

BRAZILIAN FILM

STATISTICAL

YEARBOOK

2013



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Brazilian Film Agency
Superintendency of Market Analysis
Brazilian Audiovisual Observatory

Brazilian Film Statistical Yearbook 2013

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Preface



Boa Sorte, Meu Amor

The Brazilian Film Statistical Yearbook 2013 is the second edition of an annual publication by the Superintendency of Market Analysis of the Brazilian Film Agency. In comparison to the previous edition, this version presents new facts and figures about the Brazilian film market, and for the first time there is a version in English.

In 2013, Brazil established itself as the world's 10th greatest market in number of admissions, according to the European Audiovisual Observatory. The publication of the statistical yearbook in English by the Brazilian Film Agency is a response to the rising international interest in the Brazilian Film market.

The publication of this statistical yearbook, along with other reports and studies permanently available on the Brazilian

Audiovisual Observatory (OCA) website (oca.ancine.gov.br), meet the same fundamental principle: the preservation of statistical memory of audiovisual activity in Brazil. All future analyses of the evolution of the Brazilian market will depend on this judicious work to ensure the integrity of the information presented.

Above all, the publication of the Brazilian Film Statistical Yearbook 2013 fulfills and reassures the commitment made by ANCINE and its Observatory to ensure public access to all information collected and consolidated by the Agency's specialized team.

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Introduction



O Som ao Redor

The Brazilian Film Statistical Yearbook 2013 is divided into two parts. The first one presents the official box office results in movie theaters, the income results per distributor and general numbers of the exhibition market in Brazil. The second part presents an overview of the main indicators of the national film market, shown in perspective from 2009 to 2013.

The box office data were consolidated using a specific system designed to monitor audiovisual distribution called Sistema de Acompanhamento da Distribuição em Salas de Exibição or Movie Theater Distribution Monitoring System (SADIS), which came into operation in September 2008. For that reason, only in 2009 did ANCINE start to compile and publish the official grossing numbers in Brazil.

All the information about exhibition sites and numbers in Brazil is compiled by the Coordination of Film and Video (CCV) of the Superintendency of Market Analysis (SAM). The opening and closing of cinema sites and screens is monitored using internal systems and direct consultation with film exhibition companies.

Further analyses of the figures presented in this publication are shown in the Annual Reports of Distribution and Exhibition available (only in Portuguese) at the Brazilian Audiovisual Observatory (OCA) website (oca.ancine.gov.br). In each of these publications we provide additional explanation of the methodology that guided the consolidation of the numbers here presented.

