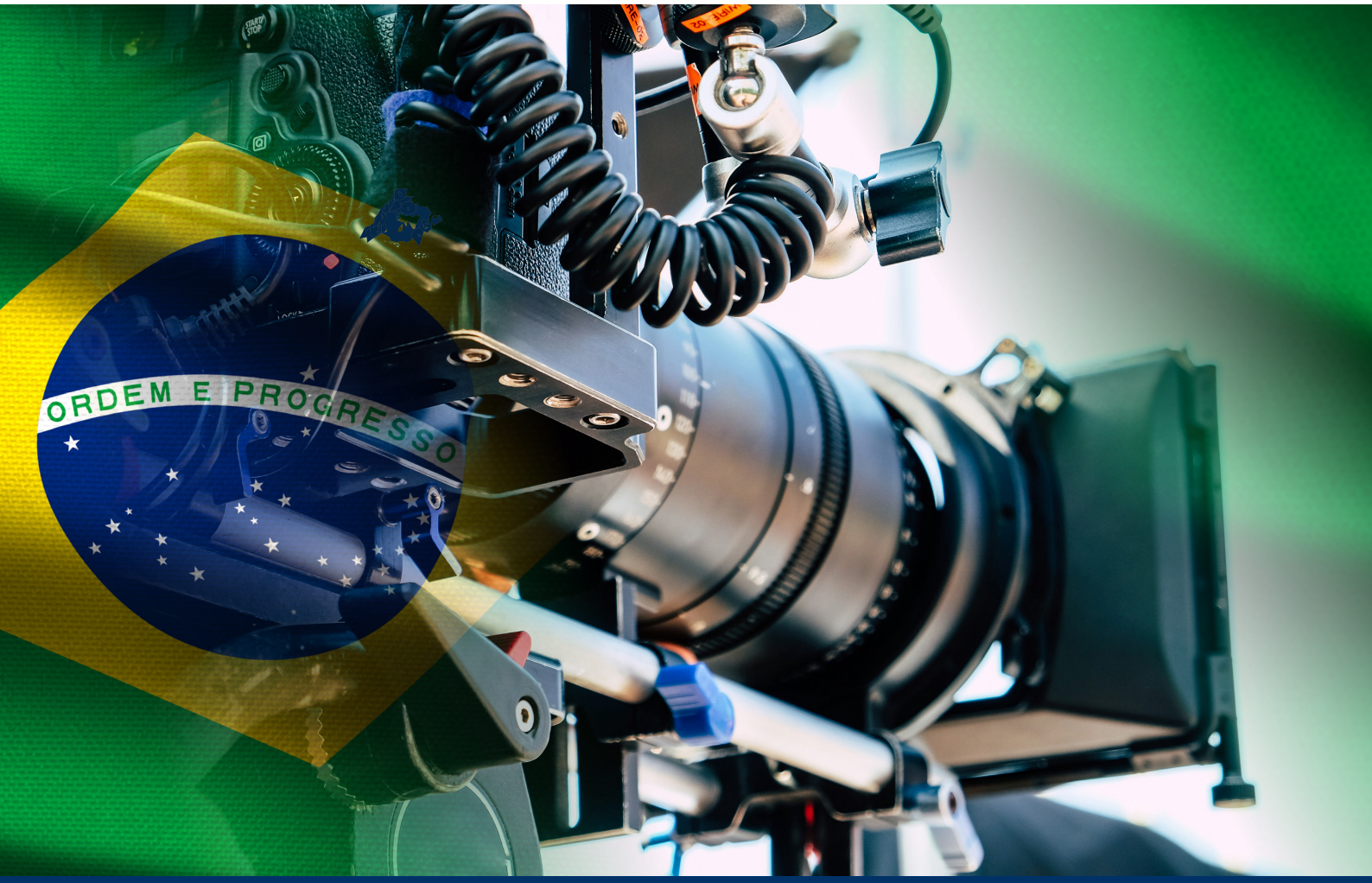
OXFORD ECONOMICS



THE ECONOMIC CONTRIBUTION OF BRAZIL'S AUDIOVISUAL INDUSTRY IN 2024

A REPORT FOR MPA

SEPTEMBER 2025

ABOUT OXFORD ECONOMICS

Oxford Economics was founded in 1981 as a commercial venture with Oxford University's business college to provide economic forecasting and modelling to UK companies and financial institutions expanding abroad. Since then, we have become one of the world's foremost independent global advisory firms, providing reports, forecasts, and analytical tools on more than 200 countries, 100 industries, and 8,000 cities and regions. Our best-in-class global economic and industry models and analytical tools give us an unparalleled ability to forecast external market trends and assess their economic, social, and business impact.

Headquartered in Oxford, England, with regional centers in New York, London, Frankfurt, and Singapore, Oxford Economics has offices across the globe in Abu Dhabi, Belfast, Chicago, Dubai, Dublin, Hong Kong, Los Angeles, Mexico City, Milan, Paarl, Paris, Philadelphia, Sydney, Tokyo, and Toronto. We employ 700 staff, including more than 450 professional economists, industry experts, and business editors—one of the largest teams of macroeconomists and thought leadership specialists. Our global team is highly skilled in a full range of research techniques and thought leadership capabilities from econometric modelling, scenario framing, and economic impact analysis to market surveys, case studies, expert panels, and web analytics.

Oxford Economics is a key adviser to corporate, financial, and government decision-makers and thought leaders. Our worldwide client base now comprises over 2,500 international organizations, including leading multinational companies and financial institutions; key government bodies and trade associations; and top universities, consultancies, and think tanks.

September 2025

The modelling and results presented here are based on information provided by third parties, upon which Oxford Economics has relied in producing its report and forecasts in good faith. Any subsequent revision or update of those data will affect the assessments and projections shown.

To discuss the report further please contact:

Daniel Diamond:
ddiamond@oxfordeconomics.com

Alice Gambarin:
agambarin@oxfordeconomics.com

Oxford Economics
5 Hanover Square, 8th Floor
New York, NY 10004

Tel: +1 (646) 786 1879

Photo credits
Cover photo compilation: ponsulak, MIPImages / Shutterstock.com

TABLE OF CONTENTS

EXECUTIVE SUMMARY

CORE IMPACTS

While producing and distributing the movies and TV shows people love, the activities of the audiovisual industry sustain considerable amounts of GDP, jobs, and government revenue in Brazil. Production studios, TV operators, streaming platforms, and movie theaters all make important direct contributions, deliver substantial indirect impacts by buying goods and services from their domestic suppliers, and induce further economic activity by paying and supporting wages along the supply chain.

The audiovisual sector is integral to Brazil's economy. We demonstrate this by estimating the sector's domestic economic footprint. Our analysis comprises all aspects of the audiovisual value chain, from producers, distributors, retailers, and online platforms, to the suppliers they rely on.

Based on our detailed analysis of the Brazilian economy, we estimate that in 2024 the audiovisual sector's **total economic impact** amounted to a R$ 70.2 billion of domestic GDP and 608,970 jobs. To give a sense of scale, this was equivalent to 0.6% of Brazil's GDP in 2024.

Direct activity of the audiovisual sector—that is firms and people directly employed in the creation, production, and distribution of audiovisual content; for example, film and television production companies, broadcasting networks, post-production services, and freelance technicians such as camera operators and sound engineers—created:

- R$ 31.6 billion of GDP, equivalent to about 12% of the Brazil's utilities sector.
- 121,840 jobs, which is about the same size as the industry manufacturing pharmaceutical products and over 50% larger than the automotive manufacturing workforce.
- An average monthly compensation of R$ 6,800, which was 84% higher than the average compensation in the country.[1]

A significant multiplier effect is associated with the activity of the audiovisual industry in Brazil. In 2024, for every R$ 10 million of value added created directly by entities within the audiovisual industry, there was an additional contribution to Brazil's GDP worth R$ 12 million from the supply chain and wage-induced spending channels, implying a GDP multiplier of 2.2x. Similarly, for every individual directly working within Brazil's audiovisual industry, the industry's activities and expenditure additionally supported four Brazilians in their work in the remainder of the domestic economy, implying an employment multiplier of 5.0x.

R$70.2 bn

of GDP supported by the audiovisual industry from a GDP multiplier of 2.2x

608,970

Jobs supported by the audiovisual sector, from an employment multiplier of 5.0x

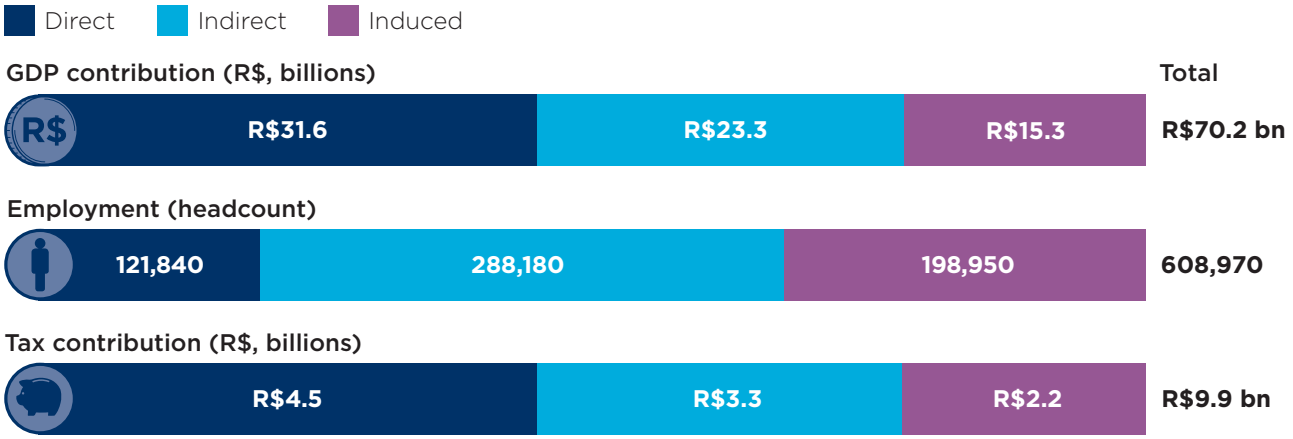
[1] This only covers workers in the traditional audiovisual industry and therefore excludes video on demand employees.

The sector also sustained significant tax payments for the Brazilian government. We estimate that the industry supported a total of R$ 9.9 billion in tax payments to the government. Fig. 1 illustrates the sector's own impacts, as well as that of its supply chain and its worker-induced spending—the **direct, indirect, and induced** effects respectively.

Audiovisual industry employees are extremely productive, creating R$ 259,400 of GDP per worker, about 3.5 times as much as the average employee in Brazil's formal economy.

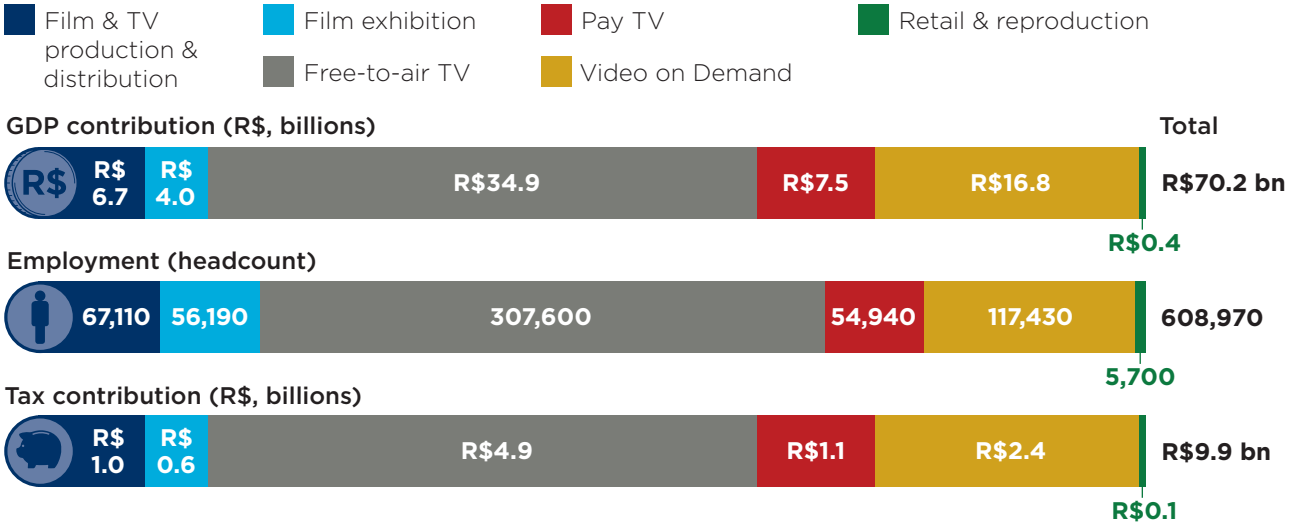
Our analysis includes **detailed modelling and projections for each of the audiovisual industry's subsectors**, including production, distribution, retail, TV broadcasting, and digital streaming video on demand services (Fig. 2).

