leading to contracts securing higher compensation and favorable working conditions. The high-profile WGA and SAG-AFTRA strikes in 2023 have left a lasting impression on enterprises to provide fair wages and terms.
- Digital innovations have alleviated some of the high wage expenses that previously burdened producers. The adoption of virtual sets and computer-generated imagery reduces the time and labor needed for physical sets. AI-driven editing and special effects streamline postproduction, cutting down man-hours.
- The growing gig economy facilitates hiring skilled freelancers globally at competitive rates, reducing the need for full-time staff and associated benefits. Freelancers offer studios flexibility and cost savings since they are paid per project or task, allowing companies to manage staffing expenses more closely and avoid benefits and long-term commitments.
- Virtual production tools, such as LED volume stages and game engine software like Unreal Engine, have significantly diminished the need for large physical sets and on-location shoots. This shift reduces the number of set designers, builders and transport personnel required. With virtual production, the cost and time associated with moving entire film crews to various locations are minimized, cutting down on expenses for travel, accommodation and associated staff wages.

Marketing remains crucial as competition heightens

- Film studios engage in aggressive marketing to create the necessary buzz for the successful release of their projects. Marketing has become increasingly important as competition from streaming and online-exclusive content grows.
- Production companies invest in tools that analyze viewer preferences and behavior to make marketing more effective, enabling highly targeted ad campaigns. Studios also spend heavily on creating interactive and engaging content across platforms like Instagram, TikTok and X (formerly Twitter) to capture audience interest.

Old Economy

Share of economy vs. Investment



IBISWorld

Source: IBISWorld

Financial Ratios

Days' Receivables	Interest Coverage	Debt/Net Worth
69.2 Higher than sector	3.0 Higher than sector	3.5 Higher than sector

Industry Multiples

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
EBIT/Revenue	35.1	19.5	33.1	12.9	15.1	20.4	23.1	29.8
EBITDA/Revenue	38.5	26.1	40.5	16.8	21.6	26.3	28.7	37.1
Leverage Ratio	2.9	7.1	6.1	13.4	10.5	10.0	8.0	6.3

Industry Tax Structure

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Taxes Paid/Revenue	2.9	6.9	5.5	5.3	5.4	5.4	5.2	3.8

Income Statement

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Total Revenue	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Business receipts	74.4	95.0	93.7	64.8	79.0	79.2	81.4	86.1
Cost of goods	51.0	53.7	68.1	49.2	48.8	55.4	54.2	56.7
Gross Profit	49.0	46.3	31.9	50.8	51.2	44.6	45.8	43.3
Expenses								
Salaries and wages	15.0	20.2	14.1	9.6	9.8	11.2	13.7	11.3
Advertising	1.3	5.3	3.4	3.1	3.1	3.2	3.2	2.7
Depreciation	1.1	4.6	5.3	2.1	2.1	3.2	3.0	3.5
Depletion	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Amortization	2.3	2.1	2.0	1.8	4.4	2.7	2.5	3.0
Rent paid	1.2	4.6	2.6	1.6	1.7	1.9	2.3	2.9
Repairs	0.1	0.5	0.6	0.7	0.5	0.6	0.5	0.7
Bad debts	6.8	2.7	2.0	0.2	0.2	0.8	2.4	3.1
Employee benefit programs	1.6	4.2	2.7	0.8	1.5	1.7	2.2	1.5
Compensation of officers	1.3	1.9	2.1	0.9	1.7	1.6	1.6	2.8
Taxes paid	2.9	6.9	5.5	5.3	5.4	5.4	5.2	3.8
Interest Income	0.9	1.6	1.0	1.1	2.0	1.3	1.3	1.5
Other Income								
Royalties	0.1	0.1	1.0	0.1	0.2	0.4	0.3	0.2
Rent Income	0.1	0.2	0.5	0.2	0.2	0.3	0.2	0.4
Net Income	30.1	5.6	21.8	4.6	4.6	10.4	13.3	23.1

Balance Sheet

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Assets								
Cash and Equivalents	5.3	8.9	10.7	5.2	4.9	6.9	7.0	7.7
Notes and accounts receivable	7.4	8.0	7.2	9.0	8.4	8.2	8.0	9.7
Allowance for bad debts	0.4	0.2	0.2	0.4	0.5	0.4	0.3	0.4
Inventories	4.8	7.0	1.0	1.8	2.5	1.8	3.4	3.4
Other current assets	5.3	5.5	7.3	6.4	6.5	6.7	6.2	6.0
Other investments	49.7	48.6	32.5	40.2	40.8	37.8	42.4	49.6
Property, Plant and Equipment	23.0	29.0	40.2	17.1	13.6	23.6	24.6	23.0
Accumulated depreciation	16.4	17.2	5.2	8.9	6.7	6.9	10.9	10.0
Intangible assets (Amortizable)	16.4	26.1	19.6	25.3	25.9	23.6	22.7	27.8
Accumulated amortization	2.9	7.6	5.1	3.7	4.0	4.3	4.7	3.9
Other assets	7.1	9.4	7.6	5.0	5.0	5.9	6.8	8.4
Total assets	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Accounts payable	3.1	4.3	6.0	3.0	2.9	4.0	3.9	3.8
Liabilities and Net Worth								
Mort, notes, and bonds under 1 yr	19.0	10.5	9.1	12.0	11.9	11.0	12.5	17.3
Other current liabilities	10.3	10.5	10.2	13.4	13.5	12.4	11.6	11.7
Loans from shareholders	1.1	2.1	4.9	2.1	2.4	3.1	2.5	2.2
Mort, notes, bonds, 1 yr or more	44.0	48.6	61.3	50.6	45.2	52.4	49.9	54.4
Other liabilities	8.8	19.0	8.6	9.2	8.9	8.9	10.9	12.0
Total liabilities	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Capital stock	2.0	0.5	23.1	3.3	3.3	9.9	6.4	5.9
Additional paid-in capital	47.4	31.3	46.6	53.0	55.4	51.6	46.7	57.2
Retained earnings, appropriated	0.2	0.2	0.2	0.3	0.3	0.2	0.2	0.3
Retained earnings-unappropriated	4.4	4.3	2.3	3.1	2.8	2.7	3.4	7.0
Cost of treasury stock	31.2	24.2	18.7	17.8	16.8	17.8	21.7	19.3
Net worth	31.2	34.7	52.6	27.7	28.5	36.3	34.9	32.1

Liquidity Ratios

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Current Ratio	0.7	1.2	1.1	0.8	0.8	0.9	0.9	0.9
Quick Ratio	0.6	0.9	1.0	0.8	0.7	0.8	0.8	0.8
Sales/Receivables	12.2	6.7	5.7	4.9	5.3	5.3	6.9	6.1
Days' Receivables	30.0	54.4	64.4	74.0	69.2	69.2	58.4	72.5
Days' Inventory	37.6	88.5	13.0	30.3	43.0	28.8	42.5	41.7
Inventory Turnover	9.7	4.1	28.0	12.1	8.5	16.2	12.5	11.2
Payables Turnover	15.1	6.7	4.6	7.2	7.4	6.4	8.2	8.5
Days' Payables	24.2	54.6	78.6	50.8	49.4	59.6	51.5	51.1
Sales/Working Capital	7.1	4.7	15.7	3.5	4.1	7.8	7.0	6.0

Coverage Ratios

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Interest Coverage	16.2	2.8	5.7	4.3	3.0	4.4	6.4	10.1
Debt Service Coverage Ratio	2.4	0.5	1.6	0.1	0.1	0.6	0.9	1.7

Leverage Ratios

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Fixed Assets/Net Worth	2.1	2.5	1.5	2.3	2.1	2.0	2.1	2.4
Debt/Net Worth	3.2	2.9	1.9	3.6	3.5	3.0	3.0	3.2
Tangible Net Worth	0.3	0.3	0.5	0.3	0.3	0.4	0.3	0.3

Operating Ratios

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Return on Net Worth, %	101.9	30.1	25.6	20.8	23.4	23.2	40.3	52.4
Return on Assets, %	31.8	10.4	13.5	5.7	6.7	8.6	13.6	16.1
Sales/Total Assets	0.9	0.5	0.4	0.4	0.4	0.4	0.5	0.5
EBITDA/Revenue	38.5	26.1	40.5	16.8	21.6	26.3	28.7	37.1
EBIT/Revenue	35.1	19.5	33.1	12.9	15.1	20.4	23.1	29.8

Cash Flow & Debt Service Ratios (% of sales)

Ratio	2018	2019	2020	2021	2022	3-Year	5-Year	10-Year
Cash from Trading	24.7	40.8	45.1	59.6	48.5	51.1	43.8	44.3
Cash after Operations	-0.4	8.4	9.9	52.6	32.0	31.5	20.5	22.7
Net Cash after Operations	14.1	6.5	24.9	43.3	29.0	32.4	23.6	23.4
Debt Service P&I Coverage	0.6	0.2	0.8	1.4	0.9	1.0	0.8	0.6
Interest Coverage (Operating Cash)	6.5	0.9	4.3	14.5	5.8	8.2	6.4	7.4

Key Ratios

Year	Revenue per Employee ($)	Revenue per Enterprise ($ Million)	Employees per Estab. (Units)	Employees per Ent. (Units)	Average Wage ($)	Wages/ Revenue (%)	Estab. per Enterprise (Units)	IVA/ Revenue (%)
2005	541,520	2.1	3.8	3.9	90,594	16.7	1.0	28.6
2006	482,644	1.9	3.8	3.9	86,256	17.9	1.0	30.3
2007	535,100	1.8	3.4	3.4	85,009	15.9	1.0	28.2
2008	456,972	1.9	4.0	4.1	78,126	17.1	1.0	29.7
2009	435,653	1.7	3.8	3.8	79,105	18.2	1.0	31.8
2010	492,797	1.7	3.4	3.4	79,467	16.1	1.0	29.5
2011	477,263	1.6	3.2	3.3	77,795	16.3	1.0	28.6
2012	469,588	1.5	3.1	3.1	80,743	17.2	1.0	30.9
2013	407,167	1.4	3.5	3.6	71,902	17.7	1.0	30.5
2014	318,722	1.4	4.2	4.3	56,744	17.8	1.0	30.6
2015	306,905	1.4	4.4	4.4	53,444	17.4	1.0	28.4
2016	300,534	1.3	4.3	4.4	49,583	16.5	1.0	27.0
2017	429,441	1.1	2.6	2.6	78,160	18.2	1.0	30.9
2018	451,753	1.1	2.4	2.4	77,168	17.1	1.0	31.9
2019	465,105	1.0	2.2	2.2	81,807	17.6	1.0	33.4
2020	404,013	0.9	2.3	2.3	82,687	20.5	1.0	35.6
2021	420,561	0.9	2.2	2.2	77,854	18.5	1.0	33.8
2022	417,073	0.9	2.2	2.2	69,067	16.6	1.0	32.9
2023	415,547	0.9	2.1	2.2	69,013	16.6	1.0	33.0
2024	416,741	0.9	2.1	2.1	69,051	16.6	1.0	33.0
2025	415,273	0.8	2.0	2.0	69,003	16.6	1.0	32.9
2026	413,509	0.8	2.0	2.0	68,944	16.7	1.0	33.0
2027	410,969	0.8	2.0	2.0	68,860	16.8	1.0	33.0
2028	400,336	0.8	1.9	1.9	68,503	17.1	1.0	33.0
2029	395,762	0.8	1.9	1.9	68,347	17.3	1.0	33.1
2030	394,436	0.7	1.9	1.9	68,301	17.3	1.0	33.1

Key Statistics

Industry Data

Values

Year	Revenue ($ Million)	IVA ($ Million)	Establishments (Units)	Enterprises (Units)	Employment (Units)	Wages ($ Million)
2005	47,292.6	13,539.6	22,782	22,592	87,333	7,911.8
2006	47,499.9	14,378.9	25,618	25,429	98,416	8,488.9
2007	49,464.1	13,942.2	27,247	27,064	92,439	7,858.1
2008	47,064.0	13,976.3	25,610	25,392	102,991	8,046.2
2009	41,280.3	13,109.7	24,937	24,707	94,755	7,495.6
2010	41,662.0	12,301.1	25,233	25,025	84,542	6,718.3
2011	39,631.4	11,334.7	25,700	25,483	83,039	6,460.0
2012	39,224.7	12,118.3	27,098	26,867	83,530	6,744.5
2013	39,055.5	11,895.9	27,236	27,009	95,920	6,896.8
2014	38,389.8	11,748.8	28,379	28,159	120,449	6,834.8
2015	39,302.2	11,167.3	29,288	29,077	128,060	6,844.1
2016	38,917.0	10,506.9	29,843	29,631	129,493	6,420.6
2017	39,705.3	12,269.1	36,176	35,923	92,458	7,226.5
2018	39,054.1	12,451.0	36,448	36,224	86,450	6,671.1
2019	39,298.6	13,106.6	39,174	38,944	84,494	6,912.2
2020	19,672.2	7,001.5	21,083	20,940	48,692	4,026.2
2021	28,228.5	9,533.4	31,036	30,858	67,121	5,225.6
2022	35,125.0	11,543.0	37,738	37,500	84,218	5,816.7
2023	35,262.1	11,621.2	39,544	39,405	84,857	5,856.2
2024	36,168.5	11,936.3	41,878	41,821	86,789	5,992.9
2025	37,054.8	12,189.1	43,779	43,720	89,230	6,157.1
2026	38,256.6	12,614.4	46,048	45,986	92,517	6,378.5
2027	39,418.9	12,995.4	48,306	48,241	95,917	6,604.8
2028	40,720.2	13,444.1	52,841	52,770	101,715	6,967.8
2029	42,055.3	13,900.9	56,084	56,008	106,264	7,262.8
2030	43,410.0	14,353.5	58,770	58,690	110,056	7,516.9

Note

Figures are inflation adjusted to 2025

Industry Data

Annual Change

Year	Revenue %	IVA %	Establishments %	Enterprises %	Employment %	Wages %
2005	N/A	N/A	N/A	N/A	N/A	N/A
2006	0.4	6.2	12.4	12.6	12.7	7.3
2007	4.1	-3.0	6.4	6.4	-6.1	-7.4
2008	-4.9	0.2	-6.0	-6.2	11.4	2.4
2009	-12.3	-6.2	-2.6	-2.7	-8.0	-6.8
2010	0.9	-6.2	1.2	1.3	-10.8	-10.4
2011	-4.9	-7.9	1.9	1.8	-1.8	-3.8
2012	-1.0	6.9	5.4	5.4	0.6	4.4
2013	-0.4	-1.8	0.5	0.5	14.8	2.3
2014	-1.7	-1.2	4.2	4.3	25.6	-0.9
2015	2.4	-4.9	3.2	3.3	6.3	0.1
2016	-1.0	-5.9	1.9	1.9	1.1	-6.2
2017	2.0	16.8	21.2	21.2	-28.6	12.6
2018	-1.6	1.5	0.8	0.8	-6.5	-7.7
2019	0.6	5.3	7.5	7.5	-2.3	3.6
2020	-49.9	-46.6	-46.2	-46.2	-42.4	-41.8
2021	43.5	36.2	47.2	47.4	37.8	29.8
2022	24.4	21.1	21.6	21.5	25.5	11.3
2023	0.4	0.7	4.8	5.1	0.8	0.7
2024	2.6	2.7	5.9	6.1	2.3	2.3
2025	2.5	2.1	4.5	4.5	2.8	2.7
2026	3.2	3.5	5.2	5.2	3.7	3.6
2027	3.0	3.0	4.9	4.9	3.7	3.5
2028	3.3	3.5	9.4	9.4	6.0	5.5
2029	3.3	3.4	6.1	6.1	4.5	4.2
2030	3.2	3.3	4.8	4.8	3.6	3.5

Note

Figures are inflation adjusted to 2025

Key Success Factors

How do successful businesses overcome volatility?

Access to an experienced workforce

Seasoned professionals bring industry knowledge and creativity, enabling production teams to adapt swiftly to changes and unexpected challenges, which can ensure high-quality output even during turbulent times.

Ability to manage external (outsourcing) contracts

Effective management of outsourcing keeps production on schedule and within budget, allowing producers to pivot quickly when dealing with volatility and maintaining project continuity and quality.

What products or services do successful businesses offer?

Promote products effectively

Effective promotion helps create buzz and attract a wider audience, which is crucial for the financial success of movies and videos. It ensures that potential viewers are aware of and excited about new releases.

Leverage product design, quality and brand strengths

High production quality and strong branding can differentiate a movie or video from competitors. These elements create a memorable viewer experience, encouraging word-of-mouth recommendations and repeat viewership.

How do businesses use location to their advantage?

Ensure skilled labor is available

Skilled labor pools in key locations like Hollywood provide producers with top-tier talent and technical expertise, enhancing production quality. This proximity reduces costs and streamlines logistics.

Develop a cost-effective distribution system

A strategic distribution network leverages geographic hubs to deliver films to wide markets quickly and cost-effectively. Efficient regional partnerships and digital platforms maximize reach and revenue potential.

How do successful businesses handle concentration?

Establish brand names

Recognizable brand names attract bigger audiences and establish credibility. In the competitive Movie and Video Production industry, a strong brand can ensure projects stand out and foster interest from both audiences and investors.

Develop a strong market profile

A well-defined market presence helps companies differentiate amid a crowded industry. By effectively positioning their brand, production companies can attract their target audience, gain industry recognition and boost competitiveness.

How can potential entrants overcome barriers to entry?

Effective cost controls

Managing expenses effectively enables producers to allocate resources efficiently, which in turn allows them to produce high-quality films on budget – a mark of success in this industry. This minimizes financial risks and makes it easier to compete with established studios, whose influence might deter new entrants.

Ensure accessibility to consumers and end-users

Making films easily accessible through various platforms increases audience reach and revenue potential. This helps build a loyal fan base and generates buzz, which is crucial to standing out in a saturated market.

How do successful businesses compete with substitutes?

Affect customer behavior

By creating unique, immersive experiences and emotional connections, movie producers can foster loyalty and attract repeat viewers, making it less likely for audiences to switch to other entertainment forms.

Change or diversify markets

Successful producers can adapt to current social trends and technologies to market their movies. By exploring new demographics or international markets, movie producers can tap into previously underserved audiences, reducing the impact of local substitutes and ensuring a more diverse revenue stream.

How do successful businesses manage buyer & supplier power?

Develop links with suppliers

Production companies must establish good working relationships with agents, actors, screenwriters and set technicians. Building strong relationships with suppliers, including crew, ensures timely access to quality resources and reduces dependence on a single source for any one component of the production. This diminishes suppliers' power and allows producers to negotiate better terms, which can reduce production costs and risks.

Develop strong working relationships with subcontractors

Solid partnerships with subcontractors and vendors are also essential for the Movie and Video Production industry. These relationships ensure access to necessary services and functions, smoothing the production process and reducing dependency on a particular supplier or service provider.

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... Movie & Video Production in the US

Movie & Video Production in the US - Market Research Report (2015-2030)

Alex Petridis • New York, United States • Last Updated: January 2025 • NAICS 51211a

Revenue	Profit	Employees	Businesses	Wag
$36.2bn	$X.Xbn	86,789	41,821	$X



Movie & Video Production in the US industry analysis

The Movie and Video Production industry has grappled with stark declines over the past five years as the COVID-19 pandemic and industry strikes rattled movie production. Production companies have benefited from a steady demand for entertainment but have been hindered by the expansion of online streaming service providers producing their own content. Since overall box office sales have fallen, the industry's business model has shifted to prioritize blockbusters and rely on foreign distribution. As a result, film studios prioritize legacy intellectual properties and diversify their distribution strategies to include digital platforms. Overall, revenue for the Movie and Video Production industry is estimated to have fallen at a CAGR of 1.6% to $36.2 billion through the end of 2024. Revenue for the year 2024 is expected to have risen 2.6% as the industry continues to recover from setbacks in the current period.

TRENDS AND INSIGHTS :

- **Studios are playing it safe with blockbusters.** To offset risks, they are betting on franchises and sequels over original content. These tried-and-true properties guarantee a fan base and higher returns.
- **TV licensing keeps movies alive and profitable.** Television licensing provides a stable income stream for movie producers years after a film's theatrical release. Networks pay to air these movies, continually introducing them to new audiences and boosting ad revenue.

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- **Media conglomerates continue to grow through mergers.** These companies leverage their diversified portfolios to stay competitive, but this market power concentration might stifle competition and affect consumer costs.

Access hundreds of data points and trends

- Market estimates from 2015-2030
- Critical performance data and rankings
- Detailed analysis of competitive forces and the external environment
- PDF report or online database with Word, Excel and PowerPoint export options
- 100% money back guarantee

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Industry Statistics and Trends

Market size and recent performance (2015-2030)

Industry revenue has declined at a CAGR of 1.6 % over the past five years, to reach an estimated $36.2bn in 2025.

TRENDS AND INSIGHTS :

Producers turn to risk-averse blockbusters

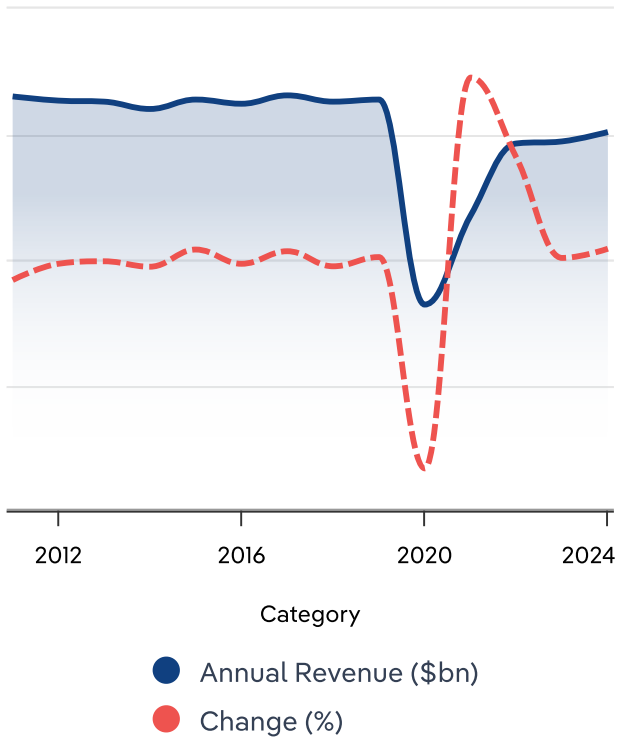
- Sluggish box office sales have made film studios more risk-averse, which is a trend that has gradually unfolded over the past [Purchase options] cerbated with the pandemic and the staffing strikes in 2023. The st[Purchase options]her technologies competing for

entertainment, which are collectively impacting traditional cinematic experiences.

- Additional trends and insights available with purchase

Movie & Video Production in the US

Revenue (2015-2030)



Source: IBISWorld

Industry outlook (2025-2030)

Market size is projected to grow over the next five years.

TRENDS AND INSIGHTS :

Widespread strikes will influence the future of production

- In May 2023, the Writers Guild of [redacted]trike, seeking an increase in residual payments from streaming [redacted]ions against still nascent artificial

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Biggest companies in the Movie & Video Production in the US

Company	Market Share (%) 2024	Revenue ($m) 2024	Profit ($m) 2024	Profit Margin (%) 2024
Walt Disney Co	[illegible]	3,895.6	-40.8	-1.0
Viacomcbs Inc.	[illegible]	2,331.3	0.9	0.0
At&T Inc.	[illegible]	1,134.0	204.1	18.0

To view the market share and analysis for all 5 top companies in this industry, view purchase options.

Products & Services Segmentation

Movie & Video Production in the US

Products & Services

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Action and adventure X.X% Thriller and horror X.X% Comedy X.X% Drama X.X%

Other X.X%

IBISWorld

Source: IBISWorld

dustry revenue is measured across several distinct product and services lines, including Action d adventure, Comedy and Drama. Action and adventure is the largest segment of the Movie & deo Production in the US.

TRENDS AND INSIGHTS :

Action and adventure films dominate the box office

- Action films have dominated the domestic and foreign box offices for the last two decades. These films rely heavily on special effects and are defined by high-energy sequences, intense conflicts and exhilarating pursuits to captivate audiences.
- More insights available in the full report

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About this industry

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Industry definition

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What's included in this industry?

Action and adventure | Comedy | Drama | Thriller and horror

Companies

Walt Disney Co | Viacomcbs Inc. | At&T Inc.

Purchase this report to view all 5 major companies in this industry.

Related Terms

FEATURE FILM | IN-HOUSE | BLU-RAY | VERTICAL INTEGRATION | OFFSHORE

LTRAVIOLET (UV)

Industry Code

NAICS 2017

NAICS 512110 - Movie & Video Production in the US

Performance

Get an indication of the industry's health through historical, current and forward-looking trends in the performance indicators that make or break businesses.

Analyst insights

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- Current Performance
- Outlook
- Volatility
- Life Cycle

Key metrics

- Annual Revenue, Recent Growth, Forecast, Revenue Volatility
- Number of Employees, Recent Growth, Forecast, Employees per Business, Revenue per Employee
- Number of Businesses, Recent Growth, Forecast, Employees per Business, Revenue per Business
- Total Profit, Profit Margin, Profit per Business

harts

- Revenue, including historical (2015-2024) and forecast (2025-2030)
- Employees, including historical (2015-2024) and forecast (2025-2030)
- Businesses, including historical (2015-2024) and forecast (2025-2030)
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TV licensing keeps movies alive and profitable. Television licensing provides a stable income stream for movie producers years after a film's theatrical release. Networks pay...

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Analyst insights

Media conglomerates continue to grow through mergers. These companies leverage their diversified portfolios to stay competitive, but this market power concentration might sti...

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- Key success factors for businesses to manage the competitive environment of the industry.
- Challenges that potential industry entrants face such as legal, start-up costs, differentiation, labor/capital intensity and capital expenses.
- Key success factors for potential entrants to overcome barriers to entry.
- Competitive threats from potential substitutes for the industry's own products and services.
- Key success factors for how successful businesses can compete with substitutes.
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- Advantages that suppliers have to maintain favorable selling conditions.
- Key success factors for how businesses can navigate buyer and supplier power.

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Understand the demographic, economic and regulatory factors that shape how businesses in an industry perform.

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Key governmental and non-governmental groups or policies that may provide some relief for industry operators.

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View average costs for industry operators and compare financial data against an industry's financial benchmarks over time.

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Profit in the movie industry is highly volatile. This is due to unpredictable film successes and disruptions like the COVID-19 pandemic and the SAG-AFTRA strike.

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Top Questions Answered

Unlock comprehensive answers and precise data upon purchase. View purchase options.

What is the market size of the Movie & Video Production in the US industry in United States in 2025?

The market size of the Movie & Video Production in the US industry in United States is $36.2bn in 2025.

How many businesses are there in the Movie & Video Production in the US industry in 2025?

There are 41,821 businesses in the Movie & Video Production in the US industry in United States, which has grown at a CAGR of 1.4 % between 2020 and 2025.

Has the Movie & Video Production in the US industry in United States grown or declined over the past 5 years?

The market size of the Movie & Video Production in the US industry in United States has been declining at a CAGR of 1.6 % betwee

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Over the next five years, the Movie & Video Production in the US industry in United States is expected to grow.

What are the biggest companies in the Movie & Video Production in the US market in United States?

The biggest companies operating in the Movie & Video Production market in United States are Walt Disney Co, Viacomcbs Inc. and At&T Inc.

What does the Movie & Video Production in the US in United States include?

Action and adventure and Comedy are part of the Movie & Video Production in the US industry.

Which companies have the highest market share in the Movie & Video Production in the US in United States?

The company holding the most market share in United States is Walt Disney Co.

How competitive is the Movie & Video Production in the US industry in United States?

The level of competition is high and increasing in the Movie & Video Production in the US industry in United States.

Related Industries

Widen your competitive advantage with related industries

Competitors

There are no industries to display.

Complementors

Recordable Media Manufacturing in the US

Movie & Video Distribution in the US

Movie Theaters in the US

International industries

Global Movie Production & Distribution

Movie, TV & Video Production in Canada

Motion Picture and Video Production in Australia

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the UK

View all industries in United States

Methodology

How are IBISWorld reports created?

IBISWorld has been a leading provider of trusted industry research for over 50 years to the most successful companies worldwide. With offices in Australia, the United States, the United Kingdom, Germany and China, we are proud to have local teams of analysts that conduct research, data analysis and forecasting to produce data-driven industry reports.

Our analysts start with official, verified and publicly available sources of data to build the most accurate picture of each industry. Analysts then leverage their expertise and knowledge of the local markets to synthesize trends into digestible content for IBISWorld readers. Finally, each report is reviewed by one of IBISWorld's editors, who provide quality assurance to ensure accuracy and readability.

IBISWorld relies on human-verified data and human-written analysis to compile each standard industry report. We do not use generative AI tools to write insights, although members can choose to leverage AI-based tools within the platform to generate additional analysis formats.

What data sources do IBISWorld analysts use?

Each industry report incorporates data and research from government databases, industry-specific sources, industry contacts, and our own proprietary database of statistics and analysis to provide balanced, independent and accurate insights.

Key data sources in the US include:

- US Census Bureau
- US Bureau of Labor Statistics
- US International Trade Commissi

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industry-specific sources provide insights into industry trends.

These sources include:

- Industry and trade associations
- Industry federations or regulators
- Major industry players annual or quarterly filings

Finally, IBISWorld's global data scientists maintain a proprietary database of macroeconomic and demand drivers, which our analysts use to help inform industry data and trends. They also maintain a database of statistics and analysis on thousands of industries, which has been built over our more than 50-year history and offers comprehensive insights into long-term trends.

How does IBISWorld forecast its data?

IBISWorld's analysts and data scientists use the sources above to create forecasts for our proprietary datasets and industry statistics. Depending on the dataset, they may use regression analysis, multivariate analysis, time-series analysis or exponential smoothing techniques to project future data for the industry or driver. Additionally, analysts will leverage their local knowledge of industry operating and regulatory conditions to impart their best judgment on the forecast model.

IBISWorld prides itself on being a trusted, independent source of data, with over 50 years of experience building and maintaining rich datasets and forecasting tools. We are proud to be the keystone source of industry information for thousands of companies across the world.

Learn more about our methodology and data sourcing on the Help Center.

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McKinsey & Company

Diversity, Equity and Inclusion Lighthouses 2023

January 13, 2023 | Article

Leaders need clarity on what works to improve diversity, equity, and inclusion. Our 2023 report shows success factors that contributed to significant, quantifiable, scalable, and sustainable DEI impact.

Diversity, equity, and inclusion (DEI) is at an inflection point: companies and institutions have demonstrated positive intent and increased discussion and activity, but data shows that progress is slow. In 2020, the global market for DEI—that is, dollars spent by companies on DEI-related efforts such as employee resource groups (ERGs)—was estimated at $7.5 billion and is projected to more than double to $15.4 billion by 2026.[1] Yet, as just one example, at the current rate it will take another 151 years to close the global economic gender gap at all levels.[2]

Greater clarity on what works—and what does not—can help leaders effectively create sustainable change.

The Global Parity Alliance—a cross-industry group committed to advancing DEI—launched the DEI Lighthouse Program to identify

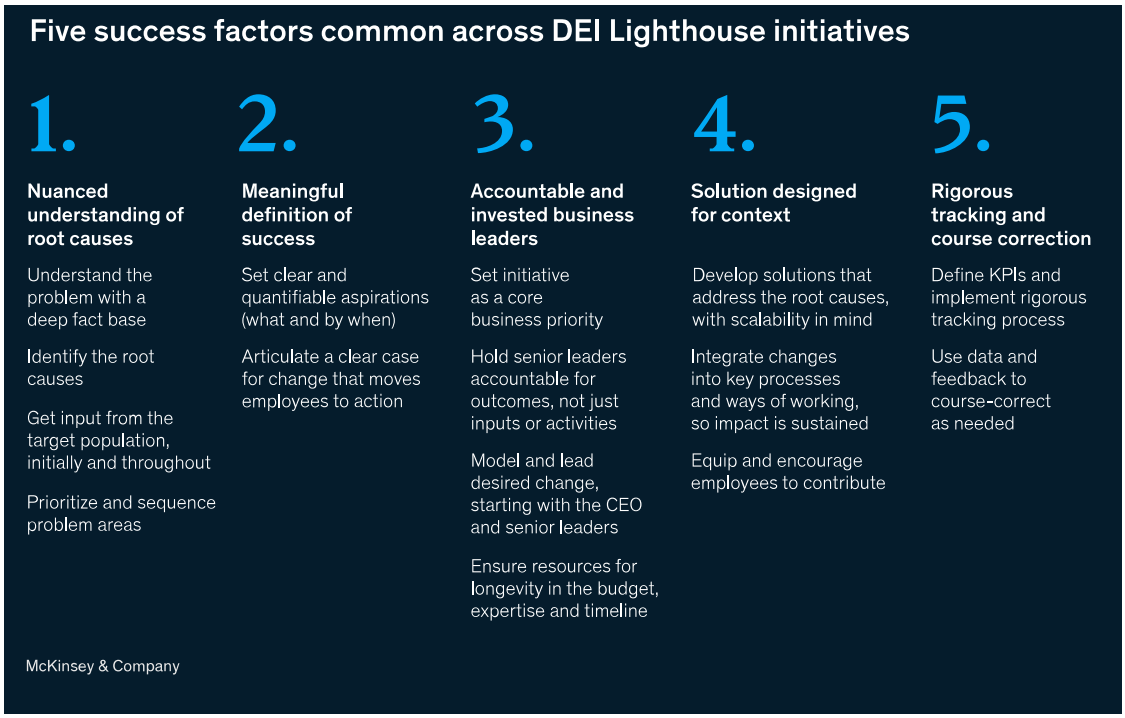
initiatives that have resulted in significant, quantifiable, scalable, and sustainable impact and surface what those initiatives have in common. The ambition is that equipping leaders with these best practices will help focus DEI efforts on what works best, ultimately contributing to faster, scalable progress across the global business community and surrounding ecosystems.

For the full results of this work—including key success factors common across initiatives that yielded significant impact, real case examples of effective DEI initiatives in practice, and actions that employees can take at each level of the organization to support progress on DEI—read the full report written in partnership with the World Economic Forum.

Five success factors are common among DEI initiatives that had significant impact

While the state of DEI efforts varies by company, industry, and geography, a growing number of management teams have recognized the importance of, and urgency behind, joining the conversation and taking action to make progress on DEI.

The *Diversity, Equity and Inclusion Lighthouses 2023 Report* identified five success factors common across the DEI initiatives that yielded the most significant, scalable, quantifiable, and sustained impact for underrepresented groups. The success factors are: a nuanced understanding of the root causes; a meaningful definition of success; accountable and invested business leaders; a solution designed for its specific context; and rigorous tracking and course correction.



The descriptions below include real examples from a selection of the lighthouse case studies featured in the report. The lighthouse initiatives were selected—by an independent panel of DEI experts—for exceeding a predetermined threshold for significant, quantifiable, scalable, and sustained impact for underrepresented groups.

1. Nuanced understanding of root causes

Identifying your company-specific DEI opportunity areas can help to inform prioritization of efforts and investment, goal setting, and solution design. This process begins by analyzing relevant data and sources of insight to deeply understand the challenges and root causes from the perspective of those most affected. This fact base likely includes employee feedback surveys and input from the target population obtained through focus groups and interviews.

Lighthouse case snapshot: US retailer Walmart created an initiative to improve social mobility for employees through free education and upskilling. While conducting a routine equity and accessibility assessment of their processes, Walmart found that its frontline workers, 39 percent of whom identify as Black or Hispanic/Latino, were not securing higher-paying roles at the company. Through a deeper retention diagnostic, Walmart learned that this was due to the skill sets or degrees required to move up internally, and the prohibitive time commitment and cost needed to obtain those skill sets. Initiative impact included 20 percent higher rate of retention among program participants and 87.5 percent higher likelihood of promotion for Black program participants versus nonparticipants.

2. Meaningful definition of success

After prioritizing an opportunity area, defining success by setting clear, measurable, near- and long-term goals, can help guide the effort and assess effectiveness. Then, articulating a case for change—the rationale for why the organization is focusing on the effort and how it connects to the company's values, mission, and business outcomes—can help move employees to action.

Lighthouse case snapshot: Energy company Schneider Electric developed a global-local pay equity framework (GPE) to close pay gaps in their organization, globally. In the first few years their main objective was scaling the GPE across their entire global footprint (85 percent coverage by 2017 and 95 percent coverage by 2020). In 2021 they set a goal to ensure that the pay gap did not exceed 1 percent for all employees by 2025. An additional companywide objective was to achieve 50/40/30 gender balance by 2025. Schneider Electric's cases for change included to: allow all employees to be compensated fairly

and equitably based on performance; to break down all barriers impacting gender equity within the company; and to improve the organization's competitive standing as an employer of choice and to allow the company to attract and retain more diverse talent. Initiative impact included: 99.6 percent of workforce covered by the GPE framework by 2020 and a year over year improvement in the pay gap for women since the launch of the GPE initiative.

3. Accountable and invested business leaders

Deep commitment from executive management can help set initiatives up for success by signaling the importance of DEI and making sure initiatives have the right resources. The CEO and senior business leaders can support by: setting the effort as a core business priority, being held accountable for outcomes and not just inputs or activities, role modeling and leading desired change, and allocating sufficient resources to the initiative—budget, expertise, and timeline.

Lighthouse case snapshot: Consumer cosmetics company Shiseido set out to accelerate gender parity at board and executive management levels for women in the Japan office and in the local business community, through inclusive work policies, process redesign, upskilling, and community impact. This was a priority for senior leadership starting in 2014 when the CEO made DEI a key pillar of the company's corporate strategy. Senior business leaders were held accountable for improving the ratio of women managers and leaders through a "social value indicator," which factors into performance metrics and are tied to their compensation. The CEO also directly contributed to efforts including by: promoting the training program,

coaching program participants, personally reviewing decisions on female candidates in the succession planning process, and serving as inaugural chair of the Japan chapter of the "30% Club." Initiative impact included: ~24 percent increase in the ratio of women leaders from the beginning of 2017 to the beginning of 2022, and 44 percent of program participants promoted to vice president or director roles from 2017 to 2021.

4. Solutions designed for context

Designing solutions to address the root causes of the problem, including by making any needed changes to key processes and ways of working, can support effectiveness and sustainability. Setting the solution up for success also includes equipping employees with the knowledge and skills to support the desired change and encouraging their contributions.

Lighthouse case snapshot: Steel manufacturer Tata Steel launched an initiative to improve intersectional gender diversity for employees by addressing key root causes, including: stereotypes and lack of support structures, legal and geographic constraints, enduring consequences of historic marginalization, noninclusive policies, and unsafe work practices. The multipronged solution included a variety of efforts such as upskilling, career support, job opportunity creation, and inclusive redesign of policies and work infrastructure. Impact included launching the first-ever transgender hiring program in India.

5. Rigorous tracking and course correction

Measuring progress against the aspiration can help leaders monitor the solution's effectiveness, adjust the approach to increase impact, as needed, and more accurately direct the use of company resources.

Lighthouse case snapshot: HR consulting firm Randstad launched an initiative to support economic empowerment for at-risk women in the United States through upskilling and opportunity creation. The company tracked key performance indicators and participant feedback—including through one-on-one check-ins with participants at key stages of the program—to track participant completion rate and monitor program effectiveness. After the first year, Randstad added childcare and professional clothing to the program's offerings after learning that participants needed these services to successfully complete the program and secure long-term employment. Impact included supporting 1,000 at-risk women, with 95 percent of apprenticeship graduates advancing into long-term job opportunities through the program.

Applying the key success factors to your DEI initiatives

Engagement at each level of the organization—from individual contributors on the front lines to the CEO and board of directors—can help make meaningful progress on DEI.

- For leaders of DEI strategy and initiatives: consider this checklist to apply the key success factors to your organization's context
- For all members of an organization: consider these simple actions to help create inclusive environments and contribute to driving impact in your organization today

How relevant and useful is this article for you?

☆ ☆ ☆ ☆ ☆

1. "With global spending projected to reach $15.4 billion by 2026, diversity, equity & inclusion takes the lead role in the creation of stronger businesses," PR Newswire, November 3, 2021.
2. *Global gender gap report 2022*, World Economic Forum, July 2022.

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Now Playing: A Growing Market for Diverse Content



April 03, 2023

SHARE

Just as Paramount explores the sale of BET, spend on content with diverse casts is expected to outpace overall growth in spend across streaming, film and TV.

From big screen to small, from cinema to couch, content providers of all stripes are facing a variety of headwinds this year. Increasing competition for subscribers among streamers, higher interest rates, cord-cutting, and cash flow challenges are all buffeting the industry.[1, 2] Investors are reacting by shifting to value content providers for profit generation rather than revenue growth alone.[3, 4]

The upshot is an environment ripe for reconsideration. After many years of a “content arms race” in which providers spent aggressively on production across legacy and direct-to-consumer (“DTC”) offerings, they are now taking a fresh look at their budgets and how resources are deployed.[5] As they do, the stronger business opportunities tend to center on subsectors of enduring growth — typically those in which share of spend shifts from one category to another.

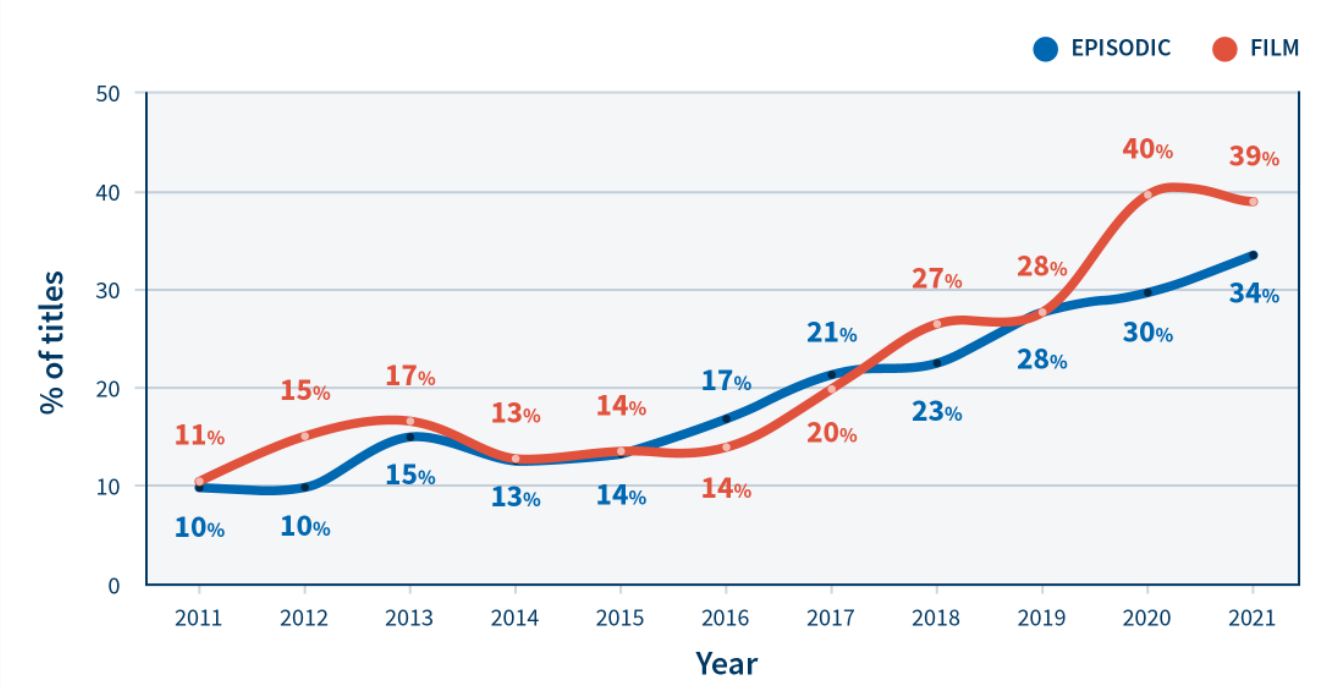
One example is content that focuses on stories and casts that feature a more diverse demographic. This opportunity may be particularly timely now in light of reports that Paramount Global is interested in selling Black Entertainment Television ("BET").[6]

Evolving Demographics

Ethnic diversity within the United States is expanding as the population of people of color continues to rise. By 2050, people of color are expected to represent more than 50% of the total populace, driven primarily by growth among Hispanics and African Americans, who currently make up about 43% of all U.S inhabitants.[7] Young people lead this expansion, with Generation Z (those born between 1995 and 2012) representing the most diverse cohort in the nation's history.[8]

America's expanding diversity is gradually becoming reflected in the content-production landscape as the number of titles across film and episodic content with a person of color in a lead role has steadily increased (see chart, "Titles with POC Casting Leads by Content Type"). In 2021, for example, people of color accounted for 39% of all leads in theatrical and digital film, a significant increase from 11% in 2011.[9] Television saw a similar rise in 2021, although the percentage of titles with people of color in lead roles differed notably by endpoint, with basic cable (40%)[10] and digital (38%)[11] far ahead of broadcast (27%).[12]

Titles with POC Casting Leads by Content Type



Note: Episodic is the weighted average of the percentage of leads across broadcast, cable and digital

Source: Hollywood Diversity Report 2022 (UCLA). Part 1: Film; Part 2: Television

Charlie Echeverry, founder and Managing Director of Black//Brown, an advisory firm and FTI Consulting partner specializing in diversity strategies for content providers and other industries,* says of the improvements, "There remains work to be done, but studios and streaming platforms have begun to recognize that the importance of diverse leads and casts is more than a question of altruism."

As people of color representation has improved on-screen, content featuring casts that are at least 30% diverse has performed better than non-diverse content across endpoints at the box office and on television. Films lead the way in this shift, accounting for 8 of the top 10 highest-grossing theatrical releases and 7 of the top 10 most-viewed digital releases in 2021.[13] Among episodic content viewed by audiences ages 18-49, 6 of the top 10 digital shows and 8 of the top 10 broadcast shows had casts of at least 30% people of color (see chart, "Top 10 Performing Titles 2020-2021").[14, 15]

Top 10 Performing Titles 2020-2021 (18-49 Rating for Episodic; Box Office for Theatrical)

CAST ≥ 30% PEOPLE OF COLOR

	EPISODIC						FILM			
	BROADCAST SCRIPTED		CABLE SCRIPTED		DIGITAL SCRIPTED		THEATRICAL		DIGITAL	
	Title	Network	Title	Network	Title	Network	Title	Distributor	Title	Platform
#1	Saturday Night Live	NBC	When Calls the Heart	Hallmark	The Queen's Gambit	Netflix	Spider-Man: No Way Home	SONY	Luca	Disney Plus
#2	This Is Us	NBC	Animal Kingdom	TNT	Loki	Disney Plus	No Time to Die	MGN	Raya and the Last Dragon	Disney Plus
#3	Grey's Anatomy	ABC	Good Witch	Hallmark	Bridgerton	Netflix	F9: The Fast Sage	Universal	Red Notice	Netflix
#4	The Equalizer	CBS	Snowpiercer	TNT	WandaVision	Disney Plus	Venom: Let There be Carnage	SONY	The Mitchells vs. The Machines	Netflix
#5	9-1-1	FOX	Motherland: Fort Salem	Freeform	The Mandalorian	Disney Plus	Godzilla vs. Kong	Warner Bros	Vivo	Netflix
#6	Chicago P.D.	NBC	Resident Allen	SYFY	The Falcon and the Winter Soldier	Disney Plus	Shang-Chi	Disney	Coming 2 America	Prime video
#7	Chicago Fire	NBC	Sistas	BET	Cobra Kai	Netflix	Eternals	Disney	Cruella	Disney Plus
#8	9-1-1: Lone Star	FOX	Chesapeake Shores	Hallmark	The Haunting [of Bly Manor]	Netflix	Dune	Warner Bros	The Tomorrow War	Prime video
#9	Law & Order: Organized Crime	NBC	Snowfall	FX	Sweet Tooth	Netflix	Black Widow	Disney	Black Widow	Disney Plus
#10	Law & Order: SVU	NBC	The Bold Type	Freeform	Ginny & Georgia	Netflix	Free Guy	20th Century Fox	Fatherhood	Netflix

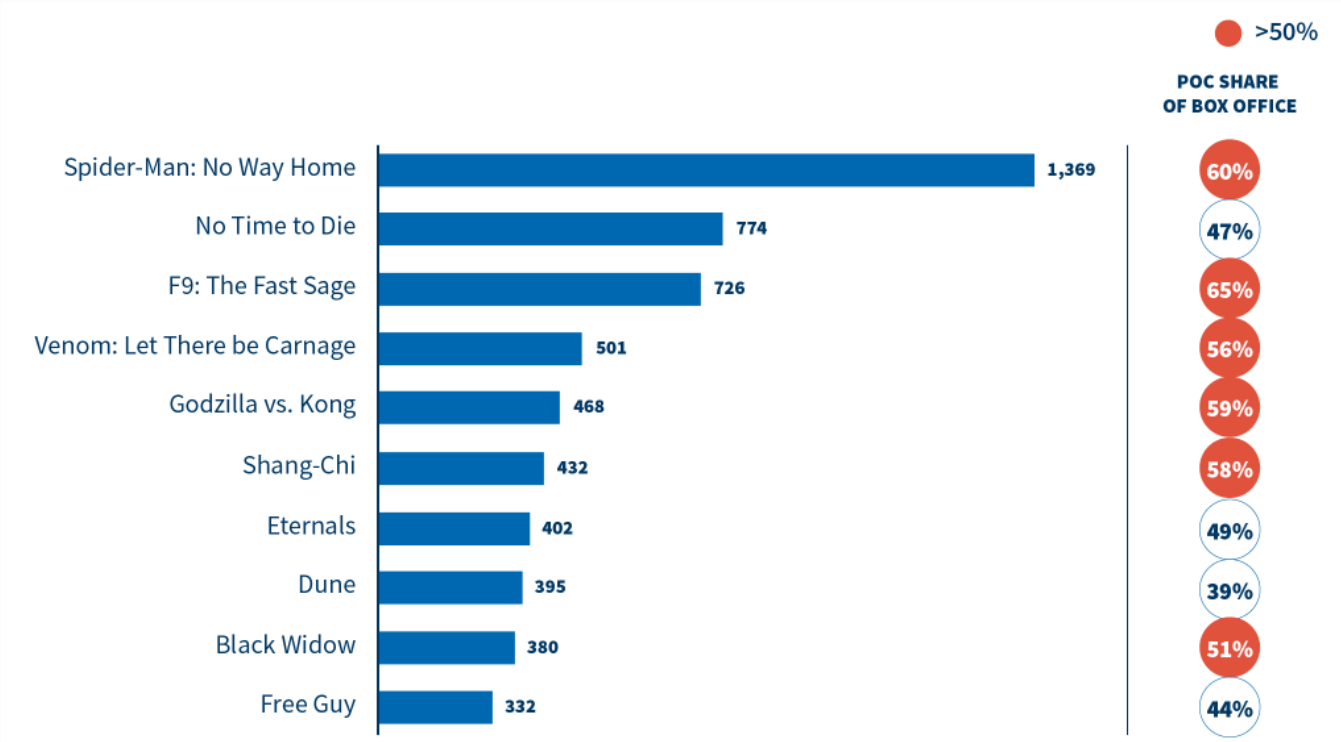
Notes: Episodic lists use latest available data from the 2020-21 season; film lists are from 2021
Episodic data ranked by household rating for content released in U.S. during the 2020-21 season for adults 18-49
Film data is from top English-language releases in 2021 by global box office for theatrical and household ratings for digital

Source: Hollywood Diversity Report 2022 (UCLA). Part 1: Film; Part 2: Television

"Diverse content is a fuller reflection of consumers' lived experience, and the data has begun to show the correlation at the box office," says Echeverry. "Earlier approaches were intentional but narrow. Content was primarily produced and delivered to a given diverse audience. Now increasingly diverse content is flowing through communities of color to a general audience, and the results are quantifiable."

The strong performance of content featuring casts at least 30% diverse is being driven by all races. But people of color represent an economically significant market that punches above its weight in consuming content, particularly for theatrical and streaming films. In 2021, people of color households were overrepresented in box office share of 9 of the top 10 grossing films released (see chart, "Top 10 Theatrical Films and POC Box Office Share 2021").[16]

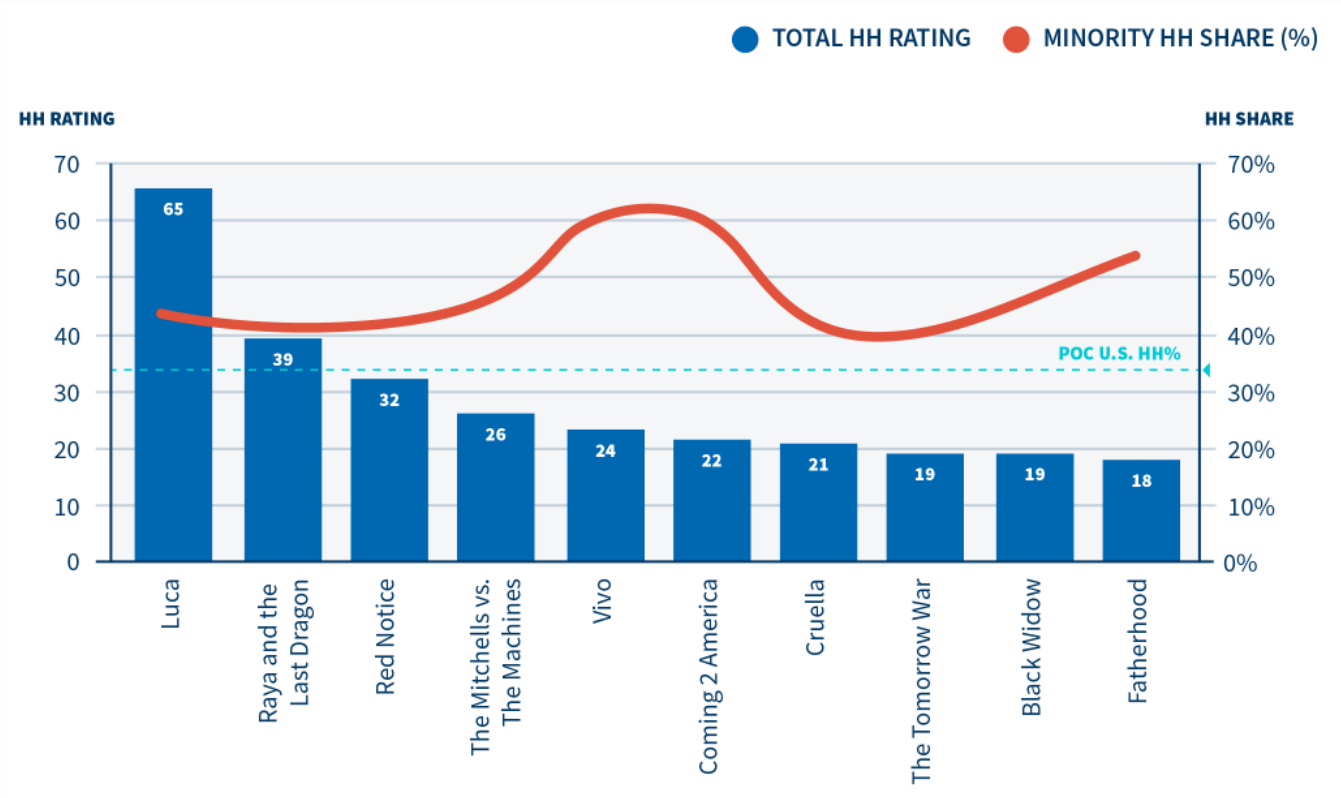
Top 10 Theatrical Films and POC Box Office Share (2021)
$ millions



Source: Hollywood Diversity Report 2022 (UCLA). Part 1:Film

The same holds true among households streaming the top 10 films released on subscription video on demand platforms ("SVOD") (see chart, "Top 10 Streaming Films and POC Household Share 2021").[17]

Top 10 Streaming Films and POC Household Share (2021)



Source: Hollywood Diversity Report: 2022 (UCLA). Part 1: Film

"Driven by their relative youth, digital proficiency and multi-generational viewing environments, communities of color — especially Latino and Black — over-index in the behaviors that drive engagement and revenue performance across various modes of content consumption," says Echeverry.

Investing in Diverse Content

These upward trends make a compelling case for content acquirers, distributors and producers to continue prioritizing content featuring diverse leads, even against industry headwinds.

Using FTI Consulting's proprietary production forecast model, we anticipate that the market for diverse content (defined here as content featuring at least one lead who is a person of color) across all film and episodic titles in the United States will grow faster than the underlying total production market.† Our forecast predicts diverse content growth of 7.5% per year from 2023-2026, and overall production market growth of only 3.5% during the same period. By 2026, we expect content with at least one person of color in a lead role will make up 47% of total content spend versus 40% today.

This content growth is forecast to come primarily from digital and theatrical categories, as content spend continues to fall across broadcast and cable due to the acceleration of cord-cutting and declining multichannel video programming distributor ("MVPD") subscriptions.

Most of the growth will be driven by diverse content. On faster-growing digital endpoints, we expect spending for diverse content to outpace overall digital content spend over the next three years.

The FTI Consulting forecast shows digital diverse content spend rising by 13.5% per year from 2023 to 2026, while overall spend on digital during the same period will grow approximately 9% annually.

The market for diverse theatrical films is expected to rise at a rate of 2.8% per year from 2023 to 2026. Overall spend on theatrical films is forecast to increase only 2.0% in the same period.

"Based on what we've studied, our lived experience and reliable modeling, I have confidence that the forecast, particularly as it relates to tentpole theatrical properties, will be realized," says Echeverry.

He adds, "The importance of diverse leads and casts will continue to become a business imperative in addition to an objective good."

Note: Charlie Echeverry, founder and Managing Director of strategic advisory firm Black//Brown, contributed to the preparation of this article.

[*] *Black//Brown partners with FTI Consulting on certain engagements.*

[†] *All projected figures from FTI Consulting's forecast model are as of November 2022.*

Footnotes:

1: John Koblin and Nicole Sperling. "Netflix's Stumble Could Be a Warning Sign for Streaming Industry." The New York Times. (April 20, 2022). https://www.nytimes.com/2022/04/20/business/media/netflix-streaming-subscription-model.html

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9: “Hollywood Diversity Report 2022, Part 1: Film.” page 12

10: “Dr. Ana-Christina Ramon, Michael Tran, and Dr. Darnell Hunt. “Hollywood Diversity Report 2022: A New, Post-Pandemic Normal? Part 2: Television.” page 22. UCLA Institute for Research on Labor & Employment (last accessed March 14, 2022). https://socialsciences.ucla.edu/wp-content/uploads/2022/10/UCLA-Hollywood-Diversity-Report-2022-Television-10-27-2022.pdf

11: Ibid. page 23

12: Ibid. page 21

13: “Hollywood Diversity Report 2022, Part 1: Film.” page 41

14: “Hollywood Diversity Report 2022, Part 2: Television.” page 58

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16: “Hollywood Diversity Report 2022, Part 1: Film.” page 39

17: Ibid.

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2022 Inclusion Report Update



Vernā Myers
VP of Inclusion Strategy

Social Impact · 28 April 2023

Global | United States

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Inclusion is a collective effort. To make Netflix more inclusive for every employee, we all have to jump in, work together and develop our "inclusion lens." And that's hard because conversations about equity and diversity can be uncomfortable. Many of us are still afraid of saying or doing the wrong thing — and that discomfort is true even for someone like me who's been working in inclusion almost my entire career. But as folks who take the time to engage have learned, it's how you build your inclusion competence — moving from awareness to action to impact more quickly.

As we outlined in our first inclusion report — Sowing the Seeds — increasing representation is an important start. But it's only part of the journey because if people don't also feel included and valued within an organization, they will ultimately leave. Overall, we've made great headway in the last few years across Netflix, and if I were grading our company I'd give us a "P" for progress and a "G" for growth — not higher as there is always more work to do.

Gender (Global)[1]**:** Across gender identities, women make up 49.6% of our workforce and have the highest representation at Netflix, down from 51.7% in 2021. Women leadership (Directors and above) remained steady at 51.4% (vs. 51.2% in 2021). Men and additional gender identities[2] remained flat at 45% and 1.3% respectively, compared to 2021.

Race/Ethnicity (US)[3]**:** Over half of our US workforce (52.9%) is made up of people from one or more historically excluded ethnic and/or racial backgrounds, including Asian, Black, Hispanic or Latino/a/x, Middle Eastern or North African, Native American and Pacific Islander[4]. This is a slight increase from 52.3% in 2021.

- The number of US employees who identify as Asian account for 27% of our workforce, an increase from 25.8% in 2021— and 18.4% of our leadership (directors and above), a decrease from 18.6% in 2021.
- The number of US Black employees accounts for 10.7% of our workforce, a decrease from 11.7% in 2021 — and 12.9% of our leadership (Directors and above), a decrease from 13.6% in 2021.
- The number of US Hispanic or Latino/a/e/x employees account for 11.3% of our workforce, relatively flat from last year (11.2%) — and 7.3% of our leadership (Directors and above), an increase from 6.8% in 2021.

Senior Leadership: Of the 23 leaders in our senior leadership team in 2022, 43.5% (10) are women, and 34.8% (8) self-identify as belonging to one or more historically excluded ethnic and/or racial backgrounds.

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Getting Better Globally: In the past year, we built and deepened our inclusion work, creating local programs in multiple languages including French, Italian, German and Spanish and adding staff

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inclusively. These workshops ensure that many more of our colleagues are aware of the inclusive behaviors necessary to create and maintain an environment where *all* people can operate at their highest levels.

- We now have 18 Employee Resource Groups (ERGs) with 84 chapters all around the world — including our newest additions in Manila, Berlin, Mumbai, Madrid and Sydney. ERGs support and enrich our communities, allies and the company as a whole.

While some regions and countries are in the earlier stage of their inclusion journey, we see this phase of our work as moving beyond awareness to action, where our leaders are deliberate and consistent in creating an inclusive environment for their teams and equitable opportunities for employees to grow.

Improving Our Culture of Inclusion and Belonging: In 2022, we redeveloped resources for our recruiting teams, embedding inclusive hiring practices into everything we do. We are also working with our HR colleagues to further embed an inclusion and equity lens into all our systems and practices, including compensation, onboarding, feedback, growth and development.

We continue to offer inclusive benefits such as gender-inclusive parental leave and family-forming support for employees regardless of marital status, gender or sexual orientation. We also made enhancements in areas of transgender care, mental health and neurodiversity, as well as backup caregiving in various offices around the world.

In the US we expanded the number of Hispanic Serving Institutions (HSI), Historically Black Colleges and Universities (HBCUs), and Minority Serving Institutions (MSI) represented in our Pathways Bootcamp. The past year's cohort is the most diverse in the program's history and we redeveloped the curriculum to better position students for Netflix internships and new graduate opportunities.