Brazil 2013

75,068
INHABITANTS
PER SCREEN

POPULATION
201,032,714

GDP
US\$ 2.2
trillion

PER CAPITA
INCOME
US\$ 11,141.20

18.6%

BRAZILIAN
FILMS
MARKET
SHARE

TOTAL
ADMISSIONS
149,513,322

GROSS BOX
OFFICE
US\$ 810
million

AVERAGE
TICKET PRICE

US\$ 5.43

TICKETS
PER PERSON

0.74

2,678

TOTAL SCREENS

DCI

1,353*

DIGITAL SCREENS

*ESTIMATED



Cine Holliúdy



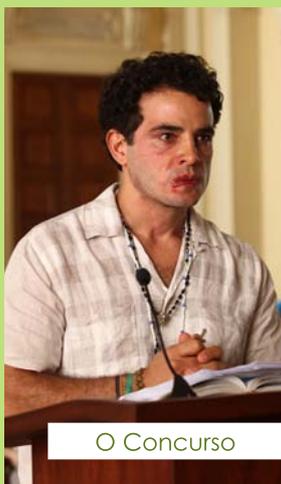
Giovanni Improtta



A Busca



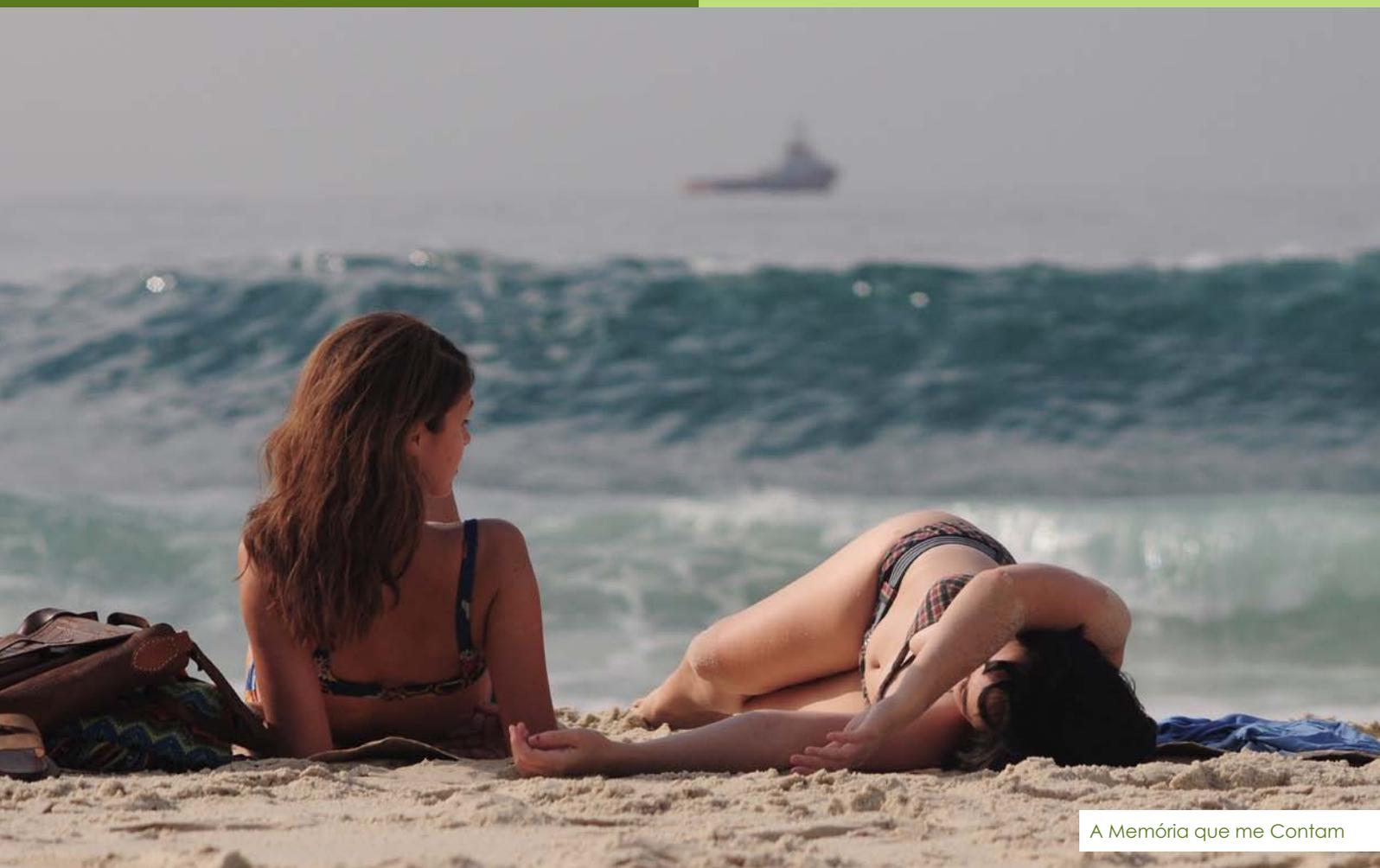
Hoje



O Concurso



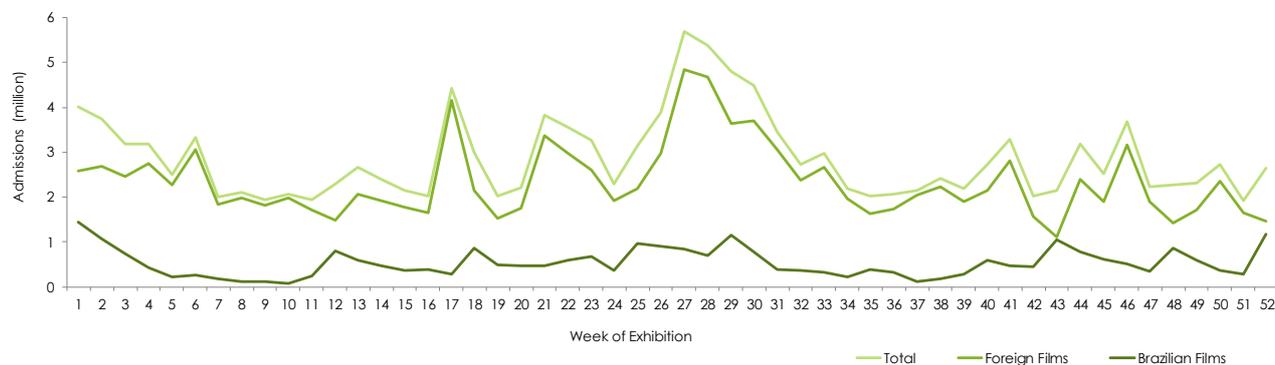
Faroeste Caboclo



A Memória que me Contam

In 2013, the Brazilian film market grew for the fifth consecutive year and established itself as the world's 10th greatest market in number of admissions, according to the European Audiovisual Observatory. Overall, there were 149.5 million admissions and the box office earnings totaled R\$ 1.7 billion. Brazilian films reached 27.7 million admissions, the highest in the past 20 years. The number of domestic films released in 2013 was also a record breaker: 129 films, ten of which surpassed one million admissions and granted Brazilian films an 18.5% market share.

1 Admissions per Week



2 Top 10 Films by Admissions

Nº	Film	Genre	Country	Distributor	Release Date	Screens on Release	Admissions in 2013	Gross Revenue in 2013
1	Iron Man 3	Fiction	USA	Disney	04/26/13	1.253	7.633.472	96.488.326,00