Fig. 1: The audiovisual industry's contribution to Brazil's economy by channel, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

Fig. 2: Total contribution of each of the audiovisual industry's sub-sectors to Brazil's economy, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

CATALYTIC IMPACTS

Film and television productions have proven to be **powerful drivers of tourism**, a phenomenon often referred to as "screen tourism." 53% of travellers surveyed by Expedia have researched or booked a trip after seeing it in a TV show or movie, and Netflix has partnered with Brazilian tourism board Embratur to promote filming locations as tourist destinations.

Brazil's **audiovisual exports** are growing steadily, and with them, cultural influence and economic contribution. Since 2017, audiovisual service exports have grown at nearly 19% each year, contributing over R$ 2.7 billion to Brazil's GDP in 2023. Brazilian content like Netflix's *Sintonia,* Amazon Prime Video's *Dom*, Max's *Beleza Fatal*, and Sony Pictures Classics' *I'm Still Here* reinforcing Brazil's soft power.

Film festivals also play a vital role in showcasing Brazilian content domestically and internationally. Events such as the São Paulo International Film Festival, the Rio de Janeiro International Film Festival, and Fantaspoa collectively attract nearly a million attendees and hundreds of film entries. These festivals provide exposure for Brazilian talent, strengthen Brazil's position in the global cultural landscape, and promote long-term sector growth.

Driven by federal and municipal investment, Brazil has scaled inclusive **training initiatives** to develop a more diverse and skilled audiovisual workforce. Programs like Making My First Film offer hands-on, mobile-based filmmaking courses to marginalized youth, combining technical instruction with pathways into industry internships and festivals. These efforts align education, cultural production, and social mobility objectives, ensuring broader participation in Brazil's growing creative economy and preparing new talent to meet rising global demand for diverse storytelling.

R$2.7 bn

The contribution to GDP of Brazil's positive balance of trade in audiovisual services—more than one-third of the international trade in aircraft.

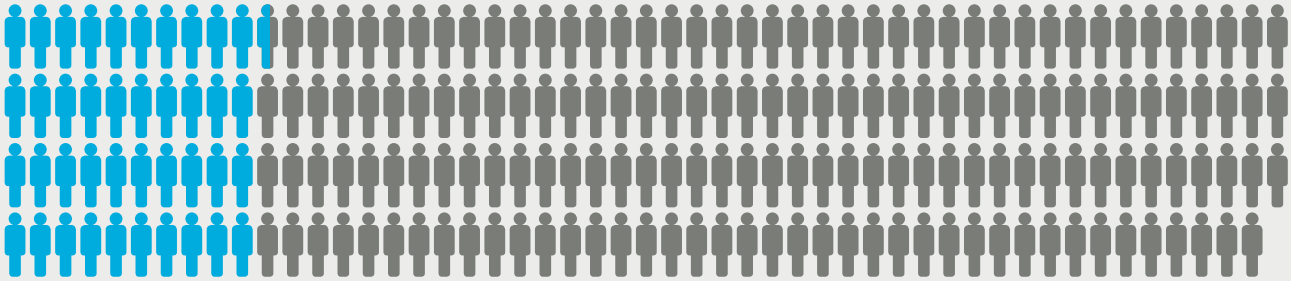
THE BRAZILIAN AUDIOVISUAL INDUSTRY IN 2024: CREATING JOBS, ECONOMIC ACTIVITY, AND EXPORT OPPORTUNITIES

AUDIOVISUAL SECTOR EMPLOYMENT

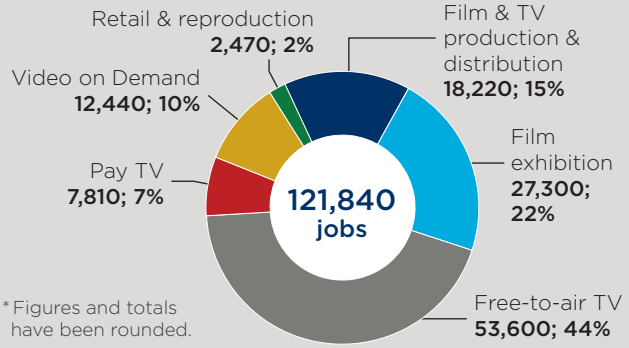
Direct jobs
121,840

Total jobs supported in 2024
608,970

For every individual directly employed in Brazil's audiovisual industry, **4.0 additional Brazilian jobs** are supported through the sector's supply-chain and wage-induced spending.

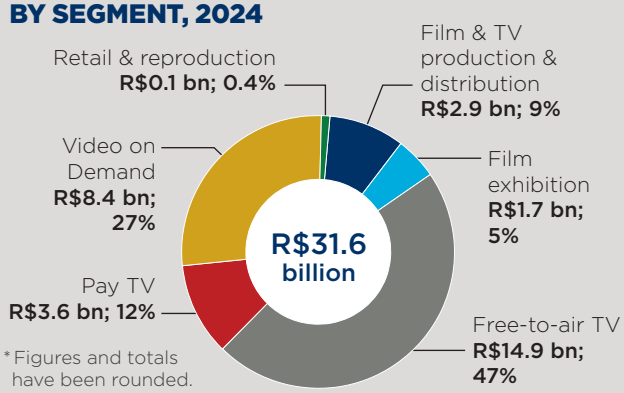


DIRECT EMPLOYMENT CONTRIBUTION* BY SEGMENT, 2024



*Figures and totals have been rounded.

DIRECT GDP CONTRIBUTION* BY SEGMENT, 2024



*Figures and totals have been rounded.

THE INDUSTRY CONTRIBUTES SIGNIFICANTLY TO BRAZIL'S OVERALL ECONOMY

DIRECT INDIRECT INDUCED

GDP CONTRIBUTION, 2024

The audiovisual industry has a GDP multiplier of 2.2

Direct contribution
R$31.6 bn

Whole economy contribution
R$70.2 bn

3.5x Employees in the industry were about 3.5 times as productive as the average employee in Brazil in 2024.

TAX REVENUE CONTRIBUTION, 2024

Direct contribution
R$4.5 bn

Whole economy contribution
R$9.9 bn

The audiovisual industry is highly competitive around the world. The industry in Brazil generated a **positive balance of trade** effect in 2023:

R$2.6 bn
audiovisual services exports

1. INTRODUCTION

Brazil is Latin America's largest media market, and its film and television industry (broadly referred to as the audiovisual sector throughout this report) represents one of the country's most dynamic and rapidly evolving sectors. Rooted in a rich, diverse, and unique cultural heritage, the industry has expanded its domestic production capacity, while increasingly attracting international attention. Driven by local and international demand for the country's cultural products, Brazil continues to be a significant player in the global audiovisual market. At the same time, the industry faces structural challenges related to domestic regulation and stronger, ever-expanding competition from global media giants, making its path of growth and success anything but guaranteed.

Several countries in Latin America have identified the creative industries as an important strategic vehicle to assist economic development. Against this backdrop, the Motion Picture Association (MPA) commissioned this analysis to understand the true economic value that the audiovisual industry brings to Brazil. This study refreshes the findings of an earlier Oxford Economics report titled "The economic contribution of Brazil's audiovisual industry in 2019."

This study analyzes the industry's activities, the effects on the supply chain and retail economies, as well as other positive socio-economic benefits throughout 2024. The structure of this report is as follows: chapter 2 reports on the economic impact of the audiovisual industry taken as a whole, while chapter 3 offers analyses for each sub-sector. Chapter 4 provides a discussion on the wider impacts of Brazil's audiovisual sector, and the technical appendix is found in chapter 5.

METHODOLOGY

Oxford Economics collected extensive data about the audiovisual sector from Brazil's official national statistics agency—IBGE—and other sources. Our use of these data was essential to estimating the total size and key characteristics of the sector, such as gross value-added contribution to GDP, employee compensation, and intermediate consumption.

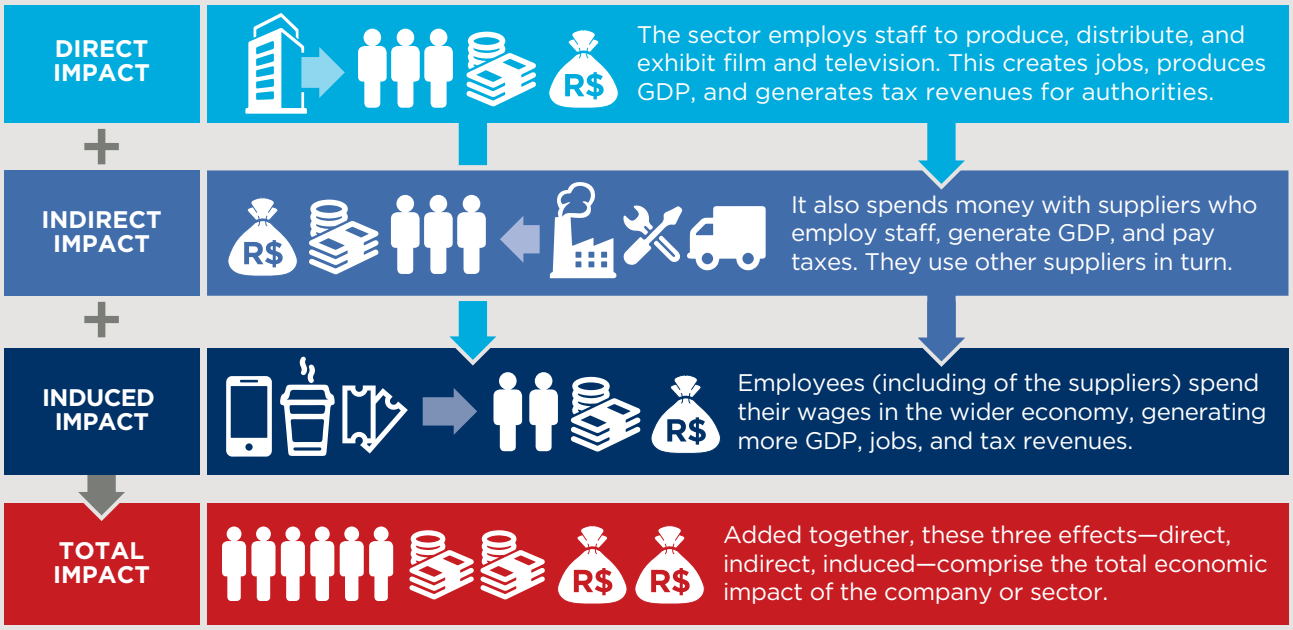
In particular, we used the following data sources:

- The Annual Survey of Services (PAS), which investigates the structural characteristics of the non-financial services sector in Brazil. The survey gathers many economic and financial information including gross and net revenue; number of enterprises; employed persons; employee expenditure; financial, operational and non-operational costs; and acquisition and retirement of fixed assets.
- The Annual Survey of Industry (PIA Enterprise), which investigates the structural characteristics of the Brazilian industrial sector.
- The Annual Survey of Trade (PAC), which investigates information on the basic structural characteristics of the trade sector in Brazil.
- The Relação Anual de Informações Sociais (RAIS), which is an administrative dataset of formally employed wage earners, either public or private. The data are collected annually and include demographic, occupational, and income characteristics of employees. RAIS data cover 99% of firms but do not include the informal sector. The dataset is produced by Brazil's Ministry of Labor and Employment (MTE). For this study, we had access to the unidentified RAIS micro-datasets.
- Estimates produced by Omdia, a market research and advisory firm, on the size of the video on demand sector's revenue.

AN INTRODUCTION TO ECONOMIC IMPACT ANALYSIS

In this economic impact assessment, we calculate the flow of the audiovisual sector's economic activity across the following three channels:

- **Direct impacts** measure the economic footprint of the sector's operations and activities. This includes people employed on movie sets, in post-production services firms, at concession stands at movie theaters, and everyone in between.
- **Indirect impacts** are a calculation of the economic activity—jobs, GDP, and taxes—occurring within the sector's supply chains from the procurement of goods and services.
- **Induced impacts** are a measure of the economic activity driven by the consumer spending sourced from the wages paid to sector employees, as well as the wages paid to employees supported throughout its supply chain.