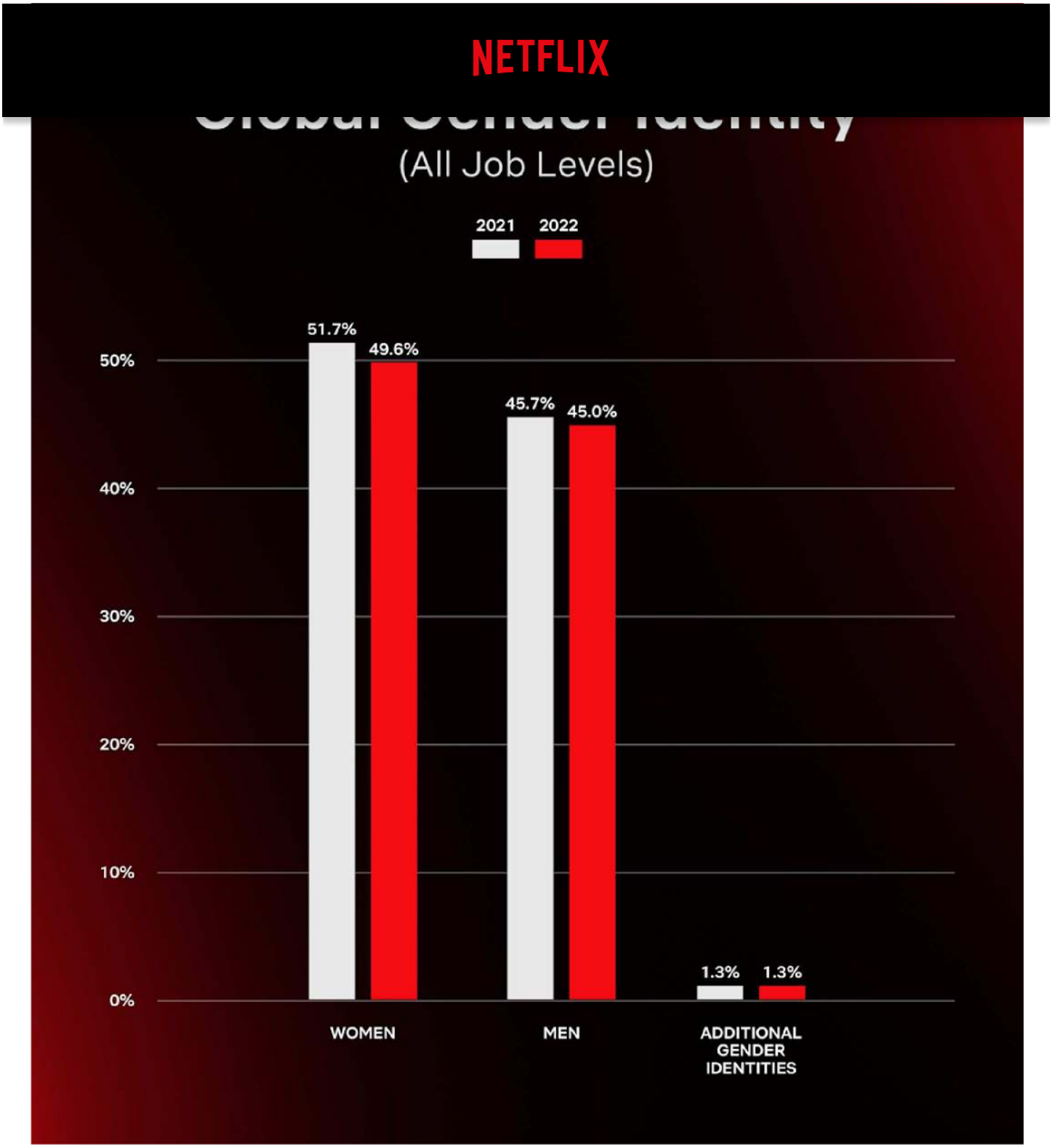
Our supplier diversity program has also grown. In 2022 we spent ~$700M with underrepresented suppliers, representing a 9% year-over-year increase. Many of our teams took concrete steps to remove systemic barriers, build a diverse network of suppliers and create a positive impact in their respective functions. And we continue to expand our investment in Black banks and other Black-led financial institutions to scale with 2% of our cash and short-term investment holdings ($106M committed as of December 31, 2022).

Better Representation in Front of and Behind the Camera: Two years ago Netflix partnered with Dr. Stacy L. Smith and the USC Annenberg Inclusion Initiative to examine several inclusion metrics (e.g., gender, race/ethnicity, LGBTQ+, disability) in our US-commissioned films and series. We

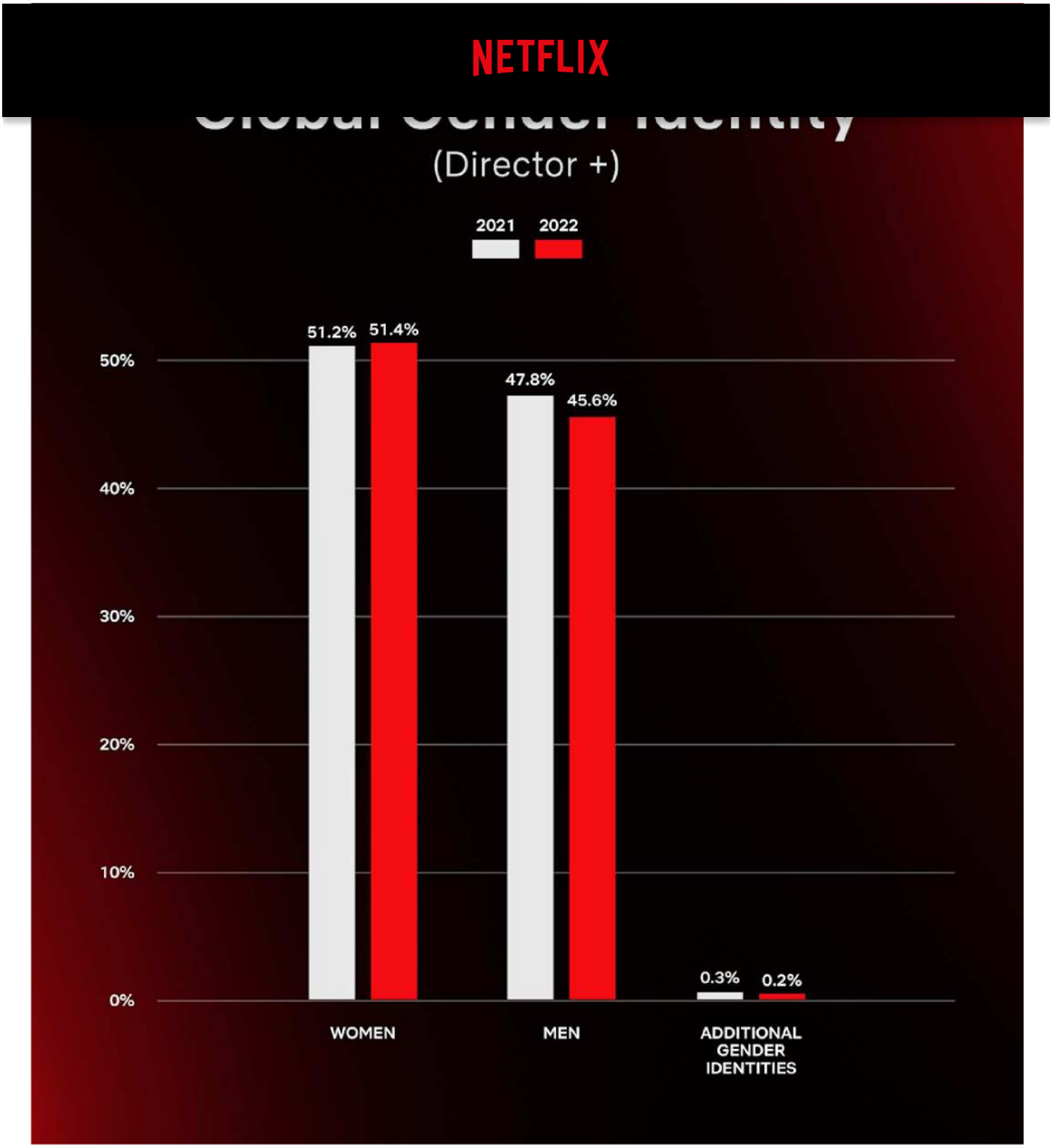
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Following the release of the initial study, we established the Netflix Fund for Creative Equity to invest $100 million over five years into creating more pathways for talent from underrepresented communities across the world. In just two years, we've invested $29 million in more than 100 programs, partnering with over 80 organizations in more than 35 countries.

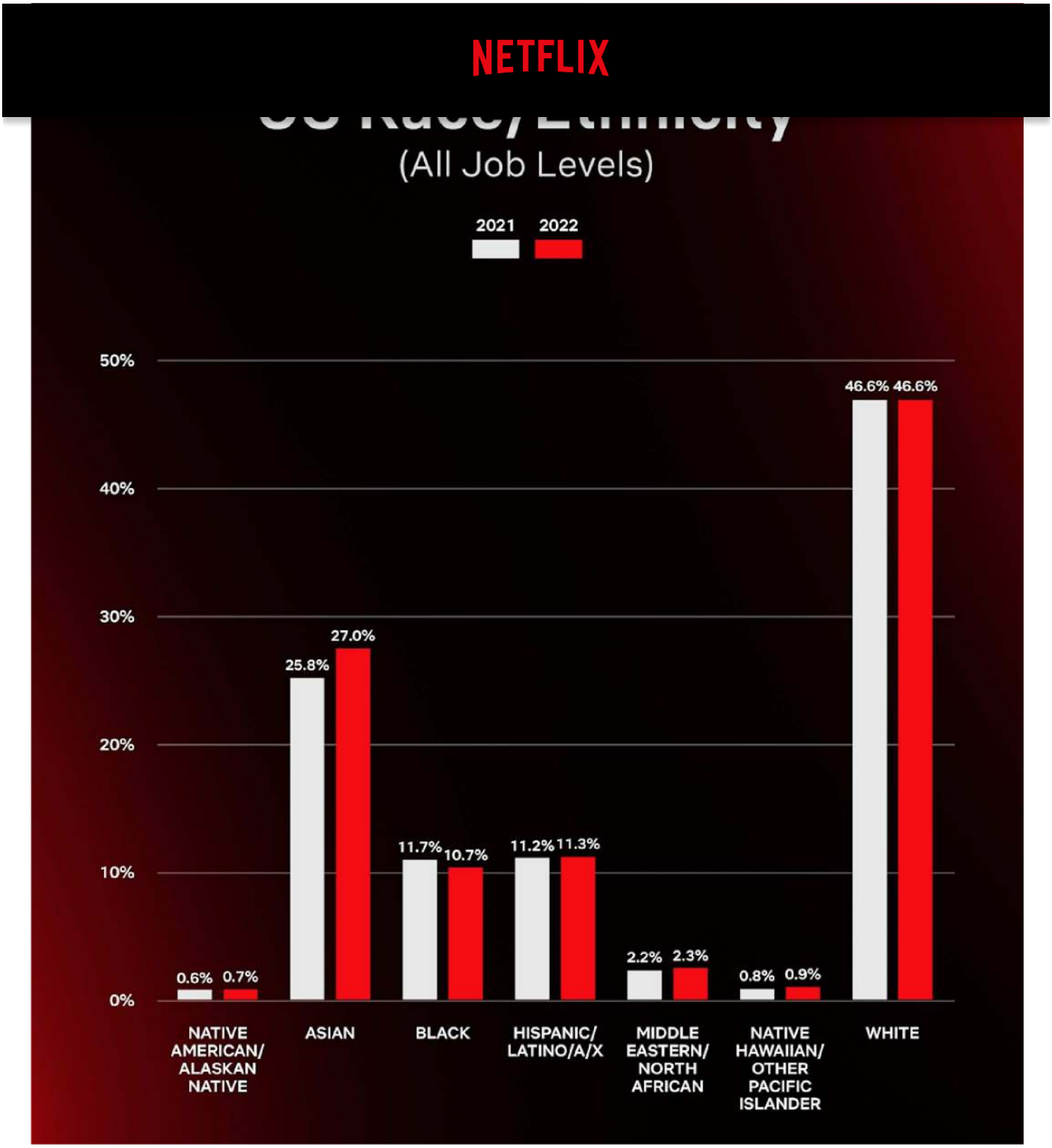
We strive to entertain the world — and to do so, we need to be as innovative and collaborative as possible — two of the proven outcomes of a diverse, inclusive and equitable workplace. Of course, we still have a lot more to do on this journey. The goal is for everyone to continue to grow and take individual responsibility for fostering an inclusive workplace where everyone can thrive.



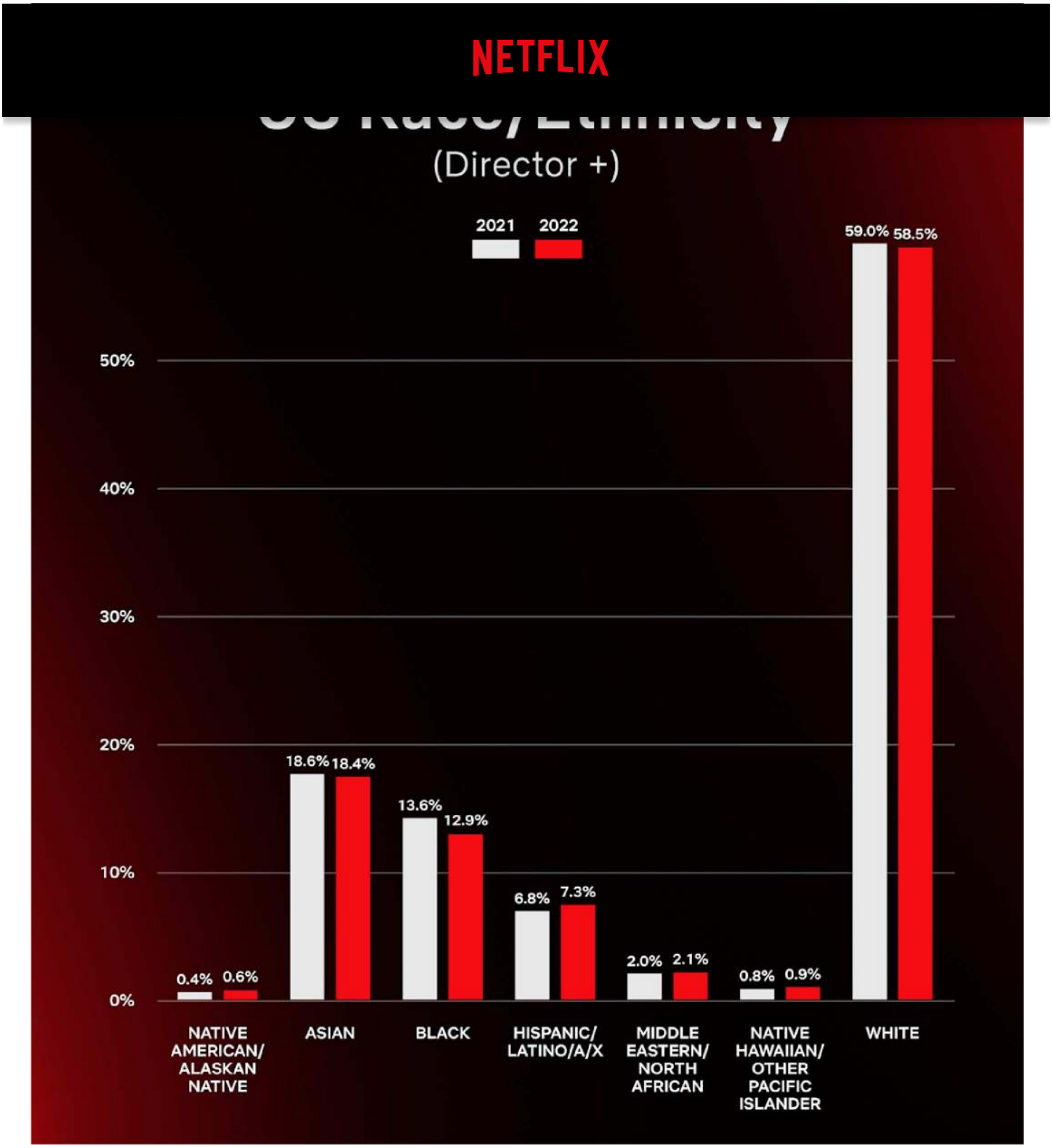
Global Gender Identity (All Job Levels) 2021-2022



Global Gender Identity (Director Plus) 2021-2022



US Race/Ethnicity (All Job Levels) 2021-2022



US Race/Ethnicity (Director Plus) 2021-2022

In 2021 we made changes to our data collection methods to allow employees to share multiple self-identities for gender identity and race (e.g., Black and Asian compared to only "Two or More Races"). Using this method, we are counting multiracial employees or employees with more than one gender identity as a member of each of the categories they identify with, meaning some

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The reason we made this shift in our methodology is to better represent our employees' experiences. While we made this shift in our data collection in 2021, we reported our 2021 data for the last inclusion update using the previous data collection methodology that counted multiracial employees all under one "Two or More Races" category.

For this year's update, we are reporting 2022 data in accordance with the new multi-select data collection method and in order for us to be able to share our progress in an accurate and meaningful way, we are comparing 2022 data to the 2021 data that employed the same methods. Previously published results will differ due to these changes in data collection methods and we will make notes as such in the previously published updates.

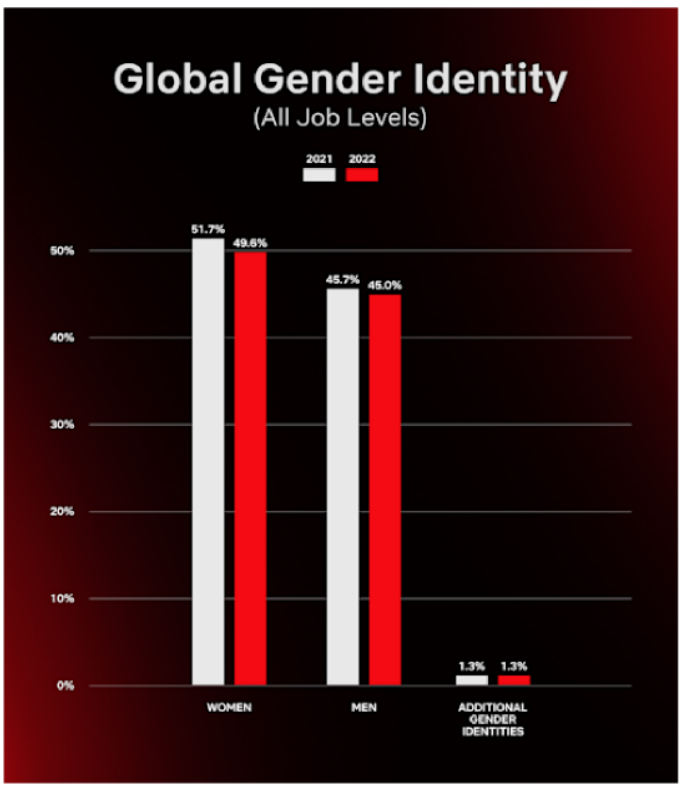
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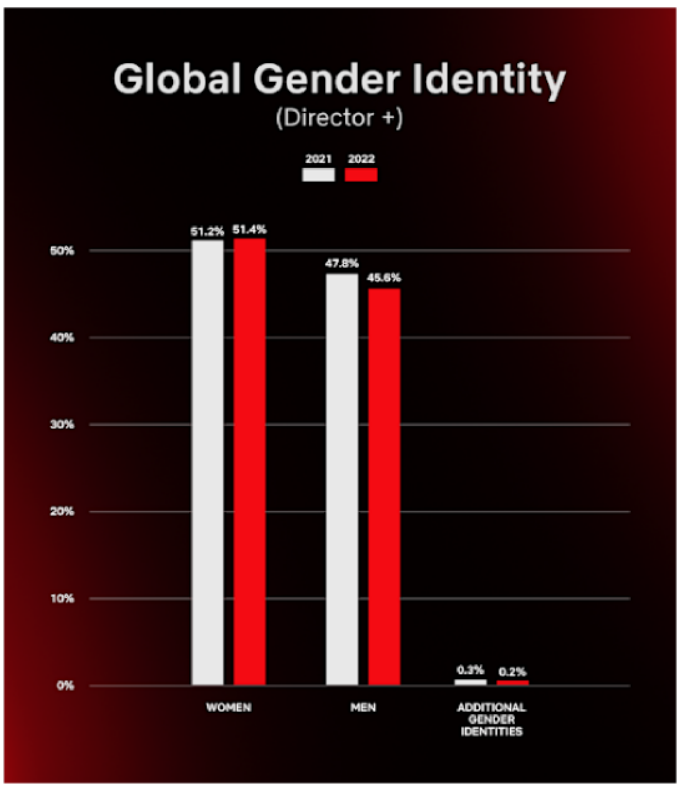
[1] This is based on a population of approximately 9,500 streaming employees. Due to regional laws, we do not collect gender data in every region. 4% of those 9,500 employees chose not to disclose a gender identity.

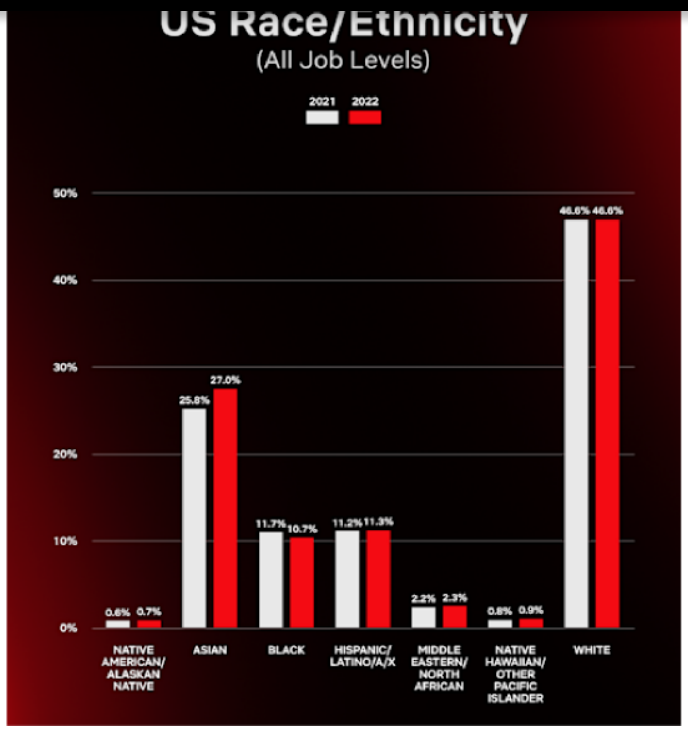
[2] Netflix acknowledges and honors that gender is non-binary, so employees can self-identify from categories outside of man or woman.

[3] In the US — where we collect and report race and ethnicity data — we had approximately 7,000 employees. Previously published results will differ due to changes in data collection methods that allow employees to share multiple self-identities (e.g., Black and Asian compared to only “multi-race”), with this change percentages can add up to more than 100%.

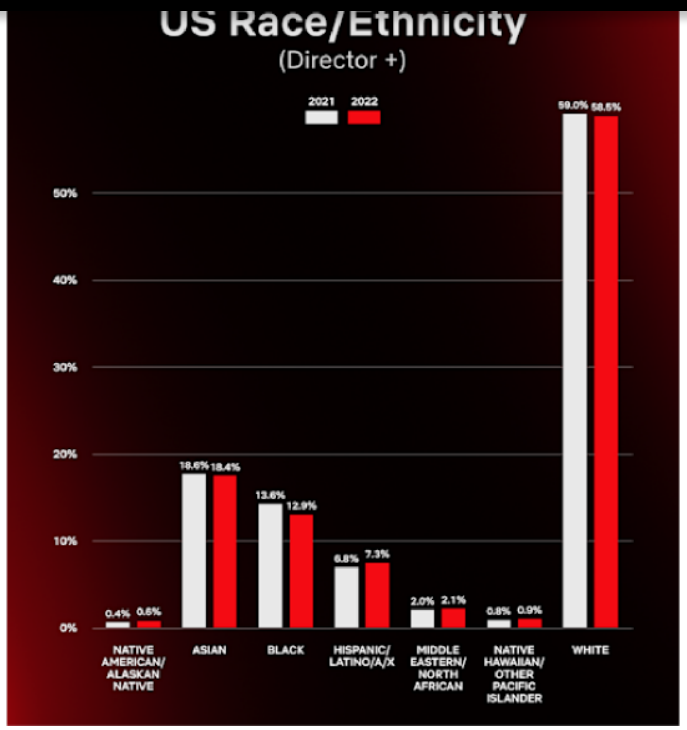
[4] The Race & Ethnicity self-identification categories that Netflix uses are largely informed by US federal reporting requirements.







US Race/Ethnicity (All Job Levels) 2021-2022



US Race/Ethnicity (Director Plus) 2021-2022

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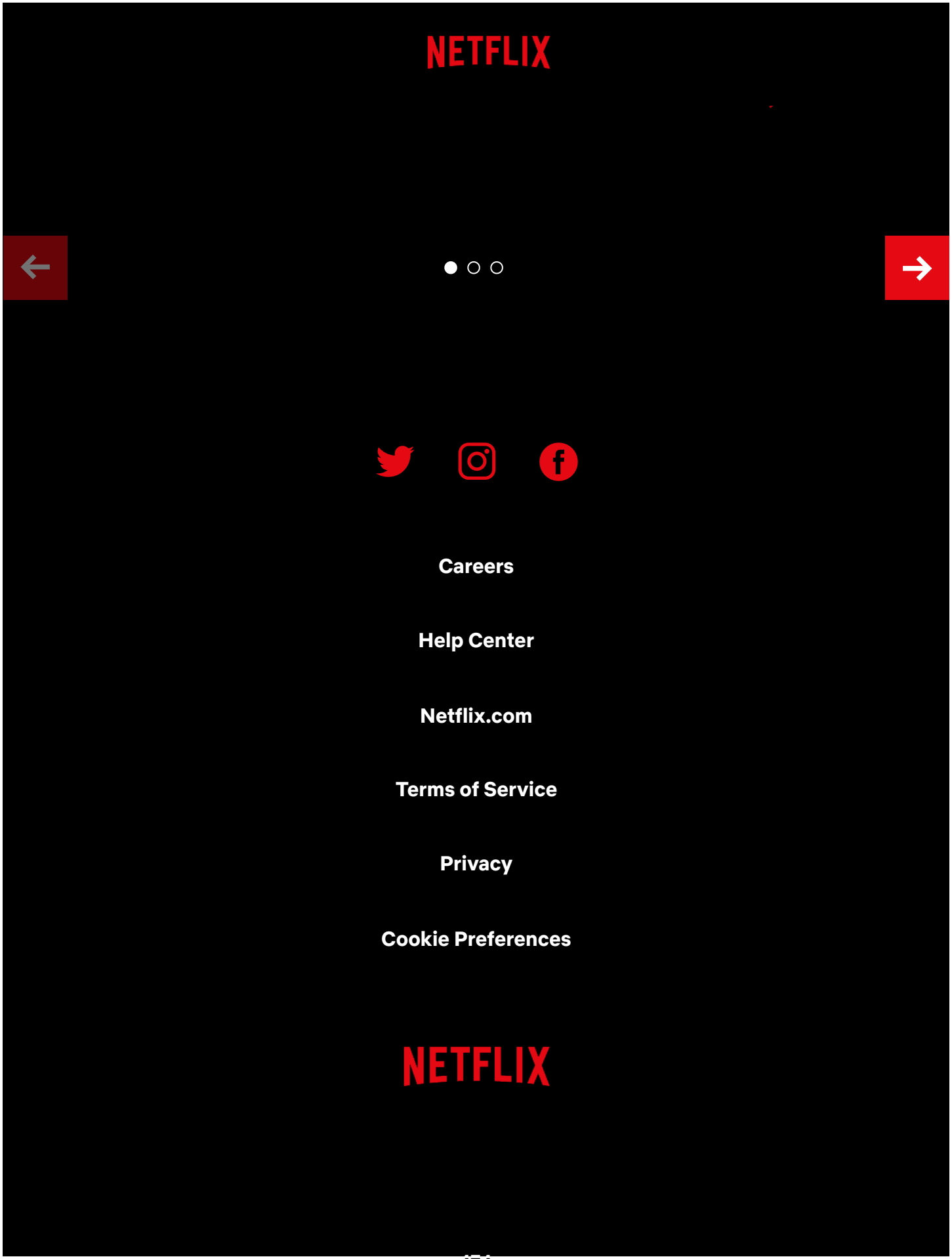


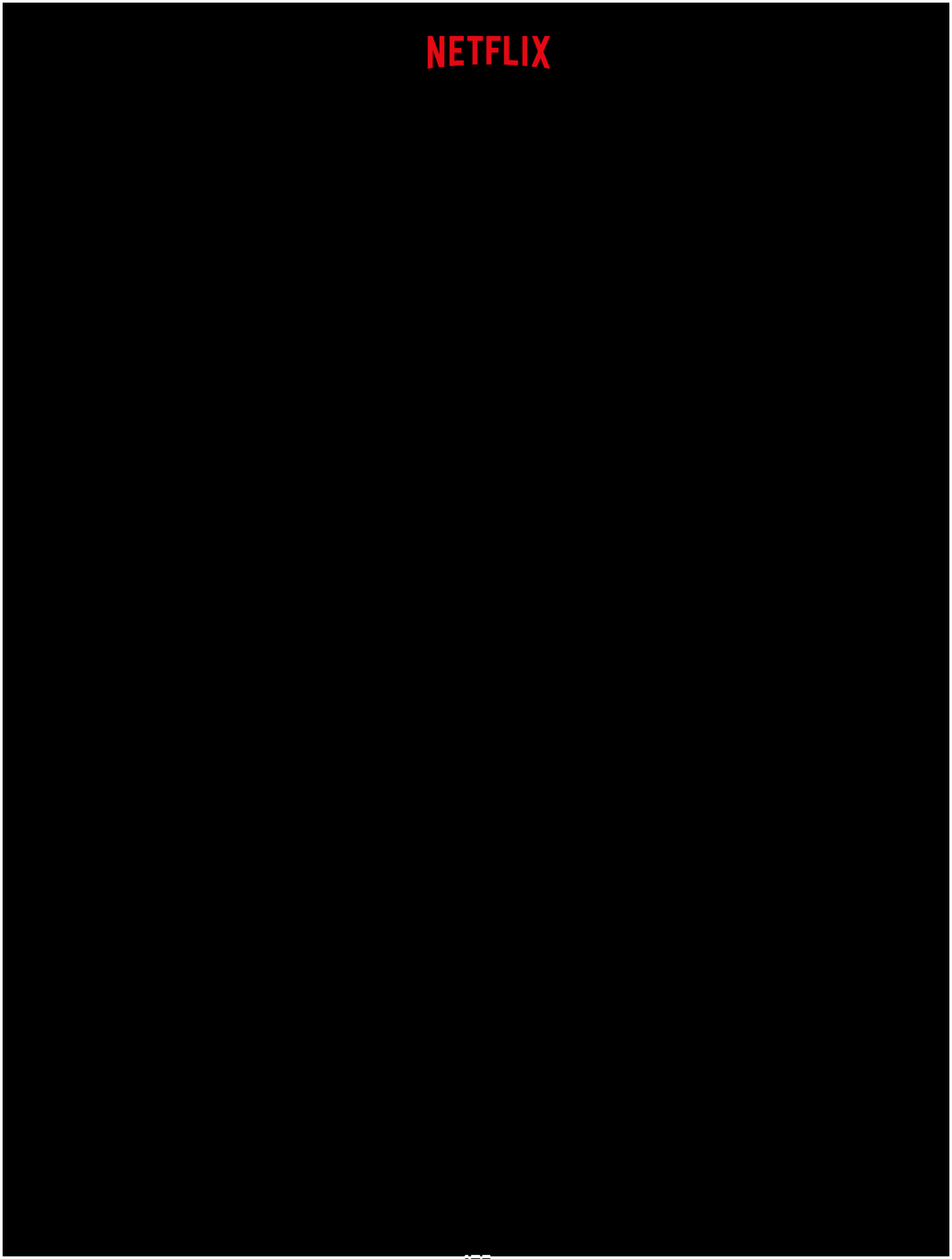
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Generative Extend in Premiere Pro: Adobe's AI Tool That Could Change Video Editing

It can build up to 10 seconds to fill empty spaces in your track

By Jerri Ledford Published on October 15, 2024 09:52AM EDT

Key Takeaways

The Keynote for Adobe Max showed off the AI in many Adobe products, including Photoshop, Illustrator, and Premiere Pro, while also pointing out that AI can be used to free creatives to do what they do best: Create.

AI seems to be in everything these days, and Adobe's products are no different. Among the AI capabilities the company showed off at Adobe Max, some new tools made an appearance, including a new AI video editing tool in Adobe Premier Pro.

Adobe initially unveiled the AI video capabilities back in April. Now, they're available in beta in Adobe Premiere Pro. Adobe showed off a few of the features, including Generative Extend and Mask Tracking.

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PHOTO: ADOBE

Generative Extend allows video editors to fill short gaps in video using AI to generate an extension of the existing video. There are some limitations, of course. It cannot expend speech, an internet connection is required, and you're limited to 720 or 1080p at 12-30 FPS (frames per second), but within those constraints, you can generate up to 2 seconds of video or 10 seconds of audio that will seamlessly flow into your existing video. It's pretty incredible to see a video that did not exist suddenly appear in your timeline.



In addition to Generative Extend in Premiere Beta, Adobe also shared the new Mask Tracking feature that combines the ability to use AI to select and mask a still image within your video and then expand that ghout the entire video, allowing video editors to reduce the time ssary to make selections and adjustments from hours to minutes.

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products such as Photoshop, Lightroom, and other programs starting on Monday, while additional new features will be available in the coming months.

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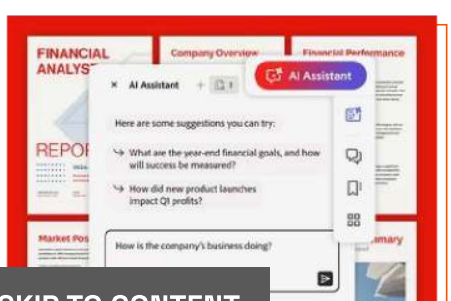
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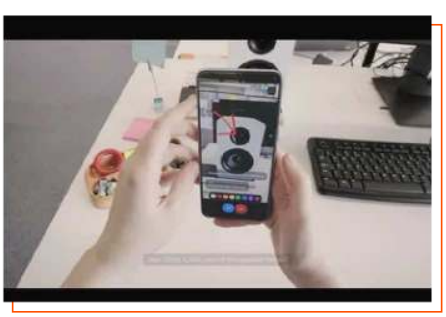
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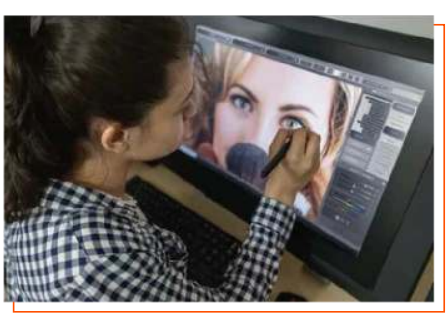


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PRESIDENTIAL ACTIONS

REMOVING BARRIERS TO AMERICAN LEADERSHIP IN ARTIFICIAL INTELLIGENCE

EXECUTIVE ORDER

January 23, 2025

By the authority vested in me as President by the Constitution and the laws of the United States of America, it is hereby ordered as follows:

Section 1. Purpose. The United States has long been at the forefront of artificial intelligence (AI) innovation, driven by the strength of our free markets, world-class research institutions, and entrepreneurial spirit. To maintain this leadership, we must develop AI systems that are free from ideological bias or engineered social agendas. With the right Government policies, we can solidify our position as the global leader in AI and secure a brighter future for all Americans.

This order revokes certain existing AI policies and directives that act as barriers to American AI innovation, clearing a path for the United States to act decisively to retain global leadership in artificial intelligence.

Sec. 2. Policy. It is the policy of the United States to sustain and enhance America's global AI dominance in order to promote human flourishing, economic competitiveness, and national security.

Sec. 3. Definition. For the purposes of this order, "artificial intelligence" or "AI" has the meaning set forth in 15 U.S.C. 9401(3).

Sec. 4. Developing an Artificial Intelligence Action Plan. (a) Within 180 days of this order, the Assistant to the President for Science and Technology (APST), the Special Advisor for AI and Crypto, and the Assistant to the President for National Security Affairs (APNSA), in coordination with the Assistant to the President for Economic Policy, the Assistant to the President for Domestic Policy, the Director of the Office of Management and Budget (OMB Director), and the heads of such executive departments and agencies (agencies) as the APST and APNSA deem relevant, shall develop and submit to the President an action plan to achieve the policy set forth in section 2 of this order.

Sec. 5. Implementation of Order Revocation. (a) The APST, the Special Advisor

for AI and Crypto, and the APNSA shall immediately review, in coordination with the heads of all agencies as they deem relevant, all policies, directives, regulations, orders, and other actions taken pursuant to the revoked Executive Order 14110 of October 30, 2023 (Safe, Secure, and Trustworthy Development and Use of Artificial Intelligence). The APST, the Special Advisor for AI and Crypto, and the APNSA shall, in coordination with the heads of relevant agencies, identify any actions taken pursuant to Executive Order 14110 that are or may be inconsistent with, or present obstacles to, the policy set forth in section 2 of this order. For any such agency actions identified, the heads of agencies shall, as appropriate and consistent with applicable law, suspend, revise, or rescind such actions, or propose suspending, revising, or rescinding such actions. If in any case such suspension, revision, or rescission cannot be finalized immediately, the APST and the heads of agencies shall promptly take steps to provide all available exemptions authorized by any such orders, rules, regulations, guidelines, or policies, as appropriate and consistent with applicable law, until such action can be finalized.

(b) Within 60 days of this order, the OMB Director, in coordination with the APST, shall revise OMB Memoranda M-24-10 and M-24-18 as necessary to make them consistent with the policy set forth in section 2 of this order.

Sec. 6. General Provisions. (a) Nothing in this order shall be construed to impair or otherwise affect:

(i) the authority granted by law to an executive department or agency, or the head thereof; or

(ii) the functions of the Director of the Office of Management and Budget

to the availability of appropriations.

(c) This order is not intended to, and does not, create any right or benefit, substantive or procedural, enforceable at law or in equity by any party against

the United States, its departments, agencies, or entities, its officers, employees, or agents, or any other person.

THE WHITE HOUSE,

January 23, 2025.

THE WHITE HOUSE

1600 Pennsylvania Ave NW
Washington, DC 20500



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Mentoring opportunities



Mentoring can provide structured career development to individuals. The ScreenSkills website has resources to help individuals and organisations wanting to provide or receive mentoring.

Below you will find a longer guide and a shorter briefing about what mentoring is all about, what to expect and what is expected of you. The ‘sessions flow’ document illustrates how you can structure the mentoring conversations. Use the session log template to record what was discussed and agreed in the session. Use the action plan template to formalise the actions the mentee will do between sessions. If as a mentor you ever feel you are not able to help your mentee, you may find the information in ‘great mentors do not need all the answers’ useful.

Download mentoring resources

We will be recruiting mentors for specific programmes. Look out for details in our newsletters.

All of our mentors are volunteers. Typically, mentors will have recent industry experience and will be one or two career stages ahead of their mentee.

Benefits of mentoring for both parties include:

- Seeing things from another's perspective
- Increasing your network
- Giving and receiving feedback
- Developing communication skills
- Learning from the ideas and experiences of someone who is different to you
- Using your creativity
- Boosting your job satisfaction
- A deeper appreciation of diversity and inclusivity

Read testimonials

E-learning modules and mentoring resources

ScreenSkills **e-learning modules** can support mentoring partnerships and can be accessed via the links below:

- Mentoring for mentors (/online-learning/learning-modules/mentoring-for-mentors/)
- Mentoring for mentees (/online-learning/learning-modules/being-mentored-for-mentees/)

How to win at work: The Mentoring Edge



Go back to mentoring hub (https://www.screenskills.com/your-career/mentoring-resources/)

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Trainee Finder (/training/trainee-finder/)

Newsletter (https://www.screenskills.com/newsletter)

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Film (/industry/film-skills-fund/)

High-end TV (/industry/high-end-tv-skills-fund/)

Unscripted TV (/industry/unscripted-tv-skills-fund/)

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Annual reports (/about-us/annual-reports/)

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Skills councils (/about-us/skills-councils/)

(/)

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Building Bridges: How Education Partnerships Drive Workforce Development



Businesses are increasingly demanding that new hires possess the skills necessary to hit the ground running from day one. For educational institutions, this pressure means evolving their programs to better align with real-world workforce needs. One effective way to bridge the gap between classroom learning and professional competency is through partnerships between educational institutions and businesses. These education partnerships ensure that students are better prepared for the workforce and help companies gain a pipeline of skilled workers.

The Growing Importance of Workforce-Ready Graduates

The modern workforce is dynamic, requiring constant adaptation to new technologies, practices, and industries. As businesses face talent shortages in critical areas such as IT, healthcare, and skilled trades, the need for graduates to be

workforce-ready is more pressing than ever. However, traditional academic programs don't always keep pace with the changing demands of industry. This mismatch often leads to a gap between what students are taught and the skills employers need.

That's where education partnerships come in. By fostering direct collaboration between institutions and businesses, schools can design programs that are better aligned with market needs. While businesses can ensure they're tapping into a pool of talent equipped with relevant, practical skills.

How Education Partnerships Work

Education partnerships come in various forms, ranging from formal agreements between institutions and companies to more flexible, ongoing collaborations. These partnerships focus on developing curriculum, providing hands-on learning opportunities, and creating pathways for students.

Here are a few common ways these partnerships take shape:

- **Curriculum Development**: Businesses collaborate with educational institutions to co-create courses that address current industry challenges. This might include updating or designing new modules that reflect emerging trends, skills, or technologies.
- **Internships, Apprenticeships, and Co-op Programs**: Students gain practical, hands-on experience by working directly within partner organizations. These real-world experiences provide invaluable exposure to the demands of the industry and often lead to job offers post-graduation.
- **Mentorship and Networking**: Partnerships provide students with access to industry professionals who can offer mentorship, career advice, and networking opportunities that help students make informed career choices.
- **Continuing Education and Upskilling**: These partnerships aren't limited to students. Businesses can also collaborate with educational institutions to provide ongoing training and development for their current workforce, ensuring that employees stay up-to-date with industry standards and innovations.

Why These Partnerships Matter for Employers

For businesses, the benefits of education partnerships go beyond simply gaining access to a talent pipeline. Companies that invest in these collaborations are able to shape the workforce to meet their future needs. Providing hands-on learning opportunities, and offering mentorship, companies can ensure that graduates are entering the workforce with the exact skills and training necessary to succeed.

Additionally, businesses can save on recruitment and training costs by hiring graduates who have already been trained in their systems or processes through internships or co-op programs. These graduates often require less onboarding and are more likely to stay with the company long-term.

The Impact on Higher Education Institutions

For colleges and universities, partnering with businesses is a way to stay relevant in an increasingly competitive educational landscape. By offering programs that are directly tied to industry needs, institutions can better attract students who want assurance that their degrees will lead to meaningful employment.

Moreover, these partnerships provide schools with valuable insights into the trends shaping various industries. Certain accrediting bodies require institutions to report job placement rates as part of the accreditation process, making it essential for schools to stay informed about industry needs. Institutions can use this data to continually update their programs, ensuring that they remain at the forefront of workforce development. This not only benefits students and graduates but also helps boost the institution's reputation for producing job-ready candidates.

The Future of Education-Industry Partnerships

As the workforce continues to evolve, partnerships between education and industry will become increasingly important. Technological advancements, global competition, and economic changes all point toward a future where education will need to be more agile, more responsive, and more closely tied to real-world applications.

Businesses are recognizing the importance of these collaborations to meet their talent needs. At the same time, educational institutions are embracing the opportunity to innovate and enhance the value of their programs. Together, these two sectors can drive forward a system where students and companies benefit from a stronger, more prepared workforce.

Education partnerships are essential to bridging the gap between academic learning and workforce readiness. Businesses and educational institutions can create programs that produce graduates who are not only knowledgeable but also skilled and ready to contribute from day one. These collaborations shape a more robust workforce and support economic growth. By ensuring that companies have the talent they need to succeed. As partnerships continue to grow, they will play a critical role in shaping the future of both education and work.

← The Role of Lifelong Learning in Closing the Skills Gap (https://easelearning.com/all-posts/lifelong-learning/)

Top Strategies for Upskilling Your Workforce in the Digital Age → (https://easelearning.com/all-posts/upskilling/)

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"This work has illustrated mapping of existing nursing content to the draft AACN Essentials through the Skillways platform. This offers us a way to move toward competency-based education by truly modularizing our content for small-bite delivery because we can measure progress toward outcomes as students proceed along individual paths."

David Bodily

Director, ReNEW & RN-BSN Completion Programs University of Wyoming





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Producers and Directors

Summary



The median annual wage for producers and directors was $82,510 in May 2023.

Job Outlook

Employment of producers and directors is projected to grow 8 percent from 2023 to 2033, faster than the average for all occupations.

About 13,900 openings for producers and directors are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.

State & Area Data

Explore resources for employment and wages by state and area for producers and directors.

Similar Occupations

Compare the job duties, education, job growth, and pay of producers and directors with similar occupations.

More Information, Including Links to O*NET

Learn more about producers and directors by visiting additional resources, including O*NET, a source on key characteristics of workers and occupations.

What They Do ->

What Producers and Directors Do



Stage directors make sure the cast and crew give a consistently strong live performance.

Producers and directors make business and creative decisions about, film, television, stage, and other productions. They interpret a writer's script to entertain, inform, or instruct an audience.

Duties

Producers and directors typically do the following:

- Select scripts or topics for a film, television, video, stage, or radio production
- Audition and select cast members and the film or stage crew
- Approve the design and financial aspects of a production
- Oversee the production process, including sound, lighting, and performances
- Oversee the postproduction process, including editing, music selection, special effects, and a performance's overall tone
- Ensure that a project stays on schedule and within budget
- Promote finished productions or works through advertisements, film festivals, and interviews

Although producers and directors have distinct roles in a production, their work may overlap. For example, directors ultimately answer to producers, but some directors share producing duties for their own films.

Producers make the business and financial decisions for a film, stage production, or TV show. They raise money for the project and hire the director and crew, which may include designers, editors, and other workers. Some producers also assist in the selection of cast members. Producers set the budget and approve any major changes to the project. They make sure that the production is completed on time, and they are ultimately responsible for the final product.

Various producers often share responsibilities on large productions. For example, on a large movie set, an *executive producer* is in charge of the entire production and a *line producer* runs the day-to-day operations. A TV show may employ several *assistant producers* to whom the head or executive producer gives certain duties, such as supervising the costume and makeup teams.

Directors are responsible for the creative decisions of a production. They select cast members, conduct rehearsals, and direct the work of the cast and crew. During rehearsals, they work with the actors to help them portray their characters accurately. For nonfiction video, such as documentaries or live broadcasts, directors choose topics or subjects to film. They research the topic and may interview experts or relevant participants on camera. Directors also work with cinematographers and other crew members to ensure that the final product matches the overall vision.

Directors work with set designers, location scouts, and art directors to build a project's set. They also work with costume designers to ensure that clothing suits the overall look of the production. During a film's postproduction phase, they work closely with film editors and music supervisors to make sure that the final product meets the producer's and director's vision. *Stage directors*, unlike *television or film directors*, who document their product with cameras, make sure that the cast and crew give consistently strong live performances.

As with assistant producers, several *assistant directors* may work on large productions. Assistant directors help the director with small production tasks, such as making set changes or notifying the performers when it is their time to go onstage. Their specific responsibilities vary with the size and type of production they work on.

For more information about occupations related to producers and directors, see the profiles on actors, writers and authors, film and video editors and camera operators, dancers and choreographers, and multimedia artists and animators.

<- Summary

Work Environment ->

Work Environment



Producers and directors audition and select cast members.

Producers and directors held about 167,900 jobs in 2023. The largest employers of producers and directors were as follows:

Motion picture and video industries	30%
Media streaming distribution services, social networks, and other media networks and content providers	13
Performing arts, spectator sports, and related industries	10
Television broadcasting stations	8
Self-employed workers	7

Producers and directors are often under pressure to finish their work on time. Work assignments may be short, ranging from 1 day to a few months. They sometimes must work in unpleasant conditions, such as bad weather.

Theater directors and producers may travel with a touring show across the country, while those in film and television may work on location (a site away from the studio and where all or part of the filming occurs).

Work Schedules

Workdays for producers and directors may be long and irregular. Many do not have a standard workweek, because their schedules may change with each assignment or project. Evening, weekend, and holiday work is common. Most producers and directors work full time, and some work more than 40 hours per week.

<- What They Do

How to Become One ->

How to Become a Producer or Director



Producers and directors ensure that a project stays on schedule and within budget.

Producers and directors typically have a bachelor's degree. They also typically need several years of experience working on set in film, TV, stage, or other productions in positions such as actors, cinematographers, or film and video editors or in related occupations, such as theater managers.

Education

Producers and directors typically need a bachelor's degree in film or cinema studies or a related field, such as arts management, business, communications technology, or theater. In film or cinema studies programs, students learn about film history, editing, screenwriting, cinematography, and the filmmaking process.

Stage directors may complete a degree in theater, and some go on to earn a Master of Fine Arts (MFA) degree. Courses may include directing, playwriting, set design, and acting.

Work Experience in a Related Occupation

Producers and directors might start out working in theatrical management offices as business or company managers. In television or film, they may begin as assistants or in other low-profile studio jobs. They may also participate in internships that provide opportunities to work alongside producers and directors. For more information, see the profile on film and video editors and camera operators.

Advancement

As a producer's or director's reputation grows, he or she may work on increasingly large, challenging, and expensive projects that attract publicity.

Important Qualities

Communication skills. Producers and directors must convey information and ideas clearly in order to coordinate many people to finish a production on time and within budget.

Creativity. Because a script may be interpreted in different ways, directors must decide on their approach and on how to represent the script's ideas for the production.

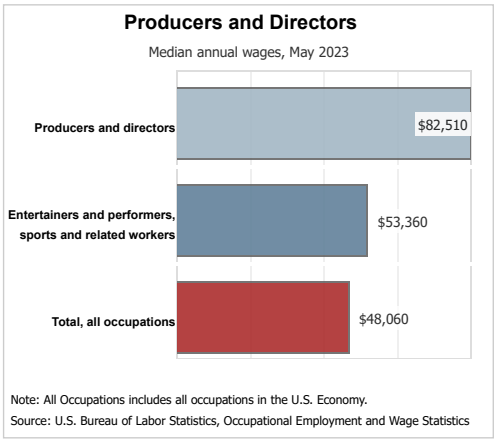
Decision-making skills. Producers must find and hire, within budget, the best director and crew for the production. Directors must make choices that affect the look and feel of the production.

Leadership skills. Directors instruct actors and help them portray their characters in a believable manner. They also supervise the crew, which is responsible for behind-the-scenes work.

<- Work Environment

Pay ->

Pay



The median annual wage for producers and directors was $82,510 in May 2023. The median wage is the wage at which half the workers in an occupation earned more than that amount and half earned less. The lowest 10 percent earned less than $42,040, and the highest 10 percent earned more than $174,540.

In May 2023, the median annual wages for producers and directors in the top industries in which they worked were as follows:

Motion picture and video industries	$102,070
Media streaming distribution services, social networks, and other media networks and content providers	79,350
Performing arts, spectator sports, and related industries	69,010
Television broadcasting stations	60,400

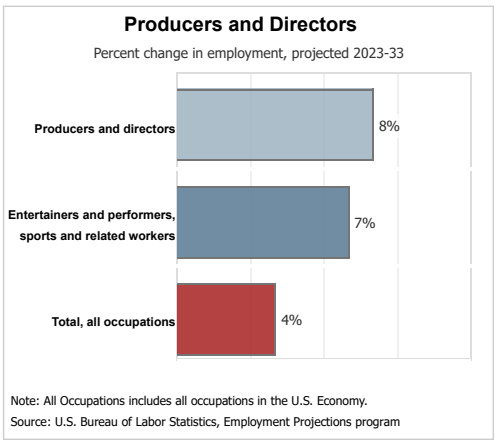
Some producers and directors earn a percentage of ticket sales. A few of the most successful producers and directors have extraordinarily high earnings, but most do not.

Workdays for producers and directors may be long and irregular. Many do not have a standard workweek, because their schedules may change with each assignment or project. Evening, weekend, and holiday work is common. Most producers and directors work full time, and some work more than 40 hours per week.

<- How to Become One

Job Outlook ->

Job Outlook



Employment of producers and directors is projected to grow 8 percent from 2023 to 2033, faster than the average for all occupations.

About 13,900 openings for producers and directors are projected each year, on average, over the decade. Many of those openings are expected to result from the need to replace workers who transfer to different occupations or exit the labor force, such as to retire.

Employment

The volume of TV shows and movies, especially on online and streaming platforms, will continue to create opportunities for producers and directors. Additionally, strong demand for video advertising across platforms may also increase demand for these workers.

Demand for theater producers and directors will depend on funding availability. If there is a steady revenue stream, these workers may be in demand. However, opportunities for theater producers and directors may be limited in theaters with funding challenges.

Employment projections data for producers and directors, 2023-33

Producers and directors

SOC Code:
27-2012

Employment, 2023:
167,900

Projected Employment, 2033:
181,500

Change, 2023-33 (Percent):
8

Change, 2023-33 (Numeric):
13,500

Employment By Industry:
Get data

SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program

<- Pay State & Area Data ->

State & Area Data

Occupational Employment and Wage Statistics (OEWS)

The Occupational Employment and Wage Statistics (OEWS) program produces employment and wage estimates annually for over 800 occupations. These estimates are available for the nation as a whole, for individual states, and for metropolitan and nonmetropolitan areas. The link(s) below go to OEWS data maps for employment and wages by state and area.

- Producers and directors

Projections Central

Occupational employment projections are developed for all states by Labor Market Information (LMI) or individual state Employment Projections offices. All state projections data are available at www.projectionscentral.org. Information on this site allows projected employment growth for an occupation to be compared among states or to be compared within one state. In addition, states may produce projections for areas; there are links to each state's websites where these data may be retrieved.

CareerOneStop

CareerOneStop includes hundreds of occupational profiles with data available by state and metro area. There are links in the left-hand side menu to compare occupational employment by state and occupational wages by local area or metro area. There is also a salary info tool to search for wages by zip code.

<- Job Outlook Similar Occupations ->

Similar Occupations

This table shows a list of occupations with job duties that are similar to those of producers and directors.

Actors

Job Duties:
Actors express ideas and portray characters in theater, film, television, and other performing arts media.

Entry-Level Education:
Some college, no degree

2023 Median Pay:
The annual wage is not available.

Art Directors

Job Duties:
Art directors are responsible for the visual style and images in magazines, newspapers, product packaging, and movie and television productions.

Entry-Level Education:
Bachelor's degree

2023 Median Pay:
$106,500

Dancers and Choreographers

Job Duties:
Dancers and choreographers use dance performances to express ideas and stories.

Entry-Level Education:
See How to Become One

2023 Median Pay:
The annual wage is not available.

Film and Video Editors and Camera Operators

Job Duties:
Film and video editors and camera operators manipulate moving images that entertain or inform an audience.

Entry-Level Education:
Bachelor's degree

2023 Median Pay:
$65,070

Special Effects Artists and Animators

Job Duties:
Special effects artists and animators create images that appear to move and visual effects for various forms of media and entertainment.

Entry-Level Education:
Bachelor's degree

2023 Median Pay:
$99,060

Top Executives

Job Duties:
Top executives plan strategies and policies to ensure that an organization meets its goals.

Entry-Level Education:
Bachelor's degree

2023 Median Pay:
$103,840

Writers and Authors

Job Duties:
Writers and authors develop written content for various types of media.

Entry-Level Education:
Bachelor's degree

2023 Median Pay:
$73,690

<- State & Area Data

More Info ->

Contacts for More Information

For more information about producers and directors, visit

Directors Guild of America

Producers Guild of America

National Association of Schools of Theatre

National Endowment for the Arts

O*NET

Media Programming Directors

Media Technical Directors/Managers

Producers and Directors

Talent Directors

<- Similar Occupations

SUGGESTED CITATION:

Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Producers and Directors, at https://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm (visited *February 04, 2025*).

Last Modified Date: Thursday, August 29, 2024

U.S. BUREAU OF LABOR STATISTICS Office of Occupational Statistics and Employment Projections PSB Suite 2135 2 Massachusetts Avenue NE Washington, DC 20212-0001

Telephone:1-202-691-5700_ www.bls.gov/ooh Contact OOH

DRIVING LOCAL ECONOMIES

Film and television production creates and supports jobs for millions of Americans
of and behind the camera, while generating a valuable and sought-after global exp



An Engine for the U.S. Economy

The film and television industry supports a dynamic U.S. creative economy, employing people in every state, and across a diversity of skills and trades. In all, 2.32 million people—from special effects technicians to makeup artists to writers to set builders to ticket takers and more—work in jobs supported by the industry, which pays over $229 billion in wages annually.

When a movie or television show shoots on location, it brings jobs, revenue, and related infrastructure development, providing an immediate boost to the local economy. Our industry pays out $21 billion per year to more than 194,000 businesses in cities and small towns across the United States —and the industry itself is comprised of more than 122,000 businesses, 92 percent of which employ fewer than 10 people. As much as $1.3 million can be injected into local economies per day when a film shoots on location. In some cases, popular films and television shows can also boost tourism.

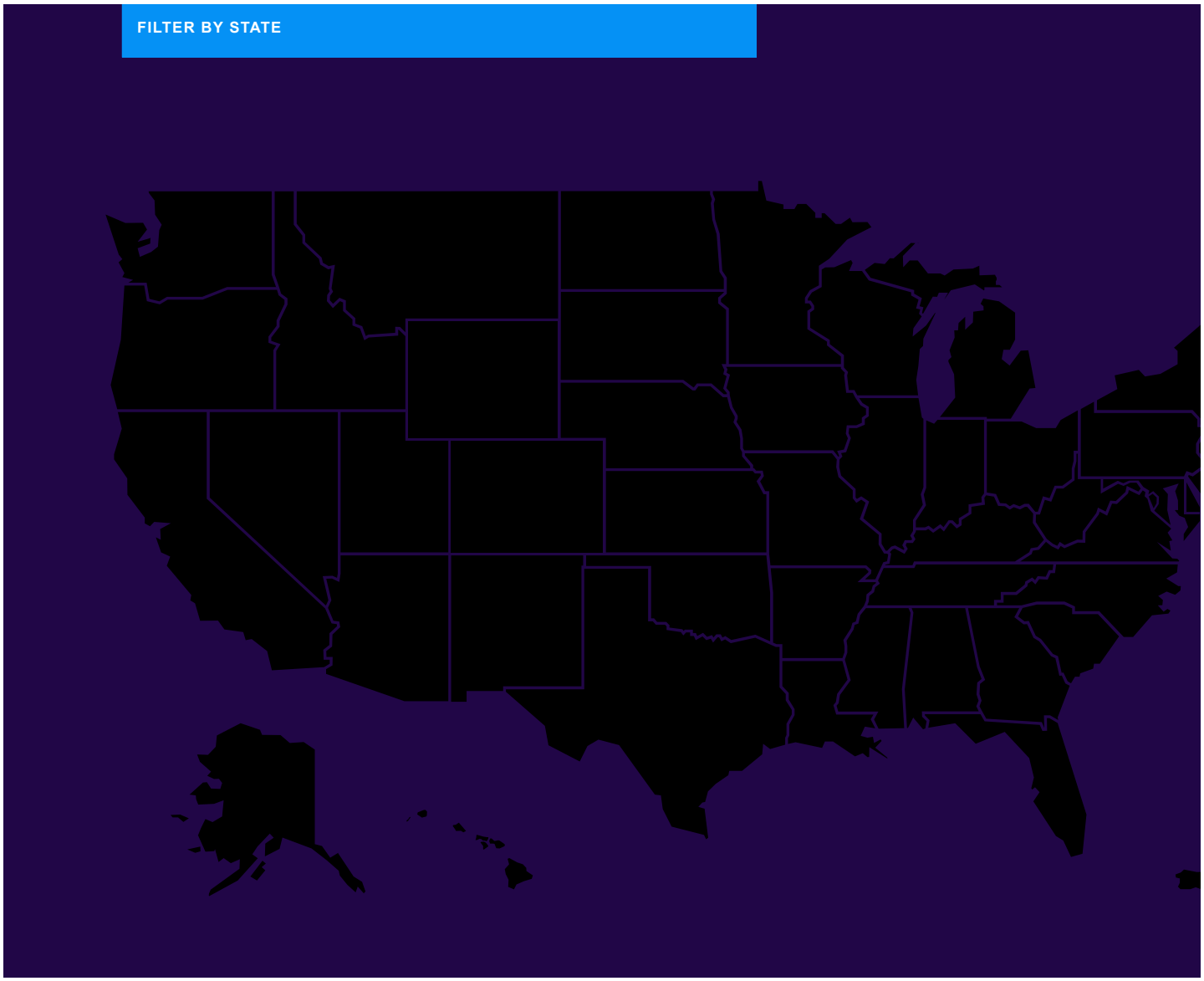
For example, Marvel's Black Panther involved more than 3,100 local workers in Georgia who took home more than $26.5 million in wages, while 20th Century Fox's popular television series This Is Us contributed more than $61.5 million to the California economy. And in New York, Oscar-nominated films The Post and The Greatest Showman contributed more than $108 million to the state's local economy.

A strong national economy depends on a strong creative economy—and it all starts with a story.

FILM & TELEVISION ECONOMIC CONTRIBUTIO BY STATE

The production and distribution of movies and TV shows is one of the nation's most valuable cu economic resources. Each year, film and TV production activity takes places in all 50 states, the Columbia and Puerto Rico. To find out more about the industry's impact on specific states, click below. Additional information and updates can be found at the state's film commission website l

Note: Industry impact (jobs/wages) numbers reflect 2022 data. Numbers are updated annually f release of the prior year's Bureau of Labor Statistics (BLS) data.