2	Despicable Me 2	Animation	USA	Universal	07/05/13	923	6.989.217	80.603.472,00
3	Thor: The Dark World	Fiction	USA	Disney	11/01/13	1.072	4.823.275	61.569.435,00
4	Minha mãe é uma Peça	Fiction	Brazil	Downtown/Paris	06/21/13	407	4.600.145	49.533.218,31
5	Furious 6	Fiction	USA	Universal	05/24/13	1.030	4.521.808	49.148.215,00
6	The Wolverine	Fiction	USA	Fox	07/26/13	1.126	3.955.379	49.173.173,00
7	De Pernas Pro Ar 2	Fiction	Brazil	Downtown/Paris/RioFilme	12/28/12	718	3.787.852	39.375.393,54
8	Hansel & Gretel: Witch Hunters	Fiction	USA	Paramount	01/25/13	509	3.716.154	48.663.644,00
9	The Hunger Games: Catching Fire	Fiction	USA	Paris	11/15/13	1.216	3.533.536	39.711.676,81
10	Wreck-It Ralph	Animation	USA	Disney	01/04/13	756	3.334.365	39.323.486,00

3 Top 10 Brazilian Films by Admissions

Nº	Film	Distribuidor	Release Date	Screens on Release	Admissions in 2013	Total Admissions *	Gross Revenue in 2013
1	 Minha Mãe é uma Peça	Downtown/Paris	06/21/13	407	4.600.145	4.600.145	49.533.218,31
2	 De Pernas pro Ar 2	Downtown/Paris/RioFilme	12/28/12	718	3.787.852	4.846.273	39.375.393,54
3	 Meu Passado me Condena	Downtown/Paris	10/25/13	421	3.137.795	3.137.795	34.802.424,65
4	 Vai que dá Certo	Imagem	03/22/13	469	2.729.340	2.729.340	28.990.665,92
5	 Somos tão Jovens	Imagem/Fox	05/03/13	565	1.715.763	1.715.763	18.253.649,24