2. TOTAL ECONOMIC IMPACT OF THE AUDIOVISUAL INDUSTRY

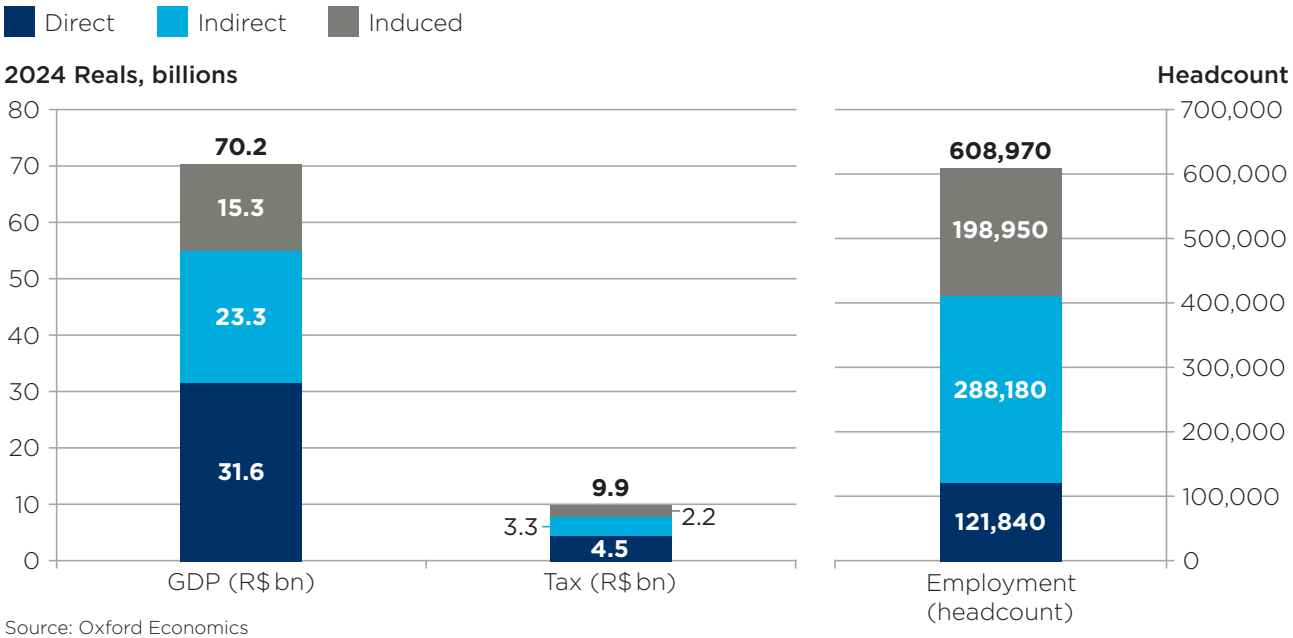
Economic impact assessments measure the contribution of an industry to its national economy along several dimensions: the addition to gross domestic product (GDP)—the standard measure of an economy's output—the number of jobs supported throughout the workforce, and tax revenues supported for all levels of government.

These three measures of economic activity occur across several channels. The "direct" channel is constituted by the operations of firms within the audiovisual industry itself. This includes individuals from actors, directors, and camera operators to special effects technicians and post-production audio mixers to ticket-stub checkers and concession attendants at the local cinema, as well as the firms within which they work.

The second channel is the "indirect" or supply chain channel of those operations. The third channel occurs through the wage expenditure that is "induced" from the earnings of those employed in the industry, or its supply chain.

We estimate that the audiovisual industry, in total, supported 608,970 jobs in 2024 and contributed R$ 70.2 billion to Brazil's GDP. The industry was responsible for supporting a combined total tax contribution worth R$ 9.9 billion in 2024. The disaggregated contribution across the three channels of impact is displayed in Fig. 3 and explained in more detail below.

Fig. 3: Economic contribution of Brazil's audiovisual industry, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

2.1 THE IMPACT ON BRAZIL'S GDP

In 2024, the direct operations within the audiovisual industry accounted for 45% of the industry's total contribution to Brazil's GDP and were worth R$ 31.6 billion (Fig. 3). For context, this is **equivalent to 12% of Brazil's utilities sector.**

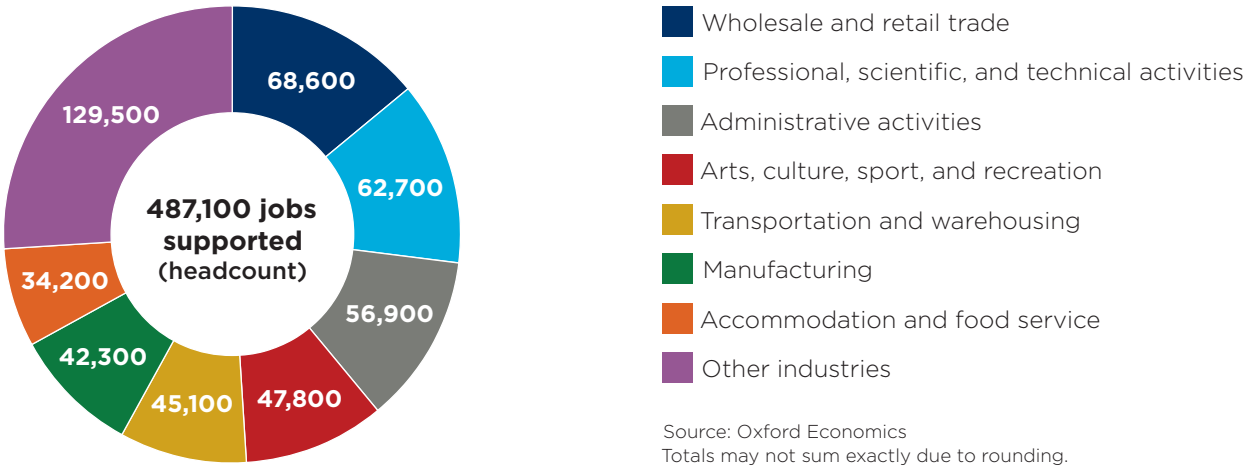
The total economic contribution of the audiovisual industry in Brazil is much wider than its direct operations. The wider impact manifests itself through the industry's indirect supply chain spendings, which supported a R$ 23.3 billion contribution to Brazil's GDP in 2024, and it extends even further through the induced expenditure of those employed in the audiovisual industry and its supply chain, which contributed R$ 15.3 billion to the economy in that year.

A significant multiplier effect is associated with the activity of the audiovisual industry in Brazil. In 2024, for every R$ 1 million of value created directly by entities within the audiovisual industry, there was an additional economic contribution to Brazil's GDP worth R$ 1.2 million, implying a GDP multiplier of 2.2x.

2.2 THE IMPACT ON BRAZIL'S EMPLOYMENT

The Brazilian audiovisual industry directly employed 121,840 people in 2024, which is **about the same size as the industry manufacturing pharmaceutical products and larger than the automotive manufacturing workforce.** The largest portion of the industry's overall employment footprint comes from its supply chain. Some 288,180 jobs are supported through this supply chain channel, with a further 198,950 employed through the induced effect of the wage expenditure. This means that for every individual directly working within Brazil's audiovisual industry, the industry's activities and expenditures additionally support four people in their work across the rest of the Brazilian economy, implying an employment multiplier effect of 5.0x. Fig. 4 shows the audiovisual sector supports additional jobs in many industries throughout Brazil, via the supply-chain and wage-induced channels.

Fig. 4: Indirect and induced jobs supported by the audiovisual industry, by sector of employment



Source: Oxford Economics
Totals may not sum exactly due to rounding.

2.3 THE PRODUCTIVITY OF AUDIOVISUAL WORKERS

Across the whole audiovisual industry, the average direct contribution to GDP per employee stood at R$ 259,400 in 2024 (Fig. 5). This implied productivity compared favorably to the wider Brazilian economy, in which GDP per employee stood at approximately R$ 73,400 per worker. These results indicate that **employees in the audiovisual industry are more than 3.5 times as productive as the average employee in Brazil.**

Productivity is the highest in the video on demand (VOD) sector, averaging R$678,300 per worker, followed by the Pay TV sector with R$ 465,000 per worker. The retail and reproduction sector has the lowest productivity, at R$ 51,100 per worker. Details on the composition of each segment are provided in chapter 3.

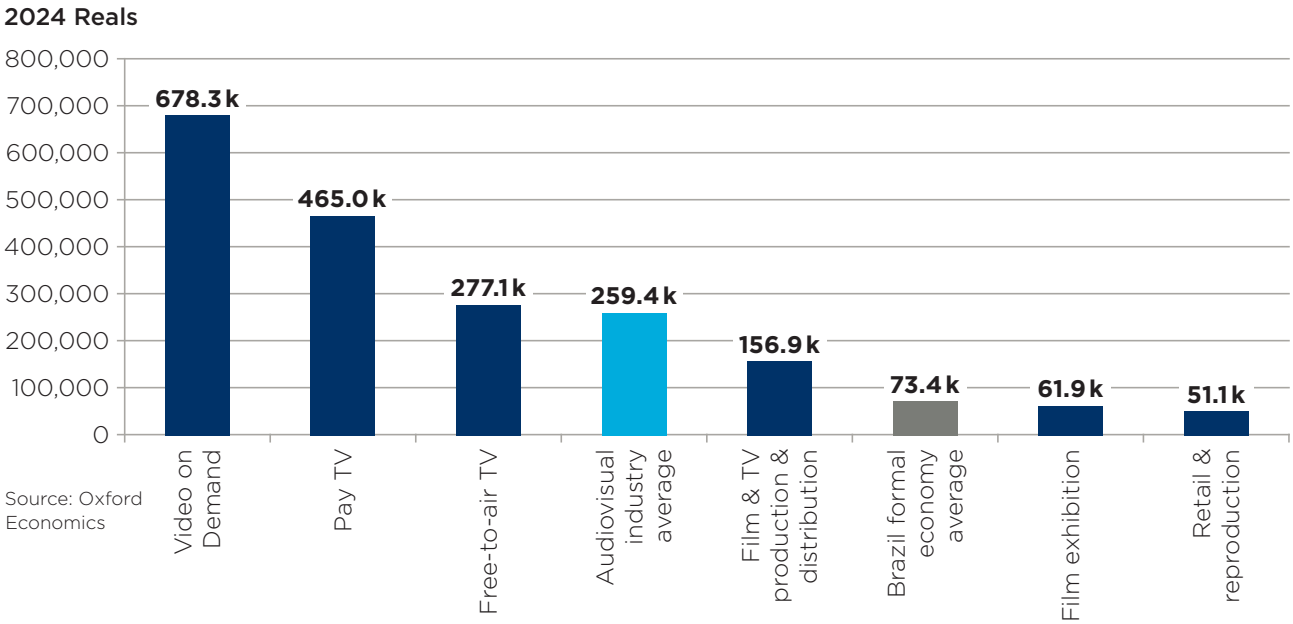
Interestingly, productivity varies widely even across impact channels. As discussed, direct productivity stood at R$ 259,400 per worker, while indirect and induced productivities were R$ 80,800 and R$ 76,900 per employee, respectively. These estimates align with expectations, as indirect productivity reflects the sector's supply chain and mirrors the state of the Brazilian economy more broadly, while induced productivity reflects the consumer economy—sectors like food service, retail, or recreation—which tends to display higher labor intensity and thus lower productivity.

Workers in the Brazilian audiovisual industry had an average monthly compensation of R$ 6,800, which was 84% higher than the average compensation in the country (R$ 3,700). The analysis is based on monthly RAIS microdata as of December 2024, for consistency with publicly released figures.[2]

2.4 THE IMPACT ON BRAZIL'S TAX REVENUES

The activities of the audiovisual industry in 2024 were associated with a direct tax contribution of R$ 4.5 billion, an indirect contribution worth R$ 3.3 billion, and a further R$ 2.2 billion generated through the induced contribution, for a total tax contribution of R$ 9.9 billion to all levels of the Brazilian government.

Fig. 5: Average worker productivity across audiovisual segments, 2024



Source: Oxford Economics

[2] Painel de Informações da RAIS, Ano Base 2024. This only covers workers in the traditional audiovisual industry and therefore excludes video on demand employees.

3. ECONOMIC CONTRIBUTION BY SEGMENT

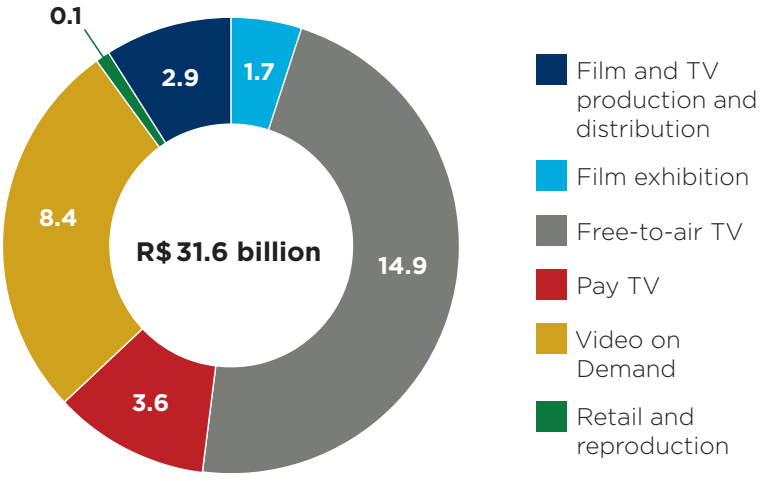
This section of the report describes the economic contribution that was made by each segment of the audiovisual industry in Brazil, in 2024. The following segments comprise the whole of the audiovisual industry: i) the production and distribution of film and TV content; ii) the exhibition of films in theaters; iii) free-to-air TV; iv) pay TV; v) video on demand (VOD); and vi) retail and reproduction.