FEATURED ECONOMIC REPORT

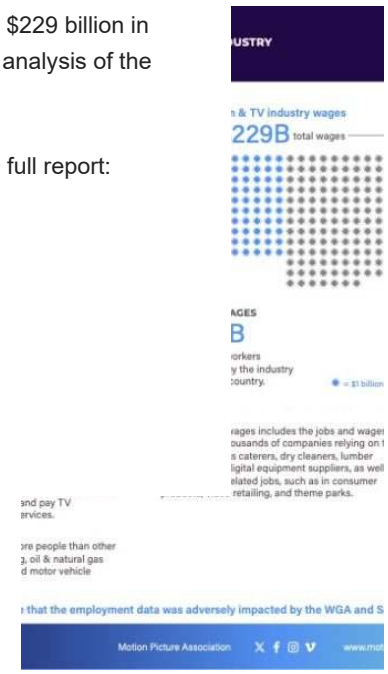
The American Motion Picture and Television Industry: Creating Jobs, Trading Around the World

JANUARY 07, 2025

The American film and television industry supports 2.32 million jobs, pays out $229 billion in total wages, and comprises more than 122,000 businesses—according to an analysis of the most recent economic figures released by the Motion Picture Association.

For a more detailed analysis of the industry's economic impact, download the full report:

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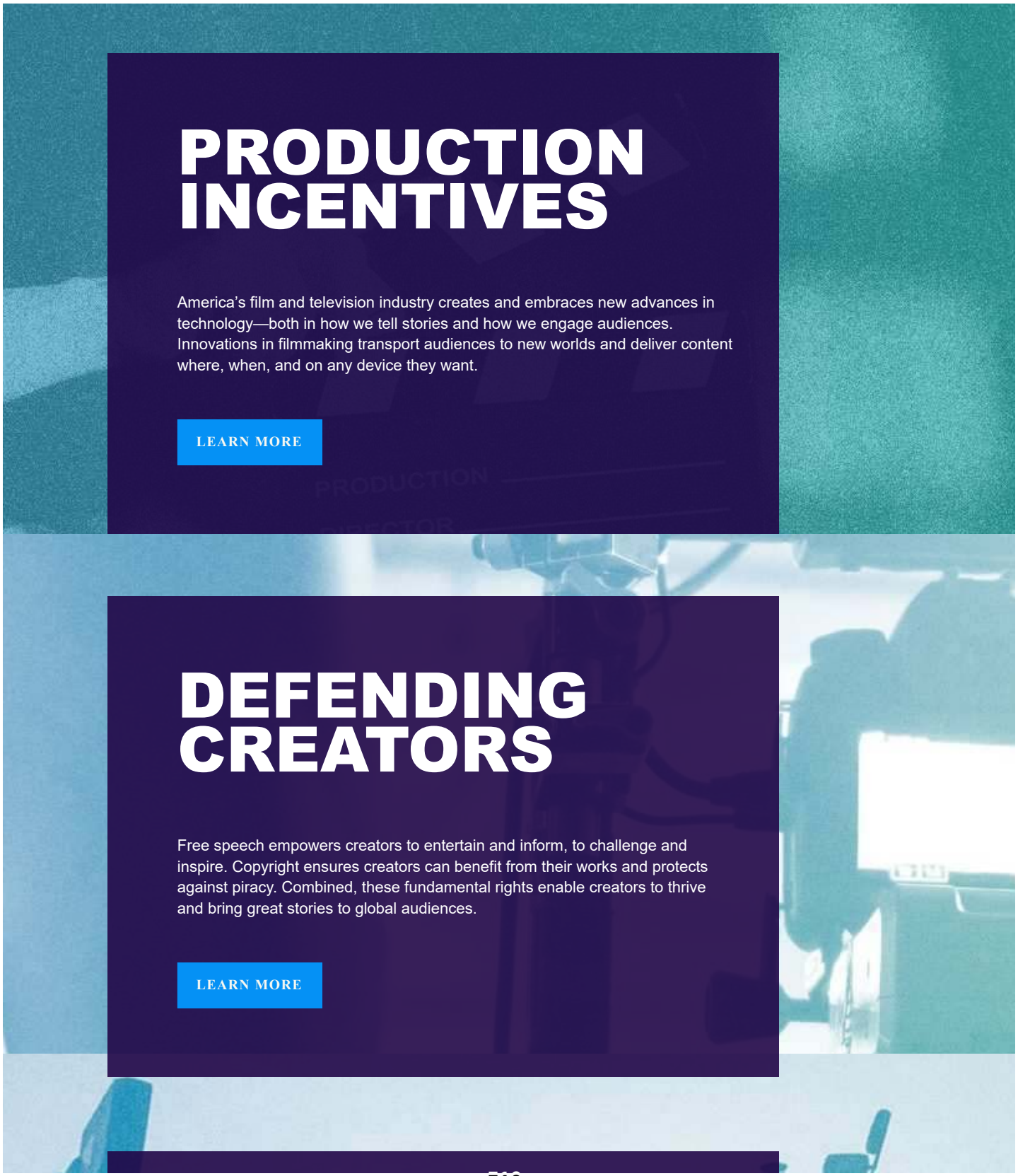
A Global Creative Economy

American storytelling is enjoyed by audiences around the world, accounting for $22.6 billion annually in exports and registering a positive trade balance with nearly every country in the world.

To maintain our competitiveness and reach global audiences, we need open access to markets around the world via forward-looking trade policies that reduce trade barriers, address intellectual property theft, and improve international copyright laws.

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WHAT WE DO



PRODUCTION INCENTIVES

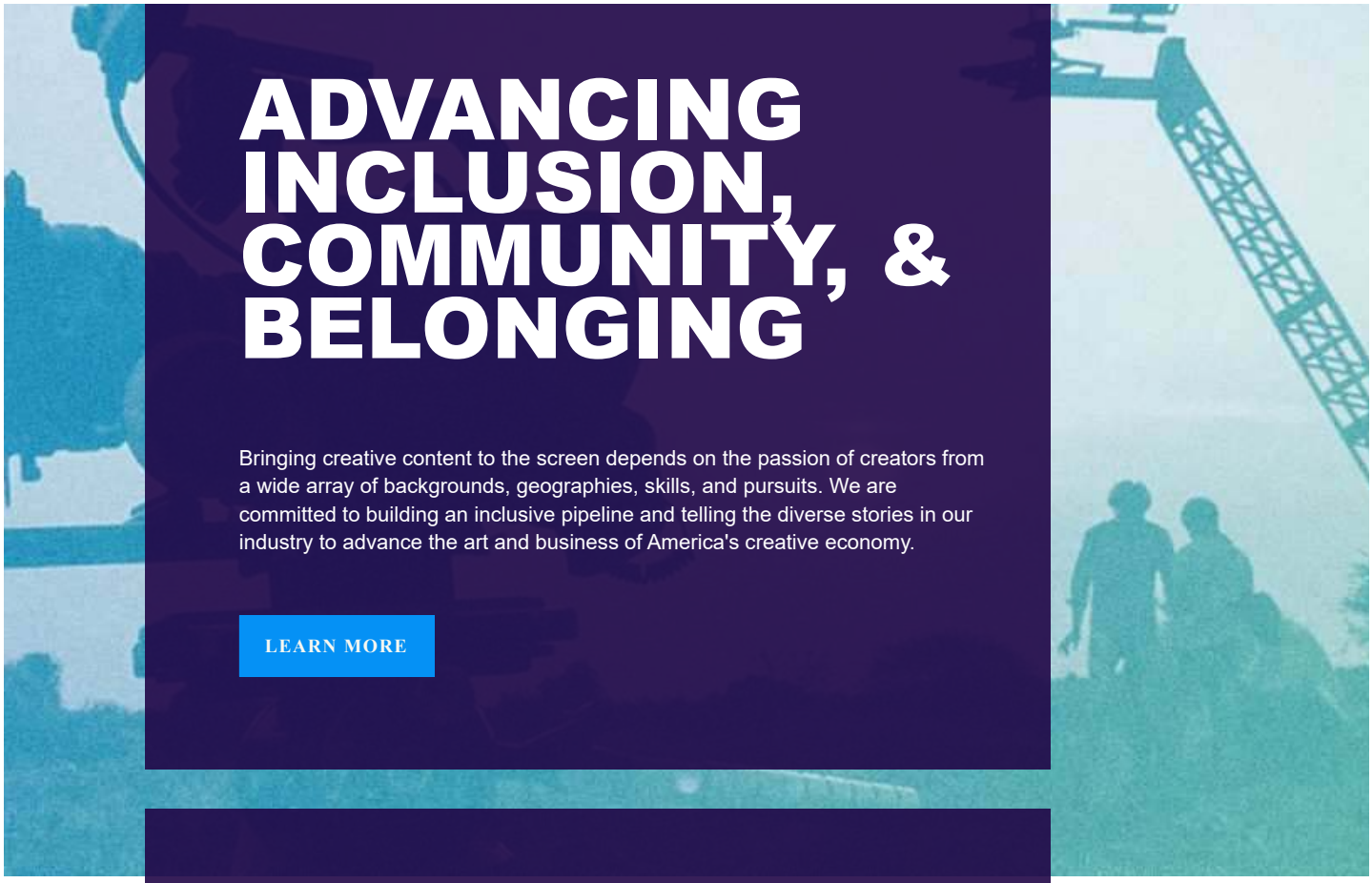
America's film and television industry creates and embraces new advances in technology—both in how we tell stories and how we engage audiences. Innovations in filmmaking transport audiences to new worlds and deliver content where, when, and on any device they want.

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DEFENDING CREATORS

Free speech empowers creators to entertain and inform, to challenge and inspire. Copyright ensures creators can benefit from their works and protects against piracy. Combined, these fundamental rights enable creators to thrive and bring great stories to global audiences.

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ADVANCING INCLUSION, COMMUNITY, & BELONGING

Bringing creative content to the screen depends on the passion of creators from a wide array of backgrounds, geographies, skills, and pursuits. We are committed to building an inclusive pipeline and telling the diverse stories in our industry to advance the art and business of America's creative economy.

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FOSTERING INNOVATION

America's film and television industry creates and embraces new advances in technology—both in how we tell stories and how we engage audiences. Innovations in filmmaking transport audiences to new worlds and deliver content where, when, and on any device they want.

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Entertainment Industry Incentives and Resources



The entertainment industry is a catalyst for economic development in Los Angeles because it supports

thousands of service and supply industries, such as advertising, print media, makeup, costumes, craft talent, and craft services. It hosts events that support theaters, hotels, restaurants, catering, apparel and florists. This economic engine brings over $30 billion to California and supports over 200,000 local jobs. In addition, the film industry brings in more than $100 billion in tourism.

Los Angeles is serious about attracting and retaining the high paying white and blue collar jobs Hollywood brings to this region and provides lucrative entertainment industry incentives.

LA City Office of Finance

The City of Los Angeles offers reduced tax rates, breaks and incentives for the film industry and creative artists. The LA Office of Finance provides several pages of information to find the right program for your business.

Business Tax Incentives - Entertainment and Creative Talent

reduced business tax rates charged for commercial, television, and film productions

Self-Employed (Contractors, Creative Artists, 1099)

learn about the Creative Artists Exemption for those who make $300,000 or less annually when performing "creative activities" for "entertainment or aesthetic purposes"

Entertainment Production Cap

information about changes to general Entertainment Production taxes

Entertainment Creative Talent FAQ

questions and answers to the most frequently asked questions taxpayers have about the Business Tax and the Creative Artist Exemption

Office of Citywide Filming

The City of L.A. Office of Citywide Filming offers dedicated support for the local entertainment industry, which is a $30 billion+ economic engine providing over 200,000 jobs. The City Council and Mayor's Office have approved a list of incentives designed to retain and attract film, television and commercial productions in the City.

LocoScout

Most City properties are available for commercial, television, and film productions at NO CHARGE (ie City Hall). Information is available at LocoScout.com, FilmLA's searchable online resource for film locations.

Downtown LA Production Parking

Google Maps Interactive LA Parking Map was created to provide the film community with an easy-to-use tool to locate government parking lots in Downtown Los Angeles. Each parking lot is marked by a number and includes detailed information on the address, number of spaces, type (whether surface or structure), days and hours of availability, and contact information.

FilmLA

FilmLA's core service is to provide expert, centralized coordination of multi-jurisdictional on-location filming permits in the world's highest-volume film production region. Services include production planning,

neighborhood notification, economic research and more. A comprehensive list of services and contacts is available on their For Filmmakers page.

California Film Commission

The California Film Commission is a comprehensive resource for statewide film, TV, and commercial production. The Commission administers the Film & Television Tax Credit Program, which provides tax credits to qualified productions that are produced anywhere in California.



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Oct 27, 2024

Governor Newsom proposes historic expansion of film & TV tax credit program

What you need to know: California's Film & Television Tax Credit Program has generated tens of billions of dollars in investments while creating nearly 200,000 jobs, and Governor Newsom is proposing to expand it to outpace other states and bring more business back to California.

Hollywood, California – Governor Gavin Newsom today announced a proposal to expand California's Film & Television Tax Credit Program to **$750 million annually**, a massive increase from the current $330 million annual allocation. This ambitious expansion would position California as the top state for capped film incentive programs, surpassing other states like New York.

> California is the entertainment capital of the world, rooted in decades of creativity, innovation, and unparalleled talent. Expanding this program will help keep production here at home, generate thousands of good-paying jobs, and strengthen the vital link between our communities and the state's iconic film and TV industry.
> Governor Gavin Newsom



Generating investments & creating jobs

A **study** of the program found that, **for every tax credit dollar approved, it generated at least $24.40 in output**, $16.14 in GDP, $8.60 in wages, and $1.07 in initial state and local tax revenue from production in the state.

Since its inception in 2009, California's Film & Television Tax Credit Program has generated over **$26 billion in economic activity and supported more than 197,000 cast and crew jobs** across the state.

California previously updated the program to include new **workforce diversity provisions**, more funding for the **Career Pathways Training Program**, and the nation's first **Safety on Production Pilot Program**.

Tax credits will become **refundable** for the first time since the program's inception in 2009, beginning with Program 4.0 set to commence on July 1, 2025.

Why expansion is needed

This program has been **oversubscribed** year after year, with more productions applying than can be accommodated under the current cap.

Between 2020 and 2024, data shows California **lost production** spending due to limited tax credit funding and increased competition in other states and countries, directly impacting

state jobs and local economies.

In recent years, projects that were unable to secure California's tax credits and moved to other locations as a result contributed to significant economic losses, with an estimated **71%** of rejected projects subsequently filming out-of-state.



"Hollywood is the cornerstone of this city and our economy and our message to the industry today is clear – we have your back," **said Mayor Karen Bass.** *"When I was Speaker of the California State Assembly, I worked to support leaders like now-Councilman Paul Krekorian to create the film tax credit. Despite the economy being in a difficult spot, we knew that the industry needed support, and if we could at least start the program, then we could grow it. Today I'm proud to stand with Governor Newsom and industry leaders to continue this important work supporting this legacy industry."*

Film & TV tax credit recipients in California

- **September 2024: Indie films and "Suits LA."** $51.6 million to support 19 projects, including 15 independent films. Expected to generate $284.4 million in spending, with $112.1 million allocated to wages, and over 3,800 jobs.
- **July 2024: Five new TV projects, including HBO's "Latitude" and 20th Television's "All's Fair."** $58 million in tax credits went to five television projects, which was expected

to generate $386 million across 438 filming days. Estimated to support 15,869 background performers, 1,196 crew members, and 685 cast members.

- **March 2024: Amazon's Fallout relocated to California.** $152 million in tax credits went to 12 projects, including Fallout's second season relocating from New York. Projected to bring in over $1.1 billion in spending across the state and support 4,500 cast and crew members, plus 50,000 background performer days.
- **December 2023: The Mandalorian & Grogu to film in California.** With a total of $400 million allocated to 15 projects, including Lucasfilm's The Mandalorian & Grogu alone that was set to inject $166 million into California's economy. Nearly 20,000 jobs created, including 2,252 crew and 598 cast. Other productions included "The Accountant 2" by Amazon Studios, "Untitled 20th Film," Disney's untitled live-action feature.

Press Releases, Recent News

IRS

Opportunity zones

Opportunity Zone

Opportunity Zones are an economic development tool that allows people to invest in distressed areas in the United States.

Their purpose is to spur economic growth and job creation in low-income communities while providing tax benefits to investors.

Opportunity Zones were created under the Tax Cuts and Jobs Act of 2017 (Public Law No. 115-97). Thousands of low-income communities in all 50 states, the District of Columbia and five U.S. territories are designated as Qualified Opportunity Zones.

Taxpayers can invest in these zones through Qualified Opportunity Funds.

Invest in a Qualified Opportunity Fund

You can support economic development in Qualified Opportunity Zones and temporarily defer tax on eligible gains when you invest in a Qualified Opportunity Fund.

Certify and maintain a Qualified Opportunity Fund

Find eligibility and filing requirements to certify and maintain a Qualified Opportunity Fund.

Find qualified Opportunity Zones

Low-income communities and certain neighboring areas, defined by population census tracts, could qualify as Opportunity Zones. States nominated communities for the designation, and the U.S. Department of the Treasury certified those nominations.

Find Qualified Opportunity Zone locations by census tract.

- Qualified Opportunity Zone Boundaries Unaffected by 2020 Decennial Census Changes – Announcement 2021-10

- Designated Qualified Opportunity Zones under Internal Revenue Code § 1400Z-2 - Notice 2018-48
- Amplification of Notice 2018-48 to Include Additional Puerto Rico Designated Qualified Opportunity Zones - Notice 2019-42
- Map of Designated Qualified Opportunity Zones

Regulations and guidance

- Extension of Relief for Qualified Opportunity Funds and Investors Affected by Ongoing Coronavirus Disease 2019 Pandemic to the Opportunity Zone (Notice 2021-10)
- Investing in Qualified Opportunity Funds - Final Regulations (TD 9889) PDF
- Investing in Qualified Opportunity Funds - Proposed Regulations (REG-115420-18) PDF
- Investing in Qualified Opportunity Funds - Proposed Regulations (REG-120186-18) PDF
- Qualified Opportunity Zone Designation - Revenue Procedure 2018-16
- Qualified Opportunity Zone Original Use - Revenue Ruling 2018-29
- Notice 2020-39, Relief for Qualified Opportunity Funds and Investors Affected by Ongoing Coronavirus Disease 2019 Pandemic

Resources

- Facts About Opportunity Zones
- Opportunity zones frequently asked questions
- Opportunity Zones – U.S. Department of Housing and Urban Development (HUD)

Page Last Reviewed or Updated: 08-Oct-2024



The economics of a disaster: How the LA wildfires may impact the economy

Ohio University Professor and economic expert Roberto Duncan, Ph.D., says damage from the recent fires will likely impact prices, the

cost of living, employment, agriculture and the insurance markets of the LA area and state of California.

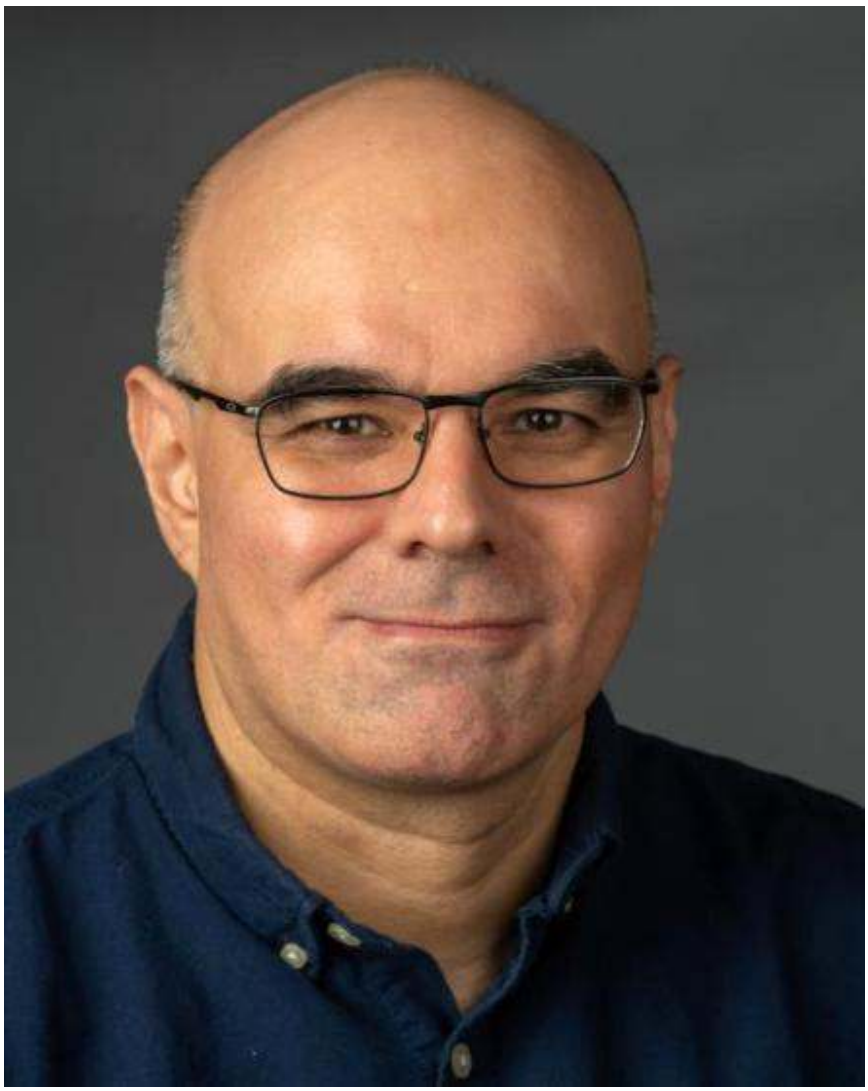
Alex Semancik | February 6, 2025

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It is difficult to put the devastation caused by the wildfires in Los Angeles County into words. The fires have caused at least 29 deaths, a similar number of injuries, the destruction of more than 16,000 structures, the damage or destruction of over 50,000 acres and thousands of evacuations. These wildfires are likely the worst in the history of California and the United States.

As of the evening of Friday, Jan. 31, fire crews have achieved 100% containment of the Palisades and Eaton fires—the two largest of the four total fires, according to the Los Angeles Times. Though the fires are now contained, rebuilding and recovering will be a long, difficult and costly process. AccuWeather estimated the total damage and economic loss to be between $250 billion and $275 billion. This latest estimate for the Lost Angeles wildfires surpasses the damage and economic loss numbers for the entire 2020 wildfire season—a very active U.S. wildfire season.

Roberto Duncan, Ph.D. says that from an economic perspective, the destruction of the LA wildfires has several dimensions. Damage from the fires will likely impact prices, the cost of living, employment, agriculture and the insurance markets of the LA area and the state of California. Duncan is an expert in macroeconomics, monetary policy and economic growth and an associate professor of economics in Ohio University's College of Arts and Sciences.



Ohio University Professor Roberto E. Duncan, Ph.D., is an expert in macroeconomics, inflation targeting, monetary policy and Latin American economies.

LA wildfires deteriorate economic well-being

Aside from direct effects the fires had on people's lives and health as well as the environment, Duncan says the resulting decline in consumption, production and employment in the LA area may cause a serious economic deterioration of well-being.

With the large number private capital stock destroyed or severely damaged, market production and home production are impacted. Private capital stock is defined as the sum of the net stock of produced private assets for all private enterprises—including

private homes, businesses and other productive structures, according to the U.S. Department of Treasury. The reduction in housing leads to a decrease in household wealth, which in turn diminishes household spending.

The wildfires also have a fiscal impact. State and local governments will collect less tax revenue while facing increased expenditures for emergency response and rebuilding efforts because of the disaster.

“The reduction in both the private capital stock and public infrastructure (e.g., roads and public utilities), combined with business closures and decreased customer activity, reduces production and employment,” explained Duncan. “Moreover, this unprecedented wildfire will lead to a rise in insurance premiums and temporary shortages of some products and services, including water supply and energy. These effects are likely to increase prices and the cost of living for Californians.”

While California is the largest economy within the United States, Duncan doesn’t think the wildfires will substantially impact the national economy. However, if the wildfires have damaged farmlands, this could reduce the supply of agricultural products that California exports to other U.S. states causing prices to rise.

“Given this and the fact that the economic shock was transitory and concentrated in part of the state, one could anticipate that its final effect on national economic growth will not be substantial,” Duncan explained. “The impact is clearly much stronger at local and state levels and in certain industries or productive sectors.”



LA wildfires negatively impact the insurance market

Preliminary data shows insurance companies have paid our more than $4 billion for losses from the two largest of the Los Angeles-area wildfires, according to Insurance Journal. Claims figures from insurers released by the California Department of Insurance on Jan. 30 show that 31,210 claims have been filed for home, business, living expenses and other disaster-related needs. Given the scale of this natural disaster, Duncan says it could have a significant, negative impact on the insurance market.

“Smaller local insurance companies are likely to be hit harder due to their limited production scale and inability to sufficiently diversify their portfolios,” he said. “More importantly, larger insurance companies will absorb the losses and gradually pass them on to their clients, particularly—but not exclusively—homeowners, in the form of higher premiums or reduced coverage conditions.”

Duncan added that homeowners may observe increased insurance premiums not only in California, but potentially nationwide.

Rebuilding may cause boom in construction sector

Common sense suggests that reconstructing destroyed or damaged infrastructure is necessary. Houses must be rebuilt for living, and public infrastructure must be restored to enable normal life, but Duncan suggests that there is also an additional economic reason.

“While [rebuilding] is logical, a standard economic model provides an additional reason: it is also efficient,” emphasized Duncan. Standard economic models predict that increased investment after a disaster is a sound strategy.”

Duncan believes it is a good time to be in the construction industry for both companies and workers in California. Increased investment in rebuilding will generate jobs and spur economic activity. As a result, Californians can expect to see an economic recovery and potentially a boom in their construction sector.

“Given that the stocks of capital, both private and public, are below their previous, likely optimal, levels, businesses and the public sector have strong incentives to restore these levels. With regular access to credit, businesses will invest more because it becomes more profitable to do so,” Duncan explained. “Similarly, the public sector has incentives to stimulate reconstruction, ensuring that damaged public infrastructure becomes operational again. This, in turn, spurs economic activity and creates private-sector jobs, leading to increased tax revenues.”



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Research

What's next for home insurance in California after the Los Angeles fires?

UC Berkeley's Dave Jones, the former insurance commissioner of California, explains the stakes of the current wildfire emergency and what might happen next.

By Jason Pohl



A home destroyed by the Eaton Fire stands in front of a home that survived in Altadena on Monday, Jan. 13. The disaster, forecast to be among the costliest in U.S. history, will place immense strain on an already stressed insurance industry.

Noah Berger/AP

January 14, 2025

Citing perilous risks in residential areas primed to burn, insurance companies in recent years have dropped hundreds of thousands of policies, leaving California residents scrambling for coverage. Each new wave of cancellations is followed by talks and reforms and a growing sense of unease among homeowners.

With fires in and near Los Angeles predicted to be among the costliest disasters in U.S. history, questions abound: How will California's "insurer of last resort" respond? What will fires in Southern California, and climate change more broadly, mean for Bay Area ratepayers? Will recent regulatory changes and lessons from other states affect the future of insurance in the Golden State? Might renters even be on the hook for the increased costs?



Dave Jones

These are familiar concerns for Dave Jones, director of the Climate Risk Initiative at UC Berkeley's Center for Law Energy & the Environment. From 2011 to 2018, Jones served two terms as the California insurance commissioner, where he oversaw regulatory policy after some of the state's most catastrophic wildfires. While insurers need to hold up their end of the bargain and issue policies, he said, they also can't "rate increase their way out of the climate crisis."

"Growing risks and losses from climate change-driven events will outrun rate increases and other regulatory changes," Jones said in an interview with UC Berkeley News. ". . . Insurance

availability and pricing is the canary in the coal mine for the climate crisis, and the canary is about to expire."

UC Berkeley News: Fires are still burning around Los Angeles and the devastation is being tallied. But given what we know, what might the broad effects be on the insurance market in California?

Dave Jones: Home insurers asked the insurance commissioner to adopt a set of regulatory changes last year and said that if those changes were adopted, they would start writing new insurance policies. The insurance commissioner, after a yearlong process, adopted all of the changes sought by the insurers.

Specifically, the new regulations allow insurers to use forward-looking probabilistic models to determine the catastrophe load of the insurance rate and allow insurers to include the cost they pay for reinsurance, meaning their own insurance, in their rates. The insurers also asked for — and got — relief from having to pay an assessment if claims made against the California FAIR Plan, which by state law has to write insurance for those who cannot obtain private insurance, exceed its ability to pay. Instead, that assessment will fall on all policyholders in the state.

> ***Insurers are not going to be able to rate increase their way out of the climate crisis.***
>
> — Dave Jones, UC Berkeley

As they got the regulatory changes they asked for, insurers should follow through on their commitment to start writing new insurance again and to write and renew more insurance in the areas of high risk of wildfire. Before the LA wildfires, insurers said they would be filing for substantial rate increases under the new regulations. After the LA wildfires, with a projected $10 to $20 billion so far in insured losses, insurers will be filing for even higher rate increases.

With regard to the LA wildfires, sadly, it was a question of "when," not "if," major catastrophic wildfires would occur in California. Global temperatures continue to rise, causing climate change, which in turn is driving more severe and extreme weather-related events. The fact that this occurred is not something that the insurers did not predict at the time they asked for and got the regulatory changes. So the LA wildfires should not be a basis for insurers to renege on

their commitment to start writing and renewing more insurance in California. But they might nonetheless do so.

What should policyholders and policymakers watch for and expect in the weeks and months ahead in California? Is our current approach to insurance sustainable?

In the short and medium terms, giving insurers more rate (by charging more through premiums) and reducing their costs should get insurers in California to start writing and renewing insurance again, as they said they would. But in the longer run, insurers are not going to be able to rate increase their way out of the climate crisis.

> ***Insurance availability and pricing is the canary in the coal mine for the climate crisis, and the canary is about to expire.***
>
> — Dave Jones, UC Berkeley

Climate scientists tell us that the failure to transition from fossil fuels and other greenhouse gas-emitting industries means that global temperatures will continue to climb. As a result, there will be more extreme and severe weather-related catastrophes, which will kill and injure more people and destroy more homes, businesses and whole communities in this country and globally.

This also means that insurers' losses will keep climbing. Growing risks and losses from climate change-driven events will outrun rate increases and other regulatory changes granted to insurers in the longer run.

All of this means that we are marching toward an uninsurable future in this country and across the globe. Florida, Louisiana and California are not alone. The New York Times found at least 18 states where insurers are raising rates and reducing the writing or renewing of insurance due to climate-driven extreme weather-related events.

Insurance availability and pricing is the canary in the coal mine for the climate crisis, and the canary is about to expire.

The California FAIR (Fair Access to Insurance Requirements) Plan, aka the "insurer of last resort," has received a lot of attention. What is it? What is it not? And can it handle the demand from these fires?

Thirty-five states have a FAIR Plan. It is not a state agency. It is not taxpayer-funded. It is a statutorily mandated, involuntary association of the private property and casualty insurers. It writes risks that the private insurers will not write.

It will be able to pay all claims, although it may have to resort to assessing all California policyholders to do so. The California FAIR Plan reports that it has only $200 million in reserves and $2.5 billion in reinsurance. The LA wildfires may exceed its reserves and reinsurance. However, state FAIR Plan laws provide that, in the event the FAIR Plan has a shortfall of funds, it can charge all private insurers in the state based on their portion of the insurance market.

Insurers in Louisiana and Florida convinced their state legislatures to change the law so that all home and business policyholders in the state are assessed. Last year, the California insurance commissioner issued an order to the California FAIR Plan that basically adopts the Florida and Louisiana rules. Insurers in California are collectively on the hook for the first $1 billion above what the FAIR Plan can pay, and they can collect half of that from their policyholders. For any funds needed above $1 billion, the order provides that insurers and the FAIR Plan can obtain approval to assess all policyholders in the state.

It's possible that the FAIR Plan could have losses from the wildfires that exceed its reserves and reinsurance and then assess insurers for $1 billion and then assess all policyholders in the state. This assessment, if it occurs, will be on top of substantial rate increases that were anticipated before the fires for all Californians and which will be even higher now.



Water is dropped on the advancing Palisades Fire by helicopter in the Pacific Palisades neighborhood of Los Angeles.

Ethan Swope/AP

You mentioned Florida. What do we in California need to understand about its approach to insurance?

Florida is an example of this phenomenon of losses and risks outpacing regulatory changes. The Florida Legislature and governor have granted insurers, for some time now, all of the regulatory changes they have requested. Florida allows probabilistic models to be used for rates, allows reinsurance costs to be included in rates, has established two taxpayer-backed public reinsurance pools to lower the cost of reinsurance for private insurers, has limited third-party lawsuits against insurers, has eliminated private insurers' exposure to an assessment if Florida's Citizens Property Insurance Corp. — which, like the FAIR Plan, issues insurance for homes and businesses that the private insurers won't insure — runs out of money. Florida has done everything that California has done at the request of the insurers and then some. Rates in Florida are three-to-four times the national average.

Yet, even with all of this, Farmers announced last year that it was not renewing or writing any new home, auto or umbrella insurance in Florida. They left the state entirely, as have just about all the other national carriers, if not all. Why? Because climate change is making hurricanes more extreme in Florida. National insurers have concluded that they can't make a profit in Florida, even with Florida granting them everything they have asked for in regulatory changes and higher rates. Florida is Exhibit A that relaxing insurance regulations and rate increases are not going to be sufficient to outrun climate change.

Many people outside the western U.S. might not be so familiar with the fire insurance challenges in California. But they've likely heard of problems with the National Flood Insurance Program (NFIP) during hurricane season. How is that different?

The National Flood Insurance Program was established 60 years ago or so to write flood insurance because private home insurers excluded flood coverage in their home insurance policies. It is different from state FAIR Plans in that the NFIP is taxpayer-funded. Historically, the NFIP did not price the flood insurance based on risk, and so it needed to be bailed out every 10 years or so by taxpayers.

FAIR Plans are not taxpayer-funded. They are not a government program like the NFIP. Because private insurers exclude flood coverage, we need an NFIP. The NFIP is beginning to raise rates to charge based on risk, which is one of several reforms needed in the program.



Insurers in Florida and other disaster-prone areas have stopped writing policies, citing the heightened risks of covering losses from increasingly destructive hurricanes.

Wikimedia Commons

Many people have reported being dropped from their policies and were uninsured for this disaster. What financial resources should they be aware of?

When your private home insurer declines to renew your home insurance policy, you should contact other insurers to see if they will write you insurance. If you cannot find a traditional admitted insurer to insure you, you should contact a surplus lines broker to see if they can find you private insurance in the largely unregulated surplus lines market. You can also obtain insurance from the FAIR Plan.

Most homeowners who were non-renewed obtained insurance from either another insurer, from the surplus lines market or from the FAIR Plan. For those who did not take FAIR Plan

insurance and were uninsured, there are limited resources. FEMA provides very limited resources — perhaps a grant of $20,000 or so. There are also some limited federal loan programs. Federal, state and local programs are typically not available to fund rebuilding of homes.

We've talked a lot about homeowners insurance. But what effect might this have on renters' policies in California areas with wildfire risk?

Renters insurance rates were expected to go up before the wildfires and will increase even more due to the wildfires. With the regulatory changes they were granted, insurers were supposed to start making renters insurance more available. But with the LA fires, they may pull back on the amount of home, business and renters insurance they write.

This interview was lightly edited for clarity.

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Jan 23, 2025

Governor Newsom signs $2.5 billion bipartisan relief package to help Los Angeles recover and rebuild faster from firestorm

What you need to know: Alongside community, city, county, and legislative leaders, Governor Newsom signed special session legislation to provide over $2.5 billion for Los Angeles to bolster ongoing response efforts and jumpstart recovery and rebuilding.

LOS ANGELES – With recovery efforts already underway to support those impacted by the Los Angeles hurricane-force firestorm, Governor Gavin Newsom today joined community, city, county, and legislative leaders in near the fire-damaged community of Altadena and signed legislation providing over $2.5 billion in disaster relief. The funding will immediately help bolster ongoing emergency response efforts as well as jumpstart recovery efforts.

The special session legislation – ABx1-4 by Assemblymember Jesse Gabriel (D-Encino) and SBx1-3 by Senator Scott Wiener (D-San Francisco) – provides funding to expedite firestorm response and recovery efforts, streamline rebuilding efforts, and help rebuild fire-damaged school facilities.

> **“Thanks to our partners in the legislature, we’re providing over $2.5 billion in immediate relief – expediting initial firestorm response and recovery efforts. We’re also directing millions of dollars to help local governments speed up building approvals – so folks can rebuild their homes faster. Unlike MAGA Republicans in Washington who talk about delaying relief for political purposes, California is supporting our people with no strings attached. Together, we’ll rebuild Los Angeles.”**
>
> Governor Gavin Newsom



“California leaders from both political parties are united and working together to provide L.A. with the immediate assistance and support they need,” **said Assembly Speaker Robert Rivas.** “Today, we approved billions of dollars to help clean-up devastated neighborhoods, rebuild schools and put communities on a path to recovery. I thank the Governor, Pro Tem and my colleagues for moving with urgency. This is a first step, but we are committed to a full recovery and will stand with Angelenos until this work is done.”
“This $2.5 billion is a clear commitment that we’ve got your back LA,” **said Senate President Pro Tempore Mike McGuire (D-North Coast).** “We’ve got your back now and we’ve got your back in the months and years to come. Your rebuild and your comeback is our priority. We’re grateful to Governor Newsom, Speaker Rivas and our legislative colleagues who moved with urgency to get this funding across the finish line. This downpayment is just the beginning.”

How it works

- **$2.5 billion to expedite initial firestorm response and recovery efforts.** This includes support for:
  - Emergency protective measures, evacuations, sheltering for survivors, debris removal and cleanup, post-fire hazard assessments (such as flash flooding and debris flows), traffic control, and other necessary emergency response activities.

- **$4 million to help expedite rebuilding.** The Department of Housing and Community Development will allocate this funding to impacted local governments to provide additional planning review and building inspection resources for the purpose of expediting building approvals during the recovery period.
- **$1 million to rebuild fire-damaged school facilities.** The funding will provide technical assistance to impacted local educational agencies (Los Angeles Unified School District, Pasadena Unified School District, impacted charter schools).

Supporting recovery, protecting survivors

Governor Newsom has issued a number of executive orders in response to the Los Angeles fire storms to help aid in rebuilding and recovery, create more temporary housing, and protect survivors from exploitation and price gouging:

- **Providing tax relief to those impacted by the fires.** California postponed the individual tax filing deadline to October 15 for Los Angeles County taxpayers. Additionally, the state extended the January 31, 2025, sales and use tax filing deadline for Los Angeles County taxpayers until April 30 — providing critical tax relief for businesses.
- **Rebuilding Los Angeles faster and stronger.** Governor Newsom issued an executive order to streamline the rebuilding of homes and businesses destroyed — suspending permitting and review requirements under the California Environmental Quality Act (CEQA) and the California Coastal Act.
- **Fast-tracking temporary housing and protecting tenants and homeowners.** To help provide necessary shelter for those immediately impacted by the firestorms, the Governor issued an executive order to make it easier to streamline construction of accessory dwelling units, allow for more temporary trailers and other housing, and suspend fees for mobile home parks. Governor Newsom also issued an executive order that prohibits landlords in Los Angeles County from evicting tenants for sharing their rental with survivors displaced by the Los Angeles-area firestorms. For homeowners, California has worked with five major lenders to provide mortgage relief to their customers.
- **Mobilizing debris removal and cleanup.** With an eye toward recovery, the Governor directed fast action on debris removal work and mitigating the potential for mudslides and flooding in areas burned. He also signed an executive order to allow expert federal hazmat crews to start cleaning up properties as a key step in getting people back to their properties safely. The Governor also issued an executive order to help mitigate risk of mudslides and flooding and protect communities by hastening efforts to remove debris, bolster flood defenses, and stabilize hillsides in affected areas.
- **Safeguarding survivors from price gouging.** Governor Newsom expanded restrictions to protect survivors from illegal price hikes on rent, hotel and motel costs, and building materials or construction. Report violations to the Office of the Attorney General here.

- **Getting kids back in the classroom.** Governor Newsom signed an executive order to quickly assist displaced students in the Los Angeles area and bolster schools affected by the firestorms.
- **Protecting victims from real estate speculators.** The Governor issued an executive order to protect firestorm victims from predatory land speculators making aggressive and unsolicited cash offers to purchase victims' property.

Get help today

Californians can go to CA.gov/LAfires – a hub for information and resources from state, local and federal government.
Individuals and business owners who sustained losses from wildfires in Los Angeles County can apply for disaster assistance:

- Online at DisasterAssistance.gov
- By calling 800-621-3362
- By using the FEMA smart phone application
- Assistance is available in over 40 languages
- If you use a relay service, such as video relay service (VRS), captioned telephone service or others, give FEMA the number for that service.

Press Releases, Public Safety, Recent News, Top Story

Arts and Culture

Arts and Cultural Production Satellite Account, U.S. and States, 2022

Arts and culture economic activity, 2022 $1.10 trillion

The Arts and Cultural Production Satellite Account released today by the U.S. Bureau of Economic Analysis (BEA) shows that arts and cultural economic activity, adjusted for inflation, increased 4.8 percent in 2022 after increasing 10.8 percent in 2021. By comparison, the broader economy, as measured by real gross domestic product (GDP), increased 1.9 percent in 2022 after increasing 5.8 percent in 2021. Arts and cultural economic activity accounted for 4.3 percent of GDP, or $1.10 trillion, in 2022.

Current Release (/news/2024/arts-and-cultural-production-satellite-account-us-and-states-2022)

Current Release: March 25, 2024 Next Release: March 2025

Current Release

Arts and Cultural Production Satellite Account, U.S. and States, 2022 (/news/2024/arts-and-cultural-production-satellite-account-us-and-states-2022)

Full Release & Tables (/sites/default/files/2024-03/acpsa0324.pdf) (PDF)

Release Tables Only (/sites/default/files/2024-03/acpsa0324.xlsx) (Excel)

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Artists, performers, museums and historical sites are vying to be seen, heard and appreciated by Americans every day. Yet the economic impact of these varied arts and cultural activities, and of supporting industries that range from Hollywood studios to hand carvers of musical instruments, is easy to miss.

BEA's satellite accounts spotlight economic activity that can be difficult to find within our core accounts – in this case, the impact of arts and culture on U.S. and state economies.

This account was built by identifying, analyzing and separating out detailed data from existing BEA statistics. Pulling together the arts and cultural data in one place paints a statistical picture that's valuable to state and federal policymakers, businesses, arts organizations, analysts, economists, and others.

Get an overview of arts and cultural economic activity across all 50 states and the District of Columbia.

Browse the Map (https://apps.bea.gov/regional/arts-and-culture/index.htm)

Interactive Data

National Data

State Data

Articles and Blog Posts

Documentation

What is the Arts and Culture Satellite Account?

Highlights the economic impact of music groups, museums, photography, and more, including contributions to GDP, output, employment, and compensation. These data also include supporting arts industries, such as broadcasting and manufacturing.

Learn More (/resources/learning-center/what-to-know-special-topics)

What's a Satellite Account? (/system/files/2021-07/whats-a-satellite-account-V6.pdf)



(https://youtu.be/esCpNggR8KM)

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NATIONAL ENDOWMENT for the ARTS

Menu

National Endowment for the Arts Supports the Arts with Nearly $36.8 Million in Funding Nationwide

Jan 14, 2025



NEA Grants for Arts Projects awardee photos (clockwise beginning in upper left): Students participate in Northern Arizona University's Indigenous Youth Media Workshop, Summer 2024. Photo courtesy of Northern Arizona University; Iris Musicians perform during the finale of the Weinberg Manor's 2024 Music Festival. Weinberg Manors is an affordable housing community for low-income older adults in Baltimore City. Photo by Lori Raphael; Territory design team members and community partners at the ribbon cutting for Creating Space, a public space created by youth to explore design as a tool for community healing. Photo courtesy of Territory NFP; A group of Arts Institute for Creative Advancement apprentices hard at work as captured by their instructor during Capitol Hill Arts Workshop's weekly scenic shop training. Photo by Reuben Rosenthal c/o Arts Institute for Creative Advancement.

En Español </sites/default/files/fy25-january-grant-announcement-spanish.pdf>

Washington, DC—The National Endowment for the Arts (NEA) is pleased to announce 1,474 awards totaling $36,790,500 to support the arts in communities in all 50 states, Puerto Rico, and Washington, DC. Funding for organizations is recommended in the categories of Grants for Arts Projects, Challenge America, Research Grants in the Arts, and Research Labs, and for individuals through Literature Fellowships in creative writing and for translation projects.

"The NEA is proud to continue our nearly 60 years of supporting the efforts of organizations and artists that help to shape our country's vibrant arts sector and communities of all types across our nation," said NEA Chair Maria Rosario Jackson, PhD. "It is inspiring to see the wide range of creative projects taking place—those that address our past and help us consider our future, integrate arts and culture in new ways into our lives and communities, and provide powerful opportunities for people throughout our nation to come together through a shared arts experience."

- View a state-by-state listings <https://www.arts.gov/sites/default/files/fall2024_statelistreport_updated_jan14.pdf> of the grants announced in this release.
- View a listing of awards by discipline / grant category <https://www.arts.gov/sites/default/files/fall2024_disciplinelistreport.pdf>
- All current grants and additional project details can be viewed through the recent grant search <https://apps.nea.gov/grantsearch/>

Each year, the NEA assembles panels of experts and knowledgeable laypeople with relevant expertise and experience to review NEA applications and rate them in accordance with published review criteria. More than 340 panelists <https://www.arts.gov/grants/recent-grants/panelists> reviewed the eligible applications for this round of funding. Recommendations were then presented to the National Council on the Arts <https://www.arts.gov/about/leadership-staff/national-council-arts>. The council made its recommendations to the NEA Chair, who made the final decision on all grant awards. Learn more about the grant review process <https://www.arts.gov/grants/grant-review-process> or volunteer to be a panelist <https://www.arts.gov/form/volunteer-to-be-a-national-endowment-for-the-arts-panelist>.

Grants for Arts Projects

Grants for Arts Projects (GAP) provides expansive funding opportunities to strengthen the nation's arts and cultural ecosystem, including opportunities for public engagement with the arts and arts education, for the integration of the arts with strategies promoting

the health and well-being of people and communities, and for the improvement of overall capacity and capabilities within the arts sector.

The National Endowment for the Arts received 2,195 eligible Grants for Arts Projects applications this round, which were submitted in February 2024. The NEA will award **1,127 grants for a total of $31,825,500** to support arts projects in 15 artistic disciplines and fields. All grants require a nonfederal cost share/match of at least 1 to 1. Examples include:

- A local arts agencies subgranting award to **Arrowhead Regional Arts Council** in **Duluth, Minnesota**, of $60,000 to support the expansion of competitive grant programs for arts organizations and individual artists. The Art Project Grant program will support arts activities presented by small organizations with a focus on applicants from rural areas. The Individual Artist Project Grant program will provide a stipend for artists to create, perform, or exhibit work.
- An award to **Artist Communities Alliance** in **Providence, Rhode Island**, of $80,000 to support a professional development program for the artist residency field focused on emergency preparedness and disaster response. The program will include workshops, training sessions, and the development of resources to share with the broader field.

- An award to **Arts Alive!** in **Keene, New Hampshire**, of $25,000 to support the conceptual design of a new community arts center. The design process will engage artists, designers, and individuals from Keene and across the rural Monadnock Region, to share ideas and desires for a community arts center that will include studios, music practice rooms, residences, workshop/classroom space, gallery space, office spaces, and more.
- An award to **Great Plains Theatre Commons** in **Omaha, Nebraska**, of $35,000 to support the annual New Play Conference. Playwrights, actors, directors, dramaturgs, and designers from across the United States will gather for learning, collaboration, rehearsals, readings, and performances.
- An award to the **Iris Music Project Inc** in **Columbia, Maryland**, of $20,000 to support chamber ensemble performances in underserved healthcare communities. Weekly music programs will be developed in collaboration with musicians and residents at senior living facilities. As part of America 250, a culminating event focusing on the question, “What does it mean to be American?” will provide an opportunity for individuals to share—through stories, songs, and art—their diverse and unique perspectives on their personal and collective histories.

- An award to **Miami Lighthouse for the Blind and Visually Impaired, Inc** in **Miami, Florida**, of $30,000 to support a year-round arts education program for underserved groups, including individuals with vision disabilities. Tactile and visual arts activities in various mediums aim to enhance sensory perception, fine motor skills, spatial awareness, and overall well-being. Art instruction will be tailored to participants' unique visual needs, empowering them to create art in an inclusive setting with access accommodations and adaptive equipment.
- An award to **Northern Arizona University** in **Flagstaff, Arizona**, of $25,000 to support the Indigenous Youth Media Workshop. Through mentorship by accomplished filmmakers, journalists, and photographers, high school students will participate in a comprehensive hands-on media arts production program focused on telling stories important to their communities.

This year’s Grants for Arts Projects application deadlines are **Thursday, February 13, 2025**, and **Thursday, July 10, 2025**. Each discipline has outlined their broader arts ecosystem, the types of projects they encourage, and guidance on characteristics of competitive proposals. Visit arts.gov <https://www.arts.gov/grants/grants-for-arts-projects> for guidelines and application resources <https://www.arts.gov/grants/grants-for-arts-projects/applicant-resources>, including an on demand video of the FY 2026 Grants for Arts Projects guidelines webinar.

Challenge America

Challenge America grants are awarded in all artistic disciplines and offer support primarily to small organizations for a wide variety of arts projects that extend the reach of the arts underserved groups and communities that may have limited access to the arts relative to geography, ethnicity, economic status, and/or disability. This includes communities that have limited grant funding opportunities and/or have been underserved by national arts funding; small organizations that may face barriers to accessing grant funding; and organizations that may benefit from enhanced technical assistance resources. This program is often an entry point for organizations that are new to applying for federal funding.

The National Endowment for the Arts reviewed 563 eligible applications for Challenge America funding this year, which were submitted in April 2024, and will award **272 grants for a total of $2,720,000**. Each grant is for $10,000 and requires a minimum $10,000 cost share/match. Examples include:

- An award to **Maryland Youth Ballet** in **Silver Spring, Maryland**, to support dance classes for children with physical and developmental disabilities. Weekly classes are led by specially trained ballet instructors and a pediatric physical therapist. Together, they work with children who are able to walk without assistance as well as those who are supported by wheelchairs, walkers, or other mobility aids.

- An award to **Prison Performing Arts** in **Saint Louis, Missouri**, to support the development and presentation of a new play adaptation of “Little Women” by Louisa May Alcott created in collaboration with incarcerated artists. Playwright Courtney Bailey will work with the artists to develop this new play during their weekly spoken word class for inmates.
- An award to **Three Rivers Arts Council** in **Wahpeton, North Dakota**, to support a Native artists residency program that will engage students and the public through Native arts, music, and storytelling. NEA National Heritage Fellow Bryan Akipa and other artists will give performances, visit classrooms, and participate in other activities in the community.

The next Challenge America application deadline is **Thursday, April 24, 2025**. Visit arts.gov <https://www.arts.gov/grants/challenge-america> for guidelines and application resources and register for the FY26 Challenge America guidelines webinar <https://www.arts.gov/news/events/fy26-challenge-america-guidelines-webinar> on Wednesday, February 27, 2024, from 3:00–4:00 p.m. ET.

Research Awards

The NEA has two research grant opportunities for projects that engage with the NEA’s five-year research agenda <https://www.arts.gov/sites/default/files/nea-research-agenda-12.21_revdec2024.pdf>.

Research Grants in the Arts supports research studies that investigate the value and/or impact of the arts, either as individual components of the U.S. arts ecosystem or as they interact with each

other and/or with other domains of American life. In total, the NEA will award **18 organizations grants totaling $1,045,000**. Recent examples include:

- An award to **American Symphony Orchestra League (aka League of American Orchestras)** in **New York** of $45,000 to support a mixed-methods study examining business practices and financial strategies implemented by nonprofit orchestras after the COVID-19 pandemic.
- An award to **Carnegie Mellon University** in **Pittsburgh, Pennsylvania**, of $80,000 for a study examining university students' creative practices with artificial intelligence (AI), for the purpose of informing arts-integrative secondary education.
- An award to **Robert W. Woodruff Arts Center, Inc. (aka High Museum of Art)** in **Atlanta, Georgia**, of $80,000 to support a mixed-methods study of the relationship between visiting an art museum and individual well-being across various adult populations.

In addition, the NEA also supports **NEA Research Labs**—these are grounded in the social and behavioral sciences and support transdisciplinary research teams investigating the value and impact of the arts for the benefit of both the arts and non-arts sectors. There are currently 29 active Research Labs <https://www.arts.gov/initiatives/nea-research-labs>.

This year's Research Labs and Research Grants in the Arts application deadline is **Monday March 24, 2025**. Visit arts.gov for guidelines and application resources and register for a Research Grants in the Arts webinar on Tuesday, February 4, 2025, from 2:00–3:00 p.m. ET.

Literature Fellowships

Fellowships help writers and translators to create new work and thus expand the portfolio of literary art available to American audiences. These fellowships allow recipients to set aside time for writing, research, travel, and general career advancement.

This year's Creative Writing Fellowships are in poetry. These fellowships are highly competitive, with more than 2,000 eligible applications received for FY 2025. The NEA will award **35 Creative Writing Fellowships** of $25,000 each, **totaling $875,000**. You can read more about the recipients in the Creative Writing Fellowships <https://www.arts.gov/impact/literary-arts/creative-writing-fellows> section of arts.gov. The next deadline for Creative Writing Fellowships <https://www.arts.gov/grants/creative-writing-fellowships> is **Wednesday, March 12, 2025**, and will be for prose (fiction and creative nonfiction).

The NEA will award **Translation Fellowships to 22 translators** ranging from $10,000 to $20,000 totaling $325,000 to translate works from 17 languages and 21 countries into English, including books from Guinea, Mali, and the Philippines, countries not previously represented through an NEA fellowship. You can read

more about these translators and their projects in the Translation Fellowships <https://www.arts.gov/impact/literary-arts/translation-fellows> section of arts.gov.

Please note, there may be a delay in the distribution of awards as the NEA and all of the federal government are operating under a continuing budget resolution. For more information on all NEA's grant opportunities, including 2025 deadlines, and resources for applicants and awardees, including a guide for first-time applicants, visit the Grants section <https://www.arts.gov/grants> of arts.gov.

About the National Endowment for the Arts

About the National Endowment for the Arts

Established by Congress in 1965, the National Endowment for the Arts is an independent federal agency that is the largest funder of the arts and arts education in communities nationwide and a catalyst of public and private support for the arts. By advancing opportunities for arts participation and practice, the NEA fosters and sustains an environment in which the arts benefit everyone in the United States. To learn more, visit arts.gov <https://www.arts.gov/> or follow us on Facebook <https://www.facebook.com/nationalendowmentforthearts>, Instagram

<https://www.instagram.com/neaarts/>, X <https://x.com/neaarts>, LinkedIn <https://www.linkedin.com/company/national-endowment-for-the-arts>and YouTube <https://www.youtube.com/user/neaarts>.

Contact

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Film Producer average salary in the USA, 2025

Find out what the average Film Producer salary is

Type in a job title: film producer

Where? Enter location (re...

Find salary

Ad removed. Details

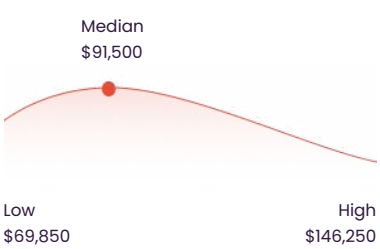
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How much does a Film Producer make in USA?

$91,500 / Annual

Based on 123 salaries

The average **film producer** salary in the **USA** is **$91,500** per year or **$43.99** per hour. Entry level positions start at **$69,850** per year while most experienced workers make up to **$146,250** per year.





Film producer: salaries per region

California	$120,640
New York	$85,000

Related salaries

Systems Engineer	$118,312
Director	$104,981
Project Manager	$100,000
Superintendent	$90,004
Quality Engineer	$89,635
Writer	$68,260

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$91,500 a year is how much per hour?

Active jobs with salaries

Senior Railroad Civil Engineer (Project Manager)

California

Metrolink

The Senior Railroad Civil Engineer (Limited Term) will perform project management and engineering duties to deliver the design and construction of railroad projects. ...

Creative Director

California

Freedom Laser Therapy, Inc.

Creative Director or in a similar creative leadership role, preferably in the consumer products or beauty industry. We are seeking a multi-faceted and talented creative director to join our team at...

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California

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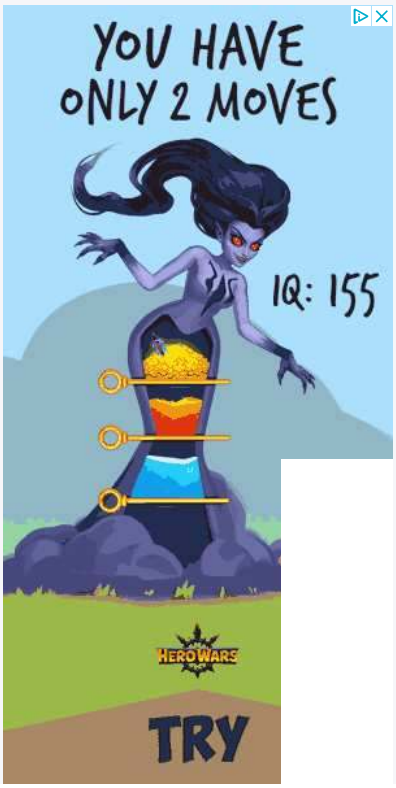
Videographer

California

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I, CHEN XIAN MIAN, CEO of CULTURAL BRIDGE COMMUNICATIONS LTDA. and creator of CHINA BRAZIL FILM FESTIVAL, I would like to complement my previous letter, dated July 14, 2023, to highlight the significant contribution of EDSON LUIZ PROVESI JUNIOR, CEO of PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA., as a juror and curator at our event.

The CHINA BRAZIL FILM FESTIVAL was conceived by Arthur Chen, a Chinese businessman born in Zhejiang province and naturalized Brazilian, with the aim of promoting cultural exchange between the two countries. The event aims to open space for the dissemination of Chinese cinema to the Brazilian public, licensing national and Chinese films, and stimulating co-productions on both sides. China has successful productions that have nothing to do with Hollywood, in addition to a loyal audience that makes some productions achieve expressive results at the box office.

Currently also acting as a producer of the festival, Edson has been an essential figure, contributing to raising the standard of the event and ensuring the selection of the best films for screening. The idea is to transform the CHINA BRAZIL Film Festival into a traveling film festival and transform it into a permanent "showcase" for the public and audiovisual market of both countries.

Our selection of jurors and curators is carefully curated, with invitations directed to individuals who demonstrate relevance and expertise in the field of filmmaking. Edson's participation was a natural choice, given his distinct trajectory and influence in the sector. As a result, the festival was attended by notable figures, including representatives of the Chinese government and the film industry, as well as members of the media and industry. During the event, we were honored to receive the presence of the Chinese Governor, a prominent representative in the field of cinema. His participation further reinforced the prestige and importance of the CHINA BRAZIL Exhibition as an event of international relevance.

Throughout the editions of the event, Edson Provesi Junior has demonstrated an unwavering commitment to professional excellence and a unique understanding of the nuances of cinema. His role as juror and curator has significantly enriched the CHINA BRAZIL Exhibition, contributing to its success and recognition both nationally and internationally. Edson was chosen due to his extensive experience and recognition in the Brazilian film industry, as well as his commitment to professional excellence. His participation was fundamental to ensure the quality and relevance of the programming presented to the public.

The last edition of the CHINA BRAZIL FILM FESTIVAL took place between December 4th and 7th, 2023, consolidating itself as a prominent event in the Brazilian and international film scene. During these days, the festival provided the carioca audience with a unique experience, presenting a diverse selection of Chinese and Brazilian films.

In this last edition, Edson once again accepted the invitation to participate as a juror and curator, receiving the prestigious golden invitation, which recognizes his exceptional contribution to the event. His presence and expertise were invaluable to the success of the festival, enriching the CHINA BRAZIL Showcase and strengthening the cultural ties between the two countries.

CHINA BRAZIL FILM FESTIVAL continues to play an important role in promoting Chinese cinema in Brazil, encouraging dialogue and collaboration between the film industries of the two countries. With the support of dedicated professionals like Edson Provesi Junior, we are confident that the event will continue to grow and thrive for years to come.

All in all, Edson's participation in the CHINA BRAZIL Showcase not only underscores his expertise and influence in the Brazilian film industry but also solidifies his position as a leading figure on the international stage. We are grateful for their significant contribution to the success of our event and look forward to continuing our partnership in the future.

Rio de Janeiro, July 03, 2024.

[SIGNATURE]

_____

CHEN XIAN MIAN
Cultural.bridge@gmail.com

FESTIVAL INTERNACIONAL DE AUDIOVISUAL

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

Eu, CHEN XIAN MIAN, CEO da CULTURAL BRIDGE COMMUNICATIONS LTDA. e idealizador da MOSTRA DE CINEMA CHINA BRASIL, venho complementar minha carta anterior, do dia 14 de julho de 2023, para destacar a significativa contribuição de EDSON LUIZ PROVESI JUNIOR, CEO da PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA., como jurado e curador em nosso evento.

A MOSTRA DE CINEMA CHINA BRASIL foi idealizada por Arthur Chen, um empresário chinês nascido na província Zhejiang e naturalizado brasileiro, com o objetivo de promover o intercâmbio cultural entre os dois países. O evento visa abrir espaço para a difusão do cinema chinês para o público brasileiro, licenciando filmes nacionais e chineses, e estimulando coproduções de ambos os lados. A China tem produções de sucesso que não deixam nada a dever às hollywoodianas, além de um público fiel que faz com que algumas produções alcancem resultados expressivos nas bilheterias.

Atualmente atuando também como produtor do festival, Edson tem sido uma figura essencial, contribuindo para elevar o padrão do evento e garantindo a seleção dos melhores filmes para exibição. A ideia é transformar a Mostra de Cinema CHINA BRASIL em um festival itinerante de cinema e transformá-la em uma "vitrine" permanente para o público e mercado audiovisual de ambos países.

Nossa seleção de jurados e curadores é cuidadosamente realizada, com convites direcionados a indivíduos que demonstram relevância e expertise no campo do cinema. A participação de Edson foi uma escolha natural, dada sua distinta trajetória e influência no setor. Como resultado, o festival contou com a presença de figuras notáveis, incluindo representantes do governo chinês e do setor cinematográfico, além de membros da mídia e da indústria. Durante o evento, tivemos a honra de receber a presença do Governador Chinês, um representante de destaque na área de cinema. Sua participação reforçou ainda mais o prestígio e a importância da Mostra CHINA BRASIL como um evento de relevância internacional.