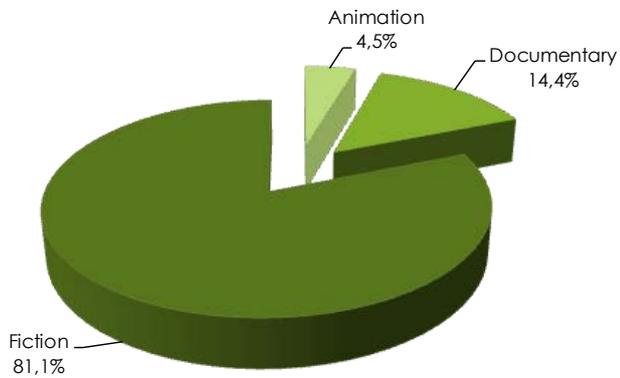
Nº	Film	Distributor	Release Date	Screens on Release	Admissions in 2013	Total Admissions *	Gross Revenue in 2013
6	 Crô - O Filme	Downtown/Paris	11/29/13	467	1.652.949	1.652.949	18.078.147,61
7	 Faroeste Caboclo	Europa Filmes/RioFilme	05/30/13	356	1.469.743	1.469.743	15.559.965,39
8	 O Concurso	Downtown/Paris	07/19/13	355	1.320.102	1.320.102	14.125.213,83
9	 Mato sem Cachorro	Imagem	10/04/13	377	1.134.563	1.134.563	11.586.523,40
10	 Até que a Sorte nos Separe 2	Downtown/Paris	12/27/12	778	1.047.498	1.047.498	12.151.888,94

* Total Admissions refers to the sum of sold tickets reported for one film throughout its career, in the case of films that have been shown not only in 2013. The ranking with all 129 Brazilian titles released in 2013 is in Annex I.

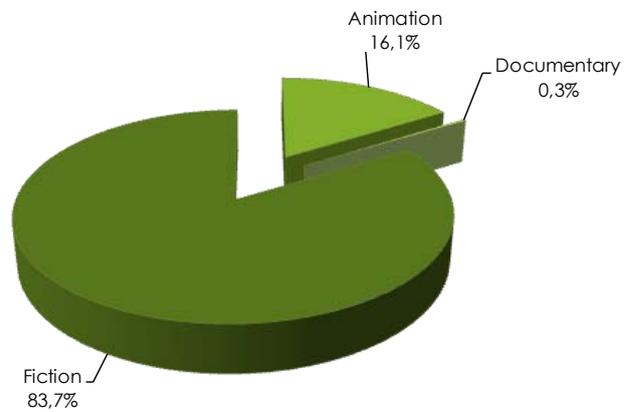
4 Released Films per Genre

	Animation	Documentary	Fiction	Total
Brazilian Releases	2	50	77	129
Foreign Releases	16	7	245	268