All segments within the audiovisual industry support the Brazilian economy; free-to air TV makes up the biggest share of that contribution at 47% of the industry's direct contribution to Brazil's GDP, followed by VOD at about 27% (Fig. 6). See Fig. 21 in the Appendix for a complete summary of all segments, their impacts, as well as their multipliers.

In 2024, Brazil's audiovisual industry directly employed 121,840 people, with the largest portion supported by free-to-air TV, making up about 44% of the direct employment, followed by the film exhibition segment that made up 22% of the direct employees. The film and television production and distribution segment was the third largest in terms of direct employment, making up 15% of the share. Lastly, in 2024, the combined audiovisual industry brought in a direct tax contribution of R$ 4.5 billion to the Brazilian economy. The majority of this, totaling R$ 2.1 billion, came from the free-to-air TV segment, followed by R$ 1.2 billion from the video on demand (VOD) segment and R$ 514 million from the pay TV segment.

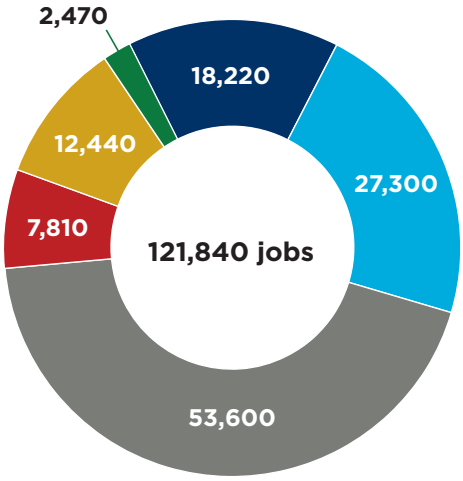
Fig. 6: Direct contribution of Brazil's audiovisual industry to domestic GDP and employment, by segment, 2024

2024 Reals, billions



Source: Oxford Economics

Direct employment (headcount)



Source: Oxford Economics

3.1 FILM AND TV PRODUCTION AND DISTRIBUTION

The core of a country's film and television sector lies in the creation of motion pictures and TV shows—an activity that not only drives economic value but also contributes to the nation's cultural capital. This segment includes the jobs and economic activity involved in the development, financing, filming, post-production, marketing, licensing, and distribution of film and TV content in Brazil, to both domestic and international audiences.

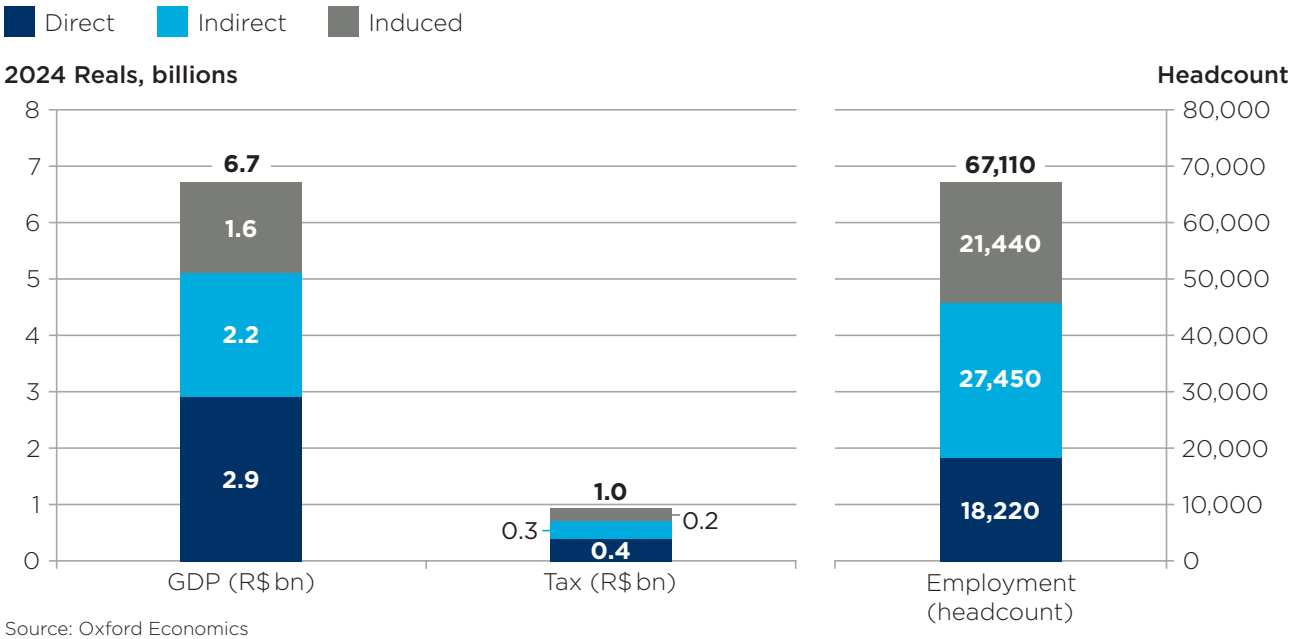
In 2024, the segment's direct economic impact was largest within the overall audiovisual sector with a total of R$ 2.9 billion. The indirect impact generated along the supply chain that supports film and TV programs' production and distribution contributed an additional R$ 2.2 billion to the Brazilian GDP. Lastly, the induced impact, generated by the wage expenditure of those employed in the sector and its supply chain, added a further R$ 1.6 billion to the economy. This constitutes a total of R$ 6.7 billion contributed to the GDP of the country by this segment alone (Fig. 7).

The economic activity in this area helped sustain an employment footprint totaling 67,110 jobs in 2024. The indirect supply chain impacts generated the largest share of jobs at 27,450, followed by 21,440 jobs created by induced effects, and 18,220 direct jobs.

The main tax contribution came from the direct activities within the segment, generating R$ 405 million in taxes—42% of the segment's total tax footprint. This segment supported a total tax contribution of R$ 951 million.

Recently, the film and TV production and distribution segment has seen a lot of private investment from streaming platforms. Global companies have also faced competition in Brazil from Globoplay. The streaming platform of Brazil's media giant Globo, Globoplay

Fig. 7: Economic contribution of film and TV production and distribution in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

produces native Brazilian content: telenovelas and other series that are made in-house and in-country. To give more context, in 2023, Globo's sales revenue reached R$16.4 billion, an 8% increase year-over-year.[3] In the same year, Globo invested R$5 billion in content, rights, and technology to further improve the quality of its shows and films for its domestic and international audiences.[4]

In 2024, Brazil's president, Luiz Inácio Lula da Silva, framed a record-breaking package of R$1.6 billion as proof of the industry's strength.[5] The plan dedicated most of the money to attract investments from new films and series, earmarking R$200 million for international co-productions with nearly 500 proposals on the table from 47 countries, and backed the R$400 million credit line that offers below-market rates to productions across Brazil's regions.

In order to project the growth of the production and distribution subsector, we utilize market growth projections provided in a report prepared by Olsberg•SPI, as well as Oxford Economics' forecasts for sectoral productivity and the Brazilian economy in general.[6] We utilize that report's most conservative modelling scenario in which it is assumed that no incentives are provided by the federal government. We project an average 4.7% annual growth rate in the subsector's direct GDP contribution and 3.3% in its direct employment impacts.

Fig. 8: Direct size of the film & TV production & distribution subsector; projections for 2024–2028

Year	Direct GDP contribution (2024 Reals)	Direct jobs (Headcount, thousands)	Direct taxes (2024 Reals)
2024	R$2.9 bn	18,220	R$404.7 mn
2025	R$3.0 bn	19,580	R$429.0 mn
2026	R$3.1 bn	19,810	R$445.2 mn
2027	R$3.3 bn	20,070	R$461.4 mn
2028	R$3.4 bn	20,710	R$485.6 mn

3.2 FILM EXHIBITION

Cinema screenings are one of the primary sources of revenue that sustain the production of new films. Culturally, this segment also serves as a vital platform through which the industry connects with and influences broader society. This segment includes the jobs and economic activity associated with the operations of cinemas, including ticket sales, concessions, projection services, and management of those facilities.

In 2024, the film exhibition segment contributed R$4.0 billion to Brazil's GDP (Fig. 9). This contribution primarily came from direct activities of movie theaters, generating R$1.7 billion. A further R$1.3 billion came as an indirect impact from the supply chain supporting this segment, and the remaining R$1.0 billion was contributed by the induced consumer spending.

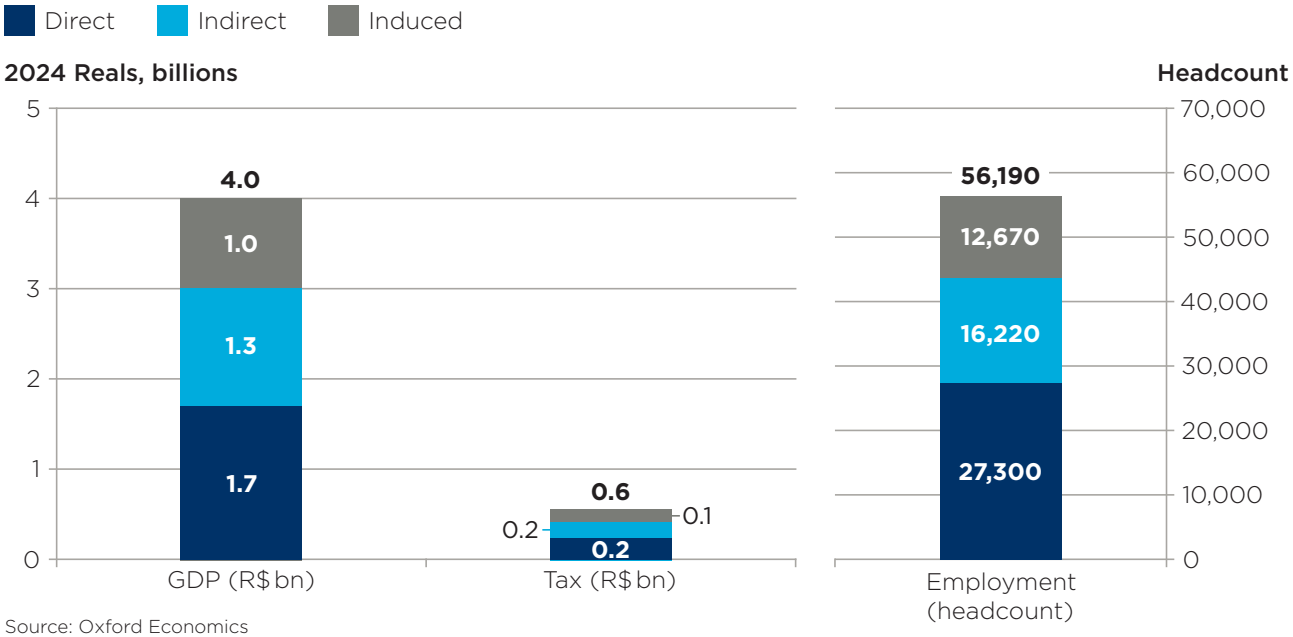
[3] Góes, F. (2025). Globo posts R$ 2 bn earnings with business growth. Valor International.

[4] Ripardo, S. (2024). Next generation digital TV will remove barriers between antennas, Internet, Globo's CFO says. Bloomberg Línea.

[5] Presidência da República. "We Reaffirm the Strength of Our Movie Industry," Says Lula during Announcement of BRL 1.6 Billion for Audiovisual Sector. *Planalto*, 2024.

[6] Olsberg•SPI. Economic Impact Study for a New Federal Audiovisual Production Incentive in Brazil. August 2024.

Fig. 9: Economic contribution of film exhibition in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

The segment supported a total of 56,190 jobs in 2024. Due to the labor intensity of this industry segment, most of these jobs came from direct employment within the sector, consisting of 27,300 jobs. This was followed by 16,220 jobs created by the indirect impacts in the supply chain and 12,670 jobs sustained through the induced impacts.

The film exhibition segment, in 2024, contributed a total of R$ 562 million in tax revenues, with R$ 239 million coming from direct activities.

Brazil's cinema and box office are showing signs of a post-COVID-19 recovery, but the road ahead is faced with increasing competition from home-streaming services. Statista estimates that Brazil's box office revenue grew by 11% between 2023 and 2024. In 2024, movie theaters across Brazil sold 125 million tickets, up from 114 million in the previous year—an annual increase of 9.5%.[7]

In 2023, Brazil released 161 domestic movies—a 168% increase from 2020, when only 60 domestic movies were released, showing a strong recovery from the pandemic shock that adversely impacted the industry.[8] In 2024, domestic movies grossed R$ 251 million in Brazil, up from R$ 67 million a year earlier—an annual increase of 275%.[9] As a result, the participation of domestic films in Brazil's total box office revenue went from 3% in 2023 to over 10% in 2024.[10]

In order to project the growth of the film exhibition subsector, we utilize market growth projections provided by Statista Market Insights, as well as Oxford Economics' forecasts for sectoral productivity and the Brazilian economy in general. We project a 5.3% average annual growth rate in the subsector's direct GDP contribution and 3.9% in its direct employment impacts.