Ao longo das edições do evento, Edson Provesi Junior demonstrou um compromisso inabalável com a excelência profissional e uma compreensão única das nuances do cinema. Seu papel como jurado e curador enriqueceu significativamente a Mostra CHINA BRASIL, contribuindo para seu sucesso e reconhecimento tanto nacional quanto internacionalmente. Edson foi escolhido devido à sua vasta experiência e reconhecimento na indústria cinematográfica brasileira, bem como por seu compromisso com a excelência profissional. Sua participação foi fundamental para garantir a qualidade e relevância da programação apresentada ao público.

A última edição da MOSTRA DE CINEMA CHINA BRASIL ocorreu entre os dias 04 a 07 de dezembro de 2023, consolidando-se como um evento de destaque no cenário cinematográfico brasileiro e internacional. Durante esses dias, o festival proporcionou ao público carioca uma experiência única, apresentando uma seleção diversificada de filmes chineses e brasileiros.

Nesta última edição, Edson mais uma vez aceitou o convite para participar como jurado e curador, recebendo o prestigiado convite dourado, que reconhece sua contribuição excepcional para o evento. Sua presença e expertise foram inestimáveis para o sucesso do festival, enriquecendo a Mostra CHINA BRASIL e fortalecendo os laços culturais entre os dois países.

A MOSTRA DE CINEMA CHINA BRASIL continua a desempenhar um papel importante na promoção do cinema chinês no Brasil, incentivando o diálogo e a colaboração entre as indústrias cinematográficas dos dois países. Com o apoio de profissionais dedicados como Edson Provesi Junior, estamos confiantes de que o evento continuará a crescer e prosperar nos próximos anos.

Em suma, a participação de Edson na Mostra CHINA BRASIL não apenas ressalta sua expertise e influência na indústria cinematográfica brasileira, mas também solidifica sua posição como uma figura de destaque no cenário internacional. Estamos gratos por sua contribuição significativa para o sucesso de nosso evento e esperamos continuar nossa parceria no futuro.

Rio de Janeiro, 03 de julho de 2024.

CHEN XIAN MIAN
Cultural.bridge@gmail.com

FESTIVAL INTERNACIONAL DE AUDIOVISUAL

Neri

DECLARAÇÃO

My name is LEANDRO NERI, and I am a Brazilian currently residing in Rio de Janeiro. I began my career at Rede Globo Television in 1991, working on soap opera productions, miniseries, anchor programs, and auditorium shows (both recorded and live).

In 1995, I became a director and later the general director at Rede Globo de Televisão, leading various projects such as "Você Decide," "Perigosas Peruas," "Malhação," "Malhação de Verão," "O Amor Está no Ar," "No Limite," "A Lua Me Disse," "Laços de Família," among others. In 2016, I decided to pursue new professional challenges through cinema, directing successful feature films and series such as "Socorro, Virei uma Garota," "Carnaval," "Uma Aventura no Zoo," "Príncipe Lu e a Lenda do Dragão," among others.

I met Junior Provesi through a mutual friend, the director Bernardo. We went to a café at Rio Design Barra, and during our conversation, we shared our projects. I was very impressed with his projects. After that café, I had the opportunity to see his work and was very pleased with it. I found it incredible how he handles production with skill and charisma. His set is impeccable, and he managed to solve situations on set that are usually impossible to resolve in a low-budget film. However, he quickly adapted the script and even managed to make the budget stretch further, which is admirable!

And it is for all these reasons that I wholeheartedly and confidently recommend Edson Luiz Provesi Junior for the EB-1 process. His remarkable contributions to the film and music industry, his commitment to excellence, and his positive impact as a leader and visionary make him a truly deserving candidate for recognition.

July 11, 2024.

---SIGNATURE---

LEANDRO NERI

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**

Neri

DECLARAÇÃO

Meu nome é LEANDRO NERI, sou brasileiro, residindo atualmente no Rio de Janeiro. Comecei a carreira na Rede Globo de televisão em núcleos de novelas, minisséries, programas de âncora e de auditório (gravados e ao vivo) no ano de 1991.

No ano de 1995 me tornei diretor e posteriormente diretor geral da Rede Globo de Televisão ficando a frente de vários projetos, como "Você Decide", "perigosas Peruas", "Malhação", "Malhação de Verão", "o Amor Está no Ar", "No Limite", "A Lua me Disse", Laços de Família", entre outros. Em 2016 decidi alçar novos voos na carreira profissional, através do cinema dirigindo longas metragens e séries de sucesso, como "Socorro, Virei uma Garota", "Carnaval", "Uma aventura no Zoo", "Principe Lu e a Lenda do Dragão", entre outros.

Conheci o Junior Provesi através de um amigo em comum, o diretor Bernardo. Fomos a um café no Rio Design Barra, durante a conversa nós apresentamos nossos projetos e fiquei muito admirado com os projetos dele, depois desse café eu tive a oportunidade de ver o trabalho dele e gostei muito do trabalho dele. Achei incrível a maneira que ele conduz a produção com destreza e carisma. O set dele é impecável, ele conseguiu resolver situações no set que são impossíveis de se resolverem em um filme sem verba, mas ele rapidamente adaptou o roteiro e conseguiu inclusive até fazer o dinheiro sobrar no final das contas, o que é admirável!

E é por tudo isso que com toda a convicção que eu recomendo enfaticamente Edson Luiz Provesi Junior para o processo EB-1. Sua notável contribuição para a indústria cinematográfica e musical, seu compromisso com a excelência e seu impacto positivo como líder e visionário fazem dele um candidato verdadeiramente digno de reconhecimento.

11 de julho de 2024.

LEANDRO NERI

DECLARATION

My name is STÊNIO GARCIA FARO, known in the artistic community as STÊNIO GARCIA. I am Brazilian, currently residing in Rio de Janeiro. As an actor, I am recognized for my performances on screen and stage, having won several awards over my career spanning more than six decades. These include three APCA (São Paulo Association of Art Critics) Awards, one Guarani Award, one Molière Award, one Brazil Quality Award, and a Troféu Imprensa, in addition to being nominated for a Grande Otelo.

I graduated from the National Conservatory of Theater in Rio de Janeiro and began my career in theater in the 1950s. My performance as Aimbé in the miniseries A Muralha (1968) brought me greater recognition and critical acclaim, earning me the Troféu Imprensa for Best Actor.[1] Since then, I have portrayed several memorable characters on television while also maintaining a career in theater.

In theater, I performed in As Aventuras de Peer Gynt in 1971. The production, which premiered at Teatro Itália in São Paulo in April 1971, was later taken to the Teatro Municipal de Santo André (SP) in October 1971. This production, by Antunes Filho Produções Artísticas and directed by Antunes Filho, won the Prêmio Molière for that direction. The cast included Ariclê Perez, Jonas Bloch, Ciro Corrêa de Castro, Ewerton de Castro, Roberto Frota, and Ricardo Blat. I won the Prêmio Molière for my performance in this production.[19]

On television, I worked in major successes such as Vigilante Rodoviário, As Minas de Prata, A Muralha, Gabriela, Saramandaia, Carga Pesada, Padre Cícero, Corpo a Corpo, Selva de Pedra, Rainha da Sucata, O Rei do Gado, among many others with international success.

In cinema, I worked in films such as Vereda da Salvação (1964), O Vigilante contra o Crime, Vigilante em Missão Secreta, As Amorosas, Leila Diniz, Menino Maluquinho 2 – A Aventura, Eu, Tu, Eles, Redentor, Casa de Areia, Ó Paí, Ó, Me Tira da Mira, among others.

In cinema, I met Junior Provesi during the filming of Me Tira da Mira, produced by Edson Luiz Provesi Junior. He demonstrated a commitment to excellence and quality beyond what is usual for such a young producer. Despite the pandemic, which made everyone tense, especially me, being older than everyone on set, he brought a sense of ease to the production. There were so many professionals constantly working to prevent contamination that I never felt as safe, not even at home. It's no wonder that I would always stay on set, even when it was not my scenes but my wife's. His innate talent was striking; to see him perform so well in his role in the film and, with immense ease, transition out of character and handle such a large production is not something just anyone can do. I greatly admire him for everything he did in that film.

With that, it is with great confidence and conviction that I strongly recommend Edson Luiz Provesi Junior for the EB-1 process. His remarkable contributions to the film and music industry, his commitment to excellence, and his positive impact as a leader and visionary make him a truly deserving candidate for recognition.

July 11th, 2024.

---SIGNATURE---

STENIO GARCIA

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**

SG

DECLARAÇÃO

Meu nome é STÊNIO GARCIA FARO, conhecido no meio artístico como STÊNIO GARCIA. Sou brasileiro, residindo atualmente no Rio de Janeiro. Como ator, sou conhecido por performances na tela e no palco, ganhador de vários prêmios ao longo de minha carreira de mais de seis décadas, incluindo três Prêmios APCA, um Prêmio Guarani, um Prêmio Molière, um Prêmio Qualidade Brasil, e um Troféu Imprensa, além de ter recebido indicação para um Grande Otelo.

Sou formado no Conservatório Nacional de Teatro, no Rio de Janeiro, iniciei minha carreira no teatro na década de 1950. Por minha interpretação de Aimbé na minissérie A Muralha (1968), ganhei maior notoriedade e elogios da crítica, saindo vencedor do Troféu Imprensa de melhor ator.[1] Desde então passei a interpretar vários personagens marcantes na televisão, conciliando carreira também no teatro.

No teatro, fiz em 1971 – As Aventuras de Peer Gynt. Estreia no Teatro Itália (São Paulo), em abril de 1971, foi levada para o Teatro Municipal de Santo André (SP) em outubro de 1971. Uma produção de Antunes Filho Produções Artísticas, sob direção de Antunes Filho, que ganhou o Prêmio Molière com tal direção. No elenco comigo estavam Ariclê Perez, Jonas Bloch, Ciro Corrêa de Castro, Ewerton de Castro, Roberto Frota, Ricardo Blat. Ganhei o Prêmio Molière com tal interpretação.[19]

Na televisão trabalhei em grandes sucessos como "Vigilante Rodoviário", "As Minas de Prata", "A Muralha", "Gabriela", "Saramandaia", "Carga Pesada", "Padre Cícero", "Corpo a Corpo", "Selva de Pedra", "Rainha as Sucata", "O Rei do Gado", entre muitas outras de sucesso a nível internacional.

No cinema trabalhei em filmes como "Vereda da Salvação" (1964), "O Vigilante contra o Crime", "Vigilante em Missão Secreta", "As Amorosas", "Leila Diniz", "Menino Mali=uquinho 2 – A Aventura", "Eu, tu, Eles", "Redentor", "Casa de Areia", "Ó Paí, Ó", "Me Tira da Mira", entre outros.

No cinema conheci o Junior Provesi durante o longa-metragem "Me Tira da Mira", do produtor e empresário Edson Luiz Provesi Junior, que demosntrou um compromisso com a excelência e qualidade acima do normal para um produtor tão jovem. Apesar da pandemia, onde todo mundo vivia tenso, ainda mais eu, com idade acima de todos no set, ele trouxe leveza para o set. Tinham tantos profissionais cuidando o tempo todo para prevenir o contágio, que nunca me senti tão seguro, nem mesmo em casa, não é a toa que eu sempre que podia ficava no set, mesmo quando não eram as minhas cenas, e sim da minha esposa. Era gritante seu talento nato, pois vê-lo interpretar tão bem o papel que ele tinha no filme e, com imensa facilidade, sair do personagem e ir fazer uma produção tão grande como aquela, não é para qualquer um. Muito o admiro por tudo o que ele fez naquele filme.

Com isso, é com grande confiança e convicção que eu recomendo enfaticamente Edson Luiz Provesi Junior para o processo EB-1. Sua notável contribuição para a indústria cinematográfica e musical, seu compromisso com a excelência e seu impacto positivo como líder e visionário fazem dele um candidato verdadeiramente digno de reconhecimento.

11 de julho de 2024.

Stenio Garcia Faro

STENIO GARCIA

DECLARATION

My name is VERA FISCHER, known in the artistic world as VERA FISCHER. I am Brazilian, currently residing in Rio de Janeiro. As an actress and former model, I won the Miss Brazil 1969 contest. As an actress, I have had the honor and privilege of working on several successful audiovisual projects, such as "Sinal Vermelho – As Fêmeas", where I played the role of Ángela. However, my breakthrough came with the role of Tânia Velasco in the film "Intimidade" (1977), for which I was acclaimed by critics and awarded Best Actress in Cinema by the APCA (São Paulo Association of Art Critics) Award. In cinema, I also worked in films such as "Brilhante", "Amor Estranho Amor", "Bonitinha, mas Ordinária", "Fala Baixo Senão eu Grito", "Me Tira da Mira", among others. However, my trajectory on Brazilian television is more widely known around the world, as I have worked in soap operas such as "Coração Alado", "Riacho Doce", "Desejo", "Perigosas Peruas", "Rei do Gado", "Laços de Família", "Senhora do Destino", "O Clone", "América", and many other internationally successful ones.

In cinema, I met Junior Provesi during a beautiful feature film, "Me Tira da Mira," produced by Edson Luiz Provesi Junior. His commitment to excellence and innovative vision were crucial for the project's completion, as it was a highly complex endeavor filmed during a pandemic. With a large team, a renowned cast, many of whom were advanced in age, and the need to manage the set meticulously to avoid any outbreaks, it was remarkable how he managed all of this and still produced a beautiful film. His charisma on set made working with the team a pleasure.

Therefore, it is with great confidence and conviction that I strongly recommend Edson Luiz Provesi Junior for the EB-1 process. His remarkable contributions to the film and music industry, his commitment to excellence, and his positive impact as a leader and visionary make him a truly deserving candidate for recognition.

July 11, 2024.

---SIGNATURE---

VERA FISCHER

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**



DECLARAÇÃO

Meu nome é VERA FISCHER, conhecida no meio artístico como VERA FISCHER. Sou brasileira, residindo atualmente no Rio de Janeiro. Atriz e ex modelo, sou vencedora do concurso Miss Brasil 1969. Como atriz, tive a honra e o privilégio de trabalhar em vários projetos audiovisuais de sucesso, como: "Sinal Vermelho – As Fêmeas", no papel de Ângela. No entanto, minha descoberta foi no papel de Tânia Velasco no filme *Intimidade* (1977), pelo qual fui aclamada pela crítica sendo eleita Melhor Atriz de Cinema pelo Prêmio APCA. No cinema também trabalhei em filmes como Brilhante", "Amor Estranho Amor", "Bonitinha, mas Ordinária", "Fala Baixo Senão eu Grito", "Me Tira da Mira", entre outros. Entretanto minha trajetória na televisão brasileira é mais conhecida no mundo todo, pois trabalhei em novelas como "Coração Alado", "Riacho Doce", "Desejo", "Perigosas Peruas", "Rei do Gado", "Laços de Família", "Senhora do destino", "O Clone", "América", entre muitas outras de sucesso internacional.

No cinema conheci o Junior Provesi durante um longa-metragem lindo, "Me Tira da Mira", do produtor e empresário Edson Luiz Provesi Junior, cujo compromisso com a excelência e visão inovadora foram fundamentais para a conclusão do projeto, uma vez que foi um projeto de altíssima complexidade, filmado em meio a uma pandemia, com uma equipe enorme, um elenco renomado, com muitos com idade avançada e ter que controlar o set todo para não gerar uma infestação, foi maravilhosa a maneira que ele conseguiu lidar com tudo isso e ainda produzir um filme lindo, com uma equipe que tinha prazer em trabalhar, graças ao carisma dele no set.

Portanto, é com grande confiança e convicção que eu recomendo enfaticamente Edson Luiz Provesi Junior para o processo EB-1. Sua notável contribuição para a indústria cinematográfica e musical, seu compromisso com a excelência e seu impacto positivo como líder e visionário fazem dele um candidato verdadeiramente digno de reconhecimento.

11 de julho de 2024.

Vera Fischer

VERA FISCHER

DECLARATION

My name is HELOÍSA PELINGEIRO PÉRISSÉ DE FARIAS, known in the artistic world as HELOÍSA PERISSÉ. I am Brazilian, currently residing in Rio de Janeiro. I am an actress, comedian, author, and screenwriter. I became known thanks to my comedic roles on TV and in theater, which earned me critical acclaim and made me one of the most popular actresses in the country. [2] I have won several awards, including a Mambembe Award, two Qualidade Brasil Awards, and two Melhores do Ano awards, as well as being nominated for two Extra Television Awards and a Shell Award.

Born in Rio de Janeiro, I began my career in the late 1980s, when I participated in the play As Guerreiras do Amor (1988) by Domingos de Oliveira. I studied acting at the most renowned artistic centers in the country, the Casa das Artes de Laranjeiras and the Teatro Tablado.[3] I continued performing on stage in the following years and made my television debut in 1994, where I later established a solid career. It was in the miniseries Incidente em Antares on TV Globo that I made my TV acting debut. In the same year, I was invited to join the cast of the comedy show Escolinha do Professor Raimundo, gaining significant recognition.[4] In 2001, I starred alongside Ingrid Guimarães in the play Cócegas, which we co-wrote. The play was a critical and commercial success, running for ten years and earning me nominations for the Shell Award and the Governor of the State Award for Best Author.[6] Back on television, I became very popular for my roles as the protagonists Tati in the show Papo Irado (2002–03) and Belinha in the series Sob Nova Direção (2004–07), for which I was nominated for the Extra Award for Best Comedy Actress.

In cinema, I worked in films such as Avassaladoras, Lara, Lisbela e o Prisioneiro, Xuxa Abracadabra, Sexo, Amor, Traição, O Diário de Tati, Muita Calma Nessa Hora 2, among others.

I met Junior Provesi through my dear friend, actress and screenwriter Regiana Antonini, who introduced us during a meeting about the film “Bárbara Verdade,” in which he invited me to play the lead role. His poise and expertise during the meeting made me accept the role immediately. During the preparation phase for the film, it became evident how remarkable this producer is, demonstrating a commitment and knowledge far beyond what is expected for someone so young. He gave me the assurance that it will be a very comfortable and relaxed set, as well as extremely organized.

Therefore, it is with great confidence and conviction that I highly recommend Edson Luiz Provesi Junior for the EB-1 process. His remarkable contributions to the film and music industry, his commitment to excellence, and his positive impact as a leader and visionary make him a truly deserving candidate for this recognition.

July 11, 2024.



HELOÍSA PÉRISSÉ

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ Date: July 19th , 2024.

DECLARAÇÃO

Meu nome é HELOÍSA PELINGEIRO PÉRISSÉ DE FARIAS, conhecida no meio artístico como HELOÍSA PERISSÉ. Sou brasileira, residindo atualmente no Rio de Janeiro. Sou atriz, humorista, autora e roteirista. Fiquei conhecida graças aos meus papéis cômicos na tv e no teatro, que me renderem elogios da crítica e me fez uma das atrizes mais populares do país.[2] Já ganhei vários prêmios, incluindo um Prêmio Mambembe, dois Prêmios Qualidade Brasil, e dois Melhores do Ano, além de ter recebido indicações para dois Prêmios Extra de Televisão e um Prêmio Shell.

Nascida no Rio de Janeiro, iniciei minha carreira no final da década de 1980, quando participei do espetáculo As Guerreiras do Amor (1988), de Domingos de Oliveira. Estudei atuação nos mais renomados centros artísticos do país, a Casa das Artes de Laranjeiras e no Teatro Tablado.[3] Segui nos palcos nos anos seguintes e estreei na televisão em 1994, onde mais tarde firmaria uma sólida carreira. Foi na minissérie Incidente em Antares, da TV Globo, que fiz minha estreia como atriz na TV. No mesmo ano fui convidada para o elenco do programa humorístico Escolinha do Professor Raimundo, ganhando muito destaque.[4] Em 2001, protagonizei ao lado de Ingrid Guimarães o espetáculo Cócegas, de nossa autoria. A peça foi um sucesso de crítica e público, ficando em cartaz por dez anos e me rendendo indicações ao Prêmio Shell e Prêmio Governador do Estado de melhor autora.[6] De volta à televisão, fiquei muito popular por meus papéis como as protagonistas Tati, no programa Papo Irado (2002–03), e Belinha, no seriado Sob Nova Direção (2004–07), pelo qual fui nomeada ao Prêmio Extra de melhor atriz de programa humorísitico.

No cinema trabalhei em filmes como “Avassaladoras”, “Lara”, “Lisbela e o Prisioneiro”, “Xuxa Abracadabra”, “Sexo, Amor, Traição”, “O Diário de Tati”, “Muita Calma nessa Hora 2”, entre outros.

Conheci o Junior Provesi através da minha grande amiga, a atriz e roteirista Regiana Antonini, que me apresentou durante uma reunião sobre o filme “Bárbara Verdade”, para o qual ele me chamou para ser a protagonista. Sua desenvoltura e propriedade durante a reunião me fizeram aceitar o papel de imediato. Durante a fase de preparação do filme, já deu para notar a grandeza desse produtor, pois demonstrou um compromisso e uma sabedoria do que está falando muito além do esperado para uma pessoa tão jovem. Ele me passou a certeza de que será um set superconfortável e descontraído, além de extremamente organizado.

Com isso, é com grande confiança e convicção que eu recomendo enfaticamente Edson Luiz Provesi Junior para o processo EB-1. Sua notável contribuição para a indústria cinematográfica e musical, seu compromisso com a excelência e seu impacto positivo como líder e visionário fazem dele um candidato verdadeiramente digno de reconhecimento.

11 de julho de 2024

HELOÍSA PÉRISSÉ

Carijó Filmes
CNPJ: 24.176.875/0001-07
F: 21 99977 3361

August 18, 2023

To USCIS

To whom it may concern.

This letter is written in support of Edson Provesi Junior's immigration petition based on his extraordinary ability as a film director, screenwriter, and actor, whom I met in 2019, on the set of the movie "Resistir e Recomeçar".

However, it is my understanding that introducing myself first to this Department is more productive before presenting Mr. Edson Provesi Junior. I am the former Director of Versa Filmes - Ribeirão Preto, SP, Brazil, where I've filmed many advertisements and web contents. Today, I work as a cinematographer, and I am also the current Director at Carijó Films, a company established in 2015, in Rio de Janeiro, Brazil.

I have a master's degree in Drama and Dramatics – Theatre Arts, General, by the Goldsmiths College, University of London (2010-2012). I have a bachelor's degree in film/Cinema/Video Studies from Universidade Estacio de Sá, Rio de Janeiro (2002-2005), and a bachelor's degree in communication, general (Publicity and Marketing) from Escola Superior de Propaganda e Marketing – ESPM, Sao Paulo, Brazil (2000-2003). In 2003 I went to Cuba at EICTV and participated in the Directing Actors Course, tutored by Marketta Kimbrell.

www.carijofilmes.com
contato@carijofilmes.com

I am also certified in:

- **Photography Certificates (Basic, Lighting, Laboratory, Nature, Continuous Light – Visual Artes RJ (2001)**
- **Advance Certificate in Camera Operation, from Academia Internacional de Cinema, AIC – RJ (2004)**

I can cite as my main awards and achievements:

- **Best Cinematography Award for "Hands Up" T.I.F.A. 2023 - Tietê International Film Awards**
- **I have led advertising campaigns for world-renowned brands such as:**
  - Ralph's Club, by Ralph Loren
  - Polo Blue, by Ralph Loren
  - Lancôme Paris
  - Azzaro

As before said, I met Edson Provesi Junior, also known as Junior Provesi, in 2019, when we started to work together on the movie "Resistir e Recomeçar". On the set, I had the opportunity to get to know a professional with extraordinary technical ability with a performance above normal for his age, with grit and a huge creativity to solve the problems of the set. It impresses the way he deals with various challenging situations at the same time and always provides the best decision.

Provesi Junior has an exceptional level of determination, infusing his projects with an unwavering resolve that propels them towards success, even in the face of daunting complexity. He develops the work with excellence, even when everything is very complicated.
It's truly remarkable how he possesses the innate ability to ignite a collective passion for excellence, rallying individuals to wholeheartedly embrace the endeavor despite its challenges. Provesi Junior's unique talent lies not only in his capacity to motivate and inspire but also in his skill to foster a united front that remains undeterred by adversity.

In his role as an actor, Provesi Junior exhibits a remarkable aptitude for intricately crafting characters, a talent that extends not only to his own portrayal but also to his interactions with fellow cast members. It is this exceptional ability that has garnered him widespread acclaim, positioning him as a standout figure in the industry's constellation of emerging professionals. Through his insightful and immersive approach to character development, Provesi Junior has earned the esteemed title of a professional revelation. His capacity to breathe life into roles, both his own and those of his colleagues, transcends the ordinary, leaving an indelible mark on every production fortunate enough to feature his talents.

Even though he is very young, he has a unique leadership capacity that positively transforms the set into a productive, relaxed, joyful environment but with the seriousness that the work requires. For all his talent, I would always be able to work with him on other movie projects.

For all the above I am assured to support Edson Provesi Junior's application for permanent residency in the United States, a well-known and nationally celebrated film producer, screenwriter, and actor, who will enhance the North American film industry and enormously contribute to the entire entertainment sector of the country.

Should you need more details or clarification, please do not hesitate to contact me directly.

Sincerely,

Pedro Nascimento
Director and Cinematographer – Carijó Filmes

Email: ph.nascimento1111@gmail.com
Phone: +55 21 99977 3361

Contact

www.linkedin.com/in/pedro-nascimento-a2557351 (LinkedIn)

Top Skills

Photography
Lighting
Camera Operation

Languages

Spanish
English
Portuguese

Certifications

Curso de Iluminação
Advance Camera Operation
Curso Básico de Fotografia
Curso de Luz Contínua
Curso de Fotografia de Natureza

Pedro Nascimento

Cinematographer, Photographer, Filmmaker
Brazil

Experience

Versa Filmes
Co-Owner
March 2017 - Present (6 years 6 months)
Ribeirão Preto Area, Brazil

Director for publicity and web contents.

OVO CRIA
Director and Photographer
July 2015 - Present (8 years 2 months)
Rio de Janeiro Area, Brazil

Sony F55 Owner / light designer

Slog Expert / color grading / 2D composition and tracking

Education

Goldsmiths College, U. of London
Master's Degree, Drama and Dramatics/Theatre Arts, General · (2010 - 2012)

Universidade Estácio de Sá
Bachelor's Degree, Film/Cinema/Video Studies · (2002 - 2005)

EICTV (Los Banos, CUBA)
Directing Actors Course - Tutored by Marketta Kimbrell · (2003 - 2003)

Escola Superior de Propaganda e Marketing
Bachelor's Degree, Communication, General (Publicity and Marketing) · (2000 - 2003)

Amanda Nogueira Lacerda
GASTROENTEROLOGIST

Dr. Amanda Nogueira Lacerda
Gastroenterologist
CRM 520113174-5
E-mail: amandanlacerda@gmail.com
Telephone(21) 99681-4908

Rio de Janeiro/RJ. June 5th, 2024

Dear Sir or Madam,

My name is Dr. Amanda Lacerda. I graduated in medicine from Estácio de Sá University. I completed my residency in clinical medicine at Hospital Municipal Lourenço Jorge and later my residency in gastroenterology at Hospital Federal de Bonsucesso. I currently work as a gastroenterologist, providing consultations and performing exams (endoscopy and colonoscopy).

It is with great pleasure that I share my experience with the documentary "Você Existe," conceived and produced by Junior Provesi. I had the privilege of working on the evaluation and approval of the script for this film, and I can attest to the originality and significant impact of this work in the field of public health and education.

"Você Existe" is an innovative documentary that addresses life with HIV in an accessible and optimistic manner. Using testimonials from important activists for the cause, the film demystifies the condition and presents the contemporary reality of living with HIV. The narrative is constructed in an educational manner, without the burden of stigma, promoting a clear and positive understanding of treatment and life with HIV.

The repercussion of this documentary as an educational tool has been extraordinary. In my experience as a physician and researcher, and especially during my time at FioCruz, I have observed how "Você Existe" has been used in schools, universities, and health organizations to educate and raise awareness among various audiences about HIV. The film has been fundamental for:

[Signature]

1. **School Education:** In schools, "Você Existe" is a powerful tool for instructing students about the reality of HIV, dispelling myths and prejudices. Educators use the documentary to complement health and sexuality curricula, providing a more human and realistic understanding of life with HIV.

2. **Universities:** In academic settings, the documentary serves as an educational resource for students in medicine, nursing, psychology, and other health-related fields. It provides a practical and emotional context that complements theoretical learning, helping future professionals better understand the challenges and needs of people living with HIV.

3. **Health Organizations:** In clinics and hospitals, "Você Existe" is used to train health professionals on the importance of a humane approach in treating people with HIV. The documentary is also presented in workshops and seminars to increase awareness about the effectiveness of modern treatments and the importance of combating the stigma associated with HIV.

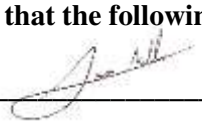
The impact of the documentary is widely recognized by experts and the general public. "Você Existe" not only educates but also promotes empathy and acceptance, creating a more inclusive and informed environment. The originality of Junior Provesi's work is evidenced by the unique way he approached the topic, resulting in a piece that continues to resonate positively in society.

For those interested in watching the documentary, it is available at the following link: https://youtu.be/LciFtqOjyv4.

I am available to provide any further information.
Sincerely,

[Signature]
Dr. Amanda Nogueira Lacerda
Gastroenterologist

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

Amanda Nogueira Lacerda
GASTROENTEROLOGISTA

Dra. Amanda Nogueira Lacerda
Gastroenterologista
CRM 520113174-5
E-mail: amandanlacerda@gmail.com
Telefone(21) 99681-4908

Rio de Janeiro/RJ. 05 de junho de 2024

Prezado(a) Senhor(a),

Meu nome é Dra. Amanda Larcerda, sou formada em medicina pela universidade Estácio de Sá.Fiz residência em clínica médica no Hospital Municipal Lourenço Jorge. E posteriormente residência em gastroenterologia no hospital Federal de Bonsucesso.

Atuo atualmente como gastroenterologista atendendo consulta e realizando exames (endoscopia e colonoscopia) .

É com grande satisfação que venho compartilhar minha experiência com o documentário "Você Existe", idealizado e produzido por Junior Provesi. Tive o privilégio de trabalhar na avaliação e aprovação do roteiro deste filme, e posso atestar a originalidade e o impacto significativo desta obra no campo da saúde pública e educação.

"Você Existe" é um documentário inovador que aborda a vida com HIV de forma acessível e otimista. Utilizando depoimentos de ativistas importantes para a causa, o filme desmistifica a condição e apresenta a realidade contemporânea de viver com HIV. A narrativa é construída de maneira didática, sem o peso do estigma, promovendo uma compreensão clara e positiva sobre o tratamento e a vida com HIV.

A repercussão deste documentário como ferramenta educativa tem sido extraordinária. Em minha experiência como médica e pesquisadora, e especialmente durante meu tempo na FioCruz, pude observar como "Você Existe" tem sido utilizado em escolas, universidades e organizações de saúde para educar e sensibilizar diversos públicos sobre o HIV. O filme tem sido fundamental para:

Amanda Nogueira Lacerda.

1. **Educação Escolar:** Em escolas, "Você Existe" é uma poderosa ferramenta para instruir alunos sobre a realidade do HIV, desfazendo mitos e preconceitos. Os educadores utilizam o documentário para complementar o currículo de saúde e sexualidade, proporcionando uma compreensão mais humana e realista da vida com HIV.

2. **Universidades:** Em ambientes acadêmicos, o documentário serve como um recurso educativo para estudantes de medicina, enfermagem, psicologia e outras áreas relacionadas à saúde. Ele proporciona um contexto prático e emocional que complementa o aprendizado teórico, ajudando futuros profissionais a entender melhor os desafios e as necessidades das pessoas vivendo com HIV.

3. **Organizações de Saúde:** Em clínicas e hospitais, "Você Existe" é utilizado para treinar profissionais de saúde sobre a importância de uma abordagem humanizada no tratamento de pessoas com HIV. O documentário também é apresentado em workshops e seminários para aumentar a conscientização sobre a eficácia dos tratamentos modernos e a importância de combater o estigma associado ao HIV.

O impacto do documentário é amplamente reconhecido por especialistas e pelo público geral. "Você Existe" não apenas educa, mas também promove a empatia e a aceitação, criando um ambiente mais inclusivo e informado. A originalidade do trabalho de Junior Provesi é evidenciada pela maneira única como ele abordou o tema, resultando em uma obra que continua a repercutir positivamente na sociedade.

Para aqueles interessados em assistir ao documentário, ele está disponível no seguinte link: https://youtu.be/LciFtqOjyv4.

Fico à disposição para prestar quaisquer outros esclarecimentos.

Atenciosamente,

Amanda Nogueira Lacerda.

Dra. Amanda Nogueira Lacerda
Gastroenterologista

Rio de Janeiro/RJ, June 7, 2024.

To Whom It May Concern,

The Grupo Pela VIDDA of Rio de Janeiro (GPV-RJ) is honored to highlight the documentary "Você Existe" [You Exist], conceived and produced by Junior Provesi, released in 2018. This documentary addresses life with HIV in an original and meaningful way, contributing in an extraordinary way to the destigmatization of this condition.

The documentary "Você Existe" is a unique and innovative work, which uses a light and didactic approach to discuss life with HIV. The originality of the film lies in the way Junior Provesi gathered testimonies from HIV/AIDS activists, including Lucas Raniel, Gabriel Estrela, Dr. Marcia Rachid, Silvia Almeida, among others. With this, he managed to transform a sensitive topic into an accessible and optimistic narrative, essential to educate and sensitize society about the contemporary reality of HIV.

The impact of "Você Existe" is evident and ongoing, and it is widely recognized for its ability to promote changes in perception and provide crucial information about HIV. This documentary not only educates but also humanizes people living with HIV, showing that with proper treatment, it is possible to live a normal and healthy life. The testimonies presented in the film are examples of how life with HIV can be lived with dignity and without stigma, demystifying prejudices and promoting acceptance.

Junior Provesi's work is an original contribution of great significance to the field of audiovisual and public health. The documentary has been used as an educational tool in schools, universities and health organizations, helping to demystify HIV for a wide audience. The positive repercussion of the film is attested to by the feedback received from viewers and experts, who recognize the educational and transformative value of the work.

The GPV-RJ, founded on May 24, 1989 by the writer Herbert Daniel, was the first group in Brazil formed by people living with HIV and AIDS, their friends and family. Since then, our mission has been to promote the appreciation, integration and dignity of people affected by the epidemic. GPV-RJ initiatives are supported by the tireless work of volunteers and dedicated professionals.

Our main objectives include breaking isolation, deconstructing the stigma associated with the disease, reintegrating people living with HIV/AIDS, and defending their rights and dignity. We develop mutual support activities, free legal assistance, and offer a telephone line for information on

HIV/AIDS. In addition, we actively participate in the formulation of public health policies and in political articulation in various spheres.

The documentary "Você Existe" is a remarkable example of how audiovisual can be used to educate and sensitize society on important topics. The positive repercussion of this film is evident and continuous, demonstrating the power of the media to promote social change and combat prejudice.

Best regards

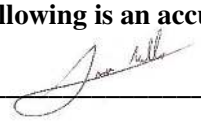
[SIGNATURE]

Márcio Villard

Coordinator

Group Pela VIDDA-RJ

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

GRUPO pela VIDDA RJ

Pela Valorização, Integração e Dignidade do Doente de Aids

Rio de Janeiro/RJ, 7 de junho de 2024.

À quem possa interessar,

O Grupo Pela VIDDA do Rio de Janeiro (GPV-RJ) tem a honra de destacar o documentário "Você Existe", idealizado e produzido por Junior Provesi, lançado em 2018. Este documentário aborda de maneira original e significativa a vida com HIV, contribuindo de forma extraordinária para a desestigmatização dessa condição.

O documentário "Você Existe" é uma obra única e inovadora, que utiliza uma abordagem leve e didática para discutir a vida com HIV. A originalidade do filme reside na maneira como Junior Provesi reuniu depoimentos de ativistas da causa HIV/AIDS, incluindo Lucas Raniel, Gabriel Estrela, a Dra. Marcia Rachid, Silvia Almeida, entre outros. Com isso, ele conseguiu transformar um tema sensível em uma narrativa acessível e otimista, essencial para educar e sensibilizar a sociedade sobre a realidade contemporânea do HIV.

O impacto de "Você Existe" é evidente e contínuo, sendo amplamente reconhecido por sua capacidade de promover mudanças de percepção e fornecer informações cruciais sobre o HIV. Este documentário não apenas educa, mas também humaniza as pessoas que vivem com HIV, mostrando que, com o tratamento adequado, é possível ter uma vida normal e saudável. Os depoimentos apresentados no filme são exemplos de como a vida com HIV pode ser vivida com dignidade e sem estigma, desmistificando preconceitos e promovendo a aceitação.

O trabalho de Junior Provesi é uma contribuição original de grande significância para o campo do audiovisual e da saúde pública. O documentário tem sido utilizado como uma ferramenta educativa em escolas, universidades e organizações de saúde, ajudando a desmistificar o HIV para um público amplo. A repercussão positiva do filme é atestada pelo feedback recebido de espectadores e especialistas, que reconhecem o valor educativo e transformador da obra.

O GPV-RJ, fundado em 24 de maio de 1989 pelo escritor Herbert Daniel, foi o primeiro grupo no Brasil formado por pessoas vivendo com HIV e AIDS, seus amigos e familiares. Desde então, nossa missão tem sido promover a valorização, integração e dignidade das pessoas afetadas pela epidemia. As iniciativas do GPV-RJ são sustentadas pelo trabalho incansável de voluntários e profissionais dedicados.

Nossos objetivos principais incluem a ruptura do isolamento, a desconstrução do estigma associado à doença, a reintegração social das pessoas vivendo com HIV/AIDS, e a defesa de seus direitos e dignidade. Desenvolvemos atividades de apoio mútuo, assistência jurídica gratuita, e oferecemos uma linha telefônica de informações sobre HIV/AIDS. Além disso, participamos

GRUPO pela VIDDA RJ

Pela Valorização, Integração e Dignidade do Doente de Aids

ativamente na formulação de políticas públicas de saúde e na articulação política em diversas esferas.

O documentário "Você Existe" é um exemplo notável de como o audiovisual pode ser usado para educar e sensibilizar a sociedade sobre temas importantes. A repercussão positiva deste filme é evidente e contínua, demonstrando o poder da mídia em promover mudanças sociais e combater o preconceito.

Atenciosamente,

Márcio Villard

Coordenador

Grupo Pela VIDDA-RJ

UNNAX

Dear,

My name is ASHLEY CHRISTINA AZEVEDO DE LIMA, known in the artistic world as Unna X. I am Brazilian, naturalized American, currently residing in the United States. As a rising singer and artist, I have had the honor and privilege of working in partnership with several talented professionals throughout my career. Enter these partners, I highlight my current producer and entrepreneur Edson Luiz Provesi Junior, whose commitment to excellence and innovative vision have been fundamental to my artistic development and success in the international music scene.

As an artist directly benefited from Junior Provesi's talent and dedication, I am pleased to witness first-hand his remarkable contributions as a producer.

From the moment we connected, Junior Provesi has been a tireless partner and a visionary committed to my success and growth as an artist. His exceptional ability as a producer and entrepreneur has been instrumental in shaping my career and opening doors to opportunities I could never have imagined achieving.

Through our collaboration, Junior Provesi has demonstrated an extraordinary ability to identify and nurture promising talent, turning creative ideas into tangible reality. His visionary approach and passion for excellence have been a constant source of inspiration for me, encouraging me to constantly raise my own artistic standard.

In addition, Junior Provesi's vision extends beyond borders, having enabled recent works in partnership with renowned artists and producers in the United States. Through his excellent work, I have had the opportunity to collaborate with American artists, such as the recent duet with Black Coffee, and prominent producers.

I couldn't be happier to witness the tangible results of Junior Provesi's work in my career, including *the* recent releases of the clips “Lucy”, “Gatilho”, “Brisa”, “A Vida é o que a Gente Faz”, “Nao Quero Mais Viver Assim”, “Eu Nasci Assim”, among others, as well as my participation in the program "Estrela do Casa", an original and innovative production on TV Globo. This program, which combines coexistence and musical competitions, offers artists the unique opportunity to share their journeys and aspirations with the Brazilian public, while competing for the title of "Star of the House" and a cash prize, career management and tour of Brazil.

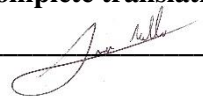
Therefore, it is with great confidence and conviction that I highly recommend Edson Luiz Provesi Junior for the EB-1 process. His outstanding contribution to the film and music industry, his commitment to excellence, and his positive impact as a leader and visionary make him a truly worthy candidate of recognition.

I am available to provide any clarifications regarding Junior Provesi. Here is my contact: +1 (732) 894-6398, theashleydelima@gmail.com

Rio de Janeiro, June 25, 2024

[SIGNATURE]
ASHLEY CHRISTINA

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

UNNA X

Prezado(a)s,

Meu nome é ASHLEY CHRISTINA AZEVEDO DE LIMA, conhecida no meio artístico como Unna X. Sou brasileira, naturalizada americana, residindo atualmente nos Estados Unidos. Como cantora e artista em ascensão, tive a honra e o privilégio de trabalhar em parceria com diversos profissionais talentosos ao longo da minha carreira. Entre esses parceiros, destaco meu atual produtor e empresário Edson Luiz Provesi Junior, cujo compromisso com a excelência e visão inovadora têm sido fundamentais para o meu desenvolvimento artístico e sucesso no cenário musical internacional.

Como uma artista beneficiada diretamente pelo talento e dedicação de Junior Provesi, tenho o prazer de testemunhar em primeira mão suas notáveis contribuições como produtor.

Desde o momento em que nos conectamos, Junior Provesi tem sido um parceiro incansável e um visionário comprometido com o meu sucesso e crescimento como artista. Sua habilidade excepcional como produtor e empresário tem sido fundamental para moldar minha carreira e abrir portas para oportunidades que eu nunca poderia ter imaginado alcançar.

Através da nossa colaboração, Junior Provèsi vem demonstrando uma habilidade extraordinária em identificar e nutrir talentos promissores, transformando ideias criativas em realidade tangível. Sua abordagem visionária e sua paixão pela excelência têm sido uma fonte constante de inspiração para mim, incentivando-me a elevar constantemente o meu próprio padrão artístico.

Além disso, a visão de Junior Provesi se estende além das fronteiras, tendo possibilitado recentes trabalhos em parceria com artistas e produtores de renome nos Estados Unidos. Através de seu excelente trabalho, tenho tido a oportunidade de colaborar com artistas americanos, como o recente dueto com Black Coffee, e produtores de destaque.

Não poderia estar mais feliz em testemunhar os resultados tangíveis do trabalho de Junior Provesi em minha carreira, incluindo os recentes lançamentos dos clipes "Lucy", "Gatilho", "Brisa", "A Vida é o que a Gente Faz", "Não Quero Mais Viver Assim", "Eu Nasci Assim", entre outros, assim como a minha participação no programa "Estrela da Casa", uma produção original e inovadora da TV Globo. Este programa, que combina convivência e competições musicais, oferece aos artistas a oportunidade única de compartilhar suas jornadas e aspirações com o público brasileiro, enquanto competem pelo título de "Estrela da Casa" e um prêmio em dinheiro, gerenciamento de carreira e turnê pelo Brasil.

Portanto, é com grande confiança e convicção que eu recomendo enfaticamente Edson Luiz Provesi Junior para o processo EB-1. Sua notável contribuição para a indústria cinematográfica

e musical, seu compromisso com a excelência e seu impacto positivo como líder e visionário fazem dele um candidato verdadeiramente digno de reconhecimento.

Estou à disposição para prestar quaisquer esclarecimentos a respeito do Junior Provesi. Seguem meus contatos: +1 (732) 894-6398, theashleydelima@gmail.com

Rio de Janeiro, 25 de junho de 2024

Ashley Christina Azevedo De Lima

ASHLEY CHRISTINA

August 21, 2023

To the
United States Citizenship and Immigration Services Dear

Sir or Madam.

My name is Hsu Chien Hsin, I was born in Taipei, Taiwan, and I moved to Brazil as a child, where I am a film director and an assistant director. I have a Social Communication degree specializing in the Movie Industry, from Universidade Federal Fluminense (UFF). In addition, I am currently a teacher at ABC Cursos de Cinema, in Rio de Janeiro.

My debut in cinema was in 1991, with the short film “Imbroglio”. In 1998 I worked in the movie “O Viajante”, mainly directed by Paulo Cesar Sarraceni, starting then a solid career as an assistant director.

I directed my first feature film in Brazil in 2016, the comedy "Ninguém entra, ninguém sai". In 2019 I directed my 2nd feature film in Brazil, the musical comedy "Quem vai ficar com Mario?", while in 2021, I directed my third feature film in Brazil titled "Me Tira da Mira", during the pandemic.

I also directed the feature films:
“Desapega" (2022)
“Um dia cinco estrelas” (2022)
“De repente, Miss”(2022)
“Sara, lia e Léia”(2023)
“Morando com o crush”(2023)

Additionally, I was one of the Directors of the TV Series "Pé na Cova" and "Sexo e as Negas", from Globo TV, and "Por isso eu sou Vingativa", from Multishow TV, a cable TV from Globo Network.

In recognition of my work in the movie industry, I won various awards with the following short films:
“Flerte” (Winner of best short film at Brazil Academy awards)
“Meu preço”
“Angústia”
“Alegria”

“Vazio”, and “Pietro”.

As an Assistant Director, I have worked in more than 60 feature films of important filmmakers, such as Guillermo Arriaga, Tizuka Yamasaki, Murilo Salles, Daniel Filho, Paulo Cesar Sarraceni, Oswaldo Caldeira, Helena Solberg, René Sampaio, and Moacyr Góes, and I can highlight the following ones:
“Uma Aventura na Amazonia” (2000)
“Villa-Lobos: Uma Vida de Paixão” (2000)
“De Pernas pro Ar” (2010)
“Assalto ao Banco Central” (2011)
“Rio, Eu te Amo” (2014)
“Chatô: O Rei do Brasil” (2015), and “Elis”
(2016).

In 2018, I took part in the Oscar Committee to choose the Brazilian film that would represent Brazil in this world’s largest film industry event.

I met the actor, producer, screenwriter, and show host Edson Provesi Junior, also known as Junior Provesi, in 2020 through the movie “Me Tira da Mira”. The introduction came through the esteemed producer Diego Timbó, who extended the opportunity for me to helm the direction of the film. The circumstances of the ongoing pandemic dictated our initial interactions to be virtual, a testament to our adaptability and commitment to the project's success. Notably, Junior Provesi assumed the pivotal role of Executive Producer, infusing the project with his visionary perspective.

As I delved into the project through remote discussions with Junior Provesi, I swiftly discerned the multifaceted brilliance that defines him. The tapestry he wove was not only entertaining but imbued with a rare authenticity and creativity that resonated deeply with me.

Stepping onto the set, I had the privilege of witnessing Junior Provesi's unparalleled prowess firsthand. His versatility as an actor, producer, and screenwriter was unveiled in all its splendor. His interactions with the team and cast were a masterclass in simplicity and authenticity. Junior Provesi's ability to navigate the intricacies of filmmaking with such unpretentious finesse was awe-inspiring. His genuine care for every individual involved in the project, combined with his innate storytelling ability, fostered an environment that was not only productive but brimming with positivity and camaraderie.

He deals with the team and the cast in a very simple and direct way, with great care and truth. A set with him is uncomplicated and fun. Even with all the stress of the pandemic, he managed to solve everything with great wisdom, calm, and organization so that the project would reach the end. His adept problem-solving skills, marked by a blend of poise and meticulous organization, ensured that the project remained on course and reached its triumphant conclusion. Despite the global turmoil, he orchestrated the production with an unwavering dedication that mirrored his unwavering commitment to excellence.

Despite being still very young, Junior Provesi knew how to choose the cast in a splendid way, knowing how to divide into parts what each character represented within the work. He did not let himself down even when infected by Covid-19 in the middle of the project, and managed to adapt the script with mastery, according to the complications and requirements of the legislation then in force in the country.

Even with all the complications, he did not show concern and made everyone stay focused. Even working extra hours as an actor, he still met the team and made extra meetings with the executive production and the team of writers to adapt the script according to the changes resulting from the pandemic, apart from the fact that he was able to raise a large amount of money through direct loans. It was amazing how much he managed to get money by private funding, and how he managed to involve everyone to embrace the project.

In retrospect, collaborating with Junior Provesi has been a transformative experience. His presence on set alleviated complexities and elevated the entire filmmaking journey into an enjoyable and memorable endeavor. As a fellow professional and visionary, Junior Provesi's impact is enduring, leaving an indelible mark on the project and those fortunate enough to work alongside him. His legacy is not merely confined to his impressive array of talents.

I enjoyed so much working with Junior Provesi so I invited him to work on a subsequent project of mine, called "Desapega", the Brazilian film most seen in 2023, which is now on Globo Play, Apple TV, Amazon, and Google Play. Junior Provesi brought so much lightness, charisma, and professionalism to the film that he simply dominated the entire trailer for the exceptional work he did.
For all said, I undoubtedly support Edson Provesi Junior in his immigration application to the United States, for being an extraordinary film producer, director, actor, and screenwriter. Upon his green card approval, I truly believe he will bring a lot of talent and success and will be an instrument of fundamental value to the economy of the United States and to the movie industry.

His outstanding work and unwavering dedication show he's more than ready to shine on American soil while contributing his talents to the country's creative and economic landscape, all through the avenue of immigration.

Please do not hesitate to contact me in case of any questions or concerns.

Cordially,



Hsu Chien Hsin
Film Director and Assistant Director
E-mail: hsucinema@yahoo.com.br
Phone: 5521-991421865

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Hsu Chien Hsin

Biography

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Overview

Born November 5 · Taipei, Taiwan

Mini Bio

Hsu Chien Hsin was born in Taiwan. In Brazil, he Directed his first feature film, the comedy "Ninguém entra ninguém sai" in 2016. In 2021, Hsu directed his third feature film, "Me tira da mira", during the pandemic. In 2019 directed his 2nd Feature film, the musical Comedy "Quem vai ficar com Mario?". He also worked as Co-Director in "Veneza", directed by Miguel Falabella, and "Amor sem fronteiras", directed by Marcelo Santiago. Hsu was one of the Directors of the Tv series "Pé na Cova" and "Sexo e as negas", at Tv Globo, and "Por isso eu sou vingativa", at Multishow. He won several awards with his short films: Flerte, Meu preço, Angústia, Alegria, Vazio and Pietro. As an Assistant Director he worked with more than 60 feature flms of important Filmmakers, as Guillermo Arriaga, Tizuka Yamasaki, Murilo Salles, Daniel FIlho, Paulo Cesar Sarraceni, Oswaldo Caldeira, Helena Solberg, René Sampaio, Moacyr Góes. In 2018, he was part of the Oscar committee to choose the Brazilian film that would represent Brazil at the event.

- IMDb Mini Biography By: Hsu Chien Hsin

Trivia

Member of the 'Official Competition' jury at the 23th Festival Cine Vitória in 2017.

Member of the 'Official Competition' jury at the 9th Cinefantasy International Film Festival in 2019.

Member of the 'Official Competition' jury at the 2th Rio Fantastik Film Festival in 2018.

Member of the jury of Vitória Film Festival 2020.

Presidente of the jury of the Labrff Film Festival 2020.

In 2018, Hsu was Member of the Oscar committee to choose the Brazilian film that would represent Brazil at the event.

Professor at Abc Cursos de Cinema.

Professor at Aictv.

Professor of "acting" at Cesgranrio.

Member of jury of Rock horror Film Festival 2019, 2020 and 2021.

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Hsu Chien Hsin

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August 4th, 2023

USCIS

Dear Sir or Madam.

My name is Paulo Cesar Moreira Azevedo, I am a capture sound technician in the Brazilian film industry and started my adventure in the professional audio world in 2002 when I was 17. By that time, I had the first opportunity to work in a small music studio in my hometown. Knowing the importance of an academic background, in 2004 I started to study Phonographic Production at Universidade Estacio de Sa, in Rio de Janeiro, Brazil. Subsequently, I joined the MBA in Digital TV and New Electronic Media from Universidade Federal Fluminense – UFF, also located in Rio de Janeiro.

Through national companies like Herbet Richers, Globo TV, and Record TV I learned the practice and how large companies work in their day-to-day operations, considering many processes in its chain.

Since 2013 I have been working as an entrepreneur seeking to offer the market the best in Professional Audio solutions, ranging in different types of media and formats in the audio-visual world through my company BE Audio Sound Design.

I also worked in various soap operas of many national companies from Globo Network, such as Globo TV (“O Ilusionista”), Canal Brasil (“Programa Espelho”), and Canal Viva (“Meu Amigo Encosto”).

In the steaming field, I can cite my following works:

The Reality Show “Caravana das Drag”, starring Xuxa and Ikaro Kadoshi – is available on Amazon Prime
“Lucky Ladies Brasil” from Fox Life.
The documentary “Bigger Than Us” – is available at Globo Play under the name “Jovens Ativistas”, with a preview at the 2021 Cannes Film Festival, in France
The documentary “Somos Um Só” – Netflix
“Use Sua Voz” – A HBO Max series

I also worked in the following movies:

“SOS Mulheres ao Mar” – available in theaters and on Globo Play
“5 frações de Uma Quase História “- available in theaters
“Meu Nome é Daniel” – available in theaters
“Resistir e Recomeçar” - available in theaters
“Mãos na Cabeça” (Hands Up) – available on Amazon Prime
“Ninguém é de Ninguém” - available in theaters
“Desapega” - available in theaters, Apple TV, Amazon Prime, and Globo Play - the most-watched film of 2023 in Brazil so far.
“A Ruptura” – available in theaters.



In recognition, I have been nominated for "BEST SOUND" of the "Grande Premio do Cinema Brasileiro" (Brazilian Movie Awards), with the film "Me Tira da Mira".

I heard about **Edson Luiz Provesi Junior**, professionally known as **Junior Provesi**, in 2019 through a documentary produced by him named "Você Existe", about HIV and where life with HIV is approached in a light and very didactic way, without any kind of pressure. I was amazed by the documentary and looked for its producer. It was fantastic to have the opportunity to get to know him at the time.

Later Junior invited me to do a job together. It was the movie "Resistir e Recomeçar". Then I realized how impressive his power of persuasion and management was. He captured 0.5 M Reais through direct funding for this film and gathered a team of over 100 people who embraced the project in an amazing way! He took care of everything masterfully.

He worked over 16 hours a day, tweaked the script, handled the catering wonderfully, ran the team, led necessary negotiations, and even starred in the movie with incredible skill. And there were huge problems on the set - robbery and attempted murder of the actor who played the father of the protagonist - and Junior got sick too. But he did not stop for a second, did not falter. It was amazing to work with him on set and see how much he can divide and solve everything.

Soon after, Junior called me again to work with him at the China-Brazil Festival. We made a documentary together, where I worked as an audio capture technician. It was in the film "Me Tira da Mira", that I was even nominated for the Best Sound Award at the "Brazilian Cinema Awards". "Me Tira da Mira" is a feature film made in the middle of the

pandemic, where Junior again managed to capture more than 3 million with direct funding, with a huge and incredible cast, and everything went smoothly.

We worked together one more time in the movie “Desapega”. Junior was the protagonist and demonstrated high-level professionalism. Our professional projects worked so well that whenever he calls me for a job, I know I can give preference to him because it is guaranteed that it will be an incredible set. We have already planned two new projects for next year.

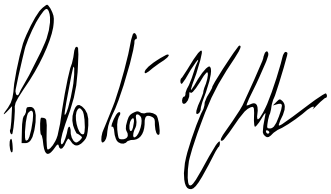
Junior Provesi is a true exemplar of passion and dedication in his field. His genuine love for his work radiates through every project he undertakes. Not only does he possess a remarkable enthusiasm for what he does, but he also consistently goes above and beyond to ensure that each of his productions is executed with the utmost efficiency and an uncompromising commitment to quality.
Junior's unwavering dedication to his craft sets him apart as a remarkable individual. His tireless work ethic and attention to detail are evident in every step of the production process. He thrives on challenges, always seeking innovative solutions to any obstacles that come his way. His ability to maintain a positive attitude even in the face of challenges inspires those around him and contributes to a harmonious and motivated team environment.

Moreover, Junior's pursuit of excellence extends beyond his technical skills. He understands the importance of effective communication and collaboration, fostering strong relationships with his colleagues and stakeholders. His open-mindedness and willingness to listen to others' perspectives make him a valuable collaborator and a source of fresh ideas.

For all the reasons above I am honored to fully support Mr. Edson Provesi Junior's request for residency in the United States, as he is part of a class of film industry workers with extraordinary abilities who have reached the top of his career. He will certainly be able to brighten the movie field in the United States if his green card is granted.

I am available and at your disposal for any clarification eventually needed, please let me know.

Sincerely,



Paulo Cesar Moreira Azevedo
CEO at BE Audio Sound Design

E-mail: pcazevedo@besounddesign.com

Phone: + 55 21 98114-2595

Contact

www.linkedin.com/in/pc-azevedo-66030432 (LinkedIn)
www.besounddesign.com/ (Personal)

Top Skills

Sound
Television
Recording

Languages

English

Certifications

Duolingo English fluency: Intermediate (estimated)

PC Azevedo

Sound Capture Technician and Sound Designer – Cinema Nacional
Niterói, Rio de Janeiro, Brasil

Summary

Focused on achieving the best and most immersive sound experience in audiovisual products!

Experience

BE Audio Sound Design
CEO
January 2013 - Present (10 years 8 months)

Cinema Nacional
Sound Capture Technician – Sound Mixer
January 2010 – Present (13 years 8 months)
Experience with the most modern sound capture equipment of today, in order to achieve the best possible sound outcome.

Freelancer
Sound Mixer – Sound Technician – Sound Designer
2004 - 2017 (13 years)

Rede Record
Sound Designer
April 2012 - July 2013 (1 year 4 months)
Responsible for the audio post-production of company's products such as: Vidas Opostas, Rebelde, and Dona Xepa.

Rede Globo

Sound Designer

January 2008 - May 2009 (1 year 5 months)

* Service provision as a Sound Designer at the Post-Production Central (CPP) of TV GLOBO, where I worked on finalizing company products.

* Products such as: Faustão, Guerra e Paz, Estrelas, Caldeirão do Huck, Criança Esperança 2008, TV Globinho, among others.

* 5.1 Mixing for the Mini-series DVD: Capitu

Herbet Richers

Sound Mixer

January 2007 - August de 2007 (8 months)

* Responsible for Mixing TV Soap Operas, Cartoons, Documentaries, Feature Films, and more.

Products that were either dubbed or not by the company.

Education

Universidade Federal Fluminense

MBA in Digital TV and New Electronic Media, Tv e New Media · (2009 - 2011)

Estácio

Phonographic Production, Music Production· (2004 - 2006)

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 30th, 2023.

Contato

www.linkedin.com/in/pc-azevedo-66030432 (LinkedIn)
www.besounddesign.com/ (Personal)

Principais competências

Sound
Television
Recording

Languages

Inglês

Certifications

Fluência Duolingo em Inglês: Intermediário (estimativa)

PC Azevedo

Tec. de Captação de Som e Sound Designer - Cinema Nacional
Niterói, Rio de Janeiro, Brasil

Resumo

Focado em alcançar a melhor e maior experiência sonora em produtos audiovisuais!

Experiência

BE Audio Sound Design
CEO
janeiro de 2013 - Present (10 anos 8 meses)

Cinema Nacional
Tec. de Captação de Som - Sound Mixer
janeiro de 2010 - Present (13 anos 8 meses)

Experiência com os equipamentos mais modernos de captação de som da atualidade, para conseguir o melhor resultado sonoro possível.

Experience with the most modern equipment of today sound capture, to get the best sound possible outcome.

Freelancer
Sound Mixer - Tecnico de Som - Sound Designer
2004 - 2017 (13 anos)

Rede Record
Sound Designer
abril de 2012 - julho de 2013 (1 ano 4 meses)
RJ

* Responsável pela finalização de áudio dos produtos da empresa tais como: Vidas Opostas, Rebelde e Dona Xepa

TV Globo
Sound Designer
setembro de 2009 - maio de 2012 (2 anos 9 meses)

* Responsável pela musicalização internacional dos produtos : Caras & Bocas , Viver a Vida , Força Tarefa , Tititi & O Astro

Rede Globo
Sound Designer
janeiro de 2008 - maio de 2009 (1 ano 5 meses)

* Prestação de serviço como Sonoplasta na Central de Pós-Produção (CPP) da TV GLOBO onde trabalhei na finalização de produtos da empresa. Produto tais como: Faustão, Guerra e Paz, Estrelas, Caldeirão do Huck, Criança Esperança 2008, TV Globinho entre outros.
* Mixagem em 5.1 do DVD da Minissérie: Capitu

Herbet Richers
Sound Mixer
janeiro de 2007 - agosto de 2007 (8 meses)

* Responsável pela Mixagem de Novelas, Desenhos, Documentários, Longas e etc.
Produtos que foram dublados ou não pela empresa.

Formação acadêmica

Universidade Federal Fluminense
MBA - TV Digital e Novas Mídias Eletrônicas, Tv e Novas Mídias · (2009 - 2011)

Estácio
Produção Fonográfica, Produção Musical · (2004 - 2006)

October 9, 2023

To the United States Citizenship and Immigration Services
USCIS

Dear Sir and Madam.

My name is **Regiana Antonini**, I am a film and television writer, playwriter, director, drama teacher, and actress in Brazil. I am the winner of the Sharp 96 Award, as best author with the play "Futuro do Pretérito" (Future of the Past), and I was nominated for the Mambembe Award as best theatrical author with the play "Onde está você agora?" (Where are you now?).

I directed the theater group Cia. Boca de Cena, with 17 young actors, among them Rafael Zulu, Josie Pessoa, and Raquel Fabri. I also took part in the television writing team of Globo TV for the show "Zorra Total". In my more than 20 years of work as a playwriter and screenwriter I have already written 48 theatrical plays, such as "Banheiro feminino" (Ladie's Room), "Solteira, casada, viúva, divorciada" (Single, married, widow, divorced) "Mulheres que comem bem" (Those who eat well), and "Doidas e Santas", this last play freely inspired by the homonymous book of chronicles of Martha Medeiros.

I wrote and directed the children's plays "Branca de Neve" (Snow White) and "Que confusão, hein, seu Bicho Papão?" (What a mess, huh, Boogeyman?). I also directed the shows "Até que as Sogras nos Separem" (Until the Mothers-in-law Part), "O terceiro travesseiro" (The third pillow), "Fala serio, mãe" (Seriously, mom), and "Lembranças de um sonho" (Memories of a dream).

I acted as an actress in the plays "Um retrato de corpo inteiro" (A full-length portrait), "Tip Tap", and "A menina e o vento" (the girl and the wind), among others.