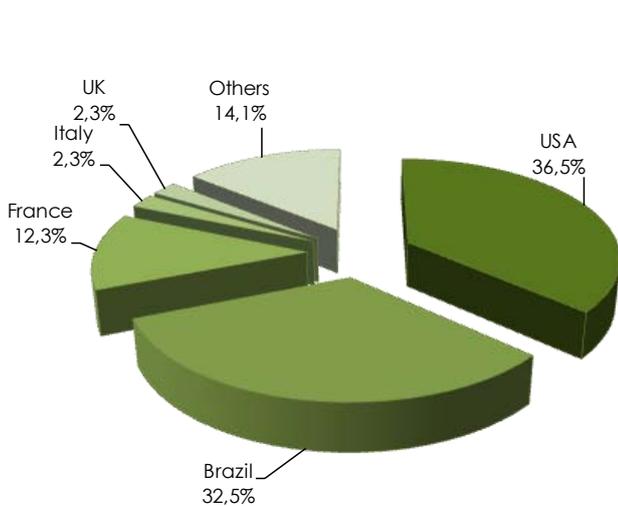
5 Releases per Genre



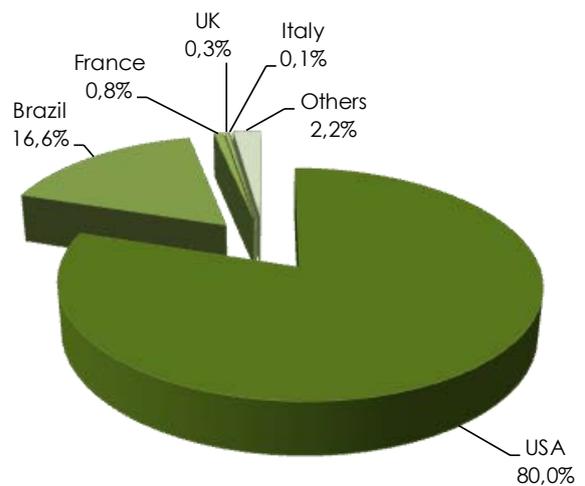
6 Admissions per Genre of the Release



7 Releases per Country of Origin



8 Admissions per Nationality of the Releases

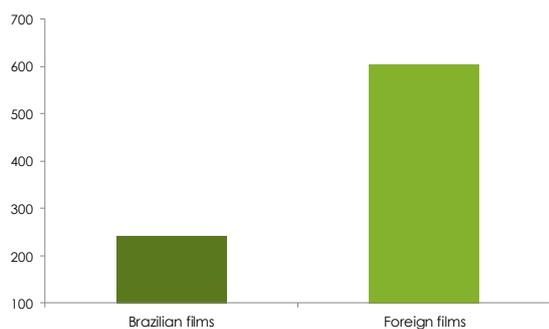


On average, Brazilian releases take up less than a half of the screens occupied by foreign releases. Nonetheless, Brazilian releases have a better admissions per screen average, which may indicate a potential for a higher occupancy rate for national feature films released.

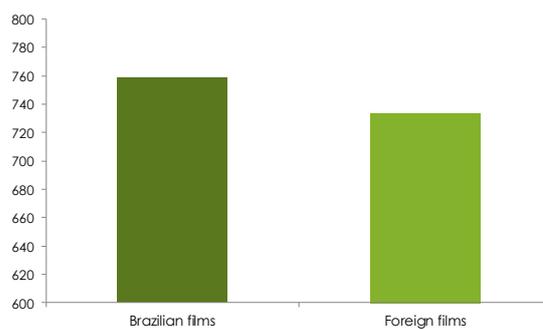
9 Screens per Film

	Releases	Total occupied screens	Admissions	Screens per film	Admissions per Screen
Brazilian films	129	31.134	23.624.704	241,35	758,81
Foreign films	268	161.622	118.633.000	603,07	734,02