[7] Statista, "Number of movie tickets sold in Brazil from 2009 to 2024," 2025.

[8] Statista, "Number of new domestic movies released in Brazil from 2009 to 2023," 2025.

[9] Statista, "Box office revenue generated by domestic films in Brazil from 2006 to 2024," 2025.

[10] Statista, "Box office revenue generated by domestic movies as a percentage of total box office gross in Brazil from 2006 to 2024," 2025.

Fig. 10: Direct size of the film exhibition subsector; projections for 2024–2028

Year	Direct GDP contribution (2024 Reals)	Direct jobs (Headcount, thousands)	Direct taxes (2024 Reals)
2024	R$1.7 bn	27,300	R$239.2 mn
2025	R$1.8 bn	29,700	R$256.6 mn
2026	R$1.9 bn	30,700	R$272.0 mn
2027	R$2.0 bn	31,200	R$282.9 mn
2028	R$2.1 bn	31,780	R$293.9 mn

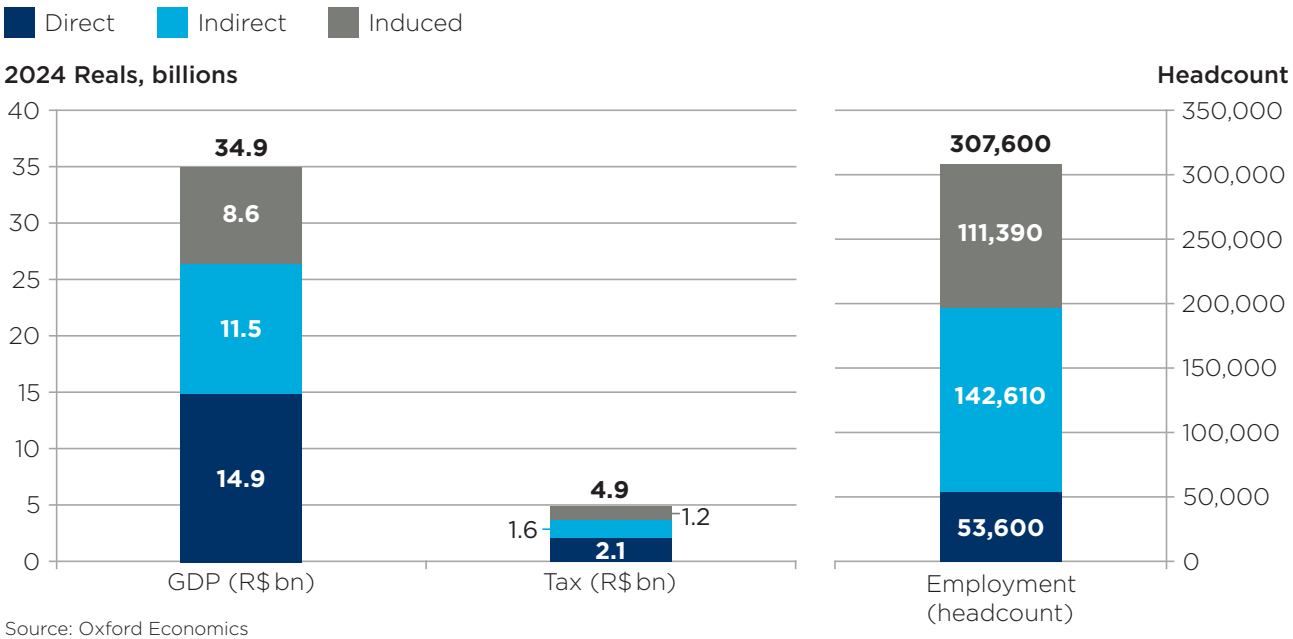
3.3 TELEVISION

3.3.1 Free-to-air TV

A key pillar of the traditional television industry is free-to-air (FTA) television. This segment encompasses all activities related to the creation, distribution, and broadcast of content on FTA channels. Such programming is typically available at no cost to viewers, funded primarily through advertising rather than subscriptions or usage fees. In Brazil, TV Globo stands as the leading FTA broadcaster.

In 2024, the segment's biggest contribution to the GDP came from its direct activities, worth R$14.9 billion. The indirect supply chain impact and induced consumer spending impact contributed R$11.5 billion and R$8.6 billion, respectively, totaling an economic footprint worth R$34.9 billion (Fig. 11).

Fig. 11: Economic contribution of free-to-air TV in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

Fig. 12: Direct size of the free-to-air TV subsector; projections for 2024–2028

Year	Direct GDP contribution (2024 Reals)	Direct jobs (Headcount, thousands)	Direct taxes (2024 Reals)
2024	R$ 14.9 bn	53,600	R$ 2.1 bn
2025	R$ 15.1 bn	55,270	R$ 2.1 bn
2026	R$ 15.3 bn	54,650	R$ 2.2 bn
2027	R$ 15.5 bn	54,150	R$ 2.2 bn
2028	R$ 15.7 bn	53,770	R$ 2.2 bn

In terms of job creation, the FTA television segment directly generated 53,600 jobs. But the biggest impact the segment had was on indirect job creation, sustaining 142,610 jobs, followed by induced job creation with 111,390 jobs.

The FTA television segment generated R$ 4.9 billion in tax revenue in 2024, with R$ 2.1 billion attributed to its direct activities.

In order to project the growth of the free-to-air TV subsector, we utilize market growth projections provided by Statista Market Insights, as well as Oxford Economics' forecasts for sectoral productivity and the Brazilian economy in general. We project a 1.4% annual growth rate in the subsector's direct GDP contribution and 0.1% in its direct employment impacts.

3.3.2 Pay TV

The other major segment of the traditional television industry is pay television. This includes subscription-based TV services and covers the full range of activities involved in producing, distributing, and broadcasting content for paying viewers. According to data from Anatel, there were 10.4 million pay TV subscription in Brazil in 2024, down nearly 19% from 2023 (Fig. 14).

In 2024, the pay TV industry made a direct contribution to GDP worth R$ 3.6 billion.

The indirect impact, generated along the supply chain that supports pay TV activities, contributed an additional R$ 2.4 billion to the economy. Lastly, the induced impact, generated by the wage expenditure of those employed in the sector and its supply chain, was worth a further R$ 1.4 billion. Pay TV contributed a total of R$ 7.5 billion to Brazilian GDP (Fig. 13).

The pay TV segment directly supported 7,810 jobs. However, its biggest impact was on the indirect and induced job creation, sustaining 28,690 and 18,440 jobs, respectively.

In 2024, this segment contributed a total of R$ 1.1 billion in tax revenue. The main contribution came from the direct activities, which generated tax revenues of R$ 514 million—almost 49% of the segment's total tax footprint.

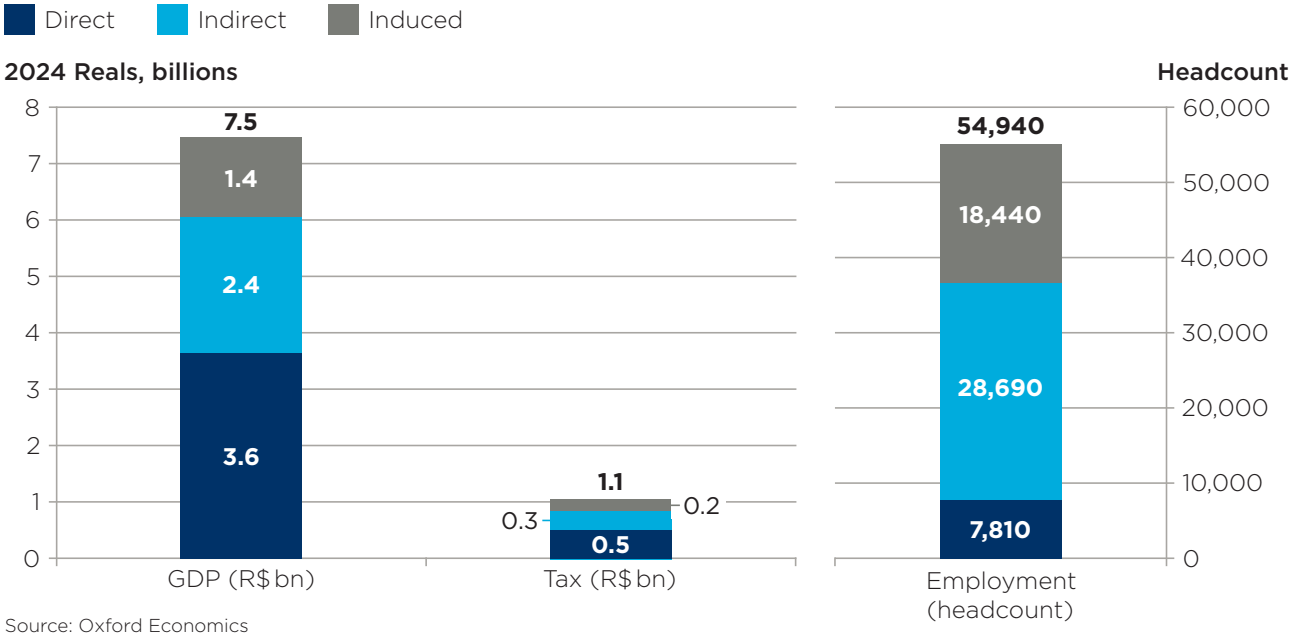
Brazil's pay TV industry has experienced a sustained decline in recent years, with pay TV subscribers down 45% since 2016 (Fig. 14). This trend partially reflects the ubiquitous shift in consumer behavior toward streaming services, but also significant structural challenges within the domestic industry. Brazil's legacy pay TV operators face such headwinds and regulatory burdens, including restrictive content quotas, outdated licensing frameworks, and high taxation.[11]

Industry sources have suggested that asymmetric rules have placed legacy broadcasters at a competitive disadvantage,

[11] OECD, Telecommunication and Broadcasting Review of Brazil 2020, pp. 225.

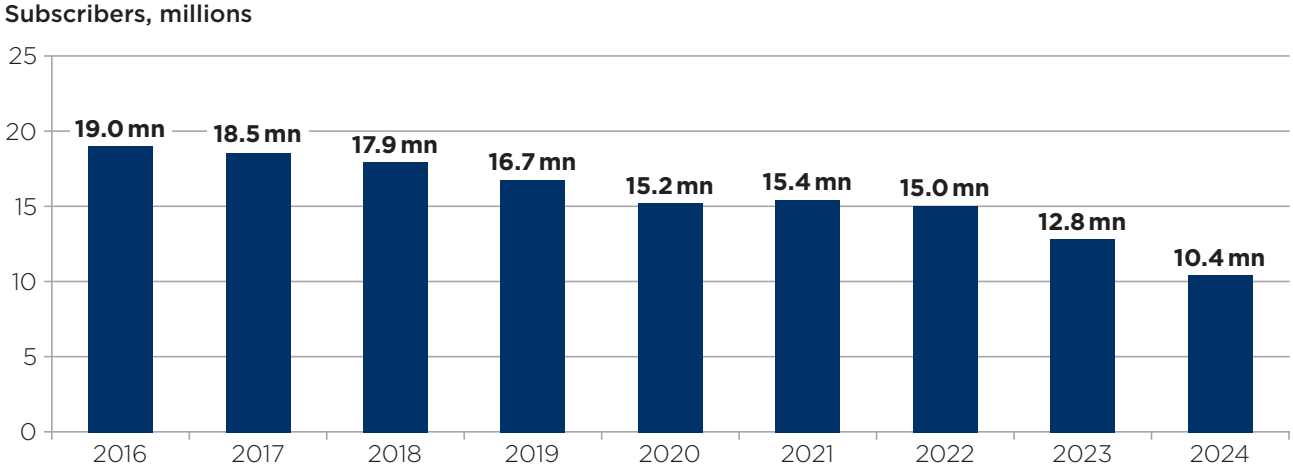
exacerbating their decline amid the digital transition. While some stakeholders may propose tightening VOD regulations to level the playing field, industry leaders call for a more effective and forward-looking policy response that modernizes and relaxes outdated restrictions on pay TV—fostering innovation, preserving domestic distribution capacity, and ensuring long-term support for Brazilian content production.

Fig. 13: Economic contribution of pay TV in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

Fig. 14: Trend in pay TV subscribers, 2016–2024



Source: Anatel

Fig. 15: Direct size of the pay TV subsector; projections for 2024–2028

Year	Direct GDP contribution (2024 Reals)	Direct jobs (Headcount, thousands)	Direct taxes (2024 Reals)
2024	R$ 3.6 bn	7,810	R$ 514.1 mn
2025	R$ 3.6 bn	7,940	R$ 515.6 mn
2026	R$ 3.7 bn	7,770	R$ 517.2 mn
2027	R$ 3.7 bn	7,610	R$ 518.7 mn
2028	R$ 3.7 bn	7,490	R$ 520.3 mn

In order to project the growth of the pay TV subsector, we utilize market growth projections provided by Digital TV News and Digital TV Research, as well as Oxford Economics' forecasts for sectoral productivity and the Brazilian economy in general. We project a 0.3% annual growth rate in the subsector's direct GDP contribution and -1.1% in its direct employment impacts.