On Globo TV besides "Zorra Total" I acted in the following soap operas "Lua Cheia de Amor", "Salsa e Merengue", "Perigosas peruas", "Pecado capital". I participated in the soap opera "Passione" and acted in the kid's show "Sítio do Picapau Amarelo", besides I have acted in the series "Os normais", "A diarista" and "Minha nada mole vida".

I am writing this letter to give my full support for the immigration application of Edson Luiz Provesi Junior, a Brazilian actor, screenwriter, director, and producer of extraordinary

talent, whom I met in a meeting with various play and TV writers, in 2016 in Rio de Janeiro, Brazil. As I was already a screenwriter for over 25 years with several works on Globo TV, theater, and cinema, he introduced me to some of his works and I fell in love with them.

From there we started to work together. We wrote several scripts for feature films, such as "Não é você, sou eu" (It's not you, it's me), "Barbara verdade" (Sad truth), "Me tira da mira". I am absolutely thrilled to collaborate with him; in fact, whenever a new project arises, I find myself eagerly extending an invitation for him to join me in the endeavor. Equally, the sentiment holds true in reverse – he seems equally enthusiastic to partner up whenever he has something new on his plate. This mutual excitement and willingness to team up enhance our working dynamic and consistently lead to successful outcomes.

Edison Provesi Junior, recognized by his professional pseudonym Junior Provesi, stands as a testament to open-mindedness and creativity in the field of writing and producing. His remarkable expertise in the art of filmmaking and film production is underscored by his ability to conjure incredible ideas that breathe life into every word. With an exceptional foundation built upon his deep understanding of human nature, Junior Provesi effortlessly delves into the minds of characters, sculpting them into authentic entities. His unique gift lies in his capacity to explore the multifaceted aspects of the human experience, capturing the essence of emotions, motives, and conflicts that drive his characters forward.

Junior Provesi's contributions not only entertain but also challenge and provoke thought. His work serves as a mirror to society, reflecting its complexities and nuances through his characters' journeys. Junior Provesi invites the spectators to embark on a voyage of self-discovery, encouraging them to contemplate their own beliefs, aspirations, and vulnerabilities. His open-mindedness, coupled with an innate ability to craft compelling characters and narratives, positions him as a remarkable figure in the cinema landscape.

Working alongside Junior Provesi is truly a remarkable experience. His presence exudes a sense of security and assurance, as his consistent delivery of innovative ideas never fails to impress. One of his most admirable qualities is his genuine care for others, which is evident in every interaction and decision he makes. Junior's commitment to authenticity is truly inspiring; he approaches each task with a deep sense of integrity, ensuring that his actions align with his values.

Despite his youth, Junior's dedication to his work is unparalleled. His insights go beyond his years, demonstrating a level of wisdom and maturity that is rare to find. His innovative

spirit is contagious, motivating those around him to think outside the box and push the boundaries of what is possible.

He strives to blaze new trails and leave a lasting positive impact, helping to disseminate knowledge and promote a more informed and engaged society. I can assure you that Provesi Junior contributes significantly to the audiovisual market and society in various ways through his work, generating many jobs, since the audiovisual industry is a significant source of jobs for actors, directors, and technicians from various areas of production and marketing.

To bring light to this aspect we can observe some of these blunt impacts, such as his projects telling real and significant stories, and creating various content developments that address important social, cultural, and/or political issues. An example is the documentary "Você Existe", since its development had such a positive impact on society that UNAIDS – UN Aids Programme, in addition to supporting the project through Dr. Marcia Rachid, began to use the documentary in lectures on awareness, prevention, and education about the virus and people living with HIV.

Junior Provesi's devotion to his craft, coupled with his insightful perspective and innovative approach, sets him apart as a force to be reckoned with. His ability to bring fresh ideas to the table while maintaining a strong sense of compassion and authenticity is a testament to his exceptional character. He plays a significant role in the dissemination of information, the promotion of diversity and inclusion, the generation of jobs, and the growth of the local economy, contributing enormously to the field.

As a young professional, Junior has already established himself as a true visionary, and his journey is one that promises continued growth and success. For all I have written above, I truly endorse Edson Provesi Junior's application for residency in the United States of America. Once his green card is approved, I am certain that he will bring immense collaboration to the North American film industry and the American economy in general.

Please feel free to contact me in case of any doubts or concerns, since I am totally available for any clarification.

Cordially,



Regiana Antonini - Roteirista
E-mail: regiana.antonini@gmail.com

Phone: +55 21 99613-3881

REGIANA ANTONINI

ACTORS, AUTHOR / SCREENWRITER, AGE RANGE 60 YEARS OLD

Born in Belo Horizonte, Regiana Antonini began her career in Rio de Janeiro, where she graduated from CAL – Casa de Artes de Laranjeiras. With a successful trajectory, she works as an actress, director, playwright, teacher, writer, author, and editor. She won the Sharp Award for Best Author with the play "Futuro de Pretérito" (Future of the Past) in 1996.

Regiana was part of the team of writers for the TV Globo show "Zorra Total" (Total Comedy) and is the creator of the catchphrase "Te conheço?" ("Do I know you?"), a success with actress Maria Clara Gueiros. She also directed the theater group "Cia. da boca de Cena," which included 17 young actors, among them: Rafael Zulu, Josie Pessoa, and Raquel Fabri.

In her 20 years as an author, she has written 48 theatrical texts, including "Banheiro Feminino" (Women's Restroom); "Solteira, Casada Viúva Divorciada" (Single, Married Widow, Divorced); "Mulheres que Comem Bem" (Women Who Eat Well); and "Doidas e Santas" (Crazy and Saints), freely inspired by the book of chronicles of the same name by Martha Medeiros. She wrote and directed the children's plays "Branca como a Neve" (White as Snow) and "Que confusão, hein, seu Bicho Papão?" (What a Mess, Mr. Boogeyman?). She directed the plays "Até que as Sogras no Separem" (Until Our Mothers-in-Law Separate Us), "O Terceiro Travesseiro" (The Third Pillow), "Fala Sério, Mãe!" (Seriously, Mom!), "Lembranças de um Sonho" (Memories of a Dream).

As an actress, she performed in plays such as "Um retrato de corpo inteiro" (A Full-Length Portrait), "Tip Tap," "A menina e o vento" (The Girl and the Wind), among others. On TV, in addition to "Zorra Total," she appeared in the soap operas "Lua Cheia de Amor" (Full Moon of Love), "Salsa e Merengue," (Salsa and Merengue) "Perigosas Peruas" (Dangerous Flashy) and "Pecado Capital" (Capital Sin). She made a guest appearance in "Passione" (Passion) and acted in the children's show "Sítio do Picapau Amarelo" (Yellow Woodpecker Farm), as well as in the series "Os Normais" (The Normals), "A Diarista" (The Housekeeper), and "Minha Nada Mole Vida" (My Not-So-Easy Life).

CURRICULUM

Television

2018 – Sétimo Guardião (Seventh Guardian)– TV Globo
Character: Maria do O

2017 – Pega-Pega (The Big Catch) – TV Globo

Character: Neide

Lua Cheia de Amor (Full Moon of Love) – TV Globo

Character: Sueli

Salsa e Merengue (Salsa and Merengue) – TV Globo

Character: Deusa

Os Normais (The Normals) – TV Globo

Character: Clara

A Diarista (The Housekeeper) – TV Globo

Sítio do Picapau Amarelo (Yellow Woodpecker Farm) – TV Globo

Character: Miloca

Passione (Passion) – TV Globo

Character: Antonella

Adorável Psicose (Adorable Psychosis)

Character: Beth

Copa Hotel

Character: Lourdes

Zorra Total (Total Comedy) – TV Globo

Character: Cidinha

Porta dos Fundos (Back Door) TV Series – Fox

Series "Insônia" (Insomnia) – Canal Brasil

Character: Cassandra

Porta dos Fundos (Back Door) – videos: Embora (Away), Comemoração (Celebration), Record and Cinco Minutos (Five Minutes)

Theater

Cleópatra (Cleopatra) – Directed by Marcelo Seback

Fala Sério, Mãe" (Seriously, Mom!) – By Thalita Rebouças

O Filho da Mãe (The Son of a Mother) – Directed by João Camargo

Anônimas (Anonymous) – Direction – Roberto Naar

Compulsão (Compulsion) – Direction: Ernesto Píccolo

Screenwriter

2017 – Second season of the show XILINDRÓ (The Slammer) – Multishow

2016 – Second season of TREME-TREME (Shake-Shake) – Multishow

2016 – Xilindró (The Slammer) – Multishow

2015 – Master Class – featuring Aguinaldo Silva

2015 – Treme-Treme (Shake-Shake) – Multishow

2011/12 – Divã (Couch) – featuring LILIA CABRAL, directed by JOSÉ ALVARENGA. Head Writer: MARCELO SABACK

2004 / 2014 – Zorra Total (creator of the catchphrase: "VEM CÁ, EU TE CONHEÇO?" – COME HERE, DO I KNOW YOU? - among others)

1998 – Sai de Baixo (Step Aside) – Head Writer: FLÁVIO MARINHO
1996 – Você Decide (You Decide) – directed by WOLF MAYA / MARCOS PAULO – Head Writer: GERALDO CARNEIRO

Cinema

Doidas e Santas (Crazy and Saints) - Adaptation of her play and MARTHA MEDEIROS' book – featuring Maria Paula, Marcelo Faria, Flávia Alessandra and Thiago Fragoso
Meu Ex Imaginário (My Imaginary Ex) - Script to be developed. - Adaptation of her theatrical text.
Linda de Morrer (Drop Dead Gorgeous) - Collaborator on the screenplay for the feature film by Carolina Castro
Uma Pitada de Sorte (A Dash of Luck) – Direction: Pedro Antônio
Anjo Por Encomenda (Angel on Demand) – script being developed by Duda Aragão and Aldemir Leuzinger. Direction: Paulo Aragão.

Author

2017 – Feliz Por Nada (Happy for Nothing)
With: Cristiana Oliveira, Maria Eduarda Carvalho and Danilo Sacramento
2017 – E o Vento vai Levando Tudo Embora (And the Wind Carries Everything Away)
With: Juliano Laham, Gabriel Chadan and Joie Pessoa
2017 – Neura (Jitter)
With: Breno Leonne, Josie Pessoa, Léo Castro, Thaissa Carvalho e Márcio Lima – Direction: Regiana Antonini
2017 – El Tea de Las Cinco (The Five O'clock Tea) – (Peruvian production of the play o chá das cinco)

Direction: Osvaldo Cattonne

2016 – Compulsão (Compulsion)

With: Rafael Zulu, Simone Soares, Cacau Hygino and Regina Antonini – Direction: Ernesto Píccolo

2016 – O Chá das Cinco (The Five O'clock Tea)

With: Marcelo Saback, Eduardo Martini, Gláucio Gomes – Direction: Eduardo Martini

2016 – E o Vento Vai Levando Tudo Embora (And the Wind Carries Everything Away)

With: Josie Pessoa, Daniel Blanco and Vítor Thire

2013 / 2014 – Feliz Por Nada (Happy For Nothing) – (adaptation of the book Feliz por nada by Marthe Medeiros)

With: Cristiana Oliveira, Luisa Thiré and Gil Hernandez – Direction: Ernesto Píccolo

2012 / 2016 – Tô Grávida (I'm Pregnant)

With: Paulinho Vilhena and Fernanda Rodrigues – Direction: Pedro Vasconcelos

2012 / 2016 – Amadas – Associação das Mulheres que Amanheceram Despencadas (Amadas - Association of Women Who Have Dawned Plummeted)

With: Elisabeth Savalla – Directed by Luis Arthur Nunes

2012 – Meu Ex-Imaginário (My Imaginary Ex)

With: Henri Castelli, Fernanda Paes Leme and Marcelo Gonçalves – Direction: Michel Bercovitch

2010 – Doidas e Santas (Crazy and Saints) – Inspired by the chronicle book "doidas e santas" by Martha Medeiros

With: Cissa Guimarães, Giuseppe Oristânio and Josie Antero – Directed by Ernesto Piccolo

2006 – Cinco Mulheres Por Um Fio (Five Women by a Thread)
With: Solange Couto – Direction: Silvio Guindane
2005 – Branca como a Neve (White as Snow)
With Suzana Pires, Cecília Dassi – Direction: Regiana Antonini
1996 – Futuro do Pretérito (Future of the Past)
With: Lilia Cabral, Dalton Vigh, Ernesto Piccolo, Marcia Cabrita, Cláudio Torres Gonzaga, Inês Vianna – Directed by Marcelo Saback and
1997 – with Marcelo Serrado and Jonas Torres
2002 – with Iran Malfitano and Bruno Gradim
2010 – with Bruno Gagliasso and Thiago Martins – Directed by Bruno Gagliasso
2012 – with Rafael Zulu and Thiago Glagliasso – directed by Raoni Carneiro
1995 – Aonde Está Você Agora? (Where Are You Now?)
With André Gonçalves and Cassiano Carneiro – Directed by Rafael Ponzi
1991 – Um retrato de corpo inteiro (A Full-Length Portrait) (based on the work of Clarice Lispector)
With: Rosamaria Murtinho, Marcos Breda and Regiana Antonini. Directed by Cláudio Torres Gonzaga
1993 - Solteira, Casada Viúva Divorciada (Single, Married Widow, Divorced) – (texts by: Maria Adelaide Amaral, Noemi Marinho, Luis Arthur Nunes and Regiana Antonini) With: Lilia Cabral – Direction: Marcelo Saback
1993 – Banheiro Feminino (Women's Restroom)
With: Luiza Thiré, Malu Gali, Beth Lamas, Inês Viana

Director

Banheiro Feminino (Women's Restroom)

Branca como a Neve (White as Snow)

Até que as Sogras no Separem (Until Our Mothers-in-Law Separate Us)

O Terceiro Travesseiro (The Third Pillow)

Neura (Jitter)

E o Vento vai Levando tudo Embora (And the Wind Carries Everything Away)

Deu a Louca na Branca (Branca's Gone Crazy)

Text: Cacau Hygino, with Cacau Protásio

Awards

Nominated for the Mambembe Award for Best Playwright for 'Aonde está Você Agora?' (Where Are You Now?)

Winner of the Sharp Award '96 for Best Playwright for 'Futuro do Pretérito' (Future of the Past)

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 29th, 2023.**

MONTENEGRO TALENTS

INÍCIOTALENTOSNAS TELASNOS PALCOSPALESTRASQUEM SOMOSCONTATO

REGIANA ANTONINI

ATORES, AUTOR(A) / ROTEIRISTA, FAIXA 60 ANOS



02:19

Nascida em Belo Horizonte, Regiana Antonini, inciciou sua carreira no Rio de Janeiro, quando formou-se na CAL – Casa de Artes de Laranjeiras. Com uma trajetória de sucesso, Ela atua como atriz, diretora, dramaturga, professora, escritora, autora e redatora. Ganhou o prêmio Sharp de Melhor autora com o espetáculo “Futuro de Pretérito”, em 1996.

Regiana fez parte do time de roteiristas do programa “Zorra Total”, da TV Globo e é autora do bordão “Te conheço?”, sucesso com a atriz Maria Clara Gueiros. Também dirigiu o grupo de teatro “Cia. da boca de Cena”, com 17 jovens atores dentre eles estavam: Rafael Zulu, Josie Pessoa e Raquel Fabri.

Nos 20 anos de trabalho como autora, já escreveu 48 textos teatrais, entre eles “Banheiro Feminino”; “Solteira, Casada Viúva, Divorciada”; “Mulheres que Comem Bem”; “Doidas e Santas”, livremente inspirada no livro de crônicas homônimo, de Martha Medeiros. Escreveu e dirigiu os infantis “Branca como a Neve” e “Que confusão, hein, seu Bicho Papão?”. Dirigiu os espetáculos “Até que as Sogras no Separem”, “O Terceiro Travesseiro”, “Fala Sério, Mãe!”, “Lembranças de um Sonho”.

Como atriz, atuou na peças “Um retrato de corpo inteiro”, “Tip Tap”, “A menina e o vento”, entre outras. Na Tv, além do “Zorra Total”, fez as novelas “Lua Cheia de Amor”, “Salsa e Merengue”, “Perigosas Peruas”, “Pecado Capital”. Fez uma participação em “Passione” e atuou no infantil “Sítio do Picapau Amarelo”, além dos seriados “Os Normais”, “A Diarista” e “Minha Nada Mole Vida”.

CURRÍCULO

Televisão
2018 – Sétimo Guardião – TV Globo
Personagem: Maria do O
2017 – Pega-Pega – TV Globo
Personagem: Neide
Lua Cheia de Amor – TV Globo
Personagem: Sueli
Salsa e Merengue – – TV Globo
Personagem: Deusa
Os Normais – TV Globo
Personagem: Clara
A Diarista – TV Globo
Sítio do Picapau Amarelo – TV Globo
Personagem: Miloca
Passione – TV Globo
Personagem: Antonella
Adorável Psicose
Personagem: Beth
Copa Hotel
Personagem: Lourdes
Zorra Total – TV Globo

Personagem: Cidinha
Seriado do Porta dos Fundos – Fox
Série “Insônia” – Canal Brasil
Personagem: Cassandra
Porta dos Fundos – vídeos: Embora, Comemoração, Record e Cinco Minutos

Teatro
Cleópatra – Direção de Marcelo Saback
Fala Sério, Mãe – De Thalita Rebouças
O Filho da Mãe – Direção de João Camargo
Anônimas – Direção – Roberto Naar
Compulsão – Direção: Ernesto Píccolo

Roteirista
2017 – Segunda Temporada do programa XILINDRÓ – Multishow
2016 – Segunda Temporada de TREME-TREME – Multishow
2016 – Xilindró – Multishow
2015 – Master Class – com Aguinaldo Silva
2015 – Treme –Treme – Multishow
2011/12 – Divâ – com LILIA CABRAL, sob a direção de JOSÉ ALVARENGA. Redação final: MARCELO SABACK
2004 / 2014 – Zorra Total (criadora do bordão: “VEM CÁ, EU TE CONHEÇO?” entre outros)
1998 – Sai de Baixo – Redação final de: FLÁVIO MARINHO
1996 – Você Decide – direção de WOLF MAYA / MARCOS PAULO – Redação final: GERALDO CARNEIRO

Cinema
Doidas e Santas – adaptação da sua peça e do livro de MARTHA MEDEIROS – Com Maria Paula, Marcelo Faria, Flávia Alessandra e Thiago Fragoso
Meu Ex Imaginário – roteiro a ser desenvolvido. – Adaptação do seu texto teatral
Linda de Morrer – Colaboradora do roteiro do longa metragem de Carolina

Castro
Uma Pitada de Sorte – Direção: Pedro Antônio
Anjo Por Encomenda – roteiro sendo desenvolvido de Duda Aragão e Aldemir Leuzinger. Direção: Paulo Aragão.

Autora
2017 – Feliz Por Nada
Com: Cristiana Oliveira, Maria Eduarda Carvalho e Danilo Sacramento
2017 – E o Vento vai Levando Tudo Embora
Com: Juliano Laham, Gabriel Chadan e Josie Pessoa
2017 – Neura
Com: Breno Leonne, Josie Pessoa, Léo Castro, Thaissa Carvalho e Márcio Lima – Direção: Regiana Antonini
2017 – El Tea de Las Cinco – (montagem peruana do texto o chá das cinco) Direção: Osvaldo Cattonne
2016 – Compulsão
Com: Rafael Zulu, Simone Soares, Cacau Hygino e Regiana Antonini – Direção: Ernesto Píccolo
2016 – O Chá das Cinco
Com: Marcelo Saback, Eduardo Martini, Gláucio Gomes – Direção: Eduardo Martini
2016 – E o Vento Vai Levando Tudo Embora
Com: Josie Pessoa, Daniel Blanco e Vítor Thire
2013 / 2014 – Feliz Por Nada – (adaptação do livro feliz por nada de martha medeiros)
Com: Cristiana Oliveira, Luisa Thiré e Gil Hernandez – Direção: Ernesto Píccolo
2012 / 2016 – Tô Grávida
Com: Paulinho Vilhena e Fernanda Rodrigues – Direção: Pedro Vasconcelos
2012 / 2016 – Amadas – Associação de Mulheres que Amanheceram Despencadas"
Com: Elisabeth Savalla – Direção Luis Arthur Nunes
2012 – Meu Ex-Imaginário
Com: Henri Castelli, Fernanda Paes Leme e Marcelo Gonçalves – Direção:

Michel Bercovitch
2010 – Doidas e Santas – Inspirado no livro de crônicas “doidas e santas” de martha medeiros
Com: Cissa Guimarães, Giuseppe Oristânio e Josie Antero – Direção Ernesto Píccolo
2006 – Cinco Mulheres Por Um Fio
Com: Solange Couto – Direção: Silvio Guindane
2005 – Branca como a Neve
Com Suzana Pires, Cecília Dassi – Direção: Regiana Antonini
1996 – Futuro do Pretérito
Com: Lilia Cabral, Dalton Vigh, Ernesto Piccolo, Marcia Cabrita, Cláudio Torres Gonzaga, Inês Vianna – Direção Marcelo Saback and
1997 – com Marcelo Serrado e Jonas Torres.
2002 – com Iran Malfitano e Bruno Gradim
2010 – com Bruno Gagliasso e Thiago Martins – Direção de Bruno Gagliasso
2012 – com Rafael Zulu e Thiago Glagliasso – direção de Raoni Carneiro.
1995 – Aonde Está Você Agora?”
Com André Gonçalves e Cassiano Carneiro – Direção de Rafael Ponzi
1991 – Um Retrato de Corpo Inteiro” (baseado na obra de clarice lispector)
Com: Rosamaria Murtinho, Marcos Breda e Regiana Antonini. Direção de Cláudio Torres Gonzaga
1993 – Solteira, Casada Viúva, Divorciada – (textos de: Maria Adelaide Amaral, Noemi Marinho, Luis Arthur Nunes e Regiana Antonini) Com: Lilia Cabral – Direção: Marcelo Saback
1993 – Banheiro Feminino
Com: Luiza Thiré, Malu Galli, Beth Lamas, Inês Vianna

Diretora
Banheiro Feminino
Branca como a Neve
Até que as Sogras no Separem
O Terceiro Travesseiro
Neura

E o Vento vai Levando tudo Embora
Deu a Louca na Branca
Texto: Cacau Hygino, com Cacau Protásio

Prêmios
*Indicação ao prêmio mambembe como melhor autora teatral por “Aonde está Você Agora?”
* Vencedora do prêmio sharp 96 como melhor autora por “Futuro do Pretérito”

TALENTOS

Digite o nome do talento

VER TODOS

FILTRAR POR:

FALE CONOSCO

NOME

EMAIL

CENTRO EDUCACIONAL FUTURA

FUTURA EDUCATIONAL CENTER

Futura Educational Center, accredited and authorized by CEE/RJ Opinion No. 130/2005, published in the Official Gazette on 01/30/2006, following Federal Law 9,394/96.

ACADEMIC TRANSCRIPT

Student's Name	**EDSON LUIZ PROVESI JUNIOR**				
Date of Birth	09/01/1991	**Nationality**	Brazilian	**Place of Birth**	ITAJAI, SC
ID	5.043.038-6 SSP-SC				
Parents	Edson Luiz Provesi		Maria Lidia Pereira Provesi		

CURRICULAR COMPONENTS	YEAR/MODULE/GRADE											
	ELEMENTARY SCHOOL									HIGH SCHOOL		
	1st	2nd	3rd	4th	5th	6th/I	7th/II	8th/III	9th/IV	1st/I	2nd/II	3rd/III
Sociology	----	----	----	----	----	----	----	----	----	9.0	9.0	9.0
Chemistry	----	----	----	----	----	----	----	----	----	7.0	9.0	7.0
Mathematics	----	5.4	5.1	5.6	6.3	5.0	5.6	5.0	9.0	8.0	10.0	7.0
Portuguese Language	----	5.0	5.3	5.3	5.6	7.1	5.6	7.0	8.0	10.0	9.0	7.0
Foreign Language	----	----	----	----	----	8.0	8.0	7.7	7.0	8.0	7.0	7.0
History	----	5.0	6.0	7.0	5.0	7.0	7.0	7.5	6.0	10.0	6.0	8.0
Geography	----	5.0	5.8	7.1	5.0	7.0	5.6	5.0	8.0	7.0	7.0	6.0
Physics	----	----	----	----	----	----	----	----	----	9.0	6.0	7.0
Philosophy	----	----	----	----	----	----	----	----	----	7.0	9.0	8.0
Science	----	5.1	7.0	5.6	5.7	6.9	5.5	7.0	10.0	----	----	----
Biology	----	----	----	----	----	----	----	----	----	9.0	8.0	10.0
Arts	----	7.5	7.0	8.0	8.0	7.2	8.8	9.0	9.0	10.0	7.0	9.0
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RESULT	----	----	----	----	----	----	----	----	----	**AP**	**AP**	**AP**
WORKLOAD	----									**300**	**360**	**360**

YEAR/MODULE/GRADE	INSTITUTION	LOCATION	YEAR/COMPLETION
1st	**----**	**----**	**----**
2nd	**CAIC. Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**1998**
3rd	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2000**
4th	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2001**
5th	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2002**
6th/I	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2003**
7th/II	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2005**
8th/III	**C.E.Prof. Maria de Lourdes Couto Cabra**	**Navegantes-SC**	**2006**
9th/IV	**Futura Educational Center**	**Rio de Janeiro - RJ**	**2008**
1st/I	**Futura Educational Center**	**Rio de Janeiro - RJ**	**2009**
2nd/II	**Futura Educational Center**	**Rio de Janeiro - RJ**	**2009**
3rd/III	**Futura Educational Center**	**Rio de Janeiro - RJ**	**2010**

Notes:

- The hourly workload for the 2nd to 8th grade is not listed.
- Attendance: 20% of the total workload in evaluations (Del. 314, Art. 3, § 19).
- The student has been approved (AP) for high school at this institution and is eligible to continue their studies.
- The information contained in this Academic Transcript is archived at this Educational Institution.
- AP - Approved

Enrollment Date: 01/20/2008 **High School Graduation Date: 02/08/2010**

Rio de Janeiro, May 12, 2010

-----//signature//-----

Célia Regina Junqueira de Lima
Secretary - Registration 833 No. 199 Book 001

-----//signature//-----

Alexandra Calazans Campos
Director - No. 20040204/0368/USO

Rua Gen. Caldwell, 273 (Shop and Mezzanine) - Downtown - Rio de Janeiro - RJ ZIP Code: 20230-190 Phone: (21) 2526-7180
Website: www.colegiofutura.com.br - Email: contato@colegiofutura.com.br - CNPJ: 03.559.375/0001-84

I, Marina Viana Silva, certify that I, a qualified translator fluent in both languages, have performed the professional translation of this document from Portuguese to English and that the following is an accurate and complete translation of the document.

Marina Viana

_____ **Date: November 14, 2024.**

CENTRO EDUCACIONAL FUTURA

Centro Educacional Futura, credenciado e autorizado pelo Parecer CEE/RJ nº 130/2005, Publicado no D.O. de 30/01/2006, nos termos da Lei Federal 9.394/96.

HISTÓRICO ESCOLAR

Nome do Aluno	EDSON LUIZ PROVESI JÚNIOR				
Nascimento	01/09/1991	Nacionalidade	Brasileira	Naturalidade	ITAJAI-SC
Identificação	5.043.038-6 SSP-SC				
Filiação	Edson Luiz Provesi | Maria Lidia Pereira Provesi				

COMPONENTES CURRICULARES	ANO/MÓDULO/SÉRIE											
	ENSINO FUNDAMENTAL									ENSINO MÉDIO		
	1º	2º	3º	4º	5º	6º/I	7º/II	8º/III	9º/IV	1ª/I	2ª/II	3ª/III
Sociologia	---	---	---	---	---	---	---	---	---	9,0	9,0	9,0
Química	---	---	---	---	---	---	---	---	---	7,0	9,0	7,0
Matemática	---	5.4	5.1	5.6	6.3	5.0	5.6	5.0	9,0	8,0	10,0	7,0
Lingua Portuguesa	---	5.0	5.3	5.3	5.6	7.1	5.6	7.0	8,0	10,0	9,0	7,0
Lingua Estrangeira	---	---	---	---	---	8.0	8.0	7.7	7,0	8,0	7,0	7,0
História	---	5.0	6.0	7.0	5.0	7.0	7.0	7.5	6,0	10,0	6,0	8,0
Geografia	---	5.0	5.8	7.1	5.0	7.0	5.6	5.0	8,0	7,0	7,0	6,0
Física	---	---	---	---	---	---	---	---	---	9,0	6,0	7,0
Filosofia	---	---	---	---	---	---	---	---	---	7,0	9,0	8,0
Ciências	---	5.1	7.0	5.6	5.7	6.9	55	7.0	10,0	---	---	---
Biologia	---	---	---	---	---	---	---	---	---	9,0	8,0	10,0
Artes	---	7.5	7.0	8.0	8.0	7.2	8.8	9.0	9,0	10,0	7,0	9,0
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RESULTADO	---	--	--	--	--	--	--	--	AP	AP	AP	AP
CARGA HORÁRIA	---	--	--	--	--	--	--	--	300	360	360	360

Ano/Módulo/Série	ESTABELECIMENTO	LOCAL	ANO/CONCLUSÃO
1º	---	---	---
2º	CAIC.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	1998
3º	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2000
4º	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2001
5º	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2002
6º/I	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2003
7º/II	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2005
8º/III	C.E.Profª Mª de Lourdes Couto Cabral	Navegantes-SC	2006
9º/IV	Centro Educacional Futura	Rio de Janeiro - RJ	2008
1ª/I	Centro Educacional Futura	Rio de Janeiro - RJ	2009
2ª/II	Centro Educacional Futura	Rio de Janeiro - RJ	2009
3ª/III	Centro Educacional Futura	Rio de Janeiro - RJ	2010

Observações:

-Não consta a Carga Horária do 2º ao 8º ano.
- Presença: 20% de carga horária nas avaliações (Del. 314 art.3º § 1º).
- Aluno aprovado (AP) no Ensino Médio nesta Instituição, podendo prosseguir seus estudos.
- As informações contidas neste Histórico Escolar estão arquivadas nesta Instituição de Ensino.

Matrícula: 20/01/2008

Conclusão do Ensino Médio: 08/02/2010

Rio de Janeiro, 12 de maio de 2010.

Célia Regina Junqueira de Lima
Secretária - Reg. 833 n. 199 Livro 001

Alexandra Calazans Campos
Diretora - nº 20040204/0368/USO

Rua Gal. Caldwell, 273 (Loja e Sobreloja)- Centro - Rio de Janeiro-RJ Cep. 20230-190 Tel. 25267180
Site: www.colegiofutura.com.br - email: contato@colegiofutura.com.br - CNPJ: 03.559.375/0001-84

Exhibit C.II: NIW - Second Prong - Other Professional Achievements

HBO Max

Get Me Out of the Spotlight

Determined to unravel the mysteries behind the death of actress Antuérpia Fox, dedicated police officer Roberta infiltrates a clinic that specializes in energetic realignment to discover she may be target of a bigger scheme.
1h 33min
Comedy * Adventure * Action

Free trial of HBO Max

Watch with HBO Max
Start your 7-day free trial

Related Details

Violence

Prime Video Home Store Live TV Categories My stuff

Related Details

Audio Language
Portuguese

Subtitles
Portuguese, English, Spanish

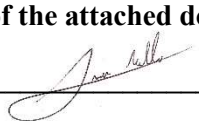
Directors
Hsu Chien Hsin

Producers
Cléo Pires, Junior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddour

Starring
Cléo Pires, Fiuk, Sérgio Guizé

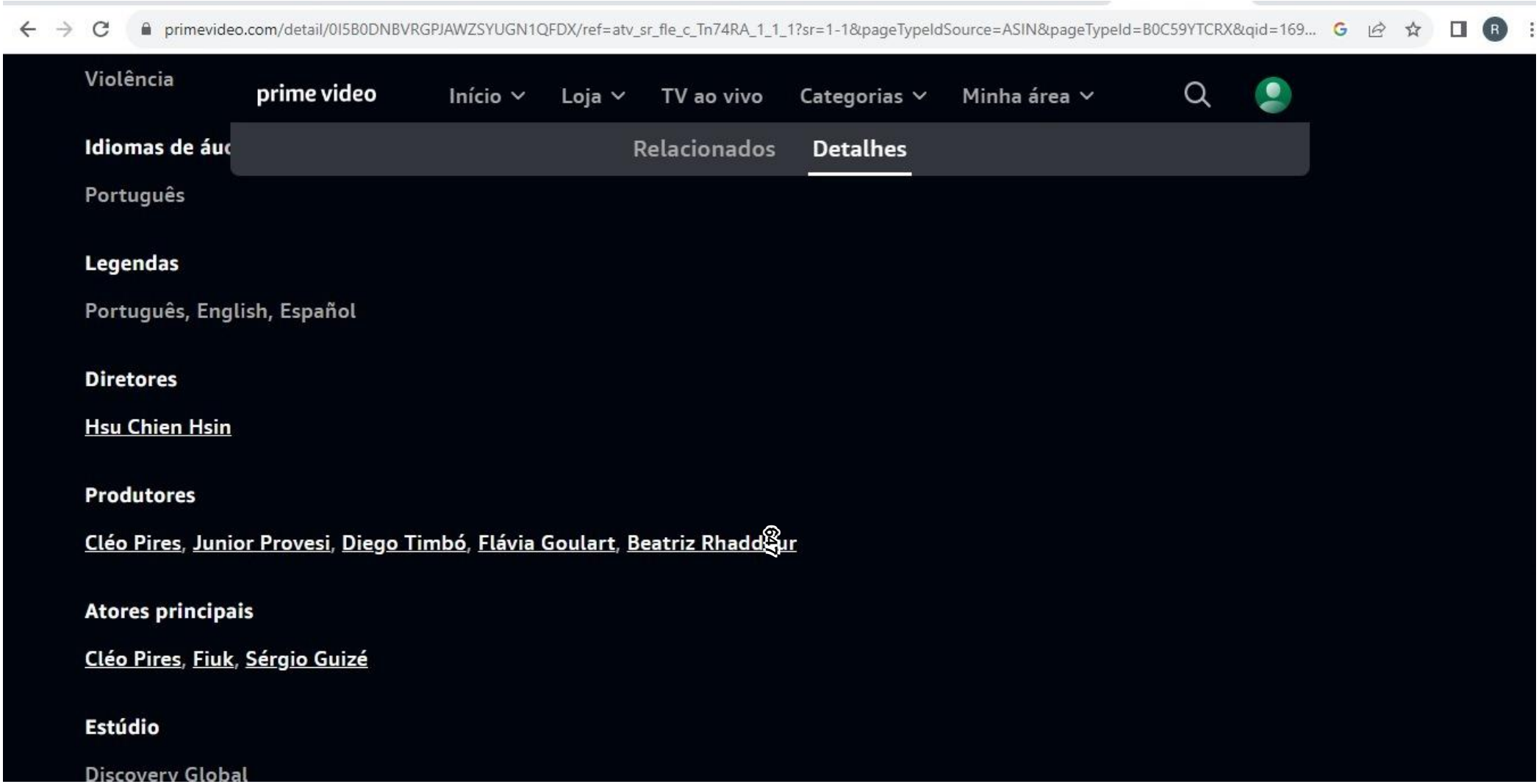
Studio
Discovery Global

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 30th, 2023.


primevideo.com/detail/0I5B0DNBVRGPJAWZSYUGN1QFDX/ref=atv_sr_fle_c_Tn74RA_1_1_1?sr=1-1&pageTypeIdSource=ASIN&pageTypeId=B0C59YTCRX&qid=169...
prime video
Início
Loja
TV ao vivo
Categorias
Minha área
HBOmax
Me Tira da Mira
Determinada a desvendar os mistérios por trás da morte da atriz Antuérpia Fox, uma policial dedicada infiltra-se em uma clínica de realinhamento energético e descobre que pode estar na mira de um esquema muito maior.
1h 33min 2022 14
Comédia · Aventura · Ação
Período de teste gratuito do canal HBO Max
Assista com HBO Max
Comece seu teste grátis de 7 dias
Relacionados
Detalhes


primevideo.com/detail/0I5B0DNBVRGPJAWZSYUGN1QFDX/ref=atv_sr_fle_c_Tn74RA_1_1_1?sr=1-1&pageTypeIdSource=ASIN&pageTypeId=B0C59YTCRX&qid=169...
Violência
prime video
Início
Loja
TV ao vivo
Categorias
Minha área
Relacionados
Detalhes
Idiomas de áu
Português
Legendas
Português, English, Español
Diretores
Hsu Chien Hsin
Produtores
Cléo Pires, Junior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddur
Atores principais
Cléo Pires, Fiuk, Sérgio Guizé
Estúdio
Discovery Global

PRIVATE INSTRUMENT OF CONTRACT FOR EXECUTIVE PRODUCTION SERVICES

By this instrument, between the parties named ahead, namely, on one end, as the CONTRACTING PARTY, **PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA.** (PROVESI CRIATIONS, PRODUCTIONS AND CULTURAL EVENTS LTD.), a legal entity registered under CNPJ no. 32.542.013/0001-89, located at Avenida Passos, no. 91, Room 507, Centro, Rio de Janeiro/RJ, ZIP code: 20.051-040, and on the other end, as the CONTRACTED PARTY, **EDSON LUIZ PROVESI JUNIOR**, known as "JUNIOR PROVESI," Brazilian, executive producer, with ID under no. 27.460.419-8, CPF under no. 071.544.489-11, residing and domiciled at Aroazes, 180, apt. 1006, Barra da Tijuca, in the city of Rio de Janeiro/RJ - ZIP code: 22.775-060, in best legal form, they agree to enter into this **CONTRACT FOR EXECUTIVE PRODUCTION SERVICES**, which shall be governed by the following clauses:

1. CONTRACT GOAL

1.1. This contract's goal is to provide **EXECUTIVE PRODUCTION** services for an audiovisual work. The **CONTRACTING PARTY** shall create an original feature-length audiovisual work in the comedy-crime genre, entitled "ME TIRA DA MIRA," produced by PROVESI CRIAÇÕES LTDA, a company duly registered with the Brazilian Film Agency – ANCINE, to be directed by HSU CHIEN HSIN.

2. PROVISION OF SERVICES

2.1. This contract aims to provide executive production services for an audiovisual work, described as a feature-length comedy-crime film entitled "ME TIRA DA MIRA," according to the terms established in this instrument.

3. **TERM**

3.1. The provision of executive production services for the cinematographic work, as contracted by this instrument, will take place over a period of 12 months, which shall include the timeframes for pre-production, production, and completion of the work.

//signature//

3.2. The completion of the provided service must take place within the contracted limit above. The aforementioned daily rates will be performed on consecutive or non-consecutive days, uninterrupted or not, depending on the availability of the technical crew and production conditions.

3.3. The CONTRACTED PARTY may not request additional payments in the event of an extension of these timeframes due to any unavailability of essential service providers for the accomplishment of the production, as well as circumstances beyond the control of the production.

4. PAYMENT

4.1. The CONTRACTING PARTY will pay the total amount of R$25,000.00 (twenty-five thousand Brazilian reais) for the execution of the agreed-upon work.

4.2. Delayed payments will incur a late payment fine of 2% on the value of the overdue installment, as well as interest at a rate of 1% per month.

4.3. In case the CONTRACTED PARTY terminates the contract for any reason, the termination will entail the obligation to refund all amounts already received from the Producer.

4.4. There will be no additional payments, beyond the contracted period, filming schedule due to the fault or responsibility of the executive producer, or for any events that exceed the production management capacity.

5. VALIDITY

5.1. The present contract shall be valid from the signing of this instrument, subjected to the timeframes (limits) effected on clause 3.1.

5.2. In the case of determined events by force majeure or unforeseen circumstances, the contractual validity may be extended.

6. CONTRACTUAL TERMINATION

6.1. **If the producer decides to terminate the contract, interrupting its execution, the amount already paid will be lost. The CONTRACTING PARTY will not be able to** claim the return of the amount already paid due to its decision to terminate the contract.

//signature//

6.2. **In the event that the CONTRACTED PARTY** terminates/default on the contract, the CONTRACTED PARTY shall be liable for the losses and damages caused due to its termination.

6.3. The **CONTRACTING PARTY** may terminate this contract, at any time, without the imposition of the fines stipulated in clauses 4.2 and 4.3, in the event that the **CONTRACTED PARTY** fails to fulfill its obligations in the execution of its services.

7. GENERAL PROVISIONS

7.1. The provision of the services contracted herein will be provided in person.

7.2. The producer undertakes to provide the necessary structure, equipment, suitable environment, as well as competent technicians and professionals for the execution of this instrument.

7.3. The filming will start in December 2020, with its completion estimated to be in December 2021.

7.4. The producer will provide 3 (three) meals per day for the service provider.

7.5. Any legally unjustified absence, of the executive producer, on set or during scheduled production meetings will result in direct civil liability for all and any losses and damages (material and moral) incurred by the Producer due to his absence.

7.6. The contracted executive producer will work on a 6x1 schedule, meaning they will have 1 (one) day off for every 6 (six) days worked.

7.7. **The CONTRACTED PARTY declares** to be aware that scenes may be recorded at locations predetermined by the production in any state of Brazil, which will be communicated in advance by the **CONTRACTING PARTY**.

7.8. **The CONTRACTING PARTY** undertakes to perform an RT/PCR test 72 hours before the start of the recordings, and weekly, during the filming period, for the testing of all artists and staff, ensuring that no crew member carries the COVID-19 virus (*coronavirus*).

7.9. The parties stipulate that there is no employment relationship between the **CONTRACTED** PARTY and **CONTRACTING PARTY**, under any circumstances.

7.10. **The CONTRACTED PARTY**, as well as all artists and staff, must adhere to safety and hygiene guidelines in accordance with health surveillance and government

decisions, as in the SECURITY AND RESPONSIBILITY PROTOCOL attached to this instrument.

7.11. The PARTIES undertake to act in accordance with the current legislation on the protection of personal data related to the PARTIES and representatives ("personal data") and the directives of the Regulatory/Supervisory Authorities on the matter, especially the provisions of Law No. 13,709/2018 ("General Data Protection Law"), as well as other laws, regulations, and corporate policies on personal data protection.

8. FORUM

To settle any disputes arising from this CONTRACT, the parties elect the Courts of the Judicial District of Rio de Janeiro/RJ.

By being thus just and contracted, the parties sign this instrument in two identical copies, along with 2 (two) witnesses.

Rio de Janeiro, October 28th, 2020.

//signature//

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA.

//signature//

EDSON LUIZ PROVESI JUNIOR

//signature//

Witness 1	Witness 2
CPF:	CPF:

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

Date: August 21st, 2023.

DocuSign Envelope ID: 4E747461-8A3D-4904-B571-763FC4BDF877

INSTRUMENTO PARTICULAR DE CONTRATO DE PRESTAÇÃO DE SERVIÇOS DE PRODUÇÃO EXECUTIVA

Pelo presente instrumento entre as partes adiante nomeadas, a saber, de um lado, como CONTRATANTE, **PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA**., pessoa jurídica inscrita no CNPJ sob nº 32.542.013/0001-89 situada na Avenida Passos, nº 91, Sala 507, Centro, Rio de Janeiro/RJ, CEP:20.051-040, e de outro lado, como CONTRATADO **EDSON LUIZ PROVESI JUNIOR**, em artes "JUNIOR PROVESI", brasileiro, produtor executivo, com RG sob nº 27.460.419-8, CPF sob nº 071.544.489-11, residente e domiciliado na Aroazes, 180, apto 1006, Barra da Tijuca, na cidade do Rio de Janeiro/RJ - CEP 22.775-060, na melhor forma de direito, resolvem celebrar o presente **CONTRATO DE PRESTAÇÃO DE SERVIÇOS DE PRODUÇÃO EXECUTIVA**, que se regerá pelas cláusulas seguintes:

1. DO OBJETO DO CONTRATO

1.1 Este contrato tem como objeto a prestação de serviços **de PRODUÇÃO EXECUTIVA** para obra audiovisual. A CONTRATANTE criará uma obra audiovisual inédita de longa metragem, no gênero comédia policial, cujo nome é "ME TIRA DA MIRA", produzida pela PROVESI CRIAÇÕES LTDA, empresa devidamente registrada na Agência Nacional de Cinema – ANCINE, a ser dirigida por HSU CHIEN HSIN.

2. DA PRESTAÇÃO DOS SERVIÇOS

2.1 O presente contrato objetiva a prestação de serviço de produção executiva de obra audiovisual, descrita como de longa metragem, comédia policial intitulada "ME TIRA DA MIRA", nos termos estabelecidos neste instrumento.

3. DO PRAZO

3.1 A prestação dos serviços de produção executiva de obra cinematográfica, por este instrumento contratada, se realizará mediante 12 meses, que deverá observar os prazos de pré-produção, produção e finalização da obra.

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3.2 A conclusão do serviço prestado deverá acontecer dentro do limite acima contratado. As referidas diárias serão realizadas em dias corridos ou não, ininterruptas ou não, dependendo da disponibilidade da equipe técnica e condições da produção.

3.3 O CONTRATADO não poderá pleitear pagamentos extras no caso de dilação de referidos prazos por eventuais indisponibilidades de quaisquer prestadores de serviço indispensáveis para a consecução da produção, bem como, fatos alheios à vontade da produção.

4. DOS PAGAMENTOS

4.1 A CONTRATANTE pagará a quantia total de R$25.000,00 (vinte mil reais) para a execução do trabalho ajustado.

4.2 A mora nos referidos pagamentos acarretará a incidência de 2%, à título de multa moratória, sobre o valor da parcela inadimplida, e juros de 1% ao mês.

4.3 Caso o CONTRATADO rescinda o contrato, por quaisquer que sejam os motivos, a rescisão acarretará a obrigação de devolver todas as quantias já realizadas pela Produtora.

4.4 Não haverá pagamentos extras, além do período contratado, programação de filmagens em razão da culpa ou responsabilidade do produtor executivo, ou quaisquer fatos que extrapolem a capacidade de gerenciamento da produção.

5. DA VIGÊNCIA

5.1 O presente contrato terá a vigência a partir da assinatura deste instrumento, observados os prazos (limites) vigentes na cláusula 3.1.

5.2 Nas hipóteses de eventos determinados em razão de força maior ou caso fortuito, a vigência contratual poderá ser prorrogada.

6. DA RESCISÃO CONTRATUAL

6.1 **Caso a produtora decida rescindir o contrato, interrompendo a sua execução, será a perda da importância já realizada. Não poderá a CONTRATANTE** postular a devolução da quantia já realizada diante da sua decisão pela rescisão contratual.

6.2 **Na hipótese de a CONTRATADA** rescindir/inadimplir o contrato, incidirá sobre a Contratada a responsabilidade pelas perdas e danos provocados em razão da sua rescisão.

6.3 **A CONTRATANTE** poderá rescindir este contrato, em qualquer tempo, sem que ocorra incidência das penalidades previstas em cláusula 4.2 e 4.3, caso a **CONTRATADA** não cumpra com suas obrigações na execução de seus serviços.

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7. DISPOSIÇÕES GERAIS

7.1 A prestação dos serviços, aqui contratada, será prestada presencialmente.

7.2 A produtora se compromete a disponibilizar estrutura, equipamentos, ambiente adequado, além de técnicos e profissionais aptos para a execução do presente instrumento.

7.3 As filmagens terão início em dezembro de 2020, sendo estimada a sua conclusão na data de dezembro de 2021.

7.4 Produtora disponibilizará 3 (três) refeições por dia para o prestador de serviços.

7.5 Qualquer ausência, juridicamente injustificável, do produtor executivo, no set ou nas reuniões de produção programadas acarretará responsabilidade civil direta por todas e quaisquer perdas e danos (materiais e morais) da Produtora em razão da sua ausência.

7.6 A Produtora executiva contratada laborará em uma escala de 6x1, isto é, perceberá 1 (um) dia de folga a cada 6 (seis) dias trabalhados.

7.7 Declara a CONTRATADA estar ciente de que poderão ocorrer gravações de cenas em locais pré-determinados pela produção em qualquer estado do Brasil, o que será previamente comunicado pela **CONTRATANTE**.

7.8 A CONTRATANTE se compromete a realizar exame RT/PCR 72h antes do início das gravações, e, semanalmente, enquanto durarem as gravações, para a testagem de todos os artistas e *staff*, garantindo que nenhum integrante da equipe porta o vírus COVID-19 (*coronavírus*).

7.9 As partes estipulam que é inexistente qualquer vínculo empregatício entre a **CONTRATADA** e **CONTRATANTE**, seja a que título for.

7.10 A CONTRATADA, bem como todos os artistas e *staff* deverão seguir as orientações de segurança e higiene em consonância com a vigilância sanitária e decisões governamentais, conforme o PROTOCOLO DE SEGURANÇA E RESPONSABILIDADES anexo a este instrumento.

7.11 As PARTES obrigam-se a atuar de acordo com a legislação vigente sobre proteção de dados pessoais relativos as PARTES e representantes (“dados pessoais") e às determinações dos Órgãos Reguladores/Fiscalizadores sobre a matéria, em especial as disposições da Lei nº 13.709/2018 (“Lei Geral de Proteção de Dados Pessoais"), bem como as demais leis, normas e políticas de proteção de dados pessoais corporativas.

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8. DO FORO

Para dirimir quaisquer controvérsias oriundas do CONTRATO, as partes elegem o Foro da Comarca do Rio de Janeiro/RJ.

Por estarem assim justos e contratados, firmam o presente instrumento, em duas vias de igual teor, juntamente com 2 (duas) testemunhas.

Rio de Janeiro, 28 de outubro de 2020.

DocuSigned by:
Edson Luiz Provesi Junior
1DC69D574C2649F...

PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS CULTURAIS LTDA

DocuSigned by:
Edson Luiz Provesi Junior
1DC69D574C2649F...

EDSON LUIZ PROVESI JUNIOR

DocuSigned by:
Karla Gomes Nogueira de Carvalho
B4BE121021B84DA...

Testemunha 1

CPF:

Testemunha 2

CPF:

Page 1

ME TIRA DA MIRA (GET ME OUT OF THE SPOTLIGHT – Movie title)

Page 2

Distribution: Imagem Filmes (Image Films)

Page 3

ME TIRA DA MIRA
Direction: **Hsu Chien Hsin**
Executive Production: **Cleo, Diego Timbó, Junior Provesi and Flávia Goulart**
Script: **Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini, and Junior Provesi.**

Page 4
Synopsis

Roberta is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic to investigate the mysterious death of the actress and former client of the clinic, Antuérpia Fox.

During the investigation, Roberta will have the support of Isabela, her therapist, with whom she forms a relentless and entertaining duo. Additionally, she will need to deal with the dramas of the actress Natasha Ferro, who was recently canceled on the internet, and with the reunion of her past great love, Federal Police Officer Rodrigo, who is investigating suspicions of international trafficking involving the same clinic. An electrifying story that blends elements of action, humor, romance, and investigation.

Page 5

ME TIRA DA MIRA

Genre: Comedy/Action

Filming:

November/December 2020

Release: 2nd Semester 2021

THE FILM

Combining elements from classic action movies with the national humor that captivates the Brazilian audience, Me Tira da Mira is a unique production in terms of genre, capable of taking the audience's breath away

TARGET AUDIENCE

Female, male, family.

The themes addressed in the film are current, relevant to the media and society, with a light approach.

Page 6

DIRECTOR

HSU CHIEN HSIN

Director

He began as Assistant Director in 1996 and, since then, has worked on more than 70 feature films as an Assistant to successful Filmmakers, including: Daniel Filho, Tizuka Yamasaki, Murilo Salles, Rosane Svarztman, and Roberto Santucci.

In 2014, he was invited to direct a series on Multishow (TV Channel), "Por isso eu sou Vingativa" (That's Why I'm Vindictive). In the same year, he was invited by Miguel Falabella and the general director Cininha de Paula to direct two series on Rede Globo (TV Station): 'Sexo e as negas" (Sex and the Blacks) and "Pé na cova" (One Foot in the Grave).

In 2019, he directed his second feature film, "Quem vai ficar com Mário?" (There's Something About Mario), with distribution by Paris Filmes and Warner, scheduled for release in 2020.

Page 7

EXECUTIVE PRODUCTION

This is the first film where Cleo takes the lead in a feature film, signing as an executive producer. The artist also participated in the film "O Segundo Homem" (The Second Man), with a scheduled release for this year, where she is not only an actress but also an associate producer. Cleo is also responsible for the executive production of the "Cleo On Demand" project, which presents audiovisual content of various formats on the IGTV platform of her Instagram. The project has already produced exclusive series like "Onde Está Mariana?" (Where Is Mariana?), a work that addressed the issue of femicide, and "Reflexos" (Reflections), starring actress Vera Fischer with the participation of Marília Gabriela, Elisa Lucinda, and Clarice Niskier.

Diego Timbó is a partner of Cleo in her executive productions and the creator of the innovative project "Cleo On Demand." Timbó is also a music producer and is part of the teams behind the biggest hits in Brazilian pop music over the last two years.

Júnior Provesi also takes on the role of executive producer. Provesi produced the feature film "Resistir e Recomeçar" (Resist and Start Over) (distributed by H2o) and was responsible for both the script and executive production of the documentary "Você Existe - HIV" (You Exist – HIV) (Fox/TV Brasil).

Flávia Goulart is a producer and has over twenty years of expertise in the audiovisual market. She coordinated major launch campaigns for more than twenty films in the commercial cinema circuit and TV series, being involved in all stages of the projects from the script phase to production and release.

Page 8

SCRIPT

Claudio Simões: Cláudio Simões: A playwright with a long history in the theater, where he established himself as one of the most productive authors, notably with the play "Quem Matou Maria Helena?" (Who Killed Maria Helena?). Cláudio Simões

was also part of the team of collaborators for the global soap opera "A Regra do Jogo"(Game Rule) by João Emanuel Carneiro.

Regiana Antonini: With over twenty years of career experience, Regiana has been part of the writing teams for TV shows like "Zorra Total" (Total Comedy), "Sai de Baixo" (Step Aside), "Xilindró" (Slammer), and "Tremetreme" (Shaking) (all on Multishow), as well as "Você Decide" (You Decide) as a collaborator with Lauro César Muniz. She has also contributed to the cinema, with the 2012 film "Divã" (Couch), with a final script by Marcelo Saback, and collaborated on the script for the feature film "Linda de Morrer" (Drop Dead Gorgeous).

CREW

Script: Cláudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini, and Júnior Provesi

Direction: Hsu Chien Hsin

Production: Cleo, Júnior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddour, and Victor Pinto

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CAST

Page 10

CLEO **ROBERTA**	SÉRGIO GUIZÉ **RODRIGO**	JÚLIA RABELLO **NATASHA FERRERO**
STÊNIO GARCIA **PAULO BIANCHINI**	CRIS VIANNA **ÂNGELA BIANCHINI**	SILVERO PEREIRA **RAMIREZ**

Page 11

FIUK **LUCAS**	BRUNA CIOCCA **ISABELA**	RODRIGO FAGUNDES **PEÇANHA**	MARIA GLADYS **LISIÊ**

VIIH TUBE **AMANDA** **JÉSSICA**	GKAY **LAURA**	KAYSAR DADOUR **JAVIER**	CARLA CRISTINA **VALESKA**

Page 12

SPECIAL APPEARANCES

VERA FISCHER **ANTUÉRPIA** **FOX**	FÁBIO JR **JORGE**	MEL MAIA **ROBERTA** **(YOUNG)**	MC REBECA	VALESCA

Page 13 to 21

PHOTOS FROM THE FILMING

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PRESS

Page 23

ESTADÃO **CULTURE**

BLOGS

P de Pop (P of Pop)

Tuned in Comics, blockbuster movies, RPG, and related topics**.**

‘Me Tira Da Mira’ (Get Me Out of the Spotlight), but focus on Cleo

Rodrigo Fonseca

January 20th, 2021 | 11h00

Siblings Cleo and Fiuk portray Civil Police partners in ‘Me Tira da Mira’, which filming wrapped up on the 17th, in Rio de Janeiro
@photos by Uriel Pandini

Rodrigo Fonseca

A natural-born star, possessing a stage intelligence that has been refined film by film, genre by genre, from “**Benjamin**” (2003), her debut feature film, up until now, **Cleo** has just accomplished, as an actress and producer, what promises to be a shot of adrenaline into the veins of Brazilian cinema: “**Me Tira Da Mira”**, a police thriller in which she works with her family. Her brother, the actor **Fiuk**, and her father, the icon of the Brazilian romantic music **Fábio Jr.** (singer and star), are with her on set. The project, which is already secured by **Imagem Filmes**, is directed by **Hsu Chien Hsin**, a Sino-Brazilian filmmaker born in Taiwan, renowned for his fervent cinephilia. He directed the comedy "**Ninguém Entra, Ninguém Sai**" (Nobody Enters, Nobody Leaves) (2016) and also has the anticipated "**Quem Vai Ficar com Mário?**" (There’s Something About Mario) all ready to be released. "Cleo is a very versatile actress," praises the filmmaker, who has previously worked (as assistant director) with **Charlton Heston**, **Carmen Maura**, **Hugh Laurie**, **Charlotte Rampling**, and **Irène Jacob**. Roberta (**Cleo**) is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic. Her task is to investigate the mysterious death of the actress Antuérpia Fox (**Vera Fischer**). During the investigation, Roberta will need to deal with the dramas of the actress Natasha Ferro (**Júlia Rabello**), who was recently “canceled” on the internet. She also reunites with her great love from the past, federal police officer Rodrigo (**Sérgio Guizé**), who is investigating a suspicion of international trafficking involving the same clinic. For that, she will have the support of Isabela (**Bruna Ciocca**), her therapist, with whom she gradually forms a relentless and entertaining duo. **Fábio Jr.** portrays Jorge, the head of the Federal Police. **Fiuk** portrays the cop Lucas, who is Roberta's work partner in the Civil Police. **Cris Vianna**, **Maria Gladys**, **Stenio Garcia**, and **Rodrigo Fagundes** are some of the highlights of the cast, as well as **Silvero Pereira**, who played Lunga in "**Bacurau**" (2019).

On the following interview, **Cleo** talks to **P de Pop** about her history on screen.

C7NEMA

Thursday, January 21st, 2021

'ME TIRA DA MIRA', A POLICE FILM WITH THE CINEPHILE TOUCH OF SINO-BRAZILIAN HSU CHIEN

On the picture below, Hsu carries the actress Carmen Maura on his shoulders, on the sets of “Veneza”, next to the photographer Gustavo Haciba | picture by Mariana Vianna

January 20th, 2021

Published by **RODRIGO FONSECA**

Any cinephile in Rio de Janeiro has been treated to a cathartic laughter in the midst of an absurd scene on the big screen, followed by an exclamation, “What is this, guys?”, as an indication of something out of order in the projection. The shout came from Hsu (pronounced Chu). Year after year, he watches in theaters, on streaming and on DVDs, approximately 900 titles throughout 365 days. When he encounters an acquaintance at the entrance of a multiplex, like the Espaço Itaú or São Luiz, theaters near his home in Catete, he exclaims, “Look who's here, guys!”, in a lively affectionate gesture that makes him one of the most iconic characters in the cinematic life of Rio de Janeiro, a city that this Chinese born in Taiwan has embraced as his home. But for the audiovisual industry, the legend of Hsu... whose full name is Hsu Chien Hsin, goes beyond his charisma and infectious joy: his competence as a director and his prolific productivity are his calling cards.

It's been like this since 1996, when he directed “**O Que É Isso, Companheiro**?” (Four Days in September) (a thriller nominated for the Oscar and the Golden Bear in Berlin). From then on, he emerged as one of the most sought-after assistant directors in Brazil. Supporting directors from a variety of generations, he even shared the set with names such as Charlton Heston (in “**My Father, Rua Alguem 5555**”), Carmen Maura (in “**Veneza**”), and Hugh Laurie (“**Chica de Río**”) (Girl from Rio). He also worked with internationally acclaimed figures such as Charlotte Rampling, Bill Pullman, and Irène Jacob in "Rio Sex Comedy" (2010). After a series of award-winning short films, such as "**Flerte**" (The Flirt) (2014), he began directing feature films. He filmed the comedies "**Ninguém Entra, Ninguém Sai**" (Nobody Enters, Nobody Leaves) (2016) and "**Quem**

Vai Ficar Com Mário?" (There's Something About Mario) (2019), which was shot in 2019 but is still unreleased. At the end of 2020, he was chosen to shoot a police thriller with comedic touches, fueled by adrenaline, and starring a star, Cleo (formerly known as Cleo Pires, and revealed in "**Benjamin**" 18 years ago). The project is called "**Me Tira Da Mira**," and it brings together the actress with her brother, the actor Fiuk, and her father, a king of kings of romantic music in Brazil: Fábio Jr.

In "Me Tira Da Mira", Roberta (Cleo) is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic. Her task is to investigate the mysterious death of the actress Antuérpia Fox (Vera Fischer). During the investigation, Roberta will need to deal with the dramas of the actress Natasha Ferro (Júlia Rabello), who was recently "canceled" on the internet. She also reunites with her great love from the past, federal police officer Rodrigo (Sérgio Guizé), who is investigating a suspicion of international trafficking involving the same clinic. For that, she will have the support of Isabela (Bruna Ciocca), her therapist, with whom she gradually forms a relentless and entertaining duo. Fábio Jr. portrays Jorge, the head of the Federal Police. Fiuk portrays the cop Lucas, who is Roberta's work partner in the Civil Police. Cris Vianna, Maria Gladys, Stenio Garcia, and Rodrigo Fagundes are some of the highlights of the cast, as well as Silvero Pereira, who played Lunga in "**Bacurau**" (2019).

Quem

Cleo Pires wraps up filming of movie with Fábio Jr. and Fiuk; photos

Comedy "Me Tira Da Mira" marks the first time actress acts alongside her family in theaters.

QUEM EDITORIAL

FROM REMOTE WORK

JAN 18th, 2021 – 12H47 | UPDATED ON JAN 18th, 2021 – 14H05

Fábio Jr. and Cleo Pires (Photo: Press Release/Larissa Marques)

Cleo Pires wrapped up filming for the comedy *Me Tira da Mira* on Sunday (17) in Rio. Produced and starred by the actress and the singer, the film marks the first time she acts alongside her father, Fábio Jr., and her brother Fiuk in the theaters. In the plot, set to

premiere in the second half of this year, Cleo plays a civil police officer - the cast also includes Vera Fischer, Viih Tube, Gkay, Mel Maia, Kaysar Dadour, Cris Vianna, Sérgio Guizé, Silvero Pereira, Júlia Rabello, and Bruna Ciocca.