10 Screens per Film

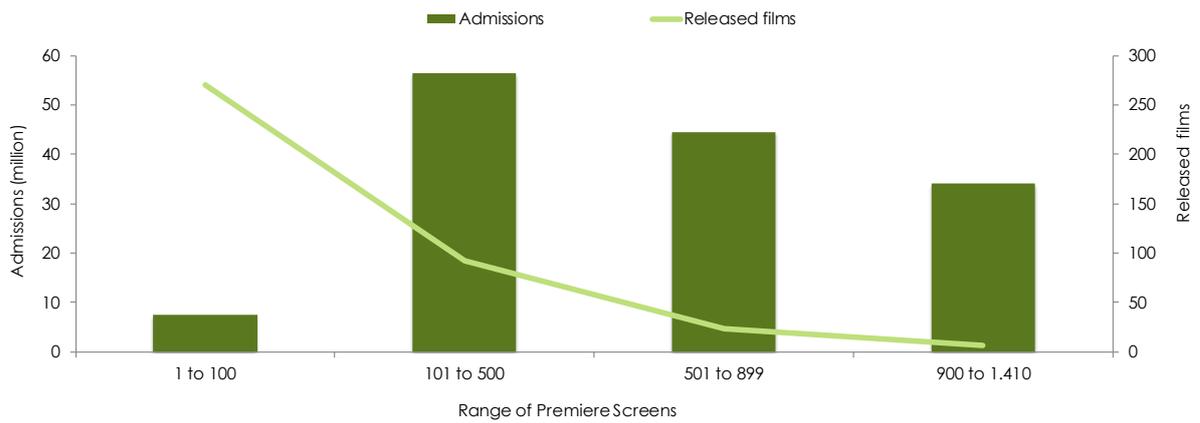


11 Admissions per Screen

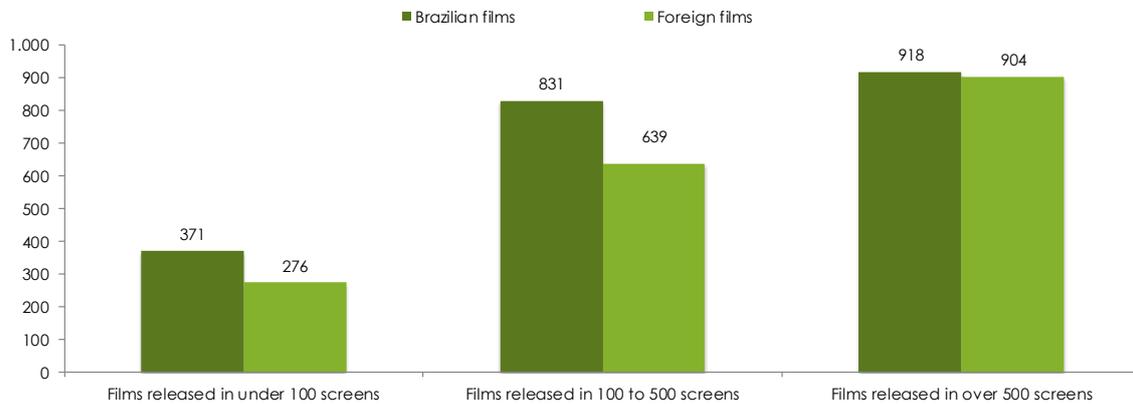


In 2013 most titles were released in less than 100 screens (270 films). However, the films released in 101 – 500 screens (92 films) attracted most of the attendance. Graph 13 shows that the average attendance per premiere screen of Brazilian titles surpasses that of foreign films in every width of release.

12 Admissions per Range of Premiere Screens



13 Admissions per Premiere Screen among Brazilian and Foreign Films *



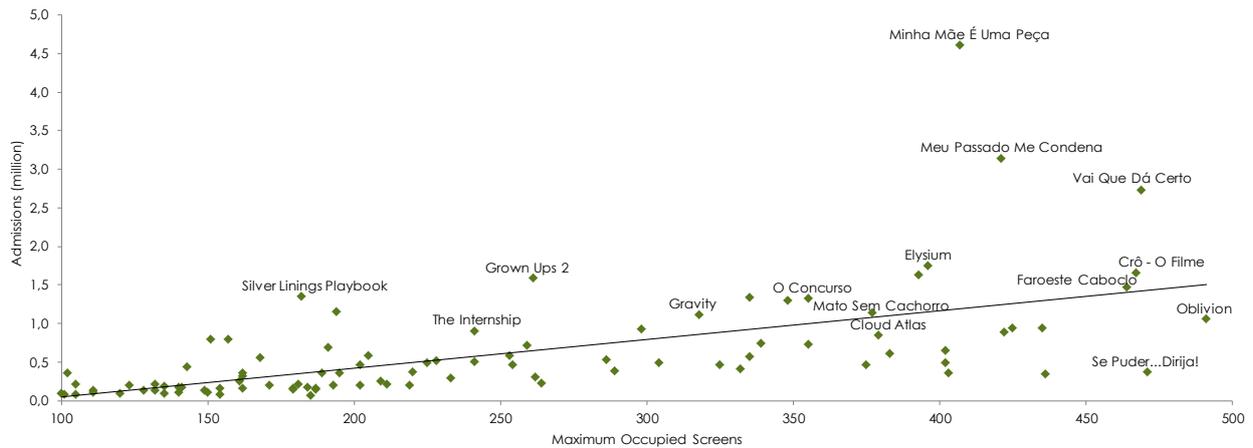
* The indicator does not take into account that one site may exhibit more than one film over the week.

The scatter plots show the relationship between the number of admissions and the maximum number of screens occupied at the same time by each film, in comparison to the tendency line of titles released in 2013. The three graphs are separated according to the width of the release, and titles with better performance are pictured above the line.