3.4 VIDEO ON DEMAND

This section covers the video on demand (VOD) segment, which encompasses the jobs and economic activity related to the creation, licensing, distribution, streaming, and platform management of digital audiovisual content delivered to consumers via the internet. This subsector, as well as the audiovisual industry at large, excludes user-generated platforms such as YouTube. Market research from Omdia—a research and advisory firm specializing in media—estimates that the Brazilian VOD market generated R$ 19.4 bn ($3.6 bn) of sales in 2024.

Utilizing this data, as well as industry statistics from IBGE and other official sources, our modeling finds that Brazil's VOD subsector directly contributed R$8.4 billion to GDP, R$ 5.7 billion indirectly through its supply chain, and R$ 2.6 billion through the wage-induced spending channels. In total, the sector contributed R$16.8 billion to Brazil's GDP (Fig. 16).

The VOD segment supported a total of 117,430 jobs in 2024, with 12,440 people working directly for VOD platforms in Brazil. The indirect supply chain segment sustained another 71,460 jobs, and the remaining 33,530 were employed through the wider induced activity.

In 2024, the VOD segment contributed a total of R$ 2.4 billion in tax revenues, with about half of this (R$ 1.2 billion) generated through the direct activities in the segment.

The VOD market in Brazil is large and growing, with an estimated 8.5 million users in 2024 and growth projections of 4.9% year-over-year to 2030.[12] VOD services are categorized by the sources of their revenue, primarily either through user-paid fees for subscription, or advertiser-supported revenues.[13]

Subscription video on demand (SVOD) describes users who directly pay service providers an annual or monthly subscription

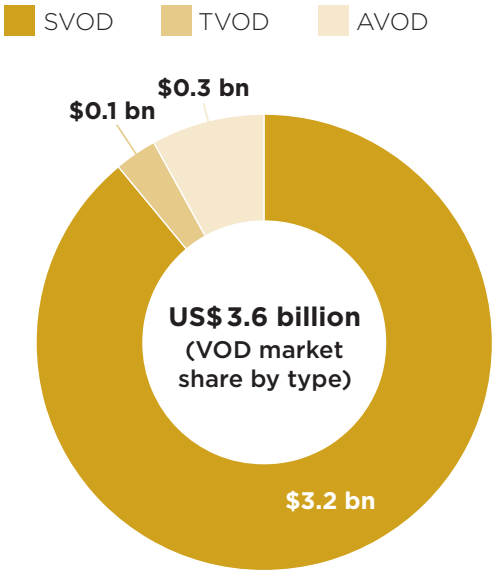
[12] Statista, "Number of users in the OTT video segment of the media market Brazil from 2020 to 2030," 2025.

[13] There are hybrid subscriptions in which users pay a lower direct subscription fee in exchange for being presented with some advertisements within the platform. Omdia's SVOD estimate includes hybrid subscriptions with advertising, where access is offered at a lower price.

fee to view content and make up the vast majority (89%) of the Brazilian streaming market according to Omdia (Fig. 17). The number of Brazilian SVOD users is forecast to continuously increase between 2024 and 2027 by 19%, in total 6.5 million users.[14] As of December 2024, Netflix had the largest market share at 24.4%, followed by Prime Video at 20.5%, Disney+ at 14.6%, and Globoplay at 11.5%.[15]

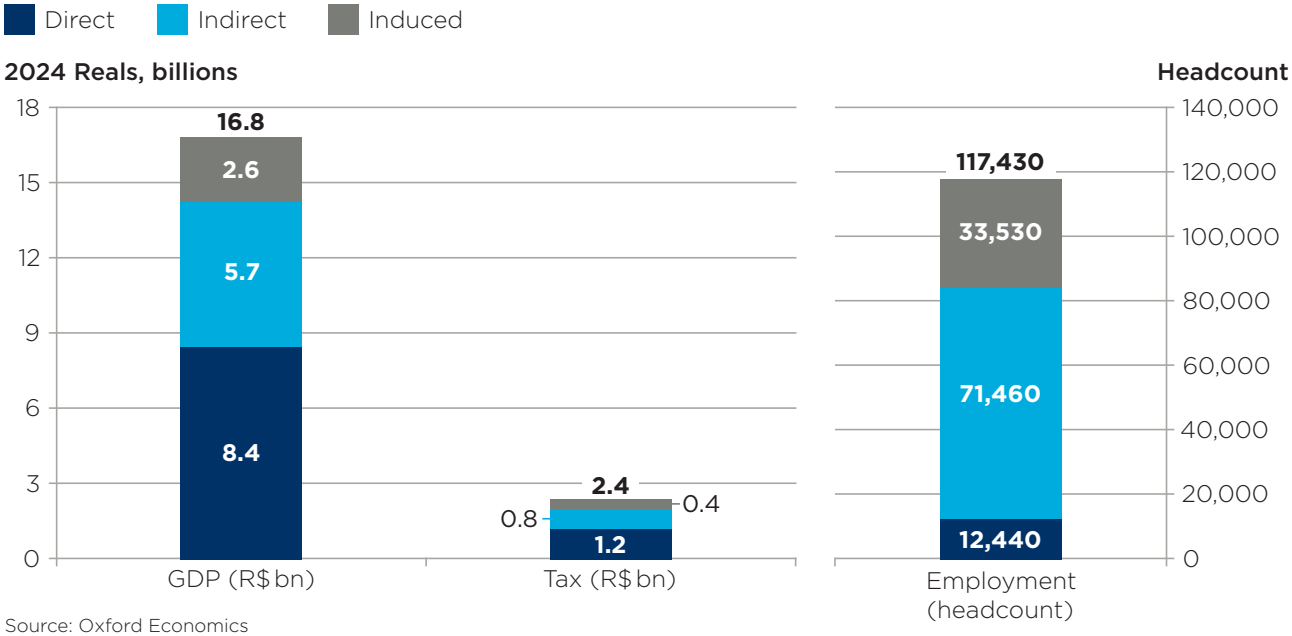
On the other hand, advertising-supported video on demand (AVOD) is free to consumers, while supported by advertisements. Fully ad-supported platforms include Pluto TV or free tiers of other platforms like GloboPlay, where ad revenue is used to offset production and hosting costs. Transactional video on demand (TVOD) describes the method of renting digital content whereby customers commonly choose content on an a-la-carte basis and pay to watch it for a limited period—

Fig. 17: Structure of online video service revenues in Brazil (USD), 2024



Source: Omdia

Fig. 16: Economic contribution of video on demand in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

[14] Statista,"Number of users of video streaming (SVOD) in Brazil 2017-2027," 2025.

[15] Statista, "Monthly market share of subscription video-on-demand (SVOD) services in Brazil from January 2024 to March 2025," 2025.

Fig. 18: Direct size of the video on demand subsector; projections for 2024–2028

Year	Direct GDP contribution (2024 Reals)	Direct jobs (Headcount, thousands)	Direct taxes (2024 Reals)
2024	R$8.4 bn	12,440	R$1.2 bn
2025	R$9.6 bn	14,370	R$1.4 bn
2026	R$10.8 bn	15,720	R$1.5 bn
2027	R$11.7 bn	16,690	R$1.7 bn
2028	R$12.4 bn	17,350	R$1.8 bn

also known as digital rental or pay-per-view. While very small in Brazil, and therefore not visible in the chart, the VOD segment also includes Download to Own (DTO) activities (also known as EST—electronic sell-through), as well as digital rental of audiovisual products.[16]

In order to project the growth of the Brazil's VOD subsector, we utilize market growth projections provided by Omdia, as well as Oxford Economics' forecasts for sectoral productivity and the Brazilian economy in general. We project a 10.2% average annual growth rate in the subsector's direct GDP contribution and 8.7% in its direct employment impacts.

Beyond the substitution myth: reframing the link between online video and traditional film & TV

There is concern among vested stakeholders that the growth of VOD services must necessarily come at the expense of legacy media. While undoubtedly there are substitution effects occurring within consumer behaviors, there is some recent empirical evidence suggesting that the expansion of VOD need not cannibalize legacy media entirely. Instead, multiple studies show that there can be positive complementarities to each other.

Takayuki and Sang-gil (2023), for example find that while there is a substitution effect prevalent between VOD and traditional TV services, that these effects are not homogeneous across genres; and that the prevalence of streaming services had a smaller effect on the consumption of live broadcasts like sports and news, when compared to YouTube and other user-generated content platforms.[17]

Generally, prior studies showed varying degrees of substitution and complementarity in the relationship between video on demand and traditional TV. Moreover, as demonstrated by this report, a significant portion of the economic gains from VOD expansion remains within Brazil—through domestic content commissions and licensing fees, local crew employment, and collaborations with Brazilian studios. Accordingly, creating a flexible, supportive regulatory framework that enables both legacy and digital platforms to coexist and flourish together can yield positive effects for the Brazilian economy. See section 4.2 for further discussion.

[16] Through DTO products, customers can purchase specific film or television content through the internet and have access to them indefinitely.

[17] Takayuki Yamatsu and Sang-gil Lee. 2023. "Multiple Relationships between Streaming and Linear TV." *Journal of Broadcasting & Electronic Media* 67, no. 5 (2023): 725–743.

3.5 RETAIL AND REPRODUCTION

This segment includes companies primarily engaged in selling or renting DVDs, Blu-ray discs, and other physical formats of audiovisual content to consumers. In recent years, this area of the industry has seen a downturn, driven by the rise of new business models such as VOD. Additionally, the growth of piracy, now easier due to widespread internet access, has further contributed to the decline of physical media sales and rentals.

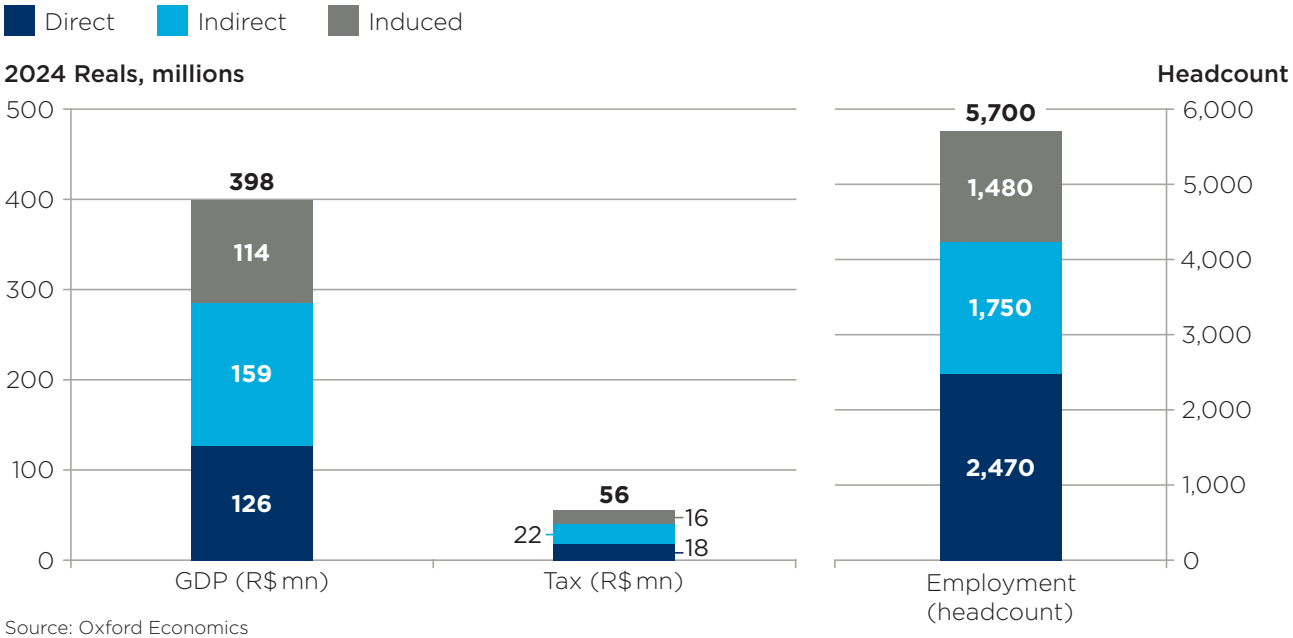
In 2024, the retail and reproduction segment contributed R$ 398 million to Brazil's GDP (Fig. 19). About 40% of this contribution came as an indirect impact from the supply chain, which totaled R$ 159 million.

This segment created a total of 5,700 jobs in 2024. The majority of these jobs came as a direct impact, employing 2,470 people. Additionally, 1,750 jobs were created as an indirect impact and 1,480 as an induced impact.

The retail and reproduction segment directly contributed R$ 18 million in tax revenue in 2024, and R$ 56 million in total after accounting for indirect and induced tax collections.

Given the decline and headwinds faced by the retail and reproduction subsector, Oxford Economics does not forecast any growth to be experienced between 2024 and 2030.