"I was really missing being on a set, and this project has an even more special taste. Besides acting, which is something I love to do, I'm also producing my first feature film. In the midst of a pandemic, everything was very challenging, but we followed all the necessary safety protocols. We pulled together a task force, and everyone who was here needed to be 100% involved for it to work, and it worked. I fell in love with Hsu; this film wouldn't be the same without him," says Cleo about Hsu Chien's direction (known for *Ninguém Entra, Ninguém Sai*).

Clero Pires and Fiuk (Photo: Press Release/Uriel Pandini)

The script is by Claudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini and Junior Provesi, and the film had all its preparations online. "All script readings and discussions about costumes and makeup were done remotely. The cast members meeting each other in person only occurred on the first day of filming. All rehearsals took place with masks on, which were only removed during filming," explains the director.

In the feature film, Roberta (Cleo) is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic to investigate the mysterious death of the actress Antuérpia Fox (Vera Fischer). During the investigation, Roberta will need to deal with the dramas of the actress Natasha Ferro (Júlia Rabello), who was recently “canceled” on the internet, and with the reunion of her past great love, Federal Police Officer Rodrigo (Sérgio Guizé), who is investigating suspicions of international trafficking involving the same clinic. For that, she will have the support of Isabela (Bruna Ciocca), her therapist.

Cleo Pires, Sérgio Guizé, and Rafa Villela (Photo: Press Release)

Glamurama

CHARM AND PURPOSE

01.18.2021 / 13:02

In her first film as a producer, Cleo acts along with her father, Fábio Jr, and her brother Fiuk: “Everything was verry challenging”

"I was really missing being on a set, and this project has an even more special taste. Besides acting, which is something I love to do, I'm also producing my first feature film. In the midst of a pandemic, everything was very challenging, but we followed all the necessary safety protocols. We pulled together a task force, and everyone who was here needed to be 100% involved for it to work, and it worked. I fell in love with Hsu; this film wouldn't be the same without him," says Cleo.

In the feature film, Roberta (Cleo) is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic to investigate the mysterious death of the actress Antuérpia Fox (Vera Fischer). During the investigation, Roberta will need to deal with the dramas of the actress Natasha Ferro (Júlia Rabello), who was recently “canceled” on the internet, and with the reunion of her past great love, Federal Police Officer Rodrigo (Sérgio Guizé), who is investigating suspicions of international trafficking involving the same clinic. Stay tuned!

Terra

CINEMA

Cleo, Fiuk and Fábio Jr. are in the comedy ‘Me Tira Da Mira’

Feature film is expected to premiere in theaters at the second half of 2021

Editorial

JAN 20th, 2021 11H00 *updated at 12H09*

The filming of the comedy "Me Tira da Mira," shot in Rio de Janeiro and featuring the participation of Fiuk, Fábio Júnior, and Cleo – the latter as the protagonist of the feature film – concluded on the last Sunday (17), according to information from the Filmow website.

Cleo, Fiuk and Fábio Jr. are in the comedy 'Me Tira Da Mira'
Photo: Press Release | First Plan / The Music Journal Brazil

Me Tira da Mira, which is expected to premiere in theaters at the second half of this year, also features other names such as **Vera Fischer, Viih Tube, Gkay, Mel Maia, Kaysar Dadour, Cris Vianna, Sérgio Guizé, Silvero Pereira, Júlia Rabello,** and **Bruna Ciocca**.

The distribution of the feature film will be handled by Imagem Filmes, under the direction of **Hsu Chien, Diego Timbó, Regiana Antonini,** and **Junior Provesi**.

I was really missing being on a set, and this project has an even more special taste. Besides acting, which is something I love to do, I'm also producing my first feature film', said the singer and actress **Cleo**, sister of **Fiuk** and daughter of **Fábio Jr. "**In the midst of a pandemic, everything was very challenging, but we followed all the necessary safety protocols. We pulled together a task force, and everyone who was here needed to be 100% involved for it to work, and it worked. I fell in love with Hsu; this film wouldn't be the same without him," she explained.

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O GLOBO | Saturday 1.16.2021

ANCELMO GOIS

With Ana Cláudia Guimarães, Nelson Lima Neto and Telma Alvarenga
oglobo.com.br/ancelmo Email: coluna_ancelmo@oglobo.com.br **Photos:** fotoancelmo@globo.com.br

Cleo Pires and Fábio Junior in 'Me Tira Da Mira'

Watch Cleo Pires and Fábio Ju. together on screen in the film 'Me tira da mira', produced by Cleo and directed by Hsu Chien, which premieres in the second half of the year. In the

feature film, the actress portrays Roberta is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Clinic to investigate the mysterious death of the actress Antuérpia Fox. Fábio, in turn, portrays a Federal Police superintendent and, just like in real life, he is also Cleo's father in the film. “I was really happy. It’s the second time that we’ve acted together and it’s always a very good experience, of healing, and rediscover. Our profession is an extension of ourselves, and we communicate quite well within this place of art. It’s truly enriching, truly healthy. I’m always glad to work with my father”, says Cleo.
Beautiful!

Ana Cláudia Guimarães

extra.globo.com Friday, January 22nd, 2021.

Portraits of life

With **Carol Marques, Michael Sá and Rafael Nascimento**

URIEL PANDINI/PRESS RELEASE

Before entering BBB21 (Big Brother Brazil 21), actress and influencer Viih Tube participated in the filming of 'Me Tira Da Mira', directed by Hsu Chien. In the feature, portraying a receptionist of a clinic, which is one of the settings of the story, she shares the screen with Silvero Pereira, who will be seen this time as a villa.

Agora	THURSDAY, JANUARY 21st, 2021

Olá! (Hello!)

Cristina Padiglione

Preview Pairing up with Fiuk in the film 'Me Tira Da Mira,' directed by Hsu Chien and starring Cleo Pires, alongside Fábio Jr. on the scene, Bruna Ciocca celebrated: “It was an

honor to work with this family; I was lucky to have Filipe as my partner. We shared many laughs. He's incredibly supportive, positive, and a great collaborator.”

Uriel Pandini/Press Release

Preview 2 Filming wrapped up just in time for Fiuk to quarantine to enter the confinement for BBB 21. His name was the last one on the list announced by Globo on Tuesday (19), causing a buzz on Twitter and even making Fábio Jr. trend among the most discussed topics. Viih Tube and Projota also featured among the most mentioned.

Folha de São Paulo

F5

zapping – cristina padiglione

Preview

Pairing up with Fiuk in the film 'Me Tira Da Mira,' directed by Hsu Chien and starring Cleo Pires, alongside Fábio Jr. on the scene, Bruna Ciocca celebrated: “It was an honor to work with this family; I was lucky to have Filipe as my partner. We shared many laughs. He's incredibly supportive, positive, and a great collaborator.”

Fiuk and Bruna Ciocca in “Me Tira Da Mira”, of Hsu Chien

Preview 2

Filming wrapped up just in time for Fiuk to quarantine to enter the confinement for BBB 21. His name was the last one on the list announced by Globo on Tuesday (19), causing a buzz on Twitter and even making Fábio Jr. trend among the most discussed topics. Viih Tube and Projota also featured among the most mentioned.

In the spotlight of Fábio Jr.'s clan

Cleo and Fiuk act with the singer in Hsu Chien's Thriller

By **Rodrigo Fonseca**
Special for Correio da Manhã

Completed last Sunday to enter the editing phase with an eye on securing a spot in a circuit already immunized by the COVID-19 vaccine, "Me Tira Da Mira" is a Brazilian police thriller with elements of humor, sensuality, and adrenaline, bringing together Cleo and her brother, Fiuk, with their father, the icon of romantic music, Fábio Jr. Hunter and hunted stalk each other in this plot filmed by Hsu Chien Hsin, a Sino-Brazilian director who is a folkloric figure in Rio de Janeiro due to his fervent cinephilia, being omnipresent in screenings and premieres all over the city. One of the most prolific assistant directors in the country, he made his directorial debut with feature films like "Ninguém Entra, Ninguém Sai" (2016). Hsu brought his entire cultural experience as a spectator to narrate the adventures of civil police officer Roberta, portrayed by Cleo in a narrative tuned to the great heroines of the 1990s, like Kill Bill's Bride.

"Roberta is a force, very self-assured and determined, who fights for what she believes in even if it puts her life in danger," Cleo told Correio da Manhã. "She brings this strength and capability with her, which really caught my attention when I read about the character. Furthermore, her interpersonal relationships also stood out to me, due to the way they develop in the script. She is a very assertive woman and always has to demonstrate a lot of strength. I've done action movies before, with strong characters like this, who bring a very clear physical power. But each one of them is unique because their ideas and personalities are different."

In "Me Tira Da Mira", Roberta (Cleo) is a dedicated employee of the Civil Police of Rio de Janeiro, who goes undercover as a secret agent at the Bianchi Aesthetic Realignment Clinic to investigate the mysterious death of the actress Antuérpia Fox (Vera Fischer). During the investigation, Roberta will need to deal with the dramas of the actress Natasha Ferro (Júlia Rabello), who was recently "canceled" on the internet. She also reunites with her great love from the past, federal police officer Rodrigo (Sérgio Guizé),

who is investigating a suspicion of international trafficking involving the same clinic. For that, she will have the support of Isabela (Bruna Ciocca), her therapist, with whom she gradually forms a relentless and entertaining duo. Fábio Jr. portrays Jorge, the head of the Federal Police. Fiuk portrays the cop Lucas, who is Roberta's work partner in the Civil Police. Cris Vianna, Maria Gladys, Stenio Garcia, and Rodrigo Fagundes are some of the highlights of the cast, as well as Silvero Pereira, who played Lunga in "Bacurau" (2019).

"The film is a police comedy, but I made it clear to the entire cast and crew that the tone of humor should be realistic," explains Hsu. "The dialogues and situations are already amusing enough, without the need for exaggerated gestures or people delivering lines by shouting to accentuate the comedy. As for the part of the film related to police action, the tone is completely tense: there are explosions, gunfights, car chases. In our crew, we have full-time assistance from two great professionals in coordinating action scenes and effects, Jorge Sö and Farjala, which ensures the high performance and credibility we need. I let myself to be influenced by several pop culture classics as references: 'Mr. and Mrs. Smith,' 'Charlie's Angels,' 'Kill Bill,' and even horror films like 'The Texas Chain Massacre,' which is a cult classic."

During filming, Cleo's versatility overflowed on the sets. "I had already seen the film 'Operações Especiais,' (Special Operations) directed by Tomás Portella, as a reference to Cleo's work in the police genre, and I was pleasantly surprised by how much credibility she brings to the character in action scenes," praises the filmmaker, a fan of Fábio Jr. "In my first feature film, 'Ninguém Entra, Ninguém Sai,' one of the characters sings 'Alma Gêmea' ('Soulmate'). I love Fábio, who is enchanted by the experience of acting alongside Cleo and Fiuk, together. It's a great responsibility."

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INVESTMENT SHARES

Page 26

SPONSORSHIP – R$800 THOUSAND

- **Presents the film and the launch campaign under the label SPONSORSHIP;**
- **Logo featured in the opening credits of the film in an exclusive card;**

- **Logo featured in promotional materials and cinema surroundings;**
- **Exclusive room at the film's premieres in Rio de Janeiro and São Paulo with the presence of the cast and press;**
- **Exclusive screening of the film for company guests at a cinema in the city of Rio de Janeiro or São Paulo;**
- **Quota of support tickets. The tickets are valid nationwide from Monday to Wednesday, except holidays;**
- **Company logo in the film's press kit, along with an institutional paragraph, distributed to the entire national press;**
- **Creation of a 30-second piece featuring scenes from the film and product placement for promotion on the company's digital media during the film's theatrical release period;**
- **National or regional promotional actions in common agreement;**
- **Exclusive content for social media platforms;**
- **Possibility of sampling action at the premieres;**
- **Possibility of promoting the film at brand's points of sale with stickers, tabletop displays, and/or other materials;**
- **2 feed posts on Cleo's Instagram profile (@cleo) for the brand;**
- **1 VIP appearance of Cleo at an annual brand event.**

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SUPPORT – R$500 THOUSAND

- **Presents the film and the launch campaign under the label Support;**
- **Logo featured in the film trailer's end card with the other sponsors;**
- **Logo featured in promotional materials and cinema surroundings;**
- **Quota of tickets for the official premieres in Rio de Janeiro and São Paulo with the presence of cast and press;**
- **Quota of support tickets (tickets valid nationwide from Monday to Wednesday, except holidays);**
- **National or regional promotional actions in common agreement;**
- **Possibility of sampling action at the premieres;**

- **Possibility of promoting the film at brand's points of sale with stickers, tabletop displays, and/or other materials;**
- **2 feed posts +1 3 stories combo on Cleo's Instagram profile (@cleo) for the brand.**

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SUPPORT SHARE – R$200 THOUSAND

- **Logo featured in the film's closing credits;**
- **Quota of tickets for the official premieres in Rio de Janeiro and São Paulo with the presence of cast and press;**
- **Possibility of sampling action at the premieres;**
- **Possibility of promoting the film at brand's points of sale with stickers, tabletop displays, and/or other materials;**
- **1 feed posts on Cleo's Instagram profile (@cleo) for the brand.**

SUPPORT SHARE – R$80 THOUSAND

Delivery of 1 combo of 3 stories on Cleo's Instagram profile (@cleo), without credits on the Work and campaign subproducts.

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ME TIRA DA MIRA

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 23rd, 2023.**

ME TIRA DA MIRA



Distribuição:



Imagem
Filmes



ME TIRA DA MIRA

675

Direção:
Hsu Chien Hsin

Produção Executiva:
Cleo, Diego Timbó, Junior Provesi e Flávia Goulart

Roteiro:
Claudio Simões , Beatriz Rhaddour Diego Timbó, Regiana Antonini, e Junior Provesi

Roberta é uma funcionária dedicada da Polícia Civil do Rio de Janeiro, que se infiltra como agente secreta na Clínica Bianchini de Realinhamento Energético para investigar a misteriosa morte da atriz e ex-cliente da clínica, Antuérpia Fox.

Durante a investigação, Roberta contará com o apoio de Isabela, sua terapeuta, com quem forma uma dupla implacável e divertida. Além disso, ela precisará lidar com os dramas da atriz Natasha Ferrero, que foi recentemente cancelada na internet, e com o reencontro de seu grande amor do passado, o policial federal Rodrigo, que está investigando uma suspeita de tráfico internacional envolvendo a mesma clínica. Uma história eletrizante, que mistura elementos de ação, humor, romance e investigação.

SINOPSE



ME TIRA DA MIRA

Gênero: Comédia/Ação
Filmagem: Novembro/Dezembro 2020
Lançamento: 2° semestre 2021



O FILME

Unindo ferramentas dos clássicos filmes de ação ao humor nacional que tanto cativa o público brasileiro, Me Tira da Mira é uma produção única no quesito gênero e capaz de tirar o fôlego do público.

PÚBLICO ALVO

Feminino, masculino, família.
Os temas abordados no filme são atuais, relevantes para mídia e sociedade, além de approach leve.



DIRETOR
HSU CHIEN HSIN

Começou como Assistente de Direção em 1996 e, desde então, trabalhou em mais de 70 longa-metragens como Assistente de Cineastas de sucesso, entre eles: Daniel Filho, Tizuka Yamasaki, Murilo Salles, Rosane Svarztman e Roberto Santucci.
Em 2014, foi convidado para dirigir uma série no Multishow, “Por isso eu sou Vingativa”. No mesmo ano, foi convidado por Miguel Falabella e a diretora geral Cininha de Paula para dirigir na Rede Globo, dois seriados: ‘Sexo e as negas” e “Pé na cova”.
Em 2019 dirigiu seu segundo longa-metragem, “Quem vai ficar com Mario?”, com distribuição da Paris Filmes e Warner, com lançamento previsto para 2020.



ME TIRA DA MIRA

PRODUÇÃO EXECUTIVA

Esse é o primeiro filme onde Cleo está à frente de um longa, assinando como produtora executiva. A artista participou do filme "O Segundo Homem", com estreia prevista para esse ano, onde além de atriz é também produtora associada. Cleo também é responsável pela produção executiva do projeto "Cleo On demand", projeto que exibe conteúdos audiovisuais de diversos formatos na plataforma IGTV do seu Instagram e que já produziu as séries exclusivas "Onde Está Mariana?", obra que abordou a questão do feminicídio, e "Reflexos", protagonizada pela atriz Vera Fischer com participação de Marília Gabriela, Elisa Lucinda e Clarice Niskier.

Diego Timbó é sócio de Cleo em suas produções executivas e o criador do inovador projeto "Cleo On Demand". Timbó também é produtor musical e integra as equipes que formaram os maiores hits da música pop brasileira dos últimos dois anos.

Júnior Provesi também assina a produção executiva. Provesi produziu o longa metragem "Resistir e recomeçar" (distribuidora H2o) e assinou o roteiro e a produção executiva/Documentário- "Você existe- HIV" (Fox/Tv Brasil).

Flávia Goulart é produtora e tem expertise há mais de vinte anos no mercado audiovisual. Coordenou grandes campanhas de lançamentos de mais de vinte filmes no circuito comercial de cinema e séries de TV, participando de todas as etapas dos projetos desde a fase do roteiro, produção e lançamento.



ME TIRA DA MIRA

ROTEIRO

Cláudio Simões: Dramaturgo com longa trajetória no teatro, onde firmou-se como um dos autores mais produtivos, com destaque para a peça "Quem Matou Maria Helena?", Cláudio Simões integrou o time de colaboradores da novela global "A Regra do Jogo" de João Emanuel Carneiro.
Regiana Antonini: Nos seus mais de vinte nãos de carreira Regiana esteve presente no time de roteiristas dos televisivos "Zorra Total", "Sai de Baixo", "Xilinndó", "Tremetreme" (ambos no Multishow), "Você Decide" como colaboradora de Lauro César Muniz, e no cinema com "Divã" filme de 2012 com roteiro final de Marcelo Saback , e colaborou com o roteiro do longa "Linda de Morrer".

EQUIPE

Roteiro: Cláudio Simões, Beatriz Rhaddour, Diego Timbó, Regiana Antonini, e Júnior Provesi
Direção: Hsu Chien Hsin
Produção: Cleo , Júnior Provesi, Diego Timbó, Flávia Goulart, Beatriz Rhaddour e Victor Pinto

ELENCO

ME TIRA DA MIRA



ME TIRA DA MIRA



CLEO

ROBERTA



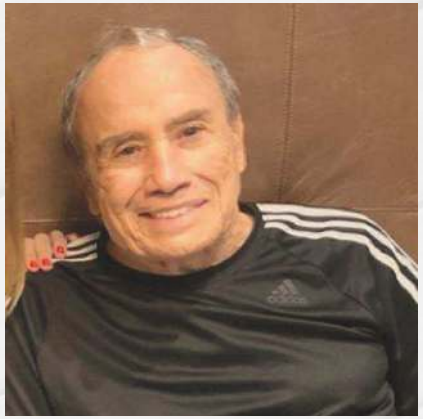
SÉRGIO GUIZÉ

RODRIGO



JÚLIA RABELLO

NATASHA FERRERO



STÊNIO GARCIA

PAULO BIANCHINI



CRIS VIANNA

ÂNGELA BIANCHINI



SILVERO PEREIRA

RAMIREZ



FIUK

LUCAS



BRUNA CIOCCA

ISABELA



RODRIGO FAGUNDES

PEÇANHA



MARIA GLADYS

LISIÊ



VIHH TUBE

AMANDA JÉSSICA



GKAY

LAURA



KAYSAR DADOUR

JAVIER



CARLA CRISTINA

VALESKA

ME TIRA DA MIRA

PARTICIPAÇÕES ESPECIAIS



VERA FISCHER

ANTUÉRPIA FOX



FÁBIO JR

JORGE



MEL MAIA

ROBERTA (JOVEM)



MC REBECA



VALESCA

FOTOS DAS FILMAGENS

ME TIRA DA MIRA




FOTOS EXCLUSIVAS PARA O LANÇAMENTO DO FILME
• BASTIDORES
• BASTIDORES


Delegado
Jorge Junqueira




687


FOTOS EXCLUSIVAS PARA O LANÇAMENTO DO FILME
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IMPRENSA
ME TIRA DA MIRA
A DO CRIME
• POLÍCIA
• CENA DO CRIME
• POLÍCIA

• CENA DO CRIME

BLOGS

P de Pop

De antena ligada nas HQs, cinema-pipoca, RPG e afins

‘Me Tira Da Mira’, mas foca na Cleo

Rodrigo Fonseca
20 de janeiro de 2021 | 11h00



Os irmãos Cleo e Fiuk vivem parceiros de Polícia Civil em "Me Tira Da Mira", cujas filmagens terminaram no dia 17, no RJ – @fotos de Uriel Pandini

Rodrigo Fonseca

Estrela nata, dona de uma inteligência cênica que foi sendo depurada filme a filme, gênero a gênero, c[illegible] **Benjamin"** (2003), seu longa-metragem de estreia, até hoje, **Cleo** acaba de fazer, co[illegible] atriz e coprodutora, o que promete ser uma injeção de adrenalina nas veias do cinema brasileiro: ***"Me Tira Da Mira"***, um *thriller* policial em que trabalha em família. Seu irmão, o ator **Fiuk**, e seu pai, o ícone do amor romântico da canção brasileira **Fábio Jr.** (cantor e astro), estão com ela em cena. Quem assina a direção do projeto, com distribuição já assegurada pela **Imagem Filmes**, é **Hsu Chien Hsin**, realizador sino-brasileiro nascido em Taiwan, famoso por sua cinefilia ardorosa. Ele fez a comédia **"Ninguém Entra, Ninguém Sai"** (2016) e tem ainda o esperado **"Quem Vai Ficar Com Mário?"** prontinho para ser lançado. "Cleo é uma atriz muito versátil", elogia o cineasta, que já trabalhou (como assistente de direção) com **Charlton Heston, Carmen Maura, Hugh Laurie, Charlotte Rampling** e **Irène Jacob**.

Em ***"Me Tira Da Mira"***, Roberta (**Cleo**) é uma funcionária dedicada da Polícia Civil do Rio de Janeiro, que se infiltra como agente secreta na Clínica Bianchini de Realinhamento Energético. Sua tarefa é investigar a misteriosa morte da atriz Antuérpia Fox (**Vera Fischer**). Durante a investigação, Roberta precisará lidar com os dramas da atriz Natasha Ferrero (**Júlia Rabello**), que acabou de ser "cancelada" na internet. Ela ainda reencontra seu grande amor do passado, o policial federal Rodrigo (**Sérgio Guizé**), que está investigando uma suspeita de tráfico internacional envolvendo a mesma clínica. Para isso, ela vai contar com o apoio de Isabela (**Bruna Ciocca**), sua terapeuta, com quem, aos poucos, forma uma dupla divertida e implacável. **Fábio Jr.** vive Jorge, chefe da Polícia Federal. **Fiuk** vive o tira Lucas, que é parceiro de trabalho de Roberta na Civil. **Cris Vianna, Maria Gladys, Stenio Garcia** e **Rodrigo Fagundes** são alguns dos destaques do elenco, assim como **Silvero Pereira**, que viveu *Lunga* de **"Bacurau"** (2019).

Na entrevista a seguir, **Cleo** fala ao **P de Pop** de sua história nas telas.

C7NEMA

NOTÍCIAS CRÍTICA ENTREVISTAS FESTIVAIS TRAILERS TV / SÉRIES ET CAETERA

‘ME TIRA DA MIRA’, UM POLICIAL COM A MARCA CINÉFILA DO SINO-BRASILEIRO HSU CHIEN

Na imagem abaixo, Hsu leva a atriz Carmen Maura nos ombros, nos sets de "Veneza", ao lado do fotógrafo Gustavo Hadba | foto de Mariana Vianna



30 DE JANEIRO, 2021

Publicado por RODRIGO FONSECA

Qualquer cinéfilo no Rio de Janeiro já foi brindado com uma gargalhada catártica, no meio de uma cena estapafúrdia no grande ecrã, seguida por um grito, "*Que é isso, gente?*", num indicativo de algo fora de ordem na projeção. O grito vem de Hsu (pronuncia-se Chu). Ano a ano, ele vê no circuito, no streamings e em DVDs, cerca de 900 títulos ao longo de 365 dias. Quando encontra algum conhecido na porta de um multiplexe, como o Espaço Itaú ou o São Luiz, salas próximas de sua casa, no Catete, ele exclama: "*Ó o Nalano aí, gente!*", num gesto afetivo vibrante que faz dele uma das mais folclóricas personagens da vida cinematográfica do Rio de Janeiro, cidade que esse chinês nascido em Taiwan assumiu como lar. Mas para a indústria do audiovisual, a lenda do Hsu... cujo nome completo é Hsu Chien Hsin, vai além de seu carisma e da sua alegria contagiante: a sua competência como realizador e sua prolífera produtividade são os seus cartões de visita.

É assim desde 1996, quando fez "***O Que É Isso, Companheiro?***" (um *thriller* indicado ao Oscar e ao Urso de Ouro de Berlim). Daí para frente, ele desportou como um dos mais disputados assistentes de realização do Brasil. Apoiando realizadores das mais variadas gerações, ele dividiu o *set* até com Charlton Heston (em "***My Father, Rua Alguem 5555***"), Carmen Maura (em "***Veneza***") e Hugh Laurie ("***Chica de Rio***"). Trabalhou ainda com medalhões de prestígio internacional como Charlotte Rampling, Bill Pullman e Irène Jacob, em "***Rio Sex Comedy***" (2010). Depois de uma série de curtas premiadas, como "***Flerte***" (2014), ele passou a assinar longas-metragens como realizador. Filmou as comédias "***Ninguém Entra, Ninguém Sai***" (2016) e "***Quem Vai Ficar Com Mário?***", filmada em 2019, mas ainda inédita. No fim de 2020, foi escolhido para rodar um thriller policial de toques cômicos, regado a adrenalina, protagonizado por uma estrela, Cleo (outrora conhecida como Cleo Pires, e revelada em "***Benjamin***", há 18 anos). O projeto chama-se "***Me Tira Na Mira***", e une a atriz ao seu irmão, o ator Fiuk, e ao seu pai, um rei dos reis da música romântica no Brasil: Fábio Jr.

Em "***Me Tira Da Mira***", Roberta (Cleo) é uma funcionária dedicada da Polícia Civil do Rio de Janeiro que se infiltra como agente secreta na Clínica Bianchini de Realinhamento Energético. A sua tarefa é investigar a misteriosa morte da atriz Antuérpia Fox (Vera Fischer). Durante a investigação, Roberta precisará lidar com os dramas da atriz Natasha Ferrero (Júlia Rabello), que acabou de ser "***cancelada***" pela internet. Ela ainda reencontra o seu grande amor do passado, o polícia federal Rodrigo (Sérgio Guizé), que está investigando uma suspeita de tráfico internacional envolvendo a mesma clínica. Para isso, ela vai contar com o apoio de Isabela (Bruna Ciocca), a sua terapeuta, com quem, aos poucos, forma uma dupla divertida e implacável. Fábio Jr. vive Jorge, chefe da Polícia Federal. Fiuk vive Lucas, parceiro de Roberta na polícia. Cris Vianna, Maria Gladys, Stenio Garcia e Rodrigo Fagundes são alguns dos destaques do elenco, assim como Silvero Pereira, o Lunga de "***Bacurau***" (2019).

Quem

Cleo Pires termina filmagens de longa com Fábio Jr. e Fiuk; fotos







Glamurama

Em seu primeiro filme como produtora, Cleo contracena com o pai, Fábio Jr, e com o irmão Fiuk: “Foi tudo muito difícil”

COMPARTILHE:

“Estava com muita saudade de estar num set e esse projeto tem um gosto ainda mais especial. Além de estar atuando, que é algo que amo fazer, eu também estou produzindo o meu primeiro longa. Em meio a uma pandemia, foi tudo muito difícil, mas seguimos todos os protocolos de segurança necessários. Fizemos uma força-tarefa e todo mundo que estava aqui precisava estar 100% envolvido para dar certo, e deu. Fiquei apaixonada pelo Hsu, esse filme não seria a mesma coisa sem ele”, diz Cleo.

No longa, Roberta (Cleo) é uma funcionária da Polícia Civil do Rio de Janeiro, que se infiltra como agente secreta na Clínica Bianchini de Realinhamento Energético para investigar a misteriosa morte da atriz Antuérpia Fox (Vera Fischer). Durante a investigação, precisará lidar com os dramas da atriz Natasha Ferrero (Júlia Rabello), que acabou de ser “cancelada” na internet, e com o reencontro de seu grande amor do passado, o policial federal Rodrigo (Sérgio Guizé), que está investigando uma suspeita de tráfico internacional envolvendo a mesma clínica. Aguarde!

terra

Cleo, Fiuk e Fábio Jr. estão na comédia 'Me Tira da Mira'

Longa tem previsão de estreia nos cinemas no segundo semestre de 2021



Me Tira da Mira, que tem previsão de estreia nos cinemas no segundo semestre deste ano, também conta com outros nomes como Vera Fischer, Vilã Tuba, Gkay, Mel Maia, Kaysar Dadour, Cris Vianna, Sérgio Guizé, Silvero Pereira, Júlia Rabello e Bruna Ciocca.

A distribuição do longa-metragem será realizada pela Imagem Filmes, com direção de Hsu Chien, Diego Timbó, Regiane Antonini e Junior Provesi.

“Eu estava com muita saudade de estar num set e esse projeto tem um gosto ainda mais especial. Além de estar atuando, que é algo que amo fazer, eu também estou produzindo o meu primeiro longa”, disse a cantora e atriz Cleo, irmã de **Fiuk** e filha de **Fábio Jr.** “Em meio a uma pandemia, foi tudo muito difícil, mas seguimos todos os protocolos de segurança necessários. Fizemos uma força-tarefa e todo mundo que estava aqui precisava estar 100% envolvido para dar certo, e deu. Eu fiquei apaixonada pelo Hsu, esse filme não seria a mesma coisa sem ele”, explicou.

ME TIRA DA MIRA

• CENA DO CRIME • POLÍCIA • CENA DO CRIME • POLÍCIA

ME TIRA DA MIRA

O GLOBO | Sábado 16.1.2021

ANCELMO GOIS

Com Ana Cláudia Guimarães, Nelson Lima Neto e Telma Alvarenga
ag.globo.com.br/ancelmo

Cléo Pires e Fábio Junior em 'Me tira da mira'



Veja Cleo Pires e Fábio Jr. juntos em cena no filme "Me tira da mira", produzido por Cleo e dirigido por Hsu Chein, que estreia no segundo semestre. No longa, a atriz interpreta Roberta, uma funcionária dedicada da Polícia Civil do Rio, que se infiltra como agente secreta na Clínica Bianchini para investigar a misteriosa morte da atriz Antuérpia Fox. Fábio, por sua vez, interpreta um superintendente da PF e, assim como na vida real, também é pai de Cleo no longa. "Eu fiquei muito feliz. É a segunda vez que a gente atua juntos e é sempre uma experiência muito boa, de cura, de redescoberta. A nossa profissão é uma continuação da gente, e a gente se comunica muito bem nesse lugar da arte. É muito rico, muito saudável. Eu sempre fico feliz de trabalhar com o meu pai", comenta Cleo. Bonito!

Ana Cláudia Guimarães

969
extra.globo.com Sexta-feira, 22 de janeiro de 2021

Retratos da vida

Com Carol Marques, Michael Sá e Rafael Nascimento

URIEL PANDINI/DIVULGAÇÃO



▸ Antes de entrar no "BBB 21", a atriz e influenciadora Viih Tube participou das filmagens de "Me Tira da Mira", dirigido por Hsu Chien. No longa, interpretando a recepcionista de uma clínica, um dos cenários da história, ela divide a cena com Silvero Pereira, que será visto desta vez como um vilão.

A2 Agora QUINTA-FEIRA, 21 DE JANEIRO DE 2021

Olá!



Cristina Padiglione



Prévia Par de Fiuk no filme "Me Tira da Mira", dirigido por Hsu Chien e protagonizado por Cleo Pires, com Fábio Jr. em cena, Bruna Cicocca comemorou: "Foi uma honra trabalhar com essa família, tive sorte de ter o Filipe como meu par, demos muitas risadas. Ele é extremamente solidário, alto astral e parceiro." Uriel Pandini/Divulgação

Prévia 2 As filmagens terminaram em tempo de Fiuk cumprir quarentena para o confinamento rumo ao BBB 21. O nome dele foi o último da lista anunciada na terça (19) pela Globo e movimentou o Twitter, levando até Fábio Jr. aos assuntos mais comentados. Viih Tube e Projota também figuraram entre os mais mencionados.

FOLHA DE S.PAULO

F5

Últimas Astrologia Celebridades TV BBB 21 Cinema/Séries Música Nerdices Estilo/Beleza

zapping - cristina padiglione

PRÉVIA

Par de Fiuk no filme "Me Tira da Mira", dirigido por Hsu Chien e protagonizado por Cleo Pires, com Fábio Jr. em cena, Bruna Cicocca comemorou: "Foi uma honra trabalhar com essa família, tive sorte de ter o Filipe como meu par, demos muitas risadas. Ele é extremamente solidário, alto astral e parceiro."



Fiuk e Bruna Cicocca em 'Me Tira da Mira', de Hsu Chien

PRÉVIA 2

As filmagens terminaram em tempo de Fiuk cumprir quarentena para o confinamento rumo ao BBB 21. O nome dele foi o último da lista anunciada na terça (19) pela Globo e movimentou o Twitter, levando até Fábio Jr. aos assuntos mais comentados. Viih Tube e Projota também figuraram entre os mais mencionados.

Sábado, 23, a segunda-feira, 25 de janeiro de 2021 CULTURA Correio da Manhã

Na mira do clã de Fábio Jr.

Cleo e Fiuk atuam com o cantor em thriller de Hsu Chien

Por Rodrigo Fonseca
Especial para o Correio da Manhã

Divulgação



Hsu dirige Cleo e o patriarca Fábio Jr. no set de filmagem do longa

Finalizado no último domingo para entrar em montagem de olho numa vaga num circuito já imunizado pela vacina contra a covid-19, "Me Tira da Mira" é um thriller policial brasileiro com toques de humor, sensualidade e adrenalina que reúne Cleo e seu irmão, Fiuk, com o pai deles, o ícone da música romântica Fábio Jr. Caça e caçador se espreitam nessa trama filmada por Hsu Chien Hsin, realizador sino-brasileiro folclórico no Rio de Janeiro por sua ardorosa cinefilia, onipresente em mostras e pré-estreias em toda a cidade. Um dos mais prolíficos assistentes de direção do país, ele estreou no comando de longas com "Ninguém Entra, Ninguém Sai" (2016). Hsu transportou todo o seu cabedal de espectador em influência para narrar as aventuras da policial civil Roberta, vivida por Cleo em uma narrativa sintonizada com grandes heroínas dos anos 1990, como a Noiva de Kill Bill.

"A Roberta é uma potência, muito dona de si e determinada, que luta pelo o que acredita mesmo se isso colocar a sua vida em perigo", disse Cleo ao Correio da Manhã. "Ela traz essa força e capacidade com ela, o que chamou muito a minha atenção quando li sobre a personagem. Além disso, as relações interpessoais dela também se destacaram para mim, pela maneira como se desenvolvem no roteiro. Ela é uma mulher muito assertiva e tem sempre que demonstrar muita força. Eu já fiz filmes de ação antes, com personagens fortes assim, que trazem um poder físico bem nítido. Mas cada uma delas é única porque suas ideias e personalidades são diferentes".

Em "Me Tira Da Mira", Roberta (Cleo) é uma funcionária dedicada da Polícia Civil do Rio de Janeiro, que se infiltra como agente secreta na Clínica Bianchini de Realinhamento Energético. Sua tarefa é investigar a misteriosa morte da atriz Antuérpia Fox (Vera Fischer). Durante a investigação, Roberta precisará lidar com os dramas da atriz Natasha Ferrero (Júlia Rabello), que acabou de ser "cancelada" na internet. Ela ainda reencontra seu grande amor do passado, o policial federal Rodrigo (Sérgio Guizé), que está investigando uma suspeita de tráfico internacional envolvendo a mesma clínica. Para isso, ela vai contar com o apoio de Isabela (Bruna Ciocca), sua terapeuta, com quem, aos poucos, forma uma dupla divertida e implacável. Fábio Jr. vive Jorge, chefe da Polícia Federal. Fiuk é Lucas, parceiro de Roberta. Cris Vianna, Maria Gladys, Stenio Garcia e Rodrigo Fagundes são alguns dos destaques do elenco, assim como Silvero Pereira, o Lunga de "Bacurau" (2019).

"O filme é uma comédia policial, mas deixei claro para todo o elenco e equipe que o tom na parte do humor deveria ser realista", explica Hsu. "Os diálogos e as situações já são divertidas o suficiente, sem necessidade de termos trejeitos ou de termos gente dando o texto gritando, para acentuar a comédia. Quanto à parte do filme ligada à ação policial, a linha é totalmente a da tensão: tem explosões, tiroteios, perseguição de carros. Na nossa equipe, temos a assessoria full time de dois grandes profissionais de coordenação de cenas de ação e de efeitos, o Jorge Só e o Farjala, o que garante a alta performance e a credibilidade que necessitamos. Eu me deixei influenciar por vários clássicos da cultura pop como referência: 'Sr. e Sra Smith', 'As Panteras', 'Kill Bill' e até por filmes de terror, como 'O massacre da serra elétrica', que é um cult".

Durante as filmagens, a versatilidade de Cleo transbordava nos sets. "Eu já tinha visto o filme 'Operações especiais', do Tomás Portella, como referência ao trabalho da Cleo na linha policial, e fiquei muito surpreso com o quanto ela dá credibilidade à personagem em cenas de ação", elogia o cineasta, fã de Fábio Jr. "No meu primeiro longa, 'Ninguém entra, ninguém sai', uma das personagens canta 'Alma gêmea'. Adoro o Fábio, que está encantado com a experiência de ter contracenado com a Cleo e o Fiuk, juntos. É uma grande responsabilidade".


COTAS
DE INVESTIMENTO
ME TIRA
DA MIRA
697
A DO CRIME
• POLÍCIA
• CENA DO CRIME
• POLÍCIA



PATROCÍNIO - R$ 800MIL

- Apresenta o filme e a campanha de lançamento sob a chancela PATROCÍNIO;
- Logomarca nos créditos iniciais do filme em cartela exclusiva;
- Logomarca nos materiais de divulgação e na ambientação dos cinemas;
- Sala exclusiva nas pré-estreias do filme no Rio de Janeiro e em São Paulo com presença de elenco e imprensa;
- Sessão exclusiva do filme para convidados da empresa em um cinema na cidade do Rio de Janeiro ou São Paulo;
- Cota de convites de sustentação. Os convites são válidos em território nacional de segunda à quarta-feira, exceto feriados;
- Logomarca da empresa no pressbook do filme, com um parágrafo institucional, distribuído para toda a imprensa nacional;
- Criação de peça de 30 segundos com cenas do filme e do product placement para divulgação nas mídias digitais da empresa durante o período de lançamento do filme nos cinemas;
- Ações promocionais nacionais ou regionais em comum acordo;
- Conteúdo exclusivo para as redes sociais;
- Possibilidade de ação de sampling nas pré-estreias.
- Possibilidade de comunicação do filme nos pontos de venda da marca com adesivação, display de mesa e/ou outros materiais;
- 2 posts feed no perfil de Instagram da Cleo (@cleo) para a marca;
- 1 presença vip de Cleo em um evento anual da marca.



ME TIRA DA MIRA

APOIO - R$ 500MIL

- Logomarca nos créditos iniciais do filme sob a chancela Apoio;
- Logomarca no trailer do filme em cartela final com os demais apoiadores;
- Logomarca nos materiais de divulgação e na ambientação dos cinemas;
- Cota de convites para as pré-estreias oficiais no Rio de Janeiro e em São Paulo com presença elenco e imprensa;
- Cota de convites de sustentação (convites são válidos em território nacional de segunda a quarta-feira, exceto feriados);
- Criação de peça de 30 segundos com cenas do filme e do product placement para divulgação nas mídias digitais da empresa durante o período de lançamento do filme nos cinemas;
- Ações promocionais nacionais ou regionais em comum acordo;
- Possibilidade de ações de sampling nas pré-estreias;
- Possibilidade de comunicação do filme nos pontos de venda da marca com adesivação, display de mesa e/ou outros materiais;
- 2 posts feed + 1 combo de 3 stories no perfil de Instagram da Cleo (@cleo) para a marca.



ME TIRA DA MIRA

COTA APOIO - R$ 200MIL

- Logomarca nos créditos finais do filme;
- Cota de convites para as pré-estreias oficiais no Rio de Janeiro e em São Paulo com presença elenco e imprensa;
- Ações promocionais nacionais ou regionais em comum acordo;
- Possibilidade de ações de sampling nas pré-estreias;
- Possibilidade de comunicação do filme nos pontos de venda da marca com adesivação, display de mesa e/ou outros materiais;
- 1 post feed no perfil de Instagram da Cleo (@cleo) para a marca.

COTA APOIO - R$ 80MIL

Entrega de 1 combo de 3 stories no perfil de Instagram da Cleo (@cleo), sem assinatura nos créditos da Obra e subprodutos da campanha.

ME TIRA DA MIRA



CERTIFICATE OF TITLE REGISTRATION (CRT)

CRT No. 2022003494000001

Valid for the market segment EXHIBITION ROOM

The BRAZILIAN FILM AGENCY – ANCINE, in accordance with item XII of article 7 of Provisional Measure No. 2,228-1, September 6, 2001, as amended by Law No. 10,454, May 13, 2002, certifies that the title identified below has been registered with this Agency.

Applicant	PROVESI CRIACOES, PRODUCOES E EVENTOS **CNPJ/CPF** 32.542.013/0001-89
CPB/ROE (Brazilian Product Certificate/Foreign Work Registration)	B22-000497-00000
Original Title	ME TIRA DA MIRA
Temporal Organization	NON-SERIAL
Type	FICTION
Classification	INDEPENDENT BRAZILIAN CONSTITUTING A QUALIFIED SPACE
Year of Production	2022
Director	HSU CHIEN HSIN
Country of Origin	BRAZIL
Registration Date	02/03/2022
CRT Validity	02/02/2027

The registration of the work's title does not imply recognition, in favor of the taxpayer, of any real, copyright, or ownership rights over the work.

This copy was issued at 07:42 of February 4th, 2022.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 16th, 2023.**

CERTIFICADO DE REGISTRO DE TÍTULO
CRT Nº 2022003494000001

Válido para o segmento de mercado SALAS DE EXIBIÇÃO

A AGÊNCIA NACIONAL DO CINEMA - ANCINE, conforme inciso XIII do art. 7º da Medida Provisória nº 2.228-1, de 06 de setembro de 2001, com redação introduzida pela Lei nº 10.454, de 13 de maio de 2002, atesta que o título abaixo identificado foi registrado nesta Agência.

Requerente	PROVESI CRIACOES, PRODUCOES E EVENTOS **CNPJ/CPF** 32.542.013/0001-89
CPB/ROE	B22-000497-00000
Título Original	ME TIRA DA MIRA
Organização Temporal	NÃO SERIADA
Tipo	FICÇÃO
Classificação	BRASILEIRA INDEPENDENTE CONSTITUINTE DE ESPAÇO QUALIFICADO
Ano de Produção	2022
Diretor	HSU CHIEN HSIN
País de Origem	BRASIL
Data de Cadastro	03/02/2022
Validade do CRT	02/02/2027

O registro do título da obra não implica reconhecimento, a favor do contribuinte, de direito real, autoral ou patrimonial sobre a obra.

Esta via foi gerada às 07:42 do dia 04 de Fevereiro de 2022

ACCOUNTABILITY			
FILM	**ME TIRA DA MIRA**		**RESULTS**
CINEMA (THEATRICAL)			**R$**
Audience			**36.413**
PMI – Average Ticket Price			**18,15**
Gross Exhibition Income			**651.415,04**
(-) ISS (Tax on Services) Withheld by the Exhibitor	%	4,09%	(26.630,50)
(-) Exhibitors' Participation Fee	%	51,74%	(337.069,08)
Gross Turnover			**287.715,46**
(+) Fixed / Minimum Guarantee			2.000,00
Gross Commercialization Revenue			**289.715,46**
If (-) Due / Overdue / Default / If (+) Received Interest			(3.885,51)
Total Amounts Received			**285.829,95**
(-) Taxes Confins (Contribution to Social Security Financing), Pis,(Social Integration Program) and ISS	Tax Rate	11,25%	(32.592,99)
Gross Revenue After Taxes			**253.236,96**
(-) Distributor's Commission - Wmix	%	25,00%	(71.457,49)
Total Commissions		**25,00%**	**(71.457,49)**
Subtotal			**181.779,47**
(-) P&A - Launch / Distribution / Commercialization Expenses			**(1.157.910,86)**
NET REVENUE - CINEMA (THEATRICAL)			**(976.131,39)**

	Sale in USD	Dollar Conversion Rate
	900.000,00	**4,6000**

PAY TV/SVOD			SIMULATION
Gross Revenue			**4.140.000,00**
(-) Taxes Confins, Pis, and ISS	Tax Rate	11,25%	(465.750,00)
Revenue After Tax Withholding			**3.674.250,00**
(-) Distributor's Commission - Wmix		30,00%	(1.242.000,00)

NET REVENUE - PAY TV/SVOD	2.432.250,00
ACCUMULATED FILM RESULT	1.456.118,61
Settlement of the 02 (two) Loan Agreements	(407.154,33)
RESULT AFTER LOAN SETTLEMENT	1.048.964,28
Interest on Advanced Installments (Warner Media - HBO Licensing Agreement)	(148.690,69)
PRODUCER'S NET REVENUE (RLP)	900.273,59

SPREADSHEET FOR LOAN CONTRACTS MONITORING AND UPDATES (WITH AN ANTICIPATED INTEREST RATE OF 1.00% PER MONTH)

1st Loan Agreement	02/04/21	Interest	Annual	Monthly
Film	ME TIRA DA MIRA		12,00%	1,00%

Start	End	Days	Amount	Daily Rate	Accumulated Rate	Calculation Basis	Amount Due	Remaining Balance
02/08/21	07/14/22	521	78.000,00	0,03%	17, 37%	78.000,00	13.546,00	91.546,00
			78.000,00				**13.546,00**	**91.546,00**

2nd Loan Agreement	04/22/21	Interest	Annual	Monthly
Film	ME TIRA DA MIRA		12,00%	1,00%

Start	End	Days	Amount	Daily Rate	Accumulated Rate	Calculation Basis	Amount Due	Remaining Balance
04/27/21	07/14/22	443	275.000,00	0,03%	14,77%	275.000,00	40.608,33	315.608,33
			275.000,00				**40.608,33**	**315.608,33**

Accumulated Principal	Accumulated Interest	Total Accumulated to Pay
353.000,00	54.154,33	407.154,33

ADVANCEMENT OF REVENUES - FILM "ME TIRA DA MIRA" (WARNER MEDIA - HBO)

Transfer on	07/14/2022		Interest Calculation

Updating Period	Calculation Basis	1.048.964,28	Annual Rate	16,20%	Monthly Rate	1,35%

Start	Due Date	Installment(s)	R$	Daily Rate	Days	Accumulated Rate	Amount Due
07/14/2022	07/14/2022	1	131.120,53	0,05%	0	0,00%	0,00
07/14/2022	10/12/2022	2	131.120,53	0,05%	90	4,05%	5.310,38
07/14/2022	01/10/2023	3	131.120,53	0,05%	180	8,10%	10.620,76
07/14/2022	04/10/2023	4	131.120,53	0,05%	270	12,15%	15.931,15
07/14/2022	07/09/2023	5	131.120,53	0,05%	360	16,20%	21.241,53
07/14/2022	10/07/2023	6	131.120,53	0,05%	450	20,25%	26.551,91
07/14/2022	01/05/2024	7	131.120,53	0,05%	540	24,30%	31.862,29
07/14/2022	04/04/2024	8	131.120,53	0,05%	630	28,35%	37.172,67
			1.048.964,28		Grand Total		148.690,69

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 24th, 2023.

PRESTAÇÃO DE CONTAS

FILME	ME TIRA DA MIRA		RESULTADO
CINEMA (THEATRICAL)			**R$**
Público			**36.413**
PMI - Preço Médio do Ingresso			**18,15**
Renda Bruta de Exibição			**651.415,04**
(-) ISS Retido Pelo Exibidor	%	**4,09%**	(26.630,50)
(-) Fee de Participação dos Exibidores	%	**51,74%**	(337.069,08)
Faturamento Bruto			**287.715,46**
(+) Fixo / Mínimo Garantido			2.000,00
Receita Bruta de Comercialização			**289.715,46**
Se (-) A Vencer / Atraso / Inadimplência / Se (+) Juros Recebidos			(3.885,51)
Valores Totais Recebidos			**285.829,95**
(-) Impostos Cofins, Pis e ISS	Alíquota	**11,25%**	(32.592,99)
Receita Bruta Após Impostos			**253.236,96**
(-) Comissão da Distribuidora - Wmix	%	**25,00%**	(71.457,49)
Total das Comissões		**25,00%**	**(71.457,49)**
Sub - Total			**181.779,47**
(-) P&A - Despesas de Lançamento / Distribuição / Comercialização			**(1.157.910,86)**
RECEITA LIQUIDA - CINEMA (THEATRICAL)			**(976.131,39)**

PAY TV / SVOD			SIMULAÇÃO
Receita Bruta			**4.140.000,00**
(-) Impostos Cofins, Pis e ISS	Alíquota	**11,25%**	(465.750,00)
Receita Após Retenção de Impostos			**3.674.250,00**
(-) Comissão de Distribuição - Wmix		**30,00%**	(1.242.000,00)
RECEITA LIQUIDA - PAY TV / SVOD			**2.432.250,00**

RESULTADO ACUMULADO DO FILME	**1.456.118,61**
Quitação dos 02 (dois) Contratos de Mútuo	**(407.154,33)**
RESULTADO PÓS QUITAÇÃO DOS MÚTUOS	**1.048.964,28**
Juros Sobre a Antecipação de Parcelas (Contrato Licenciamento Warner Media - HBO)	**(148.690,69)**
RECEITA LÍQUIDA DO PRODUTOR (RLP)	**900.273,59**

Venda em U$	Taxa Conversão Dólar
900.000,00	4,6000

PLANILHA DE CONTROLE E ATUALIZAÇÃO DE CONTRATOS DE MÚTUO (TAXA JUROS PREVISTA DE 1,00 % AO MÊS)

1º Contrato de Mútuo	04/02/21
Filme	ME TIRA DA MIRA

Juros	Anual	Mensal
	12,00%	1,00%

Início	Final	Dias	Valor	Taxa Diária	Taxa Acumulada	Base Cálculo	Valor Devido	Saldo a Pagar
08/02/21	14/07/22	521	78.000,00	0,03%	17,37%	78.000,00	13.546,00	91.546,00
			78.000,00				**13.546,00**	**91.546,00**

2º Contrato de Mútuo	22/04/21
Filme	ME TIRA DA MIRA

Juros	Anual	Mensal
	12,00%	1,00%

Início	Final	Dias	Valor	Taxa Diária	Taxa Acumulada	Base Cálculo	Valor Devido	Saldo a Pagar
27/04/21	14/07/22	443	275.000,00	0,03%	14,77%	275.000,00	40.608,33	315.608,33
			275.000,00				**40.608,33**	**315.608,33**

Principal Acumulado	Juros Acumulado	Total Acumulado a Pagar
353.000,00	**54.154,33**	**407.154,33**

ANTECIPAÇÃO DE RECEITAS - FILME "ME TIRA DA MIRA"

Repasse em	14/07/2022

Cálculo de Juros

Período de Atualização	Base de Cálculo	1.048.964,28	Taxa Anual	16,20%	Taxa Mensal	1,35%

Início	Vencimento	Parcela(s)	R$	Taxa Diária	Dias	Taxa Acumulada	Valor Devido
14/07/2022	14/07/2022	1	131.120,53	0,05%	0	0,00%	0,00
14/07/2022	12/10/2022	2	131.120,53	0,05%	90	4,05%	5.310,38
14/07/2022	10/01/2023	3	131.120,53	0,05%	180	8,10%	10.620,76
14/07/2022	10/04/2023	4	131.120,53	0,05%	270	12,15%	15.931,15
14/07/2022	09/07/2023	5	131.120,53	0,05%	360	16,20%	21.241,53
14/07/2022	07/10/2023	6	131.120,53	0,05%	450	20,25%	26.551,91
14/07/2022	05/01/2024	7	131.120,53	0,05%	540	24,30%	31.862,29
14/07/2022	04/04/2024	8	131.120,53	0,05%	630	28,35%	37.172,67
			1.048.964,28		Total Geral		148.690,69

7095

ANCINE – Brazilian Film Agency
PROJECT REPORT

PROJECT IDENTIFICATION

Sanfom (ANCINE Support System) No.
0127-20

Current Status
Under documental screening

Project Title
Bárbara Verdade

Type
Ficction

Serialized Work
No

Estimated Total Duration (min)
100

Initial Purpose / Market Segment
Theatrical Exhibition

Final Copy Format / Legal Deposit
High-Definition Digital System

Acquisition Format
Dvcam

Work Based on a Public Figure
NO

Audiovisual Work Derived from Pre-existing Intellectual Creation
NO

It pertains to a format or a work
WORK

Preferred BB (Banco do Brasil) Agency
0598

Contract Amendment No.
0

Date of registration with the competent authority
01/23/2019

Checking Account

Applicant
32542013000189

Process

City
Rio de Janeiro

Date of official publication	City
	Rio de Janeiro

Synopsis:

The controversial sensationalist reporter of the highest-rated Broadcast TV news program, Bárbara Verdade, dreams of achieving fame at any cost, even if it means doing it in the wrong way, pursuing the most outrageous stories. When she doesn't succeed in her stories, she invents lies and creates unusual situations in order to obtain breaking news. Bárbara, who fights for recognition, will face many legal proceedings and realize that fame is not all that it seems.

Plot

MANDATORY DECLARATIONS

I declare that the applicant company of the project (and the FUNCINE - Municipal Film Fund - administrator, if applicable) does not have among its partners, managers, and administrators any employees or holders of commissioned positions at ANCINE, their respective spouses or partners, or direct relatives, collateral relatives, or relatives by affinity up to the 2nd degree.

I declare that in case protected pre-existing elements or intellectual creations are used, the ownership of the same is in accordance with the provisions of Article 13 of ANCINE Normative Instruction No. 104.

COST ESTIMATE

Development

R$200.000,00

Production

R$3.7000.000,00

Commercialization

R$0,00

Administrative Expenses

R$300.000,00

Taxes and Fees

R$0,00

Project Management and Execution

R$300.000,00

Administration of Treasury Notes Negotiation

R$0,00

Agency

R$0,00

Coordination and Placement

R$0,00

Total

R$4.500.000,00

FINANCING PLAN

ART. 1 - Law 8.685/93

R$0,00

ART. 1 A - Law 8.685/93

R$0,00

ART. 3 - Law 8.685/93

R$0,00

ART. 3 A - Law 8.685/93

R$3.000.000,00

ART. 39 – Provisional Measure 2.228-1/01

R$0,00

ART. 18 - Law 8.313/91

R$0,00

ART. 25 - Law 8.313/91

R$0,00

Audiovisual Sector Fund

R$0,00

ART. 41 – Provisional Measure 2.228-1/01 (Funcines)

R$0,00

Law 10.179/01 (Debit Conversion)

R$0,00

State Incentive Laws

R$0,00

Municipal Incentive Laws

R$0,00

Other Sources (Specify)

Own Resources

Other Sources

R$1.275.000,00

Own Resources/Counterpart

R$225.000,00

Total

R$4.500.000,00

PAST ANALYSES OF THIS PROJECT

SCREENING

Analyst

ADRIANNA PINTO

Start Date

04/27/2020

FILE 1: PHOTO-2019-10-17-08-30-59 (1) (1).JPG mnzbxcks\dfhblkdisfh

Protocol of the plot registration with the National Library Foundation - FBN, or the registration certificate.

Approved

Yes

File Observations

Document meets the requested criteria.

FILE 2: PLOT CONTRACTS - BÁRBARA VERDADE.PDF mnzbxcks\dfhblkdisfh

In the case of an audiovisual work based on an original plot, a contract for the assignment or option of rights related to the adaptation of the plot for the creation of the work.

Approved

Yes

File Observations

Document meets the requested criteria.

FILE 3: BAI`RBARA VERDADE (1).DOC mnzbxcks\dfhblkdisfh

Plot or Script

Approved

Yes

File Observations

Document meets the requested criteria.

General Observations and Conclusion

Analysis completed, forward it to CDI (Deputy Coordinator of Rights Analysis) for the necessary action.

SUBMITTED BY THE APPLICANT

Start Date	End Date
04/17/2020	04/17/2020

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 18th, 2023.**

SFO - RELATÓRIO DE PROJETO

IMPRIMIR

IDENTIFICAÇÃO DO PROJETO

Nº Sanfom
0127-20

Estado atual
Em triagem documental

Título do Projeto
Bárbara Verdade

Tipo
Ficção

Obra seriada
NÃO

Duração total prevista (min)
100

Destinação inicial / Segmento de mercado
Salas de Exibição

Suporte e sistema de cópia final / Depósito legal
Suporte e sistema digital de alta definição

Suporte de captação
Dvcam

Obra baseada em personalidade
NÃO

Obra audiovisual derivada de criação intelectual pré-existente:
NÃO

Trata-se de formato ou obra
Obra

Agência do BB preferencial
0598

Nº da alteração contratual
0

Data da averbação do órgão competente
23/01/2019

Conta Corrente

Proponente
32542013000189

Processo

Cidade
RIO DE JANEIRO

Data da publicação oficial

Cidade
RIO DE JANEIRO

Sinopse
A polêmica repórter sensacionalista do telejornal de maior audiência da TV aberta, Bárbara Verdade, sonha em ter fama a todo custo, mesmo que seja de forma errada, buscando as matérias mais loucas. Quando a mesma não obtém sucesso nas matérias, inventa mentira e cria situações inusitadas para poder obter furos de reportagem. Bárbara que luta pelo o reconhecimento, responderá diversos processos judiciais e perceberá que a fama não é tudo é o que parece.

Argumento

DECLARAÇÕES OBRIGATÓRIAS

☑ Declaro que a empresa proponente do projeto (e o administrador do FUNCINE, se for o caso) não possui dentre os seus sócios, gerentes e administradores servidores ou ocupantes de cargo em comissão da ANCINE, respectivos cônjuges ou companheiros ou parentes em linha reta, colateral ou por afinidade até o 2º grau.

☑ Declaro que caso sejam utilizados elementos ou criações intelectuais protegidas preexistentes, a titularidade dos mesmos está de acordo com o previsto nos ART. 13º da Instrução Normativa nº 104 da ANCINE.

ESTIMATIVA DE CUSTOS

Desenvolvimento
R$ 200.000,00

Produção
R$ 3.700.000,00

Comercialização

R$ 0,00

Despesas Administrativas
R$ 300.000,00

Tributos e Taxas
R$ 0,00

Gerenciamento e Execução do Projeto
R$ 300.000,00

Administração da negociação de notas do tesouro
R$ 0,00

Agenciamento
R$ 0,00

Coordenação e colocação
R$ 0,00

Total
R$ 4.500.000,00

PLANO DE FINANCIAMENTO

ART. 1º - Lei 8.685/93
R$ 0,00

ART. 1º A - Lei 8.685/93
R$ 0,00

ART. 3º - Lei 8.685/93
R$ 0,00

ART. 3º A - Lei 8.685/93
R$ 3.000.000,00

ART. 39 - MP 2.228-1/01
R$ 0,00

ART. 18 - Lei 8.313/91
R$ 0,00

ART. 25 - Lei 8.313/91
R$ 0,00

Fundo Setorial do Audiovisual
R$ 0,00

ART. 41 - MP 2.228-1/01 (Funcines)
R$ 0,00

Lei 10.179/01 (Conversão da Dívida)
R$ 0,00

Leis Estaduais de Incentivo
R$ 0,00

Leis Municipais de Incentivo
R$ 0,00

Outras Fontes (Especificar)
recursos proprios

Outras Fontes
R$ 1.275.000,00

Recursos próprios/contrapartida
R$ 225.000,00

Total
R$ 4.500.000,00

ANÁLISES PASSADAS DESTE PROJETO

TRIAGEM

Analista
ADRIANNA.PINTO

Data de Início
27/04/2020

ARQUIVO 1: PHOTO-2019-10-17-08-30-59 (1) (1).JPG mnzbxcks\dfhblkdisfh

Protocolo do registro do argumento na Fundação Biblioteca Nacional - FBN, ou o certificado de registro.

Aprovado
Sim

Observações do Arquivo
Documento atende ao solicitado.

ARQUIVO 2: CONTRATOS ARGUMENTO - BÁRBARA VERDADE.PDF mnzbxcks\dfhblkdisfh

No caso de obra audiovisual baseada em argumento original, contrato de cessão ou opção de direitos relativos à adaptação do argumento para realização da obra.

Aprovado
Sim

Observações do Arquivo
Documento atende ao solicitado.

ARQUIVO 3: BAI`RBARA VERDADE (1).DOC mnzbxcks\dfhblkdisfh

Argumento ou Roteiro

Aprovado
Sim

Observações do Arquivo
Documento atende ao solicitado.

Observações Gerais e Conclusão
Análise concluída, encaminhe-se à CDI para a devida providência.

ENVIO PELO PROPONENTE

Data de Início	Data de Término
17/04/2020	17/04/2020

Youtube.com/watch?v=LciFtqOjyv4

DOCUMENTARY YOU EXIST!	
0:06/25:23	

Você Existe (You Exist) – HIV Documentary

Junior Provesi Official

681 subscribers

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18,843 views Dec 1, 2018

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_____ **Date: August 30th, 2023.**

youtube.com/watch?v=LciFtqOjyv4

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VOCÊ EXISTE - DOCUMENTÁRIO HIV

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18,843 views Dec 1, 2018

Music

DOCUMENTARY YOU EXIST!	
0:06/25:23	

A PRODUCTION BY JUNIOR PROVESI	
0:18/25:23	

A PRODUCTION BY JUNIOR PROVESI	
25:01/25:23	

Link: https://www.youtube.com/watch?v=LciFtqOjyv4

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DOCUMENTÁRIO
VOCÊ EXISTE!
0:06 / 25:23


UMA PRODUÇÃO DE JUNIOR PROVESI
0:18 / 25:23



Link: https://www.youtube.com/watch?v=LciFtqOjyv4



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Rio de Janeiro

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KOROFILMES NEWS -With almost two decades of audiovisual career, the producer, actor and screenwriter Junior Provesi does not stop. He, who was once a TV host, is preparing two new films to be released later this year: the comedy “Bárbara verdade” and another film with a spiritist theme, based on the book “Alma de Mulher em Corpo de Homem ”, by the author and spiritualistic medium Afonso Moreira Junior.

5 likes
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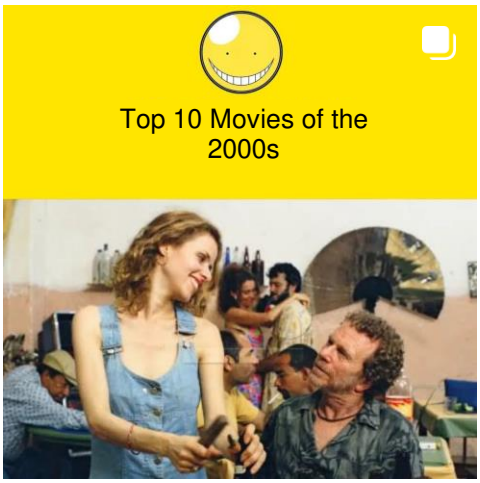
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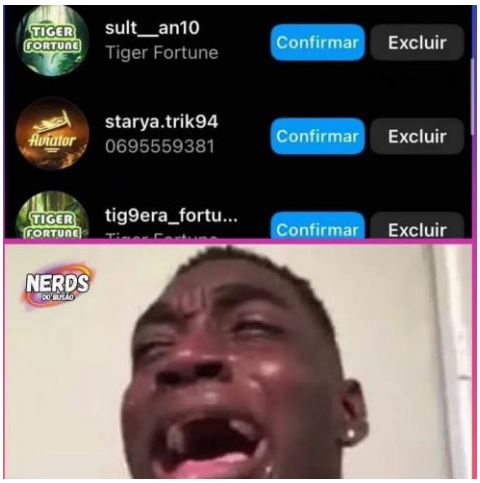












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Date: July 19, 2024

3










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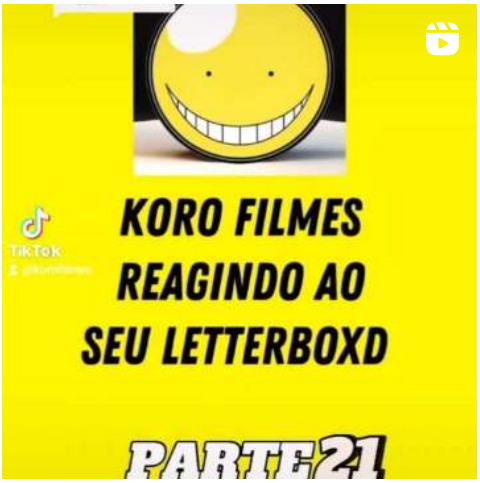
korofilmes 5 d
KOROFILMES NOTÍCIAS - Com quase duas décadas de carreira no audiovisual, o produtor, ator e roteirista Junior Provesi não para. Ele, que já foi apresentador de TV, prepara dois novos filmes para lançar ainda este ano: a comédia "Bárbara verdade" e outro filme com temática espírita, baseado no livro "Alma de Mulher em Corpo de Homem", do autor e médium Afonso Moreira Junior.

5 curtidas
há 5 dias

Os comentários nesta publicação foram limitados.

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TOP 10 FILMES
DOS ANOS 2000


TE JULGANDO
PELO SEU FILME
FAVORITO -
PARTE 2


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Excluir
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BARRA LEGAL HIGLIGHT

After the success of 'Desapega,' Junior Provesi is preparing two new films

With almost two decades of audiovisual career, the producer, actor and screenwriter **Junior Provesi** does not stop. He, who was once a TV host, is preparing two new films to be released later this year: the comedy "Bárbara verdade" and another film with a spiritist theme, based on the book "Alma de Mulher em Corpo de Homem", by the author and spiritualistic medium Afonso Moreira Junior. "It is the story of a beautiful, attractive and mediumistic woman, who is dishonest and lives on tricks at the expense of her mediumistic gift. She dies and needs to be reincarnated, but by the law of action and reaction, she has to return in a man's body to pay for all the harm she did to them, "he commented.

Among his various works in cinema, Junior Provesi played a romantic lead opposite actor Felipe Roque in the film "Resistir e Recomeçar," which also featured names like Vera Fischer, Cléo Pires, Stênio Garcia, Silvério Pereira, among others, under the direction of Hsu Chein. The film's narrative highlights reflections on the fight against homophobia and machismo.

During the pandemic, Provesi also produced and acted in the film "Me tira da Mira". "It was difficult, but at the same time very rewarding. There were days when I wasn't sure if it would work out, but we made it".



Quem é Junior Provesi

In addition to having produced his own magazine, "Magazine in Rio", **Junior Provesi** had a TV show named after him.

In cinema, he produced and wrote seven feature films with great national success, including "Desapega", a film that brought together Glória Pires, Marcos Pasquim, Maísa, and a star-studded cast, becoming one of the most-watched in 2023.

Still in the seventh art, **Junior Provesi** produced the China-Brazil Film Festival, also serving as a judge. The artist, who directed two national documentaries, also has over 15 music videos on his resume between Brazil and the United States, as well as appearances in soap operas and series.

For his new projects, **Junior Provesi** has the partnership of 31 Entretenimento, and also highlights the participation of the experienced producer **Cadu Benin**. They have, in fact, already started preparations for their first international feature film. And there is much more to come!

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Após sucesso de 'Desapega', Junior Provesi prepara dois novos filmes

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Entre seus vários trabalhos no cinema, Junior Provesi fez par romântico com o ator Felipe Roque no filme "Resistir e Recomeçar", que também contava no elenco com nomes como Vera Fischer, Cléo Pires, Stênio Garcia, Silvério Pereira, entre outros, sob direção de Hsu Chein. A narrativa do filme destaca reflexões sobre a luta contra homofobia e o machismo.

Durante a pandemia, Provesi também produziu e atuou no filme "Me tira da Mira". "Foi sofrido, mas ao mesmo tempo muito prazeroso. Teve dias que eu não sabia se daria certo, mas conseguimos".



Quem é Junior Provesi

Além de já ter produzido a própria revista, "Magazine in Rio", **Junior Provesi** teve um programa na televisão com seu nome.

No cinema, produziu e roteirizou sete longas-metragens com grande sucesso nacional, entre eles, "Desapega", filme que reuniu Glória Pires, Marcos Pasquim, Maísa e grande elenco, sagrando-se como um dos mais assistido em 2023.

Ainda na sétima arte, **Junior Provesi** produziu a Mostra de Cinema China-Brasil, atuando também como jurado. O artista, que esteve à frente de dois documentários nacionais, tem ainda em seu currículo mais de 15 vídeoclipes entre o Brasil e os Estados Unidos, além de participação em novelas e séries.

Par seus novos projetos, **Junior Provesi** conta com a parceria da 31 entretenimento, e destaca ainda a participação do experiente produtor **Cadu Benin**. Eles, aliás, já iniciaram também os preparativos para o primeiro longa internacional. E vem muito mais por aí!

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After the success of 'Desapega,' Junior Provesi is preparing two new films

NEWS

June 13, 2024 - 11:52:03 AM

By Tiago Ghidotti

With almost two decades of audiovisual career, the producer, actor and screenwriter **Junior Provesi** does not stop. He, who was once a TV host, is preparing two new films to be released later this year: the comedy "Bárbara verdade" and another film with a spiritist theme, based

on the book “Alma de Mulher em Corpo de Homem”, by the author and spiritualistic medium Afonso Moreira Junior.

“It is the story of a beautiful, attractive and mediumistic woman, who is dishonest and lives on tricks at the expense of her mediumistic gift. She dies and needs to be reincarnated, but by the law of action and reaction, she has to return in a man's body to pay for all the harm she did to them, "he commented.

Romantic lead opposite actor of Felipe Roque

Among his various works in cinema, Junior Provesi played a romantic lead opposite actor Felipe Roque in the film "Resistir e Recomeçar". The cast includes names such as Vera Fischer, Cléo Pires, Stênio Garcia, Silvério Pereira, among others, under the direction of Hsu Chen.

During the pandemic, Provesi also produced and acted in the film “Me tira da Mira”. "It was difficult, but at the same time very rewarding. There were days when I wasn't sure if it would work out, but we made it”, he said.



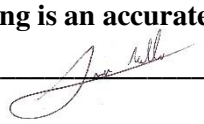
In cinema, he produced and wrote seven feature films with great national success, including "Desapega", a film that brought together Glória Pires, Marcos Pasquim, Maísa, and a star-studded cast, becoming one of the most-watched in 2023.

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For his new projects, Junior Provesi has the partnership of 31 Entretenimento, and also highlights the participation of the experienced producer Cadu Benin.

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Date: July 19, 2024.

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Apóssucessode‘Desapega’,JuniorProvesipreparadoisnovosfilmes

NOTICIAS

13 junho, 2024 - 11:52:03

Por Tiago Ghidotti

Com quase duas décadas de carreira no audiovisual, o produtor, ator e roteirista **Junior Provesi** não para. Ele, que já foi apresentador de TV, está preparando dois novos filmes para lançar ainda este ano: a comédia “Bárbara Verdade” e

Transferi...

outro filme com temática espírita, baseado no livro “Alma de Mulher em Corpo de Homem”, do autor e médium Afonso Moreira Junior.

“É a história de uma mulher linda, atraente e médium, que é desonesta e vive de trambiques às custas de seu dom mediúnico. Carla falece e precisa reencarnar, mas pela lei da ação e reação, tem que voltar em corpo de homem para pagar todo mal que fez a eles”, comentou.

Par romântico de Felipe Roque

Entre seus vários trabalhos no cinema, Junior Provesi fez par romântico com o ator Felipe Roque no filme “Resistir e Recomeçar”. No elenco, nomes como Vera Fischer, Cléo Pires, Stênio Garcia, Silvério Pereira, entre outros, sob direção de Hsu Chen.

A narrativa destacou reflexões sobre a luta contra a homofobia e o machismo. Provesi também produziu e atuou durante a pandemia no filme “Me Tira da Mira”. “Foi sofrido, mas ao mesmo tempo muito prazeroso. Teve dias que eu não sabia se daria certo, mas conseguimos”, disse.



No cinema, produziu e roteirizou sete longas-metragens com grande sucesso nacional, entre eles, “Desapega”, filme que reuniu Glória Pires, Marcos Pasquim, Maísa e grande elenco, sagrando-se como um dos mais assistidos em 2023.

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Papo News

After the success of 'Desapega,' Junior Provesi is preparing two new films

Papo de Cinemateca • 39 seconds ago • 0



With almost two decades of audiovisual career, the producer, actor and screenwriter **Junior Provesi** does not stop. He, who was once a TV host, is preparing two new films to

Essay editorial

“It is the story of a beautiful, attractive and mediumistic woman, who is dishonest and lives on tricks at the expense of her mediumistic gift. She dies and needs to be reincarnated, but by the law of action and reaction, she has to return in a man's body to pay for all the harm she did to them, "he commented.



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Who is Junior Provesi ?

In addition to having produced his own magazine, “Magazine in Rio”, **Junior Provesi** In cinema, he produced and wrote seven feature films

Still in the seventh art, **Junior Provesi** produced the China-Brazil Film Festival, also serving as a judge. The artist, who directed two national documentaries, also has over 15 music videos on his resume between Brazil and the United States, as well as appearances in soap operas and series.

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ACESSAR SITE ANTIGO

Papo News

Após sucesso de ‘Desapega’, Junior Provesi prepara dois novos lmes

Papo de Cinemateca • 39 segundos atrás • 0



Com quase duas décadas de careira no audiovisual, o produtor, ator e roteirista Junior Provesi não para. Ele, que já foi apresentador de TV, prepara dois novos lmes para

Redação de ensai

“É a história de uma mulher linda, atraente e médium, que é desonesta e vive de trambiques às custas de seu dom mediúnico. Carla falece e precisa reencarnar, mas pela lei da ação e reação, tem que voltar em corpo de homem para pagar todo mal que fez a eles”, comentou.



Par romântico de Felipe Roque

Entre seus vários trabalhos no cinema, Junior Provesi fez par romântico com o ator Felipe Roque no lme “Resistir e Recomeçar”. No elenco, nomes como Vera Fischer, Cléo Pires, Stênio Garcia, Silvério Pereira, entre outros, sob direção de Hsu Chen.

A narrativa destacou re exões sobre a luta contra homofobia e machismo. Provesi também produziu e atuou, durante a pandemia no lme “Me tira da Mira”. “Foi sofrido, mas ao mesmo tempo muito prazeroso. Teve dias que eu não sabia se daria certo, mas conseguimos”,



Quem é Junior Provesi ?

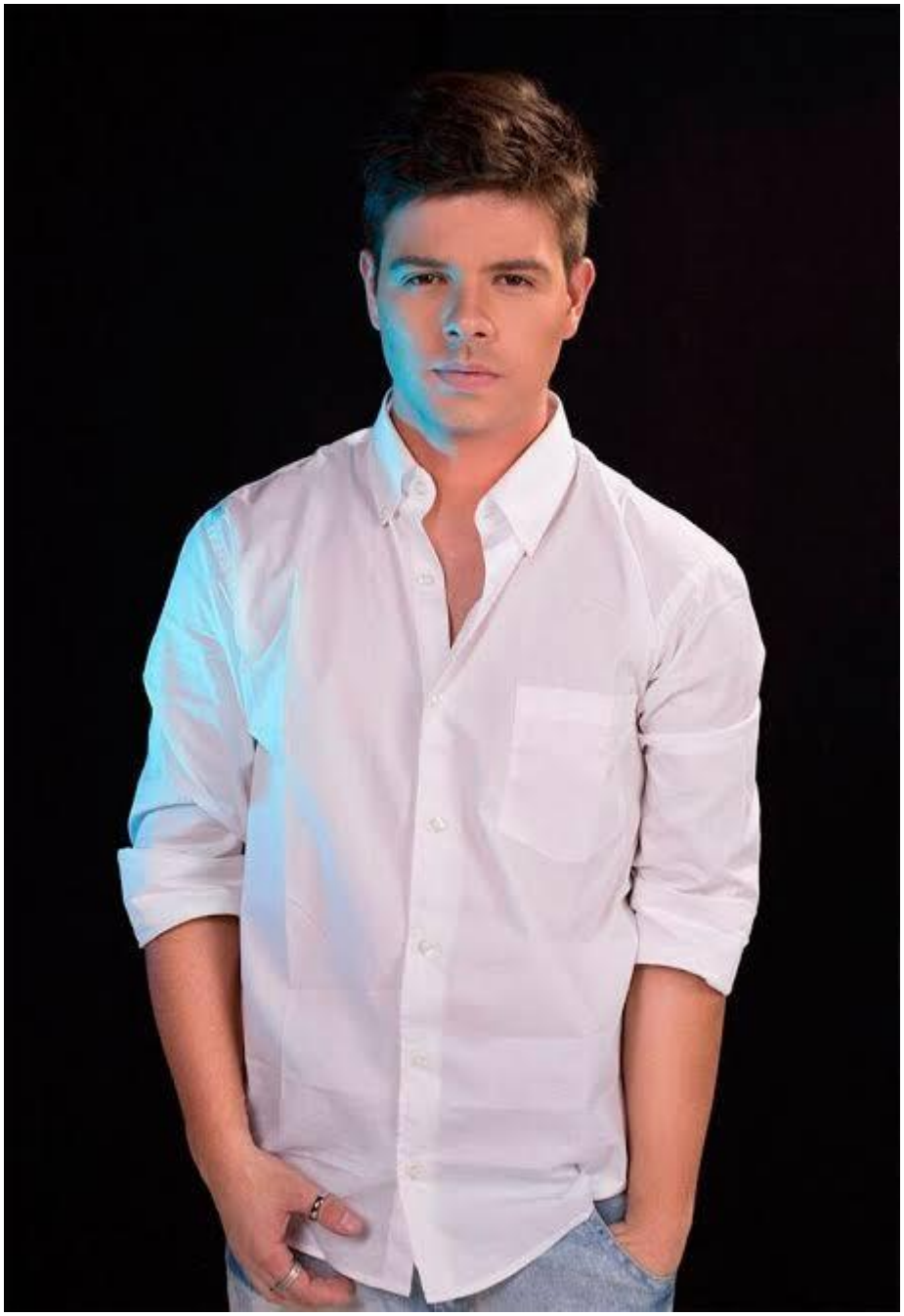
Além de já ter produzido a própria revista, “Magazine in Rio”, Junior Provesi teve um programa na televisão com seu nome. No cinema, produziu e roteirizou sete longas-

Ainda na sétima arte, Junior Provesi produziu a Mostra de Cinema China-Brasil, atuando também como jurado. O artista, que esteve à frente de dois documentários nacionais, tem ainda em seu currículo mais de 15 vídeoclipes entre o Brasil e os Estados Unidos, além de participação em novelas e séries.

Par seus novos projetos, Junior Provesi conta com a parceria da 31 entretenimento, e destaca ainda a participação do experiente produtor Cadu Benin. Eles, aliás, já iniciaram também os preparativos para o primeiro longa internacional. E vem muito mais por aí!

After the success of 'Desapega,' Junior Provesi is preparing two new films

By Graça Paes - June 12, 2024



With almost two decades of audiovisual career, the producer, actor and screenwriter **Junior Provesi** does not stop. He, who was once a TV host, is preparing two new films to be released later this year: the comedy "Bárbara verdade" and another film with a spiritist theme, based on the book "Alma de Mulher em Corpo de Homem", by the author and spiritualistic medium Afonso Moreira Junior. "It is the story of a beautiful, attractive and mediumistic woman, who is dishonest and lives on tricks at the expense of her mediumistic gift. She dies and needs to be reincarnated, but by the law of action and reaction, she has to return in a man's body to pay for all the harm she did to them, "he commented.



Among his various works in cinema, Junior Provesi played a romantic lead opposite actor Felipe Roque in the film "Resistir e Recomeçar," which also featured names like Vera Fischer,

Cléo Pires, Stênio Garcia, Silvério Pereira, among others, under the direction of Hsu Chein. The film's narrative highlights reflections on the fight against homophobia and machismo.

During the pandemic, Provesi also produced and acted in the film “Me tira da Mira”. "It was difficult, but at the same time very rewarding. There were days when I wasn't sure if it would work out, but we made it”.



Who is Junior Provesi

In addition to having produced his own magazine, “Magazine in Rio”, **Junior Provesi** had a TV show named after him.

In cinema, he produced and wrote seven feature films with great national success, including "Desapega", a film that brought together Glória Pires, Marcos Pasquim, Maísa, and a star-studded cast, becoming one of the most-watched in 2023.

Still in the seventh art, **Junior Provesi** produced the China-Brazil Film Festival, also serving as a judge. The artist, who directed two national documentaries, also has over 15 music videos on his resume between Brazil and the United States, as well as appearances in soap operas and series.

For his new projects, **Junior Provesi** has the partnership of 31 Entretenimento, and also highlights the participation of the experienced producer **Cadu Benin**. They have, in fact, already started preparations for their first international feature film. And there is much more to come!

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**.

Após sucesso de ‘Desapega’, Junior Provesi prepara dois novos filmes

Por **Graça Paes** - junho 12, 2024



Com quase duas décadas de careira no audiovisual, o produtor, ator e roteirista **Junior Provesi** não para. Ele, que já foi apresentador de TV, prepara dois novos filmes para lançar ainda este ano: a comédia “Bárbara verdade” e outro filme com temática espírita, baseado no livro “Alma de Mulher em Corpo de Homem”, do autor e médium Afonso Moreira Junior. “É a história de uma mulher linda, atraente e médium, que é desonesta e vive de trambiques às custas de seu dom mediúnico. Ela morre e precisa reencarnar, mas pela lei da ação e reação, tem que voltar em corpo de homem para pagar todo mal que fez a eles”, comentou.



Entre seus vários trabalhos no cinema, Junior Provesi fez par romântico com o ator Felipe Roque no filme “Resistir e Recomeçar”, que também contava no elenco com nomes como Vera Fischer,

Cléo Pires, Stênio Garcia, Silvério Pereira, entre outros, sob direção de Hsu Chein. A narrativa do filme destaca reflexões sobre a luta contra homofobia e o machismo.

Durante a pandemia, Provesi também produziu e atuou no filme "Me tira da Mira". "Foi sofrido, mas ao mesmo tempo muito prazeroso. Teve dias que eu não sabia se daria certo, mas conseguimos".



Quem é Junior Provesi

Além de já ter produzido a própria revista, "Magazine in Rio", **Junior Provesi** teve um programa na televisão com seu nome.

No cinema, produziu e roteirizou sete longas-metragens com grande sucesso nacional, entre eles, “Desapega”, filme que reuniu Glória Pires, Marcos Pasquim, Maísa e grande elenco, sagrando-se como um dos mais assistido em 2023.

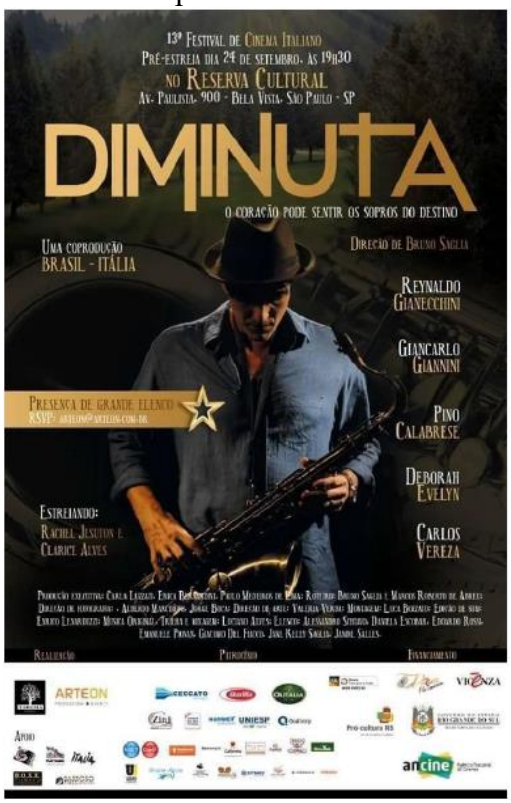
Ainda na sétima arte, **Junior Provesi** produziu a Mostra de Cinema China-Brasil, atuando também como jurado. O artista, que esteve à frente de dois documentários nacionais, tem ainda em seu currículo mais de 15 vídeoclipes entre o Brasil e os Estados Unidos, além de participação em novelas e séries.

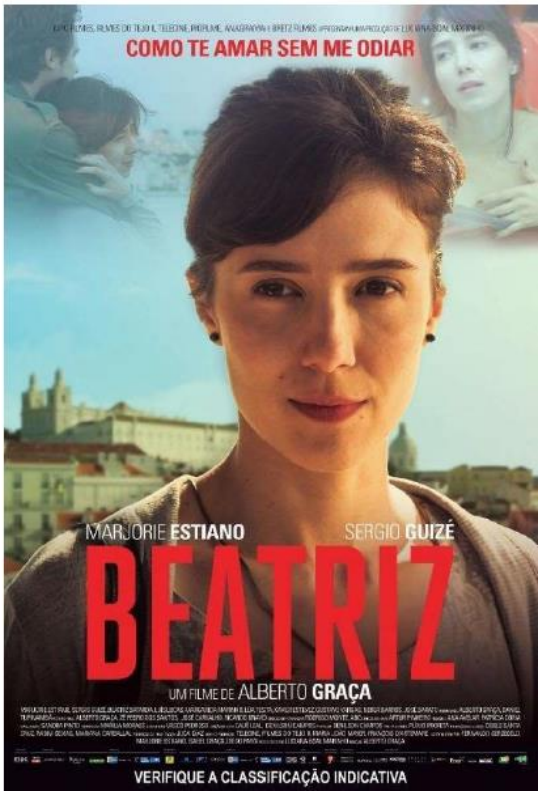
Par seus novos projetos, **Junior Provesi** conta com a parceria da 31 entretenimento, e destaca ainda a participação do experiente produtor **Cadu Benin**. Eles, aliás, já iniciaram também os preparativos para o primeiro longa internacional. E vem muito mais por aí!

I, CHEN XIAN MIAN, Brazilian naturalized citizen, registered under CPF/MF 071.649.437-02, CEO of CULTURAL BRIDGE COMMUNICATIONS LTDA., a company registered under CNPJ number 25.207.182/0001-05, creator and visionary behind the "CHINA BRAZIL FILM FESTIVAL" event, held on September 23th, 24th, and 25th, 2019, hereby declare, for the proper purposes, that Edson Luiz Provesi Junior, Brazilian, CPF 071.544.489-11, a film producer and CEO of the company Provesi Criações, Produções e Eventos Ltda., based in Rio de Janeiro, was invited by me to serve as a judge in the mentioned cultural event due to his extensive experience and extraordinary capacity in the film industry in Brazil.

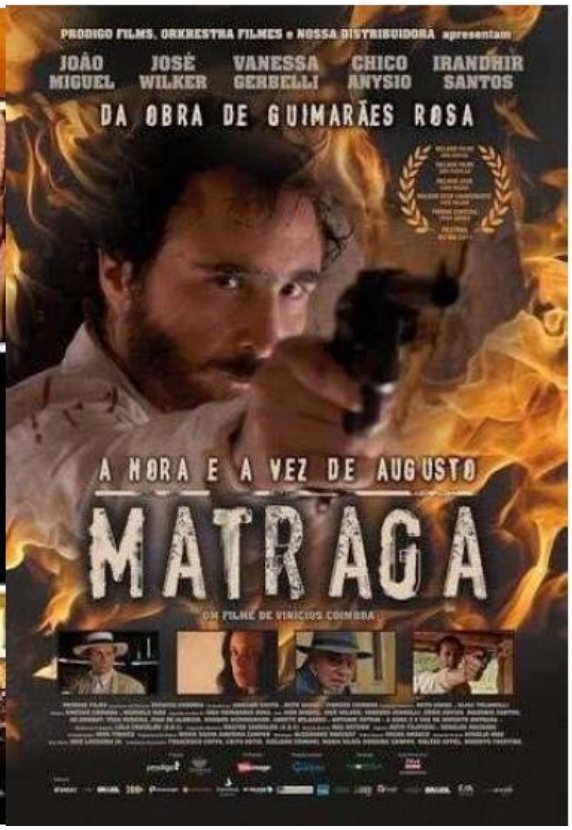
As a judge, Mr. Provesi Junior assessed the films that participated in the "Festival" with his customary professional acumen, as well as the performances of the actors who worked in the presented films, demonstrating a deep understanding of the film productions and the respective actors' performances. His participation was of fundamental importance and illuminated the "China Brazil Film Festival" due to his knowledge of the Brazilian film industry.

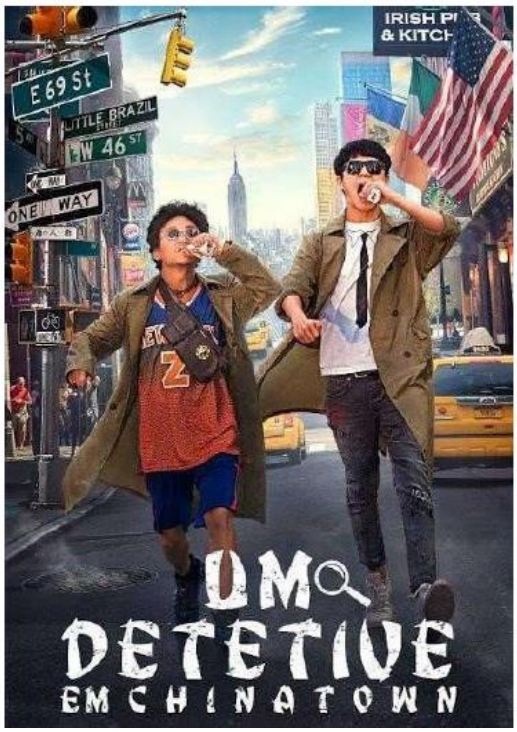
The event was promoted and supported by TV Globo, the second-largest broadcaster in the world, and was screened in pre-designated cinema halls in Rio de Janeiro, with the presence of several famous actors as well as distinguished representatives of the Chinese government. Marjorie Estiano, a Brazilian actress who has won several national awards and has been nominated for Best Actress at the International Emmy Awards, Reynaldo Gianecchini, the lead in numerous Brazilian soap operas with national recognition and multiple awards, Danton Mello, among others of national and international renown, as shown in the posters below:

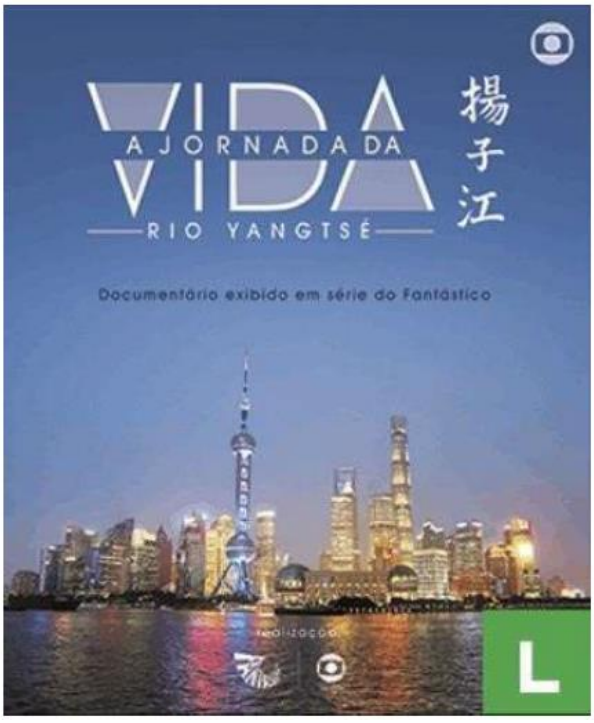





LOVEFILMFESTIVAL
LEANDRA LEAL MANOLO CARDONA NANDA COSTA
um Filme de MANUELA DIAS


PRODIGO FILMS, ORKESTRA FILMES e NOSSA DISTRIBUIDORA apresentam
JOÃO MIGUEL
JOSÉ WILKER
VANESSA GERBELLI
CHICO ANYSIO
IRANDHIR SANTOS
DA OBRA DE GUIMARÃES ROSA
A HORA E A VEZ DE AUGUSTO
MATRAGA
UM FILME DE VINICIUS COIMBRA


E 69 St
LITTLE BRAZIL
W 46 ST
ONE WAY
UM DETETIVE EM CHINATOWN


A JORNADA DA VIDA
揚子江
RIO YANGTSÉ
Documentário exibido em série do Fantástico
L





Check out the schedule

9/23 – Monday

15h – A Jornada da Vida – Rio Yangtsé (The Journey of Life – Yangtsé River)
Documentary – 60 minutes

16h30 – MuqiLing II
Anime – Adventure/Fiction – 133 minutes

19h – A Hora e a Vez de Augusto Matraga (Time and Turn of Augusto Matraga)
Drama – 106 minutes

21h30 – Aliança Kung Fu (Kung Fu Alliance)
Comedy – 102 minutes

9/24 – Tuesday

17h – Detective Chinatown
Action/Comedy – 135 minutes

19h40 – Antes que Eu me Esqueça (Before I Forget)
Drama – 95 minutes

Beatriz
Romance – 97 minutes

9/25 – Wednesday

15h – Dragon Force
Sci-Fi – 90 minutes

17h – Por Trás do Céu (Behind the Sky)
Drama – 104 minutes

15h – Love Film Festival
Romance – 96 minutes

19h30 – Atravessando a Fronteira (Crossing the Border)
Drama – 94 minutes

Diminuta (Preview Screening)
Drama – 94 minutes

Célia Lima's Column

Reynaldo Gianecchini and celebrities will be at the Brazil China Film Festival in Rio de Janeiro

Arthur Chen and actor and screenwriter Junior Provesi organize the China Brazil Film Festival in Rio de Janeiro, bringing together celebrities like Reynaldo Gianecchini, Deborah Evelyn, Sonia Bridi, and Carlos Vereza

By **Editorial**
Published at 09/18/19

With the aim of strengthening ties between the two countries, the first Brazil China Film Festival takes place in Rio de Janeiro on September 23rd, 24th, and 25th. Conceived by Arthur Chen, the event's general director, in collaboration with Culturalbridge and Provesi Criações, and under the artistic direction of actor and screenwriter Junior Provesi, the festival will take place at Espaço Itaú in Rio de Janeiro, with free admission.

A total of 12 films will be presented during the festival, including 7 Brazilian and 5 Chinese movies, featuring prominent names from the film industries of both countries. Representing Brazil, the films in exhibition feature actors such as **José de Abreu, Reynaldo Gianecchini, Eduardo Moscovis, Fernanda Montenegro, Leandra Leal, Marjorie Estiano, Danton Mello**, and the late **Chico Anysio** and **José Wilker**. Representing China, the actors **Zhou Siming, Wei We, Ashin, Yunhu Li, and Kwok-Kwan Chan**, who portrayed Bruce Lee in the series 'The Legend of Bruce Lee' and on the big screen in Ip Man 3.

The event is supported by the Consulate General of the People's Republic of China, the Secretary of State for Creative Culture of Rio de Janeiro, UCI, TV Globo, Rede Brasil, and various other

organizations related to art and culture. To watch the films, it is necessary to make a reservation 24 hours in advance through the email **culturalbridge@outlook.com.br**.

Among the films to be presented is the documentary by journalist **Sonia Bridi**, A Jornada da Vida-Rio Yangtsé, which discusses the famous Chinese river, and the preview screening of the feature film 'Diminuta,' directed by Bruno Saglia. 'Diminuta' tells the story of saxophonist Cristiano, portrayed by Gianecchini. The cast also includes **Carlos Vereza** and **Deborah Evelyn**.

Check out the complete schedule:

Monday (23)
15h – A Jordnada da Vida – Rio Yangtsé (The Journey of Life – Yangtsé River)
By Sonia Bridi - Documentary – 60 minutes - 2018

16h30 – MuQiLing II
Anime – Adventure/Fiction – 133 minutes - 2016
By Rhao Yuhua with Zhou Siming and Wei We

19h – A Hora e a Vez de Augusto Matraga (Time and Turn of Augusto Matraga)
By Vinicius Coimbra - Drama – 106 minutes – 2015
With Fernanda Montenegro, João Miguel, Jose Wilker, Jose Drumont, Chico Anysio and Ihrandir Santos

21h30 – Aliança Kung Fu (Kung Fu Alliance)
By Liu Zhenwei - Comedy – 102 minutes – 2018
With Ashin, Kwok-Kwan Chan, Andy On, Yu-Hang To and Wenzhuo Chao

Tuesday (24)
15h – Love Film Festival
By Juancho Cardona, Manuela Dias and Vinicius Coimbra - Romance – 96 minutes – 2017
With Leandra Leal, Nanda Costa, Eduardo Moscovis, and Manolo Cardona

17h – Detective Chinatown
By Chen Sicheng - Action/Comedy – 135 minutes - 2015

19h40 – Antes que Eu me Esqueça (Before I Forget)
By Tiago Arakilian - Drama – 95 minutes – 2018
With José de Abreu, Danton Melo, Mariana Lima and Guta Stresser

Beatriz

By Alberto Graça - Romance – 97 minutes – 2019

With Marjorie Estiano, Sergio Guizé, Beatriz Batarda and José Barato

Wednesday (25)

15h – Dragon Force

By Wang Wei – Sci-Fi – 90 minutes – 2013

With Zhang Yechuan and Li Tuan

17h – Por Trás do Céu (Behind the Sky)

By Caio Soh - Drama – 104 minutes – 2017

With Nathalia Dill, Emilio Orciollo Neto, Renato Góes, Paula Burlamaqui and Roberto Bomtempo

19h30 – Atravessando a Fronteira (Crossing the Border)

By Huo Meng - Drama – 94 minutes - 2018

With Yunhu Li and Taiyi Yang

Diminuta (Preview Screening)

By Bruno Saglia - Drama – 94 minutes - 2019

With Reynaldo Gianecchini, Carlos Vereza, Giancarlo Giannini and Deborah Evelyn.

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

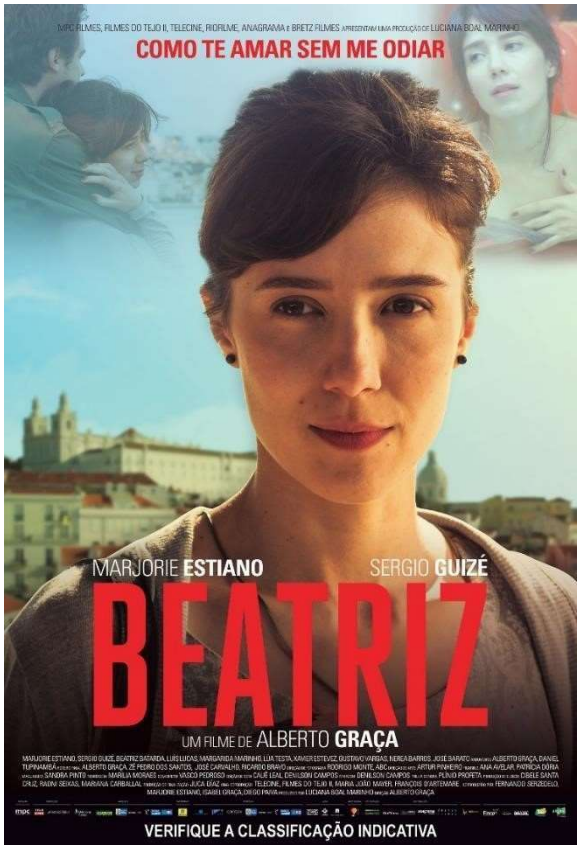
_____ **Date: October 11th, 2023.**

Eu, CHEN XIAN MIAN, brasileiro naturalizado, inscrito no CPF/MF 071.649.437-02, CEO da CULTURAL BRIDGE COMMUNICATIONS LTDA., empresa inscrita no CNPJ sob nº 25.207.182/0001-05, criador e idealizador do evento "MOSTRA DE CINEMA CHINA BRASIL", realizado nos dias 23, 24 e 25 de setembro de 2019, declaro para os devidos fins que Edson Luiz Provesi Junior, brasieliro, CPF 071.544.489-11, produtor cinematografico e CEO da empresa Provesi Criaçoes, Produçoes e Eventos Ltda., com sede no Rio de Janeiro, foi convidado por mim para atuar como jurado no mencionado evento cultural, devido a sua vasta experiencia e extraordinaria capacidade na industria cinematografica no Brasil.

Como jurado, o sr. Provesi Junior avaliou com sua habitual acuidade profissional os filmes que participaram da "Mostra", bem como o desempenho dos atores que trabalharam nos filmes apresentados, ocasiao em que demonstrou profundo conhecimento das produçoes cinematograficas e da atuaçao dos atores respectivos. Sua participaçao gteve importancia fundamental e iluminou a "Mostra de Cinema China Brasil", devidso ao seu conhyecimento da industria cinematografica brasileira.

O evento foi divulgado e apoiado pela TV Globo, a segunda maior emissora do mundo, e exibido em salas de cinema pre-determinadas do Rio de Janeiro, com a presença de diversos atores famosos, bem como ilustres representantes do governo chinês. Marjorie Estiano, atriz brasileira vencedora de vários prêmios nacionais e indicada como melhor atriz no Emmy Internacional, Reynaldo Gianechini, protagonista de diversas novelas brasileiras, com repercussão nacional e diversos prêmios, Danton Mello, entre outros de notoriedade nacional e internacional, conforme cartazes abaixo:

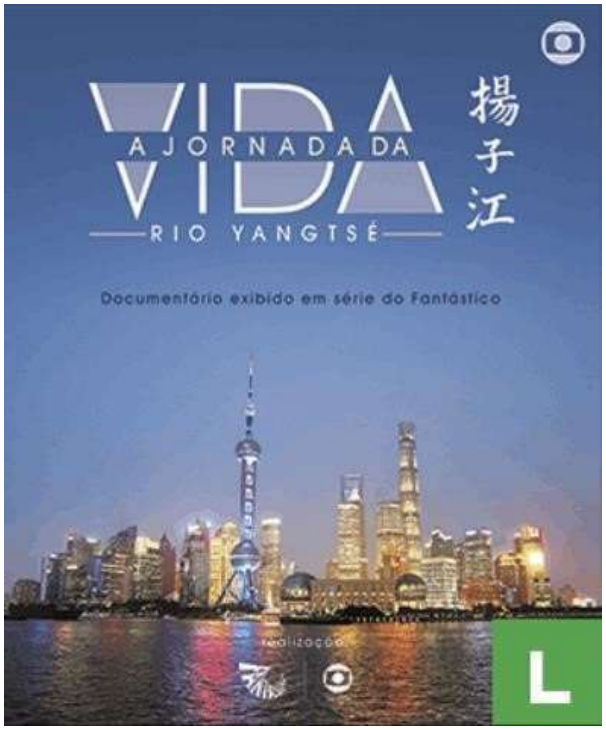





LOVEFILMFESTIVAL
LEANDRA LEAL
MANOLO CARDONA
NANDA COSTA
HANUELA DIAS


PRODIGO FILMS, ORKESTRA FILMES e NOSSA DISTRIBUIDORA apresentam
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DA OBRA DE GUIMARÃES ROSA
A HORA E A VEZ DE AUGUSTO
MATRAGA


E 69 St
LITTLE BRAZIL
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ONE WAY
UM DETETIVE EM CHINATOWN


VIDA
A JORNADA DA VIDA
RIO YANGTSÉ
揚子江
Documentário exibido em série do Fantástico
L





Confira a Programação:

23/9 - segunda-feira

15h- A Jornada da Vida – Rio Yangtsé
Documentário – 60 minutos

16h30 – Muqiling II
Anime – Aventura/ Ficção – 133 minutos

19h – A Hora e a Vez de Augusto Matraca
Drama – 106 minutos

21h30 – Aliança Kung Fu
Comédia – 102 minutos

24/9 - terça-feira

15h – Love Film Fes val
Romance – 96 minutos

17h – Dete ve Chinatown
Ação / Comédia – 135 minutos

19h40 – Antes que eu me esqueça
Drama – 95 minutos

Beatriz
Romance – 97 minutos

25/9 - quarta-feira

15h – Dragon Force
Ficção Cien fica – 90 minutos

17h – Por Trás do Céu Drama
– 104 minutos

19h30 – Atravessando a Fronteira
Drama – 94 minutos

Diminuta (Pré Estreia)
Drama – 94 minutos

- MATÉRIA -

- MATÉRIA -

Reynaldo Gianecchini e famosos estarão na Mostra de Cinema Brasil China no Rio de Janeiro (oquartopoder.com)



Reynaldo Gianecchini e famosos estarão na Mostra de Cinema Brasil China no Rio de Janeiro

Arthur Chen e o ator e roteirista Junior Provasi organizam Mostra de Cinema China Brasil no Rio de Janeiro e reúnem celebridades como Reynaldo Gianecchini, Deborah Evelyn, Sonia Bibi e Carlos Vereza

Por **Redação**

Com o objetivo de exibir os laços entre os dois países, acontece a primeira Mostra de Cinema Brasil China no Rio de Janeiro, dias 23, 24 e 25 de Setembro. Idealizado por **Arthur Chen**, diretor geral do evento, com organização da Culturebridge em parceria com a Provasi Criações, e direção artística do ator e roteirista **Junior Provasi**, a mostra acontece no Espaço Itaú, no Rio de Janeiro, com entrada franca e gratuita.

Serão apresentados 12 filmes durante o circuito, sendo 7 brasileiros e 5 chineses, que trazem grandes nomes dos cinemas de ambos países. Representando o Brasil, os filmes em cartaz trazem os atores como **José de Abreu, Reynaldo Gianecchini, Eduardo Moscovis, Fernanda Montenegro, Leandra Leal, Marjorie Estiano, Dantom Mello** e os saudosos **Chico Anysio** e **José Wilker**. Representando a China, os atores **Zhou Siming, Wei We, Ashin, Yunhu Li** e **Kwok-Kwan Chan**, que já interpretou Bruce Lee na série "A Lenda de Bruce Lee" e no cinema em "Ip Man 3".

O evento conta com apoio do Consulado Geral da República Popular da China.

CURTA NOSSA FAN PAGE

PRIMEIRA PÁGINA

Feira Fama 2023: evento de artesanato, gastronomia, moda e cultura movimenta Fortaleza

TRE-MA está oferecendo serviços eleitorais no Fórum de Justiça de Raposa

PTGR quer lista com nomes de seguidores de Bolsonaro nas redes sociais

Governador se reúne com presidente da ApexBrasil para alavancar desenvolvimento e exportações no MA

Lula encontra lideranças

Rio de Janeiro, 14 de julho de 2023.

CHEN XIAN MIAN

FESTIVAL INTERNACIONAL DE AUDIOVISUAL

CHINA BRASIL

From: Eletronic Ballot
cedulaeletronica@academiabrasileiradecinema.com.br
Subject: Grande Otelo Award for Brazilian Cinema 2024 – Access Data
Date: Jul. 12, 2024, 12:11:08PM
To: provesijr@gmail.com

Hello, JUNIOR PROVESI !

By virtue of our hiring to monitor and count the voting for the *Grande Otelo Award 2024,* we are sending, on behalf of the Brazilian Film Academy, the necessary data to carry out the electronic voting for the Second round of the Award. The choice now is from the winners to the Grande Otelo Trophy.

To vote, go to the website: https://cedulaeletronica.com.br

Next, we send your Login and password necessary to vote. We remind you that both are personal and non-transferable.

• **Login:** provesijr@gmail.com

• **Password:** qbajw6

If you vote by cell phone, confirm your votes in the home menu at the top left of the ballot.

Attention to the dates:

The second round will start on **July 12, 2024 at 10:00 am** and will end on **July 22 2024 at 11:59 pm**.

In the second round of voting, you can vote for 1 (one) option per category. You can also abstain from voting in any category by selecting the option "I abstain from voting in this category".

The voting information can be found when entering the ballot, read it carefully.

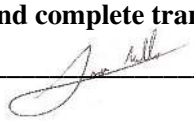
Any questions or clarifications regarding voting procedures and access to the ballot should be sent to the following contact: br_grandepremio@pwc.com

We remind you that your login and password should not be revealed to any member of the Brazilian Film Academy or PwC Brazil.

Sincerely, PwC

Brazil

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

De: Cédula Eletrônica
cedulaeletronica@academiabrasileiradecinema.com.br
Assunto: Prêmio Grande Otelo do Cinema Brasileiro 2024 - Dados de Acesso
Data: 12 de jul. de 2024, 12:11:08 PM
Para: provesijr@gmail.com

Olá, JUNIOR PROVESI !

Em virtude de nossa contratação para o acompanhamento e apuração da votação do *Prêmio Grande Otelo 2024* estamos enviando, em nome da Academia Brasileira de Cinema, os dados necessários para a realização da votação eletrônica do Segundo- turno do Prêmio. A escolha agora é dos vencedores ao Troféu Grande Otelo.

Para votar, acesse o site: https://cedulaeletronica.com.br

A seguir, enviamos seu Login e senha necessários para votar. Lembramos que ambos são pessoais e intransferíveis.

• **Login:** provesijr@gmail.com

• **Senha:** qbajw6

Caso vote pelo celular, confirme seus votos no menu inicial na parte superior à esquerda da cédula.

Atenção para as datas:

O Segundo turno terá início no dia **12 de julho de 2024 às 10:00h** e encerrará no **22 de julho de 2024 às 23:59h**.

Na votação do segundo turno você poderá votar em 1 (uma) opção por categoria. Também poderá se abster de votar em qualquer categoria, selecionando a opção "Abstenho - me de votar nesta categoria".

As informações da votação encontram-se ao entrar na cédula, leia com atenção.

Eventuais dúvidas ou esclarecimentos quanto aos procedimentos de votação e acesso a cédula deverão ser encaminhados para o seguinte contato: br_grandepremio@pwc.com

Lembramos que o seu login e sua senha não deverão ser revelados para nenhum membro da Academia Brasileira de Cinema ou da PwC Brasil.

Atenciosamente,

PwC Brasil

From: Anita da Silveira anitadasilveira@gmail.com
Subject: MEDUSA: finalist of Grande Otelo Award
Date: Jul. 13, 2024, 10:11:36AM
To: provesijr@gmail.com

Hello Junior, how are you?

With great pleasure, I would like to invite you to watch MEDUSA, which competes for the Grande Otelo Award of Brazilian Cinema in the categories **Best Direction** and **Best Original Screenplay** (Anita Rocha da Silveira), **Best Sound** (Bernardo Uzeda, Evandro Lima and Gustavo Loureiro) and **Best Original Score** (Bernardo Uzeda and Anita Rocha da Silveira).

MEDUSA premiered in 2021 at the Filmmakers' Fortnight at the Cannes Film Festival, and participated in festivals such as TIFF, Sitges Film Festival (Best Direction), Tromsø Int. Film Festival (Best Film), IndieLisboa (Special Jury Prize), Raindance Film Festival (Best International Film), Palm Springs Int. Film Festival (Honorable Mention), Viennale, Jeonju IFF and IFFR. We also had the joy of receiving the awards for Best Film, Best Direction and Best Supporting Actress (Lara Tremouroux) at the Rio Festival.

MEDUSA was commercially released in countries such as France, the United States, Canada, England and Germany, and finally arrived in Brazilian theaters in March 2023 through the Showcase Session. The film is available on Globoplay+, ClaroTV, Prime Video (Telecine) and Vivo Play. But if you are interested in a link, follow below:

Link Medusa
Password: MEDUSA_MAMA_2022

And here, a little of what came out in the Brazilian and international press: Medusa - press and posters

Technical:

Cast: Mari Oliveira, Lara Tremouroux, Joana Medeiros, Felipe Frazão, Bruna G, Bruna Linzmeyer, Thiago Fragoso, João Vithor Oliveira, Inez Viana, Carol Romano, Natalia Balbino, Anita Chaves, Isadora Ruppert, Julianna Pimenta, Fernanda Lasevitch.

Direction and Screenplay: Anita Rocha da Silveira

Production: Vania Catani, Mayra Faour Auad and Fernanda

Thurann Executive Producer: Tarcila Jacob

Director of Photography: João Atala

Art Director: Dina Salem Levy

Costumes: Paula Stroher

Characterization: Maria Inez Moura

Editing: Marilia Moraes, edt.

Direct sound: Evandro Lima

Sound editing: Bernardo Uzeda

Mixing: Gustavo Loureiro

Soundtrack: Bernardo Uzeda and Anita Rocha da Silveira

Production Company: Bananeira Filmes

Co-production companies: MyMama Entertainment, Telecine, Canal Brasil, Brisa Filmes and Cajamanga

Distribution: Vitrine Filmes

Thank you very much and big hug,
Anita Rocha da Silveira.

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

De: Anita da Silveira anitadasilveira@gmail.com
Assunto: MEDUSA: finalista no Prêmio Grande Otelo
Data: 13 de jul. de 2024, 10:11:36 AM
Para: provesijr@gmail.com

Olá Junior, tudo bem?

Com muito prazer, gostaria de te convidar para assistir MEDUSA, que concorre ao Prêmio Grande Otelo do Cinema Brasileiro nas categorias **Melhor Direção** e **Melhor Roteiro Original** (Anita Rocha da Silveira), **Melhor Som** (Bernardo Uzeda, Evandro Lima e Gustavo Loureiro) e **Melhor Trilha Sonora** (Bernardo Uzeda e Anita Rocha da Silveira).

MEDUSA estreou em 2021 na Quinzena dos Cineastas do Festival de Cannes, e participou de festivais como TIFF, Sitges Film Festival (Melhor Direção), Tromsø Int. Film Festival (Melhor Filme), IndieLisboa (Prêmio Especial do Júri), Raindance Film Festival (Melhor Filme Internacional), Palm Springs Int. Film Festival (Menção Honrosa), Viennale, Jeonju IFF e IFFR. Também tivemos a alegria de receber os prêmios de Melhor Filme, Melhor Direção e Melhor Atriz Coadjuvante (Lara Tremouroux) no Festival do Rio.

MEDUSA foi lançado comercialmente em países como França, Estados Unidos, Canadá, Inglaterra e Alemanha, e finalmente chegou aos cinemas brasileiros em março de 2023 através da Sessão Vitrine. O filme está disponível na Globoplay+, ClaroTV, Prime Video (Telecine) e Vivo Play. Mas caso tenha interesse em um link, segue abaixo:

Link Medusa
senha: MEDUSA_MAMA_2022

E aqui, um pouco do que saiu na imprensa brasileira e internacional: Medusa - imprensa e cartazes

Ficha técnica:

Elenco: Mari Oliveira, Lara Tremouroux, Joana Medeiros, Felipe Frazão, Bruna G, Bruna Linzmeyer, Thiago Fragoso, João Vithor Oliveira, Inez Viana, Carol Romano, Natalia Balbino, Anita Chaves, Isadora Ruppert, Julianna Pimenta, Fernanda Lasevitch.

Direção e Roteiro: Anita Rocha da Silveira

Produção: Vania Catani, Mayra Faour Auad e Fernanda Thurann

Produção Executiva: Tarcila Jacob

Direção de Fotografia: João Atala

Direção de Arte: Dina Salem Levy

Figurino: Paula Stroher

Caracterização: Maria Inez Moura

Montagem: Marilia Moraes, edt.

Som direto: Evandro Lima

Edição de som: Bernardo Uzeda

Mixagem: Gustavo Loureiro

Trilha Sonora: Bernardo Uzeda e Anita Rocha da Silveira

Empresa Produtora: Bananeira Filmes

Empresas Coprodutoras: MyMama Entertainment, Telecine, Canal Brasil, Brisa Filmes e Cajamanga

Distribuição: Vitrine Filmes

Muito obrigada e grande abraço,
Anita Rocha da Silveira.

Fwd: O SEQUESTRO DO VOO 375 (The Hijacking of Flight 375)

1 message

Cinema and Art <constancio39@gmail.com> Fri, May 31, 2024 at 5:15 PM To: Provesijr@gmail.com <Provesijr@gmail.com>

Dear Junior Provesi,

It is a pleasure to invite you to watch O SEQUESTRO DO VOO 375, which competes for the Grande Othello Award of Brazilian Cinema.

Produced by Star Distribution, Estúdio Escarlate and LTC Produções, our film tells the real story of the hijacking of a VASP commercial plane carried out by Raimundo Nonato in the midst of the 1988 economic crisis. He intended to crash the aircraft into the Planalto Palace to kill President José Sarney. In the midst of this situation, Captain Fernando Murilo finds himself forced to face the most difficult challenge of his career to save the more than 100 lives in his hands. His boldness and spectacular maneuvers are still admired today by those who know the story and by everyone who was on board.

I share with emotion that O Sequestro do Voo 375 originated, back in 2011, from my desire to bring this vibrant and Brazilian event to the broad audience. For this, we conducted an 11-year research for the script and relied on director Marcus Baldini to conduct a film about courage, redemption and empathy in an authentic and, above all, human way. The film stood out at the box office in 2023 and continues to attract more viewers with its excellent performance on the Star Plus platform.

Since its release, O Sequestro do Voo 375 has been acclaimed by the public and critics, being considered "a narrative and visual spectacle" by Rolling Stone Brasil, and "a megaproduction with impeccable performances and the rescue of the sleeping memory of our country" by Metrópoles. For film critic Roberto Sadovski, "O Sequestro do Voo 375 is a triumph that puts Brazil on the map of major action dramas, focusing its efforts on well-developing its characters."

Several festivals and awards recognized our team and cast:

The script, signed by Mikael de Albuquerque and Lusa Silvestre, won the Best Screenplay awards at the Los Angeles Brazilian Film Festival and the SESC Best Films Festival, and is currently nominated for the ABRA Award (Brazilian Association of Screenwriting Authors) in the Best Adapted Screenplay category.

Rhebling Junior won the Best Photography Award at the SESC Best Films Festival, while Rafael Ronconi won the Best Art Direction category at the ABC (Brazilian Cinematography Association) Award, which also recognized the work of Sérgio Scliar, Miriam Biderman and Ricardo Reis with a nomination for Best Sound in a Feature Film.

Now, it is an honor to have your consideration for the Grande Otelo Award at the Brazilian Cinema Awards in the following categories:



- Best Fiction Feature Film
- Best Director: Marcos Baldini
- Best Adapted Screenplay: Mikael de Albuquerque and Luisa Silvestre
- Best Actor: Danilo Grangheia
- Best Supporting Actor: Jorge Paz
- Best Supporting Actress: Roberta Gualda
- Best Supporting Actress: Juliana Alves
- Best Cinematography: Rhebling Junior
- Best Art Direction : Rafael Ronconi
- Best Editing: Lucas Gonzaga and Gustavo Vasconcelos
- Best Sound: Sérgio Scliar, Miriam Biderman, and Ricardo Reis
- Best Original Score: Plínio Profeta
- Best Costume Design: Letícia Barbieri
- Best Visual Effects: Marcelo Cunha and Joaquim Moreno
- Best Makeup: Simone Batata

ESCARLATE

LTC PRODUÇÕES

STAR+



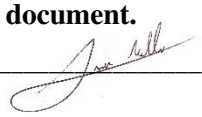
To watch our film, prepare the popcorn, click the link below, hold on to your seat, and enjoy.

A big hug!! Film link

Password: SQDVACAD

Constâncio Viana
Whatsapp (61) 98297-3297

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024.

Fwd: O SEQUESTRO DO VOO 375

1 mensagem

Cinema e Arte <constancio39@gmail.com> sex., 31 de mai. de 2024 às 17:15
Para: Provesijr@gmail.com <Provesijr@gmail.com>

Caro Junior Provesi,

É um prazer convidá-lo para assistir **O SEQUESTRO DO VOO 375**, que concorre ao Prêmio Grande Otelo do Cinema Brasileiro.

Produzido pela Star Distribution, Estúdio Escarlate e LTC Produções, nosso filme conta a história real do sequestro de um avião comercial da VASP realizado pelo maranhense Raimundo Nonato em meio à crise econômica de 1988. Ele tinha o intuito de jogar a aeronave no Palácio do Planalto para matar o presidente da República José Sarney. Em meio a essa situação, o comandante Fernando Murilo se vê obrigado a enfrentar o desafio mais difícil de sua carreira para salvar as mais de 100 vidas que tinha em suas mãos. Sua ousadia e manobras espetaculares são admiradas até hoje por quem conhece a história e por todos que estavam a bordo.

Compartilho com emoção que O Sequestro do Voo 375 surgiu, ainda em 2011, da minha vontade de levar esse acontecimento tão vibrante e brasileiro para o grande público. Para isso, realizamos uma pesquisa de 11 anos para o roteiro e contamos com o diretor Marcus Baldini para conduzir um filme sobre coragem, redenção e empatia de forma autêntica e, sobretudo, humana. O filme se destacou na bilheteria dos cinemas em 2023 e vem conquistando ainda mais espectadores com sua ótima performance na plataforma Star Plus.

Desde o seu lançamento, O Sequestro do Voo 375 foi aclamado pelo público e pela crítica, sendo considerado “um espetáculo narrativo e visual” pela *Rolling Stone Brasil*, e “uma megaprodução com atuações impecáveis e o resgate da memória adormecida do nosso país” pelo *Metrópoles*. Para o crítico de cinema Roberto Sadovski, “O Sequestro do Voo 375 é um triunfo que coloca o Brasil no mapa dos grandes dramas de ação, concentrando seus esforços em desenhar bem seus personagens.”

Diversos festivais e premiações reconheceram a nossa equipe e elenco:

O roteiro, assinado por Mikael de Albuquerque e Lusa Silvestre, ganhou os prêmios de Melhor Roteiro no Los Angeles Brazilian Film Festival e no Festival SESC Melhores Filmes, e está atualmente indicado ao Prêmio ABRA (Associação Brasileira de Autores Roteiristas) na categoria Melhor Roteiro Adaptado.

Rhebling Junior ganhou o Prêmio de Melhor Fotografia no Festival SESC Melhores Filmes, enquanto Rafael Ronconi venceu na categoria Melhor Direção de Arte no Prêmio ABC (Associação Brasileira de Cinematografia), que também reconheceu o trabalho de Sérgio Scliar, Miriam Biderman e Ricardo Reis com uma indicação para Melhor Som de Longa-Metragem.

Agora, é uma honra ter a sua consideração ao Prêmio Grande Otelo do Cinema Brasileiro nas seguintes categorias:

PRÊMIO
GRANDE
OTELO
2024



- Melhor Longa-Metragem de Ficção
- Melhor Direção: Marcus Baldini
- Melhor Roteiro Adaptado: Mikael de Albuquerque e Lusa Silvestre
- Melhor Ator: Danilo Grangheia
- Melhor Ator Coadjuvante: Jorge Paz
- Melhor Atriz Coadjuvante: Roberta Gualda
- Melhor Atriz Coadjuvante: Juliana Alves
- Melhor Direção de Fotografia: Rhebling Junior
- Melhor Direção de Arte: Rafael Ronconi
- Melhor Montagem: Lucas Gonzaga e Gustavo Vasconcelos
- Melhor Som: Sérgio Scliar, Miriam Biderman e Ricardo Reis
- Melhor Trilha Sonora: Plínio Profeta
- Melhor Figurino: Letícia Barbieri
- Melhor Efeito Visual: Marcelo Cunha e Joaquim Moreno
- Melhor Maquiagem: Simone Batata

ESCARLATE

LTC PRODCOM

STAR+



Para assistir ao nosso filme, prepare a pipoca, clique no link abaixo, segure-se na poltrona e divirta-se.

Um grande abraço!!

Link filme

Senha: SQDVACAD

Constâncio Viana
Whatsapp (61) 98297-3297

Grande Otelo Award for Brazilian Cinema

Overview | Winners | Videos





The Grande Otelo Award for Brazilian Cinema is the most important award in Brazilian cinema, presented annually by the Brazilian Academy of Cinema to honor the best films and recognize the excellence of the top professionals in each of the various specialties in the field. Wikipédia ›

Date of the ceremony	First Ceremony
August 28, 2024	September 12, 2002

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Date: July 19, 2024

Prêmio Grande Otelo do Cinema Brasileiro

Visão geral | Vencedores | Vídeos



O Grande Prêmio do Cinema Brasil é o prêmio mais importante do cinema brasileiro, outorgado anualmente pela Academia Brasileira de Cinema com a finalidade de premiar os melhores filmes e condecorar a excelência dos melhores profissionais em cada uma das diversas especialidades do setor. Wikipédia ›

Data da cerimônia	Primeira cerimónia
28 de agosto de 2024	12 de setembro de 2002

From: Brazilian Academy of Cinema
academia@academiabrasileiradecinema.com.br
Subject: Grande Otelo Award 2024 - Last day to vote - Ends TODAY!
Date: June 24,2024, 1:34:18 PM
To: provesijr@gmail.com

BRAZILIAN
ACADEMY
OF CINEMA

Hi Junior,

Voting for the Grande Otelo Award ends today!