Fig. 19: Economic contribution of retail and reproduction segment in Brazil, 2024



Source: Oxford Economics
Totals may not sum due to rounding.

4. ADDITIONAL IMPACTS

While chapters 2 and 3 discuss the economic effects of the audiovisual sector's operational activities, the sector provides enormous value and spillover benefits via other channels as well. This section also provides a discussion of the current regulatory environment surrounding Brazil's domestic audiovisual sector and provides recommendations to support the growth of this dynamic and important industry.

4.1 TOURISM

Broadly referred to as "screen tourism," locales featured in global film and television media have long acted as catalysts for travel and tourism. Major recent examples include *The Lord of the Rings* and its boon for New Zealand; *Emily in Paris* with its titular locale; or Disneyland, Disney World, and Universal Studios. Research from Expedia shows that 53% of travelers surveyed have researched or booked a trip after seeing it in a TV show or movie, illustrating the importance of thriving domestic cultural industries on tourism.[18]

As an example, following the launch of the remake of the soap opera *Pantanal* in March 2022 by Globoplay, tourism in the Pantanal area increased by 100%. Similarly, research found that searches for the Tocantins region increased by 80% following Globo's launch of the soap opera *O Outro Lado do Paraíso* (*The Other Side of Paradise*).[19]

The most prominent recent example is *I'm Still Here* from filmmaker Walter Salles and Sony Pictures Classics, which received three nominations at the 2025 Academy Awards, including Best Picture, and won the award for Best International Feature Film—both firsts for the Brazilian film industry.[20] The film has been a cultural phenomenon, and a draw for tourism in Rio de Janeiro's Urca neighborhood.[21] Rio's mayor has announced plans to purchase the house featured as the film's main setting to convert it into a museum and cultural center dedicated to Brazilian cinema.[22]

Against this backdrop, Netflix has partnered with Embratur, Brazil's tourism board, to boost international tourism by promoting the country's audiovisual cultural exports.[23] *Invisible City* and *Love Is Blind: Brazil*, are being put forward as powerful tools to showcase the country's culture, landscapes, and biodiversity to international audiences.

53% of travelers **researched or booked their trips after seeing locations in movies or on TV.**

[18] Miller, Cheryl. "Unpack '24 Trends: What They Mean for Partners." *Expedia Group Blog*, January 30, 2024. https://partner.expediagroup.com/en-us/resources/blog/unpack-24-insights.

[19] Inter American Development Bank. The Economic Impact of the Screen Industries Latin America, August 2023.

[20] O Globo. "'I'm still here' Is the Fifth Brazilian Feature Film Nominated for the Oscar for Best International Feature; Revisit Them All." O Globo (English), January 23, 2025. https://oglobo.globo.com/english/noticia/2025/01/23/im-still-here-is-the-fifth-brazilian-feature-film-nominated-for-the-oscar-for-best-international-feature-revisit-them-all.ghtml.

[21] Agência Brasil (EBC). "Casa usada em gravações de 'Ainda Estou Aqui' vira ponto turístico." Agência Brasil, January 2025. https://agenciabrasil.ebc.com.br/cultura/noticia/2025-01/casa-usada-em-gravacoes-de-ainda-estou-aqui-vira-ponto-turistico.

[22] Agência Brasil (EBC). "Prefeitura do Rio vai transformar casa de 'Ainda Estou Aqui' em museu." Agência Brasil, March 3, 2025. https://agenciabrasil.ebc.com.br/cultura/noticia/2025-03/prefeitura-do-rio-vai-transformar-casa-de-ainda-estou-aqui-em-museu.

[23] "Netflix, Embratur in 'Invisible City,' 'Love Is Blind: Brazil' Push Brasil Tourism." *Variety*, April 17, 2025. https://variety.com/2025/film/global/netflix-embratur-invisible-city-love-is-blind-brazil-1236414200/.

Almost all sectors of Brazil's economy reap the benefits of tourism growth, but none more than consumer services like hotels, restaurants, or transportation. Data from UN Tourism estimate that Brazil welcomed 6.8 million international visitors in 2024—a 6.6% increase since the pre-COVID-19 baseline of 2019—who spent nearly US$ 7.3 billion (R$ 39.3 billion) within Brazil's economy.[24] This spending supported about 8.1 million jobs in 2024—representing about 8% of Brazil's entire labor force by the end of 2025.[25]

4.2 PROMOTING BRAZILIAN CULTURE THROUGH AUDIOVISUAL EXPORTS

Brazil's cultural exports continue to gain international traction, with growing engagement from global platforms and audiences. It is estimated that global audiovisual content production expenditure reached US$247 billion in 2024,[26] and Brazil is increasingly positioned to benefit from this growth.

Exports of audiovisual services have not only expanded Brazil's cultural reach but have also generated important economic value. As the sector becomes more globally integrated, Brazilian content increasingly functions as an important soft-power asset, driving indirect benefits like tourism (discussed above), national branding, and influence.

Brazilian content is now more visible than ever to global audiences. International platforms have licensed or commissioned Brazilian series and films, many of which have ranked as top-performing titles both locally and internationally. For example, *Sintonia*, Netflix's most popular Brazilian series, was ranked first overall globally for non-English-language shows for a period in 2023.[27] Similarly, Amazon Prime Video's *Dom* was nominated for Best Fiction Series at the 2024 edition of the Grand Prize of Brazilian Cinema[28] and Max has expanded its offering to include its first telenovela, *Beleza Fatal*.[29] Disney+ has merged with Star+ into one platform in Latin America, doubling the hours of content available in Latin America, and exposing Star+'s Latin American content to a much broader audience.[30]

To put this anecdotal evidence into context, we leverage statistics from the United Nations Conference on Trade and Development (UNCTAD), which produces annual estimates of the international trade of goods and services.[31]

[24] UN World Tourism Organization, "Tourism Dashboard," accessed June 23, 2025, https://www.unwto.org/tourism-data/un-tourism-tourism-dashboard.

[25] World Travel & Tourism Council, "WTTC Forecasts Brazil's Travel & Tourism Sector to Surpass US$167 Billion Contribution by 2025," WTTC, May 22, 2025, https://wttc.org/news/wttc-forecasts-brazil-travel-and-tourism-sector-to-surpass-usd-167-billion-contribution-by-2025.

[26] Olsberg•SPI. Economic Impact Study for a New Federal Audiovisual Production Incentive in Brazil. August 2024, p. 12.

[27] Netflix. 2025. "Netflix Releases the Electrifying Trailer for the Fifth Season of 'Sintonia.'" Netflix News, February 5, 2025. https://about.netflix.com/en/news/the-final-journey-electrifying-trailer-for-the-fifth-season-of-sintonia.

[28] IMDb. "Cinema Brazil Grand Prize, 2024." IMDb, accessed July 25, 2025. https://www.imdb.com/event/ev0000176/2024/1/?ref_=ev_tl_yr_2.

[29] Tribuna de Minas, "Conheça 'Beleza fatal,' primeira novela da Max," January 22, 2025. https://tribunademinas.com.br/noticias/cultura/22-01-2025/beleza-fatal.html.

[30] Cruz, Natalie. "Unpacking the Disney+ and Star+ merger in Latin America." Ampere Analysis, June 26, 2024. https://www.ampereanalysis.com/insight/unpacking-the-disney-and-star-merger-in-latin-america.

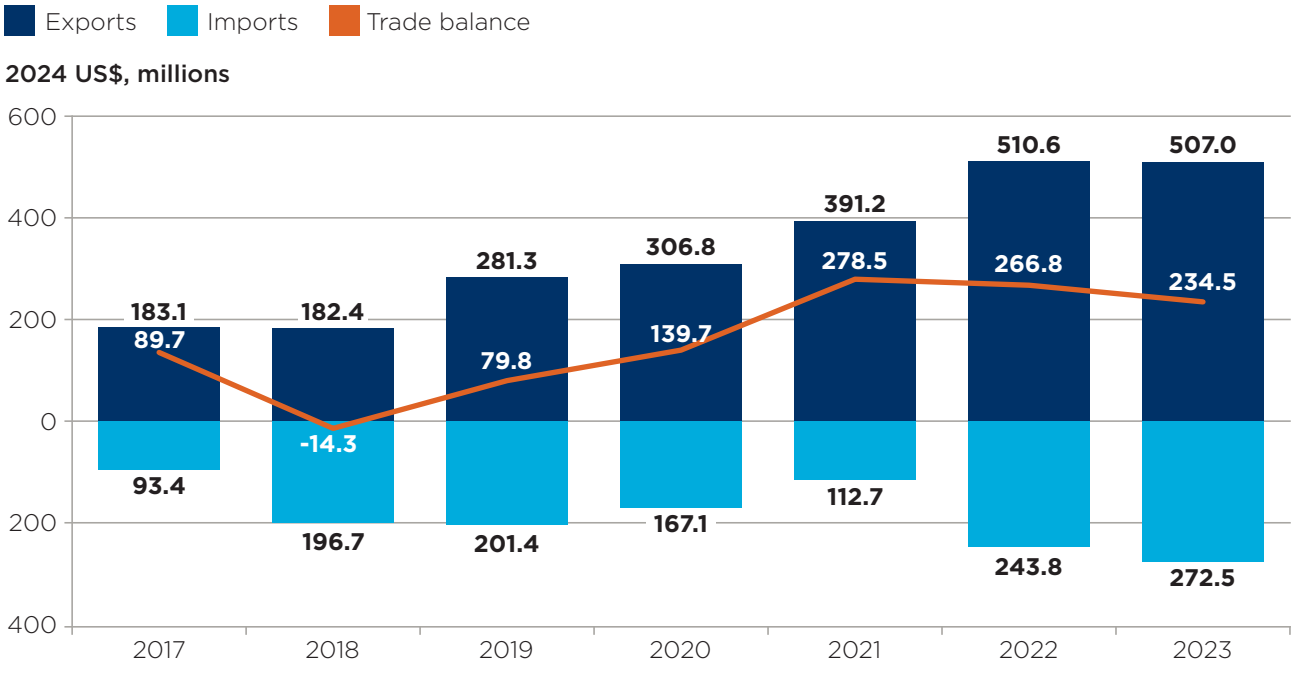
[31] In UNCTAD's definition, production marketed in physical formats, such as movies recorded on DVDs, are classified as goods. Audiovisual services, instead, encompass any form of payment for a service rendered overseas by local residents (i.e., rentals, fees, etc.), as well as distribution rights (royalties for the reproduction of audiovisual content). In the modern economy, the export volume is much higher for audiovisual services than for goods, which is why we only focus on the former.

In Brazil, the balance of trade for audiovisual services has seen steady growth in the past few years—the country has exported more in audiovisual services to the rest of the world than it has imported. Measured in real 2024 US dollars, we find that Brazil's exports in this sector have shown a **compound annual growth rate of about 19%** since 2017 and the balance of trade contributed $234.5 million (R$ 2.7 billion) to the national GDP in 2023 (Fig. 20)—as a comparison, that is more than one-third (37%) of GDP contributed by the trade in aircraft and associated equipment.[32]

In 2024, Brazil set a record for advertising production exports, reaching US$ 54.7 million, a 7% increase from the previous year.[33]

An increase in audiovisual services exports brings substantial benefits to the domestic audiovisual industry and government stakeholders alike. With greater demand from international markets, Brazilian production companies can secure more consistent revenue, reduce reliance on local subsidies to finance their growth, and operate at larger scales. This expansion drives job creation across the creative and technical workforce, fosters professionalization of the industry and workforce, and promotes knowledge transfer through exposure to global standards and technologies. As Brazilian content reaches wider audiences, it also elevates the global visibility of local talent and opens doors to new commercial and creative partnerships abroad.

Fig. 20: Brazil's balance of trade in audiovisual services, 2017–2023, measured in 2024 US dollars



Source: UNCTAD, Oxford Economics

[32] United Nations Conference on Trade and Development, *UNCTADstat Data Hub: International Trade*, United Nations, accessed June 24, 2025, https://unctadstat.unctad.org/datacentre/. Comparison is made between BMP6 category "Audiovisual and related Services" to SITC code 792 "Aircraft and associated equipment; spacecraft (including satellites) and spacecraft launch vehicles." 2023 is the most recent data available at time of analysis.

[33] "Brazil's Advertising Production Sets Export Record in 2024." *Valor International* (Valor Econômico), April 17, 2025. https://valorinternational.globo.com/business/news/2025/04/17/brazils-advertising-production-sets-export-record-in-2024.ghtml.

For government stakeholders, a thriving audiovisual export sector delivers economic and strategic returns. It contributes to a healthier trade balance in services, generates new tax revenues, and stimulates regional development through local production spending. Moreover, globally-circulated Brazilian content enhances the country's soft power and cultural diplomacy efforts. These outcomes provide strong justification for continuing to support the industry, ensuring Brazil remains competitive as a production hub in the global market.