Your vote can change the list of finalists, so your participation is very important!! PwC has sent your login and password, if you have not received it we will send it again.

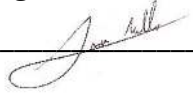
Regards.

Carol

BRAZILIAN ACADEMY OF CINEMA AND AUDIOVISUAL ARTS
email: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

Follow the Academy on social

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

De: Academia Brasileira de Cinema
academia@academiabrasileiradecinema.com.br
Assunto: Prêmio Grande Otelo 2024 - Último dia para votar - Encerrará HOJE!
Data: 24 de jun. de 2024, 1:34:18 PM
Para: provesijr@gmail.com

ACADEMIA BRASILEIRA DE CINEMA

Olá Junior,

A votação do Prêmio Grande Otelo encerra hoje!

Seu voto pode mudar a lista dos finalistas, por isso é muito importante sua participação!!

A PwC enviou seu login e senha, caso não tenha recebido enviaremos novamente.

Atte.

Carol

ACADEMIA BRASILEIRA DE CINEMA E ARTES AUDIOVISUAIS
e-mail: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

Siga a Academia nas redes sociais!

From: Electronic Ballot
cedulaeletronica@academiabrasileiradecinema.com.br
Subject: Grande Otelo Award for Brazilian Cinema 2024 - Access Details
Date: June 21, 2024, 4:10:35 PM
To: provesijr@gmail.com

Hello, JUNIOR PROVESI!

Due to our engagement in overseeing and verifying the voting for the *Grande Otelo Award 2024*, we are sending, on behalf of the Brazilian Academy of Cinema, the necessary details for conducting the electronic voting for the FIRST ROUND of the Award.

To vote, go to the website: https://cedulaeletronica.com.br/

Next, we send you your login and password needed to vote. We remind you that both are personal and non-transferable.

- **Login** :provesijr@gmail.com
- **Password:** 4a5zmb

If voting via mobile, confirm your votes in the initial menu at the top left of the ballot.

Attention to the dates:

The FIRST ROUND starts on June 14 at 3:00 PM and will end on June 24 at 11:59 PM.

In the voting for nominees, you can vote for up to **05** nominees per category. You may also abstain from voting in any category by selecting the "I abstain from voting in this category" option.

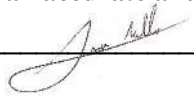
Any questions or clarifications regarding the voting procedures and access to the ballot should be sent to the following contact: br_grandepremio@pwc.com

We remind you that your login and password should not be disclosed to any member of the Brazilian Academy of Cinema or PwC Brasil.

Sincerely,

PwC Brasil

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



Date: July 19, 2024

De: Cédula Eletrônica
cedulaeletronica@academiabrasileiradecinema.com.br
Assunto: Prêmio Grande Otelo do Cinema Brasileiro 2024 - Dados de Acesso
Data: 21 de jun. de 2024, 4:10:35 PM
Para: provesijr@gmail.com

Olá, JUNIOR PROVESI !

Em virtude de nossa contratação para o acompanhamento e apuração da votação do *Prêmio Grande Otelo 2024* estamos enviando, em nome da Academia Brasileira de Cinema, os dados necessários para a realização da votação eletrônica do PRIMEIRO-TURNO do Prêmio.

Para votar, acesse o site: https://cedulaeletronica.com.br/

A seguir, enviamos seu Login e senha necessários para votar. Lembramos que ambos são pessoais e intransferíveis.

• **Login:** provesijr@gmail.com

• **Senha:** 4a5zmb

Caso vote pelo celular, confirme seus votos no menu inicial na parte superior à esquerda da cédula.

Atenção para as datas:

O PRIMEIRO-TURNO inicia dia 14 de junho, às 15:00h e encerrará no dia 24 de junho, às 23:59h.

Na votação dos inscritos você poderá votar em até **05** indicados por categoria. Também poderá se abster de votar em qualquer categoria, selecionando a opção "Abstenho - me de votar nesta categoria".

Eventuais dúvidas ou esclarecimentos quanto aos procedimentos de votação e acesso a cédula deverão ser encaminhados para o seguinte contato: br_grandepremio@pwc.com

Lembramos que o seu login e sua senha não deverão ser revelados para nenhum membro da Academia Brasileira de Cinema ou da PwC Brasil.

Atenciosamente,

PwC Brasil

Gmail Junior Provesi <provesijr@gmail.com>

O Faixa Preta (The Black Belt) - Grande Otelo Award

1 message

Juciliana Alves <juciliana@405filmes.com> June 3, 2024 at 10:00 PM
To: provesijr@gmail.com

Hi Junior, how are you?

It is with great joy that we invite you to watch and consider voting for the film "O Faixa Preta, A Verdadeira História de Fernando Tererê (The Black Belt, The True Story of Fernando Tererê)", which is competing in the Best Fiction Feature Film category at the Grande Otelo Award for Brazilian Cinema.

"O Faixa Preta" is an independent work released in 2022, being the only Brazilian Original HBO MAX film.

By watching and supporting our film, you will not only be celebrating the achievements of an exceptional athlete, but also contributing to the recognition of family as a fundamental foundation for personal growth and development, highlighting how family ties can sustain us in the most difficult moments and inspire us to achieve our most ambitious dreams, praising and recognizing sport as a tool for social transformation and promoting values of inclusion, respect and courage.

Join us on this exciting and inspiring journey. Let's celebrate together the representativeness, overcoming and valuing of the family that "O Faixa Preta" offers us.

Our trailer

https://www.youtube.com/watch?v=We2p4vYLbX8Our

Movie

https://vimeo.com/745204632

Thank you very much and big hug,

Ju D'Oliveira

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**.

Gmail Junior Provesi <provesijr@gmail.com>

O Faixa Preta - Prêmio Grande Otelo

1 mensagem

Juciliana Alves <juciliana@405filmes.com> 3 de junho de 2024 às 22:00
Para: provesijr@gmail.com

Olá Junior, tudo bem?

É com grande alegria que convidamos você a assistir e considerar seu voto no filme "O Faixa Preta, A Verdadeira História de Fernando Tererê" que está concorrendo na categoria de melhor longa-metragem de ficção ao Prêmio Grande Otelo de Cinema Brasileiro.

"O Faixa Preta" é uma obra independente lançada em 2022, sendo o único filme brasileiro Original HBO MAX.

Ao assistir e apoiar nosso filme, você não estará apenas celebrando os feitos de um atleta excepcional, mas também contribuindo com o reconhecimento da família como alicerce fundamental para o crescimento e desenvolvimento pessoal, destacando como os laços familiares podem nos sustentar nos momentos mais difíceis e nos inspirar a alcançar nossos sonhos mais ambiciosos, enaltecendo e reconhecendo o esporte como ferramenta de transformação social e promovendo valores de inclusão, respeito e coragem.

Se junte a nós nesta jornada emocionante e inspiradora. Vamos celebrar juntos a representatividade, a superação e a valorização da família que "O Faixa Preta" nos oferece.

Nosso trailer

https://www.youtube.com/watch?v=We2p4vYLbX8

Nosso Filme

https://vimeo.com/745204632

Muito obrigada e grande abraço,

Ju D'Oliveira

From: Brazilian Academy of Cinema
academia@academiabrasileiradecinema.com.br
Subject: GRÂNDE OTELO AWARD 2024 - FIRST ROUND
Date: June 20, 2024, 7:34:49 PM
To: provesijr@gmail.com

BRAZILIAN ACADEMY OF CINEMA

Dear Junior,

The voting for the first round of the Grande Otelo Award 2024 is open until June 24.

Have you checked your login and password for accessing the voting ballot sent to you via email at <cedulaeletronica@academiabrasileiradecinema.com.br>?

For any questions, please contact us by Friday, as PwC does not have support on weekends.

Your vote matters and you can decide who will take home the Great Othello Trophy! Join us!

Regards.

Carol

email: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

Follow the Academy on social media!



Voting until June 24.mp4
29.2 MB

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

De: Academia Brasileira de Cinema
academia@academiabrasileiradecinema.com.br
Assunto: PRÊMIO GRANDE OTELO 2024 - PRIMEIRO-TURNO
Data: 20 de jun. de 2024, 7:34:49 PM
Para: provesijr@gmail.com



Prezado Junior,

A votação do primeiro-turno do Prêmio Grande Otelo 2024 está aberta até o dia 24 de Junho.

Já conferiu seu login e senha de acesso à cédula de votação enviados pelo e-mail <cedulaeletronica@academiabrasileiradecinema.com.br>?

Qualquer dúvida entre em contato conosco até sexta-feira pois a PwC não tem plantão no final de semana.

Seu voto importa e pode decidir quem levará o Troféu Grande Otelo para casa! Participe!

Atte.

Carol

e-mail: academia@academiabrasileiradecinema.com.br

http://www.academiabrasileiradecinema.com.br

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Votação até 24-6.mp4

29.2 MB

Gmail Junior Provesi <provesijr@gmail.com>

Grande Otelo Award 2024 - List of Nominees and Film Links

1 mensagem

Brazilian Academy of Cinema <academia@academiabrasileiradecinema.com.br> May 27, 2024 at 7:57 PM

To: provesijr@gmail.com

BRAZILIAN ACADEMY **OF CINEMA**

Dear Junior,

We will soon provide information about the voting period for the first round of the Grande Otelo Award for Brazilian Cinema 2024.

Attached is the PDF ballot model with all the professionals competing in the 29 categories and the links to the works provided by the productions for the Academy members' viewing. **Members and FULL members vote in ALL categories.**

This email is intended to facilitate members in watching the films while being aware of the nominees.

LINK WITH WORKS, LOGINS and PASSWORDS (your email address is free to access).

https://docs.google.com/spreadsheets/d/1R1-Bj_YjsQNHPHH9kTYx-rJNIJirgBX9/edit#gid =1759594325

Personal and non-transferable link.

The link to watch the short films. **(You must be logged in to watch the movies).**

https://www.portacurtas.org.br/planos/premio-grande-otelo-2024

We hope you have great sessions and a great vote too.

Warm regards,

Renata Almeida Magalhães

PGOCB_Filmes indicados turno 01_SÓCIO_PLENO_C.pdf
1086K

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

Gmail Junior Provesi <provesijr@gmail.com>

Prêmio Grande Otelo 2024 - lista de indicações e links dos filmes

1 mensagem

Academia Brasileira de Cinema <academia@academiabrasileiradecinema.com.br> 27 de maio de 2024 às 19:57

Para: provesijr@gmail.com

Prezado Junior,

Em breve comunicaremos sobre o período de votação do primeiro-turno do Prêmio Grande Otelo do Cinema Brasileiro 2024.

Segue em anexo o modelo da cédula em PDF com todos os profissionais que concorrem nas 29 categorias e os links das obras fornecidas pelas produções para visualização dos sócios da Academia. **Sócias e sócios PLENOS votam em TODAS as categorias.**

Esse envio é um facilitador para que os sócios assistam aos filmes já conhecendo os indicados.

LINK COM OBRAS, LOGINS E SENHAS (seu endereço de e-mail está liberado para acesso).

https://docs.google.com/spreadsheets/d/1R1-Bj_YjsQNHPHH9kTYx-rJNIJirgBX9/edit#gid=1759594325

Link pessoal e intransferível.

O link para visualização dos curtas-metragens. **(É necessário fazer o login para assistir aos filmes).**

https://www.portacurtas.org.br/planos/premio-grande-otelo-2024

Esperamos que você tenha ótimas sessões e um ótimo voto também.

Abraços,

Renata Almeida Magalhães

ACADEMIA BRASILEIRA DE CINEMA E ARTES AUDIOVISUAIS
e-mail: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

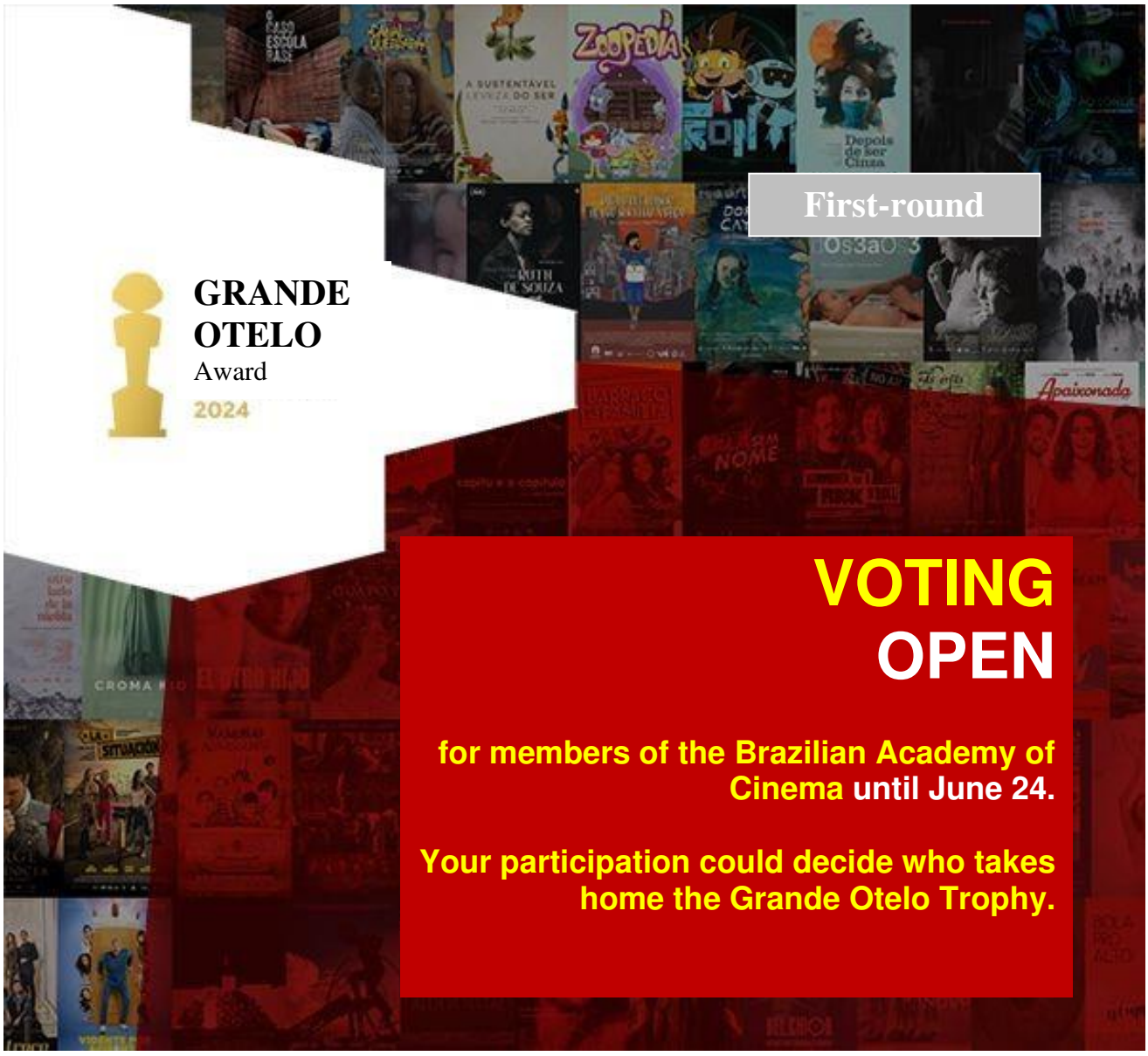
Siga a Academia nas redes sociais!

PGOCB_Filmes indicados turno 01_SÓCIO_PLENO_C.pdf
1086K

From: Brazilian Academy of Cinema
academia@academiabrasileiradecinema.com.br
Subject: Grande Otelo Award 2024 - Last Weekend to Vote - Ends June 24
Date: June 21, 2024, 12:08:48 PM
To: undisclosed-recipients undisclosed-recipients:;

VOTING WILL END ON JUNE 24 - THERE WILL BE NO EXTENSION

ENJOY THE WEEKEND AND CHOOSE YOUR FINALISTS FOR THE GRANDE OTELO AWARD 2024





BRAZILIAN ACADEMY OF CINEMA AND AUDIOVISUAL ARTS
email: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

Follow the Academy on social media!

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

De: Academia Brasileira de Cinema
academia@academiabrasileiradecinema.com.br
Assunto: Prêmio Grande Otelo 2024 - Último Final de semana para votar - Encerrará dia 24 de junho
Data: 21 de jun. de 2024, 12:08:48 PM
Para: undisclosed-recipients undisclosed-recipients:;

A VOTAÇÃO ENCERRARÁ DIA 24 DE JUNHO - NÃO TEREMOS PRORROGAÇÃO

APROVEITE O FINAL DE SEMANA E ESCOLHA SEUS FINALISTAS DO PRÊMIO GRANDE OTELO 2024





ACADEMIA BRASILEIRA DE CINEMA E ARTES AUDIOVISUAIS
e-mail: academia@academiabrasileiradecinema.com.br
http://www.academiabrasileiradecinema.com.br

Siga a Academia nas redes sociais!

Exhibit C.II: NIW - Second Prong - Proof of High Salary and Financial Feasibility

Estanek Accounting Services

Rio de Janeiro/RJ, Brazil
July 1st, 2024

DECLARATION

To Whom It May Concern,

Alex Estanek Rocha, CRC (Federal Council of Accountancy) 120128 O-9 / RJ, Brazilian, born in Rio de Janeiro, as the responsible accountant for **Provesi Criações, Produções e Eventos Culturais Ltda.**, I would like to present some information about the company and its founding partner, Edson Luiz Provesi Junior.

Provesi Criações, Produções e Eventos Culturais Ltda. was founded and is currently managed by its sole partner, Edson Luiz Provesi Junior. It is a private legal entity duly registered with the CNPJ under no. 32.542.013/0001-89, established on January 23, 2019. I would like to emphasize that the company is registered with all necessary federal, state, and municipal tax authorities, as well as with ANCINE, which legitimizes its activities in the cinematographic sector.

Over the past few years, the company has demonstrated remarkable success, securing significant contracts that have contributed to its growth and market consolidation. Among these contracts, the most notable are with Imagem Filmes for R$ 4.900.000,00, with the Film Festival for R$ 500.000,00, and with Bárbaro Filme for R$ 2.000.000,00.

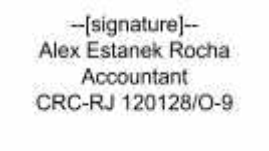
It is important to highlight that Provesi Criações, Produções e Eventos Culturais Ltda. usually invoices about 10 to 15% of the total value of these contracts, resulting in an average monthly revenue of approximately R$ 180.000.00, which is exclusively reverted as remuneration for the sole partner, Edson Luiz Provesi Junior.

Estanek Accounting Services

Given these impressive numbers and the continuous growth of the company, it is evident that Edson Luiz Provesi Junior demonstrates professionalism and competence as a manager and entrepreneur in the cinematographic field.

I am available for any additional clarifications.

Sincerely,



Alex Estanek Rocha
CRC 120128 O-9 / RJ
Contact: +55 21 97228-7605
estanek@sonacontabilidade.com.br

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**

Estanek Serviços Contábeis

Rio de Janeiro/RJ, Brasil
01 de julho de 2024

DECLARAÇÃO

A quem interessar possa,

Alex Estanek Rocha, CRC 120128 O-9 / RJ, brasileiro, natural do Rio de Janeiro, venho, na qualidade de contador responsável pela **Provesi Criações, Produções e Eventos Culturais Ltda.**, apresentar algumas informações sobre a empresa e seu sócio fundador, Edson Luiz Provesi Junior.

A Provesi Criações, Produções e Eventos Culturais Ltda. foi fundada e atualmente é administrada por seu único sócio, Edson Luiz Provesi Junior, sendo uma pessoa jurídica de direito privado devidamente inscrita no CNPJ sob no. 32.542.013/0001-89, com abertura em 23 de janeiro de 2019. Destaco que a empresa é registrada em todos os órgãos fiscais federais, estaduais e municipais necessários, bem como na ANCINE, o que confere legitimidade às suas atividades no ramo cinematográfico.

Ao longo dos últimos tempos, a empresa tem demonstrado um notável sucesso, obtendo contratos significativos que contribuíram para o crescimento e consolidação no mercado. Entre esses contratos, destacam-se o contrato com a Imagem Filmes no valor de R$ 4.900.000,00, o contrato com o Festival de Cinema no valor de R$ 500.000,00 e o contrato com a Bárbaro Filme no valor de R$ 2.000.000,00.

É importante ressaltar que, usualmente, a Provesi Criações, Produções e Eventos Culturais Ltda. fatura cerca de 10 a 15% do valor total desses contratos, o que resulta em uma média de faturamento mensal de aproximadamente R$ 180.000,00, revertidos exclusivamente como remuneração para o único sócio, Edson Luiz Provesi Junior.

Diante desses números expressivos e do contínuo crescimento da empresa, fica evidente o profissionalismo e competência de Edson Luiz Provesi Junior como gestor e empreendedor no ramo cinematográfico.

Estou à disposição para quaisquer esclarecimentos adicionais.

Atenciosamente,

Alex Estanek Rocha
CRC 120128 O-9 / RJ
Contato: +55 21 97228-7605
estanek@sonacontabilidade.com.br



GLOBAL AÇO

DECLARATION

I hereby declare, for the appropriate purposes, that the company GLOBAL INDUSTRIA E COMERCIO DE AÇOS EM GERAL LTDA, registered under CNPJ number: 23.363.268/0001-93, sponsored the film "BÁRBARA VERDADE" produced by PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA, registered under CNPJ number: 32.542.013/0001-89, in the amount of R$1,100,000.00 (one million one hundred thousand reais).

Santa Catarina, July 10th, 2024

[Signature]

_____

Alexandra Bittencourt Pereira Formento

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

GLOBAL AÇO

DECLARAÇÃO

Declaro para os devidos fins, que a empresa GLOBAL INDUSTRIA E COMERCIO DE AÇOS EM GERAL LTDA, inscrita no CNPJ sob o nº 23.363.268/0001-93, patrocinou o filme "BÁRBARA VERDADE" da produtora PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA, inscrita no CNPJ sob o nº: 32.542.013/0001-89, no valor de R$1.100.000,00 (um milhão e cem mil reais).

Santa Catarina, 10 de julho de 2024.

Alexsandra Bittencourt Pereira Formento

DECLARATION

I hereby declare, for the appropriate purposes, that the company GLOBAL AÇOS E FERRAMENTAS LTDA, registered under CNPJ number: 47.345.104/0001-00, sponsored the film "RESISTIR E RECOMEÇAR" produced by PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA, registered under CNPJ number: 32.542.013/0001-89, in the amount of R$600,000.00 (six hundred thousand reais).

Santa Catarina, July 8th, 2024

[Signature]

_____

Alexandro Pereira

I, André Vinícius Inacio Penna Mello, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

_____ **Date: July 19, 2024**

GLOBAL
AÇOS E FERRAMENTAS

DECLARAÇÃO

Declaro para os devidos fins, que a empresa GLOBAL ACOS E FERRAMENTAS LTDA, inscrita no CNPJ sob o nº: 47.345.104/0001-00, patrocinou o filme "RESISTIR E RECOMEÇAR", da produtora PROVESI CRIAÇÕES, PRODUÇÕES E EVENTOS LTDA, inscrita no CNPJ sob o nº: 32.542.013/0001-89, no valor de R$600.000,00 (seiscentos mil reais).

Santa Catarina, 08 de julho de 2024.

Alexandro Pereira

Cost Estimate

Funds Destination	Values (R$)
Development	200.000,00
Production	3.700.000,00
Administrative Expenses	300.000,00
Taxes and Fees	
Project Management and Execution (limited to 10% of the sum of the development, production, administrative expenses, and taxes and fees items)	300.000,00
Administration of Treasury Note Negotiation (up to 0.50% of the total value of the notes or the redemption value of the notes, if not traded on the secondary market, for projects to be encouraged by the mechanism provided in item V of art. 1 of Law No. 10.179/01)	
Agency (limited to 10% of the sum of the amounts requested for the incentive mechanisms of art. 1A of Law 8.685/93, and arts. 18 and 25 of Law 8.313/91)	
Coordination and Placement (limited to 10% of the amounts requested for the incentive mechanism of art. 1 of Law 8.685/93)	4.500.000,00

Funding Plan

Sources of Funds	Values (R$)
Article 1 - Law 8.685/93	
Article 1A - Law 8.685/93	
Article 3 - Law 8.685/93	
Article 3A - Law 8.685/93	3.000.000,00
Article 39 - Provisional Measure 2.228-1/01	
Article 18 - Law 8.313/91	
Article 25 - Law 8.313/91	

Article 41 - Provisional Measure 2.228-1/01 (Funcines)	
Law 10.179/01 (Debt Conversion)	
State Incentive Laws	
Municipal Incentive Laws	
Fundo Setorial do Audiovisual: Audiovisual Sector Fund	
Other Sources (Specify)	
own resources	1.275.000,00
Own Resources/Contribution (minimum mandatory of 5% of the total project value or the Brazilian part in case of international co-production)	225.000,00
Total	4.500.000,00

GO BACK

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**

SFO - Manter Projeto

Identificação do Projeto | Proposta de Obra Audiovisual | Estimativa de custos e plano de financiamento | Declarações Obrigatórias

Estimativa de Custos

Destino dos Recursos	Valores (R$)
Desenvolvimento	200.000,00
Produção	3.700.000,00
Despesas Administrativas	300.000,00
Tributos e Taxas	
Gerenciamento e Execução do Projeto (limite de 10% sobre a soma dos itens desenvolvimento, produção, despesas administrativas e tributos e taxas)	300.000,00
Administração da Negociação das Notas do Tesouro (no limite máximo de 0,50% do valor total dos títulos ou do valor do resgate dos referidos títulos, caso não sejam negociados no mercado secundário, para os projetos a serem incentivados pelo mecanismo previsto no inciso V do art. 1º da Lei nº. 10.179/01)	
Agenciamento (limite de 10% sobre a soma dos valores solicitados para os mecanismos de incentivo do art. 1º A da Lei 8.685/93, e arts. 18 e 25 da Lei 8.313/91)	
Coordenação e colocação (limite de 10% sobre os valores solicitados para o mecanismo de incentivo do art. 1º da Lei 8.685/93)	
Total	4.500.000,00

Plano de financiamento

Fontes de recursos	Valores (R$)
ART. 1º - Lei 8.685/93	
ART. 1º A - Lei 8.685/93	
ART. 3º - Lei 8.685/93	
ART. 3º A - Lei 8.685/93	3.000.000,00
ART. 39 - MP 2.228-1/01	
ART. 18 - Lei 8.313/91	
ART. 25 - Lei 8.313/91	

ART. 41 - MP 2.228-1/01 (Funcines)	
Lei 10.179/01 (Conversão da Dívida)	
Leis Estaduais de Incentivo	
Leis Municipais de Incentivo	
Fundo Setorial do Audiovisual	
Outras Fontes (Especificar) recursos proprios	1.275.000,00
Recursos próprios/contrapartida (mínimo obrigatório de 5% do valor total do projeto ou da parte brasileira em caso de co-produção internacional)	225.000,00
Total	4.500.000,00

VOLTAR

SFO - Keep Project

Project Identification | Audiovisual Work Proposal | Funding Plan | Mandatory Declarations

Funding Plan

Sources of Funds	Values (R$)
ART. 1º - Law 8.685/93	
ART. 1º A - Law 8.685/93	1.900.000,00
ART. 3º - Law 8.685/93	
ART. 3º A - Law 8.685/93	
ART. 39 - MP 2.228-1/01	
ART. 18 - Law 8.313/91	
ART. 25 - Law 8.313/91	
ART. 41 - MP 2.228-1/01 (Funcines)	
State Incentive Laws	
Municipal Incentive Laws	
Audiovisual Sector Fund	
	Adicionar
Other Sources (Specify)	
	Adicionar
Own Resources/Counterpart (minimum mandatory of 5% of the total project value or the Brazilian portion in the case of international co-production)	100.000,00
Total	2.000.000,00

GO BACK

I, Pauline Bitzer Rodrigues, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

Pauline B Rodrigues

_____ **Date: July 19th , 2024.**

Identificação do Projeto | Proposta de Obra Audiovisual | Plano de Financiamento | Declarações Obrigatórias

Plano de financiamento

Fontes de recursos	Valores (R$)
ART. 1º - Lei 8.685/93	
ART. 1º A - Lei 8.685/93	1.900.000,00
ART. 3º - Lei 8.685/93	
ART. 3º A - Lei 8.685/93	
ART. 39 - MP 2.228-1/01	
ART. 18 - Lei 8.313/91	
ART. 25 - Lei 8.313/91	
ART. 41 - MP 2.228-1/01 (Funcines)	
Leis Estaduais de Incentivo	
Leis Municipais de Incentivo	
Fundo Setorial do Audiovisual	
Outras Fontes (Especificar)	
Recursos próprios/contrapartida (mínimo obrigatório de 5% do valor total do projeto ou da parte brasileira em caso de co-produção internacional)	100.000,00
Total	2.000.000,00

Adicionar

Adicionar

VOLTAR

SIMPLES NACIONAL

Extrato do Simples Nacional

Gerado em 26/06/2023 14:19:56
Apurado em 26/07/2022 15:02:28
Apuração Original
PGDAS-D 2018 Versão 2.2.4

1) Informações do Contribuinte

CNPJ Básico: 32.542.013	Nome Empresarial: PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS LTDA.	
Data de Abertura: 23/01/2019	Regime de Apuração: Competência	Optante pelo Simples Nacional: Sim

2) Informações da Apuração 32542013202207001

Período de Apuração (PA): 07/2022

2.1 Discriminativo de Receitas

Total de Receitas Brutas (R$)	Mercado Interno	Mercado Externo	Total
Receita Bruta do PA (RPA) - Competência	1.295.235,80	0,00	1.295.235,80
Receita bruta acumulada nos doze meses anteriores ao PA (RBT12)	4.000,00	0,00	4.000,00
Receita bruta acumulada nos doze meses anteriores ao PA proporcionalizada (RBT12p)			
Receita bruta acumulada no ano-calendário corrente (RBA)	1.295.235,80	0,00	1.295.235,80
Receita bruta acumulada no ano-calendário anterior (RBAA)	4.000,00	0,00	4.000,00
Limite de receita bruta proporcionalizado	4.800.000,00	4.800.000,00	

2.2) Receitas Brutas Anteriores (R$)

2.2.1) Mercado Interno							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	4.000,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				
2.2.2) Mercado Externo							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	0,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				

2.3) Folha de Salários Anteriores (R$)

Nenhuma

2.4) Fator r

Fator r = Não se aplica

2.5) Valores Fixos

Não se aplica

3) Informações dos Estabelecimentos - valores referentes às Receitas Informadas

CNPJ Estabelecimento: 32.542.013/0001-89	
Município: RIO DE JANEIRO	UF: RJ
Sublimite de Receita Anual (R$): 3.600.000,00	Impedido de recolher ICMS/ISS no DAS: Não

Valor do Débito por Tributo para a Atividade (R$):
Prestação de Serviços, exceto para o exterior - Não sujeitos ao fator “r” e tributados pelo Anexo III, sem retenção/substituição tributária de ISS, com ISS devido ao próprio Município do estabelecimento
Receita Bruta Informada: R$ 1.295.235,80

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15
Parcela 1: R$ 1.295.235,80								

Informações por Estabelecimento

Valor Informado: 1.295.235,80

Total do Débito Declarado (exigível + suspenso)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total do Débito com Exigibilidade Suspensa (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total do Débito Exigível (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

4) Total Geral da Empresa

Total do Débito Declarado (exigível + suspenso) (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total do Débito com Exigibilidade Suspensa (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total do Débito Exigível (R$)

IRPJ	CSLL	COFINS	PIS/Pasep	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

5) Este item não se aplica à primeira apuração do PA:

6) Informações sobre DAS Gerado na apuração: 32542013202207001

Número: 07202221350962653			Data de Vencimento: 22/08/2022		Data limite para acolhimento: 22/08/2022		
IRPJ	3.108,57	CSLL	2.720,00	COFINS	9.962,95	PIS/PASEP	2.160,45
INSS/CPP	33.727,94	ICMS	0,00	IPI	0,00	ISS	26.034,24
Principal	77.714,15	Multa	0,00	Juros	0,00	Total	77.714,15

6.1) Discriminação dos Valores Calculados no DAS Gerado

Tributo	Valor	Ente Federativo de Destino
IRPJ	3.108,57	União
CSLL	2.720,00	União
COFINS	9.962,95	União
PIS	2.160,45	União

INSS/CPP	33.727,94	União
ISS	26.034,24	RIO DE JANEIRO-RJ

6.2) Informações da Arrecadação do DAS gerado nesta apuração

Data de Pagamento	Banco/Agência de Arrecadação	Valor Pago
11/08/2022	008/0	77.714,15

Image	Simples Nacional (Simplified Tax Regime) Statement

Generated on 06/26/2023 14:19:56

Calculated on 07/26/2023 15:02:28

Original Calculation

PGDAS-D (Simples Nacional Collection Document Generator Program – Declaratory) 2018 Version 2.2.4

1) Taxpayer Information

Basic CNPJ: 32.542.013	Company Name: PROVESI CRIACOES, PRODUCOES E EVENTOS CULTURAIS LTDA.	
Opening Date: 01/23/2019	Calculation Regime: Accrual Basis	Opting for Simples Nacional: Yes

2) Calculation Information 32542013202207001

Calculation Period (PA): 07/2022

2.1 Revenue Breakdown

Total Gross Revenue (R$)	Domestic Market	Foreign Market	Total
Gross Revenue for the Calculation Period (RPA)	1.295.235,80	0,00	1.295.235,00
Accumulated Gross Revenue for the Twelve Months Preceding the Calculation Period (RBT12)	4.000,00	0,00	4.000,00
Proportionally Adjusted Accumulated Gross Revenue for the Twelve Months Preceding the Calculation Period (RBT12p)			
Accumulated Gross Revenue for the Current Calendar Year (RBA)	1.295.235,80	0,00	1.295.235,80
Accumulated Gross Revenue for the Previous Calendar Year (RBAA)	4.000,00	0,00	4.000,00
Proportionally Adjusted Gross Revenue Limit	4.800.000,00	4.800.000,00	

2.2) Previous Gross Revenue (R$)

2.2.1) Domestic Market							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00
05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	4.000,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				
2.2.2) Foreign Market							
01/2021	0,00	02/2021	0,00	03/2021	0,00	04/2021	0,00

05/2021	0,00	06/2021	0,00	07/2021	0,00	08/2021	0,00
09/2021	0,00	10/2021	0,00	11/2021	0,00	12/2021	0,00
01/2022	0,00	02/2022	0,00	03/2022	0,00	04/2022	0,00
05/2022	0,00	06/2022	0,00				

2.3) Previous Payroll (R$)

None

2.4) R Factor (Revenue Factor)

R Factor = Does not apply

2.5) Fixed Values

Does not apply

3) Establishment Information - Values related to Reported Revenues

Establishment CNPJ: 32.542.013/0001-89	
Municipality: Rio de Janeiro	State: RJ
Annual Revenue Sublimit (R$): 3.600.000,00	Prevented from collecting ICMS/ISS in DAS: No

Debt Amount per Activity Tax (R$):

Service Provision, except for abroad - Not subject to the "r" factor and taxed under Annex III, without ISS (Tax on Service) retention/substitution, with ISS payable to the establishment's own Municipality

Reported Gross Revenue: R$ 1,295,235.80

IRPJ (Corporate Income Tax)	CSLL (Social Contribution on Net Income)	COFINS (Contribution to Social Security Financing)	PIS/PASEP (Social Integration Program/ Public Servant's Property Formation Program)	INSS/CPP (Brazilian Social Security Institute/ Employer's Social Security Contribution)	ICMS (Tax on Circulation of Goods and Services)	IPI (Tax on Industrialized Products)	ISS (Tax on Service)	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Installment 1: R$ 1.295.235,80

Information per Establishment								
Reported Value: R$ 1.295.235,80								
Total Declared Debt (payable + suspended)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total Debt with Suspended Enforcement (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total Payable Debt (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

4) Company Overall Total

Total Declared Debt (payable + suspended)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

Total Debt with Suspended Enforcement (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00

Total Payable Debt (R$)								
IRPJ	CSLL	COFINS	PES/PASEP	INSS/CPP	ICMS	IPI	ISS	Total
3.108,57	2.720,00	9.962,95	2.160,45	33.727,94	0,00	0,00	26.034,24	77.714,15

5) This item does not apply to the first calculation of the Calculation Period:

6) Information about DAS Generated in the calculation: 32542013202207001

Number: 07202221350962653			Due Date: 08/22/2022		Deadline for Acceptance: 08/22/2022		
IRPJ	3.108,57	CSLL	2.720,00	COFINS	9.962,95	PIS/PASEP	2.160,45
INSS/CPP	33.727,94	ICMS	0,00	IPI	0,00	ISS	26.034,24
Principal	77.714,15	Interest	0,00	Fine	0,00	Total	77.714,15

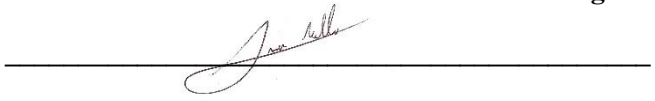
6.1) Breakdown of Calculated Amounts in the Generated DAS

Tax	Value	Federal Entity of Destination
IRPJ	3.108,57	Federal Government of Brazil
CSLL	2.720,00	Federal Government of Brazil
COFINS	9.962,95	Federal Government of Brazil
PIS	2.160,45	Federal Government of Brazil
INSS/CPP	33.727,94	Federal Government of Brazil
ISS	26.034,24	Rio de Janeiro-RJ

6.2) Information about the Collection of the Generated DAS in this Calculation

Payment Date	Collection Bank/Agency	Paid Amount
08/11/2022	008/0	77.714,15

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 17th, 2023.

Exhibit D: Personal Documents

STATE OF SANTA CATARINA

CITY AND JUDICIAL DISTRICT OF ITAJAÍ

OFFICE OF CIVIL REGISTRY OF NATURAL PERSONS

Mr. SAULO LIBERATO HEUSI

Titular Officer

Mr. Sileno Malburg Heusi	**Sandra Liberato Heusi**	**Luiz Roberto Oliveira**	**Miriam Raquel Bernardes**
Substitute Officer	Senior Officer	Sworn Clerk	Clerk

BIRTH CERTIFICATE

I CERTIFY that, under No. **41095** on page **215** of Book No. **35** of the Births Registry, the record of **Edson Luiz Provesi Junior** is found. Born on the September 1st, 1991, at 09:55 hours.

at: **Hospital M.M.K. Bornhausen Itajaí/SC**

sex: **Male**

Son of: **Edson Luiz Provesi**

Occupation: **Laborer**

Born in: **Itajaí/SC**

and of: **Maria Lidia Pereira Provesi**

Occupation: **Housewife**

Born in: **Penha/SC**

Paternal grandparents: **Hugo Provesi**

and: **Dorotilde da Silva Provesi**

Maternal grandparents:

and: **Elza Pereira**

Declarant: **the father**

The witnesses are mentioned in the record.

The Entry was made on the September 13th, 1991.

Note: For legal purposes.

The above is true and I certify.

Itajaí, August 3rd, 2005

----------//signature//----------

_____

LUIZ ROBERTO OLIVEIRA

Sworn Clerk

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.



Date: August 17th, 2023.

ESTADO DE SANTA CATARINA

MUNICÍPIO E COMARCA ITAJAÍ
OFÍCIO DE REGISTRO CIVIL DAS PESSOAS NATURAIS

BEL. SAULO LIBERATO HEUSI
Oficial Titular

Bel. Sileno Malburg Heusi	Sandra Liberato Heusi	Luiz Roberto Oliveira	Miriam Raquel Bernardes
Oficial Substituto	Oficial Maior	Escrevente Juramentado	Escrevente

CERTIDÃO DE NASCIMENTO

CERTIFICO que, sob Nº **41095** às folhas **215** do Livro Nº **35** do Registro de Nascimentos, encontra-se o assento de **Edson Luiz Provesi Junior**. Nascido aos **01** de **Setembro** de **1991**, às **09:55hs** horas
em (no): **Hospital M.M.K.Bornhausen Itajaí/SC**
do sexo: **Masculino**
Filho de: **Edson Luiz Provesi**
Profissão: **braçal**
Natural de: **Itajaí/SC**
e de: **Maria Lidia Pereira Provesi**
Profissão: **do lar**
Natural de: **Penha/SC**
Avós paternos: **Hugo Provesi**
e: **Dorotilde da Silva Provesi**
Avós maternos:
e: **Elza Pereira**
Declarante(s): **o pai**
As Testemunhas constam no termo.
O Assento foi feito no dia **13** de **Setembro** de **1991.**
Observação: **Para fins de direito.**

O referido é verdade e dou fé.
Itajaí, 3 de Agosto de 2005

LUIZ ROBERTO OLIVEIRA
Escrevente Juramentado

CORREGEDORIA-GERAL DA JUSTIÇA DO ESTADO DE SANTA CATARINA
SELO DE FISCALIZAÇÃO
OFÍCIO ... CIVIL
Rua Olímpio ... 122
Fone ... SC
☐ SAULO LIBERATO HEUSI
☐ SILENO MALBURG HEUSI
Oficial-Substituto
☐ SANDRA LIBERATO HEUSI
Oficial Maior
☐ LUIZ ROBERTO DE OLIVEIRA
Escrevente Juramentado

Emolumentos isento.

AA 0125764

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REPÚBLICA FEDERATIVA DO BRASIL

PASSAPORTE
PASSPORT

TIPO / TYPE: P
PAÍS EMISSOR / ISSUING COUNTRY: BRA
PASSAPORTE Nº / PASSPORT No: FY013822

SOBRENOME / SURNAME
PROVESI JUNIOR



NOME / GIVEN NAMES
EDSON LUIZ

NACIONALIDADE / NATIONALITY
BRASILEIRO(A)

DATA DO NASCIMENTO / DATE OF BIRTH
01 SET/SEP 1991

IDENTIDADE Nº / PERSONAL No

SEXO / SEX
M

NATURALIDADE / PLACE OF BIRTH
ITAJAÍ/SC

FILIAÇÃO / FILIATION
EDSON LUIZ PROVESI

MARIA LIDIA PEREIRA PROVESI

DATA DE EXPEDIÇÃO / DATE OF ISSUE
24 JAN/JAN 2019

AUTORIDADE / AUTHORITY
SR/DPF/RJ

VÁLIDO ATÉ / DATE OF EXPIRY
23 JAN/JAN 2029

831

P<BRAPROVESI<JUNIOR<<EDSON<LUIZ<<<<<<<<<<<<<<
FY013822<1BRA9109010M2901237<<<<<<<<<<<<<<<06

VISA

UNITED STATES OF AMERICA



Issuing Post Name
RIO DE JANEIRO

Control Number
20140304350001

Surname
PROVESI JUNIOR

Given Name
EDSON LUIZ

Visa Type /Class
R B1/B2

Passport Number
FJ423506

Sex
M

Birth Date
01SEP1991

Nationality
BRZL

Entries
M

Issue Date
31JAN2014

Expiration Date
29JAN2024

1011

Annotation

H8634496

*

VNUSAPROVESI<JUNIOR<<EDSON<LUIZ<<<<<<<<<<<<<<

FJ423506<2BRA9109010M2401298B3RDJOUI45442253

832

Scanned with CamScanner

STATE OF CALIFORNIA
CERTIFICATION OF VITAL RECORD

COUNTY OF SAN DIEGO

JORDAN Z. MARKS
ASSESSOR/RECORDER/COUNTY CLERK

LICENSE AND CERTIFICATE OF MARRIAGE

MUST BE LEGIBLE – MAKE NO ERASURES, WHITEOUTS, OR OTHER ALTERATIONS
USE DARK INK ONLY

STATE FILE NUMBER

4202337016718
LOCAL REGISTRATION NUMBER

FIRST PERSON DATA ☒ Groom ☐ Bride

1A FIRST NAME: CARLOS EDUARDO		1B MIDDLE: DA SILVA	
1C CURRENT LAST: MARTINS		1D LAST NAME AT BIRTH (IF DIFFERENT THAN 1C): –	
2 DATE OF BIRTH (MM/DD/CCYY): 09/03/1981	3 STATE/COUNTRY OF BIRTH: BRAZIL	4 #PREV MARRIAGES/SRDP: 00	5A LAST MARRIAGE/SRDP ENDED BY: ☐ DEATH ☐ DISSO ☐ ANNULMENT ☐ TERM SRDP ☒ N/A
5B DATE ENDED (MM/DD/CCYY): –			
6 ADDRESS: 8405 RIO SAN DIEGO DR	7 CITY: SAN DIEGO	8 STATE/COUNTRY: CA	9 ZIP CODE: 92108
10A FULL BIRTH NAME OF FATHER/PARENT: JULIO CESAR NASCIMENTO MARTINS		10B STATE OF BIRTH (IF OUTSIDE U.S. ENTER COUNTRY): BRAZIL	
11A FULL BIRTH NAME OF MOTHER/PARENT: CLERY ANTONIO DA SILVA		11B STATE OF BIRTH (IF OUTSIDE U.S. ENTER COUNTRY): BRAZIL	

SECOND PERSON DATA ☒ Groom ☐ Bride

12A FIRST NAME: EDSON LUIZ		12B MIDDLE: –	
12C CURRENT LAST: PROVESI JUNIOR		12D LAST NAME AT BIRTH (IF DIFFERENT THAN 12C): –	
13 DATE OF BIRTH (MM/DD/CCYY): 09/01/1991	14 STATE/COUNTRY OF BIRTH: BRAZIL	15 # PREV MARRIAGES/SRDP: 00	15A LAST MARRIAGE/SRDP ENDED BY: ☐ DEATH ☐ DISSO ☐ ANNULMENT ☐ TERM SRDP ☒ N/A
15B DATE ENDED (MM/DD/CCYY): –			
17 ADDRESS: 8405 RIO SAN DIEGO DR	18 CITY: SAN DIEGO	19 STATE/COUNTRY: CA	20 ZIP CODE: 92108
21A FULL BIRTH NAME OF FATHER/PARENT: EDSON LUIZ PROVESI		21B STATE OF BIRTH (IF OUTSIDE U.S. ENTER COUNTRY): BRAZIL	
22A FULL BIRTH NAME OF MOTHER/PARENT: MARIA LIDIA PEREIRA		22B STATE OF BIRTH (IF OUTSIDE U.S. ENTER COUNTRY): BRAZIL	

AFFIDAVIT

WE, THE UNDERSIGNED, DECLARE UNDER PENALTY OF PERJURY UNDER THE LAWS OF THE STATE OF CALIFORNIA THAT WE ARE UNMARRIED AND THAT THE FOREGOING INFORMATION IS TRUE AND CORRECT TO THE BEST OF OUR KNOWLEDGE AND BELIEF. WE FURTHER DECLARE THAT NO LEGAL OBJECTION TO THE MARRIAGE NOR TO THE ISSUANCE OF A LICENSE IS KNOWN TO US. WE ACKNOWLEDGE RECEIPT OF THE INFORMATION REQUIRED BY FAMILY CODE SECTION 358 AND HEREBY APPLY FOR A LICENSE AND CERTIFICATE OF MARRIAGE.

23 SIGNATURE OF PERSON LISTED IN FIELDS 1A-1D ▶ [signature] | 24 SIGNATURE OF PERSON LISTED IN FIELDS 12A-12D ▶ [signature]

LICENSE TO MARRY

I, THE UNDERSIGNED, DO HEREBY CERTIFY THAT THE ABOVE-NAMED PARTIES TO BE MARRIED HAVE PERSONALLY APPEARED BEFORE ME, OR THE PERSON PERFORMING THE CEREMONY HAS PERSONALLY APPEARED BEFORE ME AND PRESENTED AN AFFIDAVIT SIGNED BY THE PARTIES TO BE MARRIED DECLARING THAT ONE OR BOTH OF THE PARTIES ARE PHYSICALLY UNABLE TO APPEAR AND EXPLAINING THE REASONS THEREFOR IN ACCORDANCE WITH FAMILY CODE SECTION 426. THE PARTIES PROVED TO ME ON THE BASIS OF SATISFACTORY EVIDENCE TO BE THE PERSONS CLAIMED, HAVE DECLARED THAT THEY MEET ALL OF THE REQUIREMENTS OF THE LAW, AND HAVE PAID THE FEES PRESCRIBED BY LAW. AUTHORIZATION AND LICENSE IS HEREBY GIVEN TO ANY PERSON DULY AUTHORIZED TO PERFORM A MARRIAGE CEREMONY WITHIN THE STATE OF CALIFORNIA TO SOLEMNIZE THE MARRIAGE OF THE ABOVE-NAMED PERSONS. REQUIRED CONSENTS AND AFFIDAVITS FOR THE ISSUANCE OF THIS LICENSE ARE ON FILE.

25A ISSUE DATE (MM/DD/CCYY): 10/17/2023	25B EXPIRES AFTER (MM/DD/CCYY): 01/15/2024	25C NAME OF COUNTY CLERK: JORDAN Z MARKS	25D SIGNATURE OF CLERK OR DEPUTY CLERK: BY ▶ GLORIA GIL
25E MARRIAGE LICENSE NUMBER: 2023-019401	25F COUNTY OF ISSUE: SAN DIEGO	25G RETURN COMPLETED MARRIAGE LICENSE TO (INCLUDE ADDRESS): San Diego County Clerk, 1600 Pacific Hwy Ste 273, San Diego, CA 92101-2422	

WITNESS(ES) (ONE REQUIRED, NO MORE THAN TWO ALLOWED)

26A SIGNATURE OF WITNESS: [signature]	26B NAME OF PERSON WITNESSING MARRIAGE (TYPE OR PRINT CLEARLY): RENAN VIDAL ESTEVES
26C ADDRESS, CITY, STATE/COUNTRY, AND ZIP CODE: 8405 RIO SAN DIEGO DRIVE, SAN DIEGO, CA 92108	
27A SIGNATURE OF WITNESS: Gabriel Souza Xavier	27B NAME OF PERSON WITNESSING MARRIAGE (TYPE OR PRINT CLEARLY): GABRIEL DE SOUZA XAVIER
27C ADDRESS, CITY, STATE/COUNTRY, AND ZIP CODE: 8405 RIO SAN DIEGO DRIVE, SAN DIEGO, CA 92108	

CERTIFICATION OF PERSON SOLEMNIZING MARRIAGE

I, THE UNDERSIGNED, DECLARE UNDER PENALTY OF PERJURY UNDER THE LAWS OF THE STATE OF CALIFORNIA, THAT THE ABOVE-NAMED PARTIES WERE JOINED BY ME IN MARRIAGE IN ACCORDANCE WITH THE LAWS OF THE STATE OF CALIFORNIA. NOTE: THE MARRIAGE CEREMONY MUST TAKE PLACE IN THE STATE OF CALIFORNIA.

28A DATE OF MARRIAGE (MM/DD/CCYY): 10/17/2023	28B CITY/TOWN OF MARRIAGE: SAN MARCOS	28C COUNTY OF MARRIAGE: SAN DIEGO
29A SIGNATURE OF PERSON SOLEMNIZING MARRIAGE: ▶ Dyanna V McFarland	29B RELIGIOUS DENOMINATION (IF CLERGY): –	
29C NAME OF PERSON SOLEMNIZING MARRIAGE (TYPE OR PRINT CLEARLY): Dyanna McFarland	29D OFFICIAL TITLE: DEPUTY MARRIAGE COMMISSIONER	
29E ADDRESS, CITY, STATE/COUNTRY, AND ZIP CODE: 141 E CARMEL ST, SAN MARCOS, CA 92078		

NEW NAMES (IF ANY)

NEW MIDDLE AND LAST NAME OF PERSON LISTED IN 1A-1D (IF ANY) FOR USE UPON SOLEMNIZATION OF THE MARRIAGE (SEE REVERSE FOR INFORMATION)

30A. FIRST – MUST BE SAME AS 1A: —	30B. MIDDLE: —	30C. LAST: —

NEW MIDDLE AND LAST NAME OF PERSON LISTED IN 12A-12D (IF ANY) FOR USE UPON SOLEMNIZATION OF THE MARRIAGE (SEE REVERSE FOR INFORMATION)

31A. FIRST – MUST BE SAME AS 12A: —	31B. MIDDLE: —	31C. LAST: —

LOCAL REGISTRAR

32A NAME OF LOCAL REGISTRAR: JORDAN Z. MARKS, Recorder/County Clerk	32B SIGNATURE OF CLERK OR DEPUTY CLERK: BY ▶ [signature]	32C DATE ACCEPTED FOR REGISTRATION: OCT 21 2023

STATE OF CALIFORNIA, DEPARTMENT OF PUBLIC HEALTH, OFFICE OF VITAL RECORDS — VS-117 (01/01/2010)

This is a true and exact reproduction of the document officially registered and placed on file in the office of the San Diego County Recorder/Clerk

Jordan Z. Marks

Oct 24, 2023

JORDAN Z. MARKS
Assessor/Recorder/County Clerk

This copy is not valid unless prepared on an engraved border displaying date, seal and signature of the Recorder/County Clerk

005664098

ANY ALTERATION OR ERASURE VOIDS THIS CERTIFICATE

FEDERATIVE REPUBLIC OF BRAZIL

STATE OF RIO DE JANEIRO - CAPITAL DISTRICT

JUDICIARY POWER

10th CIVIL REGISTRY DISTRICT

CERTIFICATE

Birth **21.013** Book **A.344** Folios **271V9**

On **September fifteenth** one thousand eighty-**one**
In this City and at the Notary Office, appeared **Julio Cesar Nascimento Martins**
identification: **PMERJ** (Military Police Officer of the State of Rio de Janeiro) **no.32.086**
from **Rio de Janeiro** marital status **married**
age **25** years old, occupation **military** residing at **Rua José Gonçalves, no. 84, in this city**
who declared the birth of
CARLOS EDUARDO DA SILVA MARTINS
which occurred on **September third**
one thousand **eighty-one** at **03** hours and **30** minutes, at **Fabiano de Cristo Hospital, in this City**
sex **male**
son of **the declarant**
age **-.-** years old, from **-.-.-.-.-.-.-.-.-.-.-**
and **Clerry da Silva Martins, married, nursing assistant**
from **Rio de Janeiro** age **28** years old
married at the **11th Civil Registry Office/RJ.folios.43-book:BE6, on 09/28/1979**
residing at **above**
Paternal grandparents are **Joaquim Nascimento Martins and Derly Maria Martins**
and maternal **Belarmino Antonio da Silva and Maria da Conceição Mariano**
NOTES: Prepared in accordance with Ordinance 1/79 and decision in Case 4.870 of this Court. **The declarant presented the certificate signed by the Hospital Administrator – Gilson da Silva Cesar**

For the record, I prepared this document, which, having been read and found in accordance, is signed.

I, _____sworn judicial technician, wrote it.

And, I,_____ //signature// Official, subscribe.

The declarant's signature is included in the above statement.

I CERTIFY and attest that this is an ORIGINAL CERTIFICATE of FULL RECORD extracted in accordance with paragraph 1 of article 19 of Law No. 6.015/73, of the registration made today.

Extracted by: //signature//_____

The Official: //signature//_____

I, André Vinícius Inacio Penna Mello, certify that I am competent to translate from Portuguese to English and that the above is a faithful extract/summary of the relevant information of the attached document in Portuguese.

_____ **Date: August 22nd, 2023.**

REPÚBLICA FEDERATIVA DO BRASIL
ESTADO DO RIO DE JANEIRO - COMARCA DA CAPITAL
PODER JUDICIÁRIO
18.ª CIRCUNSCRIÇÃO DO REGISTRO CIVIL
FREGUESIA DO ENGENHO NOVO

CERTIDÃO

Nascimento 21.013 Livro A-341 Folha 271v°

Aos quinze de setembro de mil novecentos e oitenta e um nesta Cidade e em Cartório, compareceu Julio Cesar Nascimento Martins identidade PMERJ.nº32.086 natural de Rio de Janeiro estado civil casado idade 25 anos, profissão Militar residente a Rua José Gonçalves, nº 84, nesta Cidade que declarou o nascimento de "".CARLOS EDUARDO DA SILVA MARTINS"" ocorrido aos três de setembro de mil novecentos e oitenta e um às 03 horas e 30 minutos, em Hospital Fabiano de Cristo, nesta Cidade do sexo masculino.

filho(a) de ele declarante
idade anos, natural de
e de Clery da Silva Martins, casada, aux.enfermagem natural de Estado do Rio de Janeiro idade 28 anos casados no CartórIIaCir/RJ.fl.43-Lv:BE6, em:28/09/1.979 residente(s) a cima

São avós paternos Joaquim Nascimento Martins .e. Derly Maria Martins

e maternos Belarmino Antonio da Silva .e. Maria da Conceição Mariano

OBSERVAÇÕES: Lavrado nos termos da Portaria 1/79 e decisão nos Autos 4.870 deste Juizo. O declarante exibiu atestado firmado pelo Administrador do Hospital-Gilson da Silva Cesar.

Do que para constar lavro este termo, que lido e achado conforme, é assinado.

Eu, _____ téc. judiciário juramentado o escrevi

E, eu _____ Oficial subscrevo

Constatei a identidade acima a assinatura do(a) declarante.

CERTIFICO e dou fé que o presente é CERTIDÃO ORIGINAL, de INTEIRO TEOR, extraída em conformidade ao parágrafo 1º, do artigo 19, da Lei n.º 6.015/73, de registro feito hoje.

UGO ALVES DOS SANTOS
Datilógrafo Contratado

Extraída por _____

O Oficial _____

COD. 2-1-2 - 73 001 a 78 000 - 6-81

FY043160

Assinatura do titular / Signature du titulaire
Bearer's signature / Firma del titular

Este passaporte deve ser assinado pelo titular, salvo em caso de incapacidade.

Ce passeport doit être signé par le titulaire, sauf en cas d'incapacité.

This passport must be signed, except where the bearer is unable to do so.

Este pasaporte debe ser firmado por el titular, salvo en caso de incapacidad.

REPÚBLICA FEDERATIVA DO BRASIL

PASSAPORTE
PASSPORT

TIPO / TYPE: P
PAÍS EMISSOR / ISSUING COUNTRY: BRA
PASSAPORTE Nº / PASSPORT No.: FY043160

SOBRENOME / SURNAME
DA SILVA MARTINS



NOME / GIVEN NAMES
CARLOS EDUARDO

NACIONALIDADE / NATIONALITY
BRASILEIRO(A)

DATA DO NASCIMENTO / DATE OF BIRTH
03 SET/SEP 1981

IDENTIDADE Nº / PERSONAL No.

SEXO / SEX: M
NATURALIDADE / PLACE OF BIRTH: RIO DE JANEIRO/RJ

FILIAÇÃO / FILIATION
JULIO CESAR NASCIMENTO MARTINS

CLERY DA SILVA MARTINS

DATA DE EXPEDIÇÃO / DATE OF ISSUE
28 JAN/JAN 2019

AUTORIDADE / AUTHORITY
SR/DPF/RJ

VÁLIDO ATÉ / DATE OF EXPIRY
27 JAN/JAN 2029

P<BRADA<SILVA<MARTINS<<CARLOS<EDUARDO<<<<<<<
FY043160<7BRA8109035M2901271<<<<<<<<<<<<<<06

RDJ 343540

DEPARTMENT OF HOMELAND SECURITY • U.S. CUSTOMS AND BORDER PROTECTION
ADMITTED
GIG
JUN 02 2023
Until 32

VISTOS VISAS

DEPARTMENT OF HOMELAND SECURITY • U.S. CUSTOMS AND BORDER PROTECTION
2288
ADMITTED
GEN
JAN 25 2023
F1
D/S

VISA

UNITED STATES OF AMERICA



Issuing Post Name
RIO DE JANEIRO

Control Number
20220149470019

Surname
DA SILVA MARTINS

Given Name
CARLOS EDUARDO

Visa Type /Class
R F1

Passport Number
FY043160

Sex
M

Birth Date
03SEP1981

Nationality
BRZL

Entries
M

Issue Date
19JAN2022

Expiration Date
13JAN2026

1011

Annotation

P5764968

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N00032633130
SAN DIEGO INTERNATIONAL ACADEMY OF ENGLISH

VNUSADA<SILVA<MARTINS<<CARLOS<EDUARDO<<<<<<<
FY043160<7BRA8109035M2601135F1RDJ1GWPV052184

For: **edson luiz provesi junior**

U.S. Customs and Border Protection
Securing America's Borders

Most Recent I-94

Note to employers, local, state or federal agency granting benefits:
Please visit the CBP I-94 Public Website and click on the tab for "Get Most Recent I-94" to perform a search for the applicant to confirm that the biographic and travel information displayed on this I-94 printout matches the "Get Most Recent I-94" returned results for this applicant. I-94 FAQs: (https://i94.cbp.dhs.gov/I94/#/faq)

Admission I-94 Record Number: 068672268A4

Arrival/Issued Date: 2024 July 17

Class of Admission: DA

Admit Until Date: 2025 July 15

Details provided on the I-94 Information form:

Last/Surname: PROVESI JUNIOR

First (Given) Name: EDSON LUIZ

Birth Date: 1991 September 01

Document Number: FY013822

Country of Citizenship: Brazil

- Effective April 26, 2013, DHS began automating the admission process. An alien lawfully admitted or paroled into the U.S. is no longer required to be in possession of a preprinted Form I-94. A record of admission printed from the CBP website constitutes a lawful record of admission. See 8 CFR § 1.4(d).
- If an employer, local, state or federal agency requests admission information, present your admission (I-94) number along with any additional required documents requested by that employer or agency.
- Note: For security reasons, we recommend that you close your browser after you have finished retrieving your I-94 number.

OMB No. 1651-0111
Expiration Date: 11/30/2024

For: **carlos eduardo da silva martins**

U.S. Customs and Border Protection
Securing America's Borders

Most Recent I-94

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Admission I-94 Record Number: 068671140A4

Arrival/Issued Date: 2024 July 17

Class of Admission: DA

Admit Until Date: 2025 July 15

Details provided on the I-94 Information form:

Last/Surname: DA SILVA MARTINS

First (Given) Name: CARLOS EDUAR

Birth Date: 1981 September 03

Document Number: FY043160

Country of Citizenship: Brazil

- Effective April 26, 2013, DHS began automating the admission process. An alien lawfully admitted or paroled into the U.S. is no longer required to be in possession of a preprinted Form I-94. A record of admission printed from the CBP website constitutes a lawful record of admission. See 8 CFR § 1.4(d).
- If an employer, local, state or federal agency requests admission information, present your admission (I-94) number along with any additional required documents requested by that employer or agency.
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OMB No. 1651-0111
Expiration Date: 11/30/2024