4.3 FILM FESTIVALS

Film festivals help promote Brazilian content and talent to both domestic and global audiences. They can help attract industry professionals and provide exposure for Brazilian art and culture. Exposing Brazilian talent and art to a global audience supports the country's importance as a source of culture and can have long-run positive impacts on growth.[34] At home, major examples include the traditional São Paulo International Film Festival, which celebrated its 48th edition in October 2024 where it hosted approximately 250,000 attendees and showcased 419 films across various venues in the city.[35]

In 2025, the 21st edition of the Fantaspoa film festival, held in Porto Alegre, achieved a record-breaking attendance with over 500,000 attendees across 19 days and showcased more than 200 films across five venues.[36] Similarly, the 26th Rio de Janeiro International Film Festival in 2024, recognized as the largest film festival in Brazil and Latin America, screened around 400 films in over 30 theaters throughout the city, and attracted approximately 250,000 spectators.[37] On a smaller scale, in 2024, the Festival ECRÃ in Rio de Janeiro, an experimental digital arts film festival, reported audience attendance of approximately 12,000.[38]

4.4 TRAINING PROGRAMS

Brazil's recent surge in audiovisual investment, driven by the Audiovisual Sector Fund (FSA),[39] the Paulo Gustavo Law,[40] and growing global recognition, has been accompanied by a rise in inclusive training programs aimed at expanding access to filmmaking careers. Between 2023 and 2024, the sector received an unprecedented R$ 7.6 billion in federal support, with additional state-level programs such as São Paulo's cash rebate program and Rio de Janeiro's R$ 131 million injection into local production and training. Riding this momentum,

[34] Javier Scavia, Pedro Fernández De La Reguera, Josephine E. Olson, Nahuel Pezoa, and Werner Werner Kristjanpoller. "The Impact of Cultural Trade on Economic Growth." Applied Economics, 53, no. 38 (2021). https://doi.org/10.1080/00036846.2021.1904112.

[35] Jornal da Mostra, "Check out the award-winning films of the 48th São Paulo International Film Festival," 2024.

[36] Matthew Minton, "Brazil's Fantaspoa Film Festival Announces 2025 Winners, Breaks Attendance Records," *WTYEFM*, May 6, 2025.

[37] Festival Scope Pro, "Rio de Janeiro Int'l Film Festival—New Trend," 2024.

[38] FilmFreeWay, "Festival ECRÃ," *FilmFreeway*, accessed June 20, 2025.

[39] "Fundo Setorial do Audiovisual." Banco Nacional de Desenvolvimento Econômico e Social (BNDES), accessed June 26, 2025. https://www.bndes.gov.br/wps/portal/site/home/transparencia/fundos-governamentais/fundo-setorial-do-audiovisual. The FSA is a fund administered by Brazil's Ministry of Culture aimed at supporting the audiovisual arts and industry.

[40] "São Paulo State Ramps Up Film, TV Aid, Preps New OnSite Market." *Variety*, ca. February 2025. https://variety.com/2025/film/global/sao-paulo-state-paulo-gustavo-showcase-im-still-here-senna-1236309067/. R$2.8 billion ($571 million) for Brazil's audiovisual sectors in May of 2023 for post-COVID-19 recovery, targeted in part toward the creation of a local knowledge economy.

the Rio de Janeiro Chamber of Commerce and the Latin American Training Center have expanded their acclaimed "Making My First Film" initiative across Rio de Janeiro state, offering six-week, cellphone-based filmmaking courses for marginalized youth aged 15–25. These immersive programs not only teach script-to-screen skills but also provide transport, meals, certifications, and pathways into distribution and festivals.[41]

The program's January 2025 launch in *Nova Iguacu* further illustrates Brazil's integrated approach to education, social mobility, and cultural production. This edition, held in partnership with local NGOs, cultural institutions, and the municipal government, trained young people from favelas and underserved neighborhoods. Led by Professor Pedro Dannemann and hosted at Casa da Juventude Iguacuana, the course provided foundational skills in screenwriting, directing, and editing. Graduates gained not only technical know-how but also access to internships with production companies and scholarship for further training, bridging the gap between informal education and formal entry into the Brazilian audiovisual industry.[42]

Brazil's audiovisual training initiatives are not only nurturing the next generation of storytellers but also laying the groundwork for a more inclusive and dynamic creative economy. As global demand for culturally diverse content rises, the country's investment in accessible, community-based programs ensures that talent from all backgrounds can participate in and benefit from the sector's expansion. Continued support for training, education, and social inclusion will be essential to sustaining this momentum and unlocking the full economic and cultural potential of Brazil's thriving audiovisual industry.

[41] Steve Solot, "Stimulated by the Recent Advances in the Brazilian Film Industry, ACRJ and LATC Expand Their Social Inclusion Filmmaking Courses throughout the State of Rio," *Latin American Training Center*, March 11, 2025.

[42] Latin American Training Center, "LATC launches social inclusion filmmaking course in Nova Iguaçu," January 10, 2025.

5. APPENDIX: METHODOLOGY

MEASUREMENT OF GDP

References to GDP refer to gross domestic product at basic prices, which excludes taxes (less subsidies) on products. Gross value added (GVA) is another term for GDP at basic prices and is often used to refer to groupings of businesses or industries. GVA is the difference between the revenue of a firm minus the cost of bought-in goods and services used up to produce that revenue. It is also equal to the sum of compensation of employees and earnings before interest, taxes, depreciation, and amortization (EBITDA). Summed up for all firms in an economy, gross value added is equal to GDP with minor adjustments for taxes and subsidies. While taxes on products (such as indirect taxes like VAT) are excluded from GDP at basic prices, the indirect taxes generated by the audiovisual industry are estimated in the main body of this report and included as a part of the industry's tax contribution.

Throughout this report, we use the term GDP to refer to the gross value added contribution to GDP created and supported by the audiovisual sector.

QUANTIFYING THE DIRECT CONTRIBUTION

Employment in the audiovisual sector and all its traditional sub-sectors was estimated based on data from the Relação Anual de Informações Sociais (RAIS) database. Industrial definitions for the traditional audiovisual subsectors were consistent with Oxford Economics' 2019 report, as well as previous reports commissioned by the MPA in Brazil. Estimates for video on demand were modeled from data from the Instituto Brasileiro de Geografia e Estatística (IBGE)—Brazil's official office of national statistics—as well as market research data from Omdia, a global research and advocacy firm with a specialty in media.

We used a series of surveys from the IBGE detailing statistics regarding the production of goods and services by the audiovisual industry. The most recent version of these surveys contains data referring to the 2022 calendar year. We calculate ratios and statistics from these data, which tend to be stable over time, to extrapolate data necessary for our analyses like production value, gross value added, personnel expenses, intermediate consumption or gross operating surpluses, for 2024, using up-to-date employment and wage data from the RAIS.

Tax was analyzed based on our knowledge of the country's tax system applied to estimated values of industry gross value added contribution to GDP. Income tax, social security contributions, enterprise tax, and VAT were included in the calculations, as were all other compulsory transfers to the central government for public purposes.

MODELING THE INDUSTRY'S TOTAL ECONOMIC IMPACT

Broadly speaking, input-output multipliers measure the relationship between an initial impact (such as spending) and final outcomes across the whole of the economy in terms of GDP and employment. This study uses Type I and Type II multipliers, which allow for both the "indirect" supply chain effects (i.e., the audiovisual industry purchasing from other industries) as well as "induced" effects, which arise from workers spending their wages (from direct and indirect employment) on goods and services. In order to estimate the indirect and induced contributions, we use the official 128-commodity/68-industry Supply and Use Tables (SUTs) for the year 2021 (the most recent suitable tables available at the time of writing).[43]

The SUTs were manipulated to obtain an estimated domestic input-output (IO) table, which details economy-wide transactions between sectors in matrix form, quantifying the extent to which different industries sell to and purchase from each other. By appropriately manipulating the IO matrix, we estimated the contribution of, for example, film and TV production on the rest of the economy through its supply chain purchases and through the spending of those employed directly and indirectly in film and TV production.

ADJUSTMENTS FOR LEAKAGE AND DOUBLE COUNTING

Generally, when domestic demand expands, there will also be an increase in the demand for imports. For example, if consumers spend money on the audiovisual industry, some of this spending will flow out of Brazil (e.g., due to the payment of film royalties or the purchase of imported materials by production companies). This is formally known as "leakage." Allowing for leakage is important as otherwise the indirect and induced effects would be overestimated. The standard format of Brazil's "use table" does not allow for the direct estimation of such leakage on a disaggregated industry by industry basis. Accordingly, the use table is adjusted to allow for such leakage using the supply table.

Downward adjustments to the multiplier contributions were made to avoid double counting of output. This is because, in some cases, part of a particular industry's supply chain includes sub-sectors that have already been classified as part of the (direct) audiovisual sector. For example, film exhibitors purchase goods and services from film distributors (e.g., film prints and the rights to show the film), so film distribution forms part of the supply chain, or indirect effects, of film exhibition. However, film distribution activity is already included as part of the direct effects of the audiovisual industry and should not be double counted.

This double counting would be captured as a sub-set of the "own industry" purchases of the "television, radio, film and sound and image recording/editing activities" IO sector (the IO sector chosen to most closely represent the industry in this study). In our example, the exhibitor's purchases from film distributors would be captured within this "own industry" figure. We therefore set the own-industry purchases to zero to avoid the double counting issue and lower the multipliers. Note that this is likely to be an over-compensation for the double counting effect, as the adjustment would also exclude legitimate (i.e., non-double counting) purchases which should be captured within the multiplier; for example, radio services purchased by the film industry. Therefore, the multiplier effects reported in this study may be considered conservative.

[43] Source: "SCN—Sistema de Contas Nacionais," Instituto Brasileiro de Geografia e Estatística (2021).

ESTIMATING GDP, EMPLOYMENT, AND EARNINGS

The gross output totals derived from our modeling are converted into estimates for GDP using sectoral ratios of value added to gross output taken from the supply and use tables, and sectoral surveys from the IBGE. These were then converted into employment estimates using sectoral average productivity (measured in terms of GDP per worker) for 2024. This process was repeated for each sub-sector to generate separate estimates for the total GDP and employment contribution, consisting of direct, indirect, and induced effects. From this, one can then calculate the implied GDP and employment multipliers.

Fig. 21: Summary table of impacts and multipliers for each segment in 2024

Segment	Output (2024 Reals, billions)		GDP contribution (2024 Reals, billions)			Employment (Headcount)			Taxes (2024 Reals, millions)	
	Direct	Total	Direct	Total	Multiplier	Direct	Total	Multiplier	Direct	Total
Pay TV	7.5	15.5	3.6	7.5	2.1x	7.8k	54.9k	7.0x	514	1,055
Free-to-air TV	36.7	79.4	14.9	34.9	2.3x	53.6k	307.6k	5.7x	2,103	4,939
Film & TV production & distribution	7.1	15.3	2.9	6.7	2.3x	18.2k	67.1k	3.7x	405	951
Film exhibition	4.2	9.0	1.7	4.0	2.3x	27.3k	56.2k	2.1x	239	562
Video on demand	19.4	36.9	8.4	16.8	2.0x	12.4k	117.4k	9.4x	1,194	2,373
Retail and reproduction	0.4	1.1	0.1	0.4	3.2x	2.5k	5.7k	2.3x	18	56
Audiovisual Industry	**75.3**	**157.3**	**31.6**	**70.2**	**2.2x**	**121.8k**	**609.0k**	**5.0x**	**4,473**	**9,936**

FORECASTS

This report provides forecasts for the industry's growth by segment. These forecasts are based primarily on market research provided by third parties, which detail expected changes in revenue or gross output. These sources include Digital TV News, Digital TV Research, Olsberg•SPI, Statista Market Insights, and Omdia.

We use these data, along with Oxford Economics' forecasts for dynamics in Brazilians' sectoral productivity, and the data and methodologies described above to impute forecasts for direct GDP contribution, employment, and tax revenues supported.

OXFORD
ECONOMICS

Global headquarters
Oxford Economics Ltd
60 St Aldates
Oxford, OX1 1ST
UK
Tel: +44 (0)1865 268900

London
4 Millbank
London, SW1P 3JA
UK
Tel: +44 (0)203 910 8000

Frankfurt
Marienstr. 15
60329 Frankfurt am Main
Germany
Tel: +49 69 96 758 658

New York
5 Hanover Square, 8th Floor
New York, NY 10004
USA
Tel: +1 (646) 786 1879

Singapore
6 Battery Road
#38-05
Singapore 049909
Tel: +65 6850 0110

Europe, Middle East and Africa

Oxford
London
Belfast
Dublin
Frankfurt
Paris
Milan
Stockholm
Cape Town
Dubai

Americas

New York
Philadelphia
Boston
Chicago
Los Angeles
Toronto
Mexico City

Asia Pacific

Singapore
Hong Kong
Tokyo
Sydney

Email:
mailbox@oxfordeconomics.com

Website:
www.oxfordeconomics.com

Further contact details:
www.oxfordeconomics.com/about-us/worldwide-offices