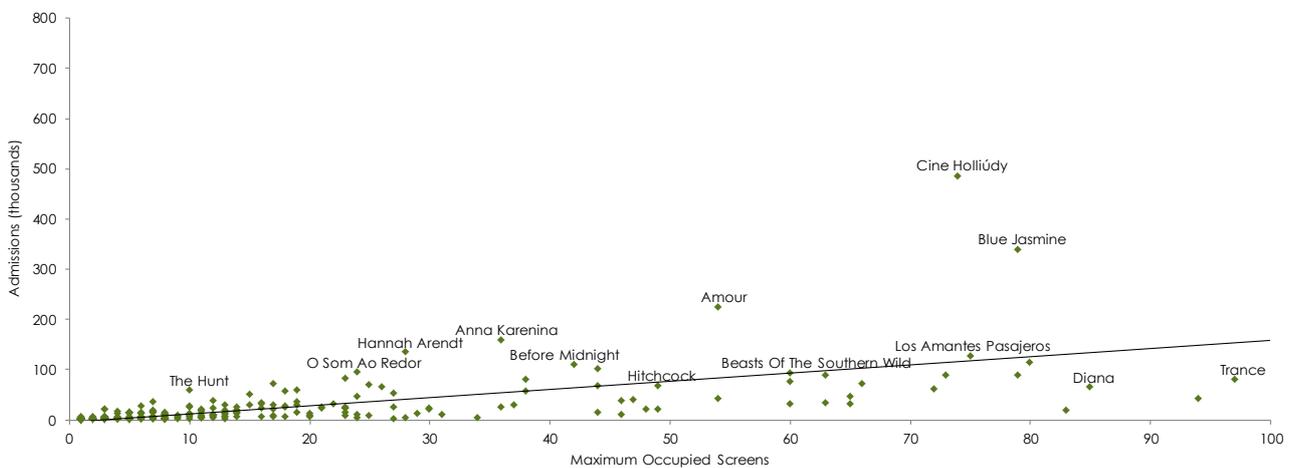
14 Admissions vs. Maximum of Occupied Screens among Films Released in over 500 Screens



15 Admissions vs. Maximum of Occupied Screens among Films Released in 100 to 500 Screens



16 Admissions vs. Maximum of Occupied Screens among Films Released in under 100 Screens



Distribution

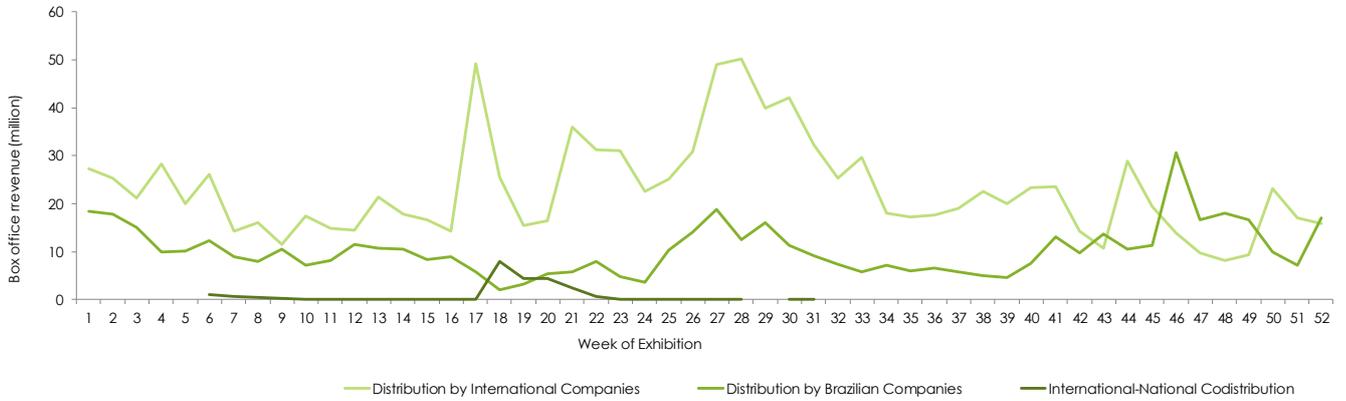


Somos tão Jovens

In 2013, Brazilian distribution companies totaled 30.7% of total gross box office revenue. These companies took part in the distribution of 124 out of the 129 national releases, which corresponds to 93.9% of the admissions to Brazilian films. Among the top ten grossing Brazilian films, nine titles were distributed by national companies, and one was co-distributed with an international company.

Subsidiaries of major American studios (Paramount, Universal, Disney, Sony, Fox and Warner) were considered international distributors. All other distributors were considered national distribution companies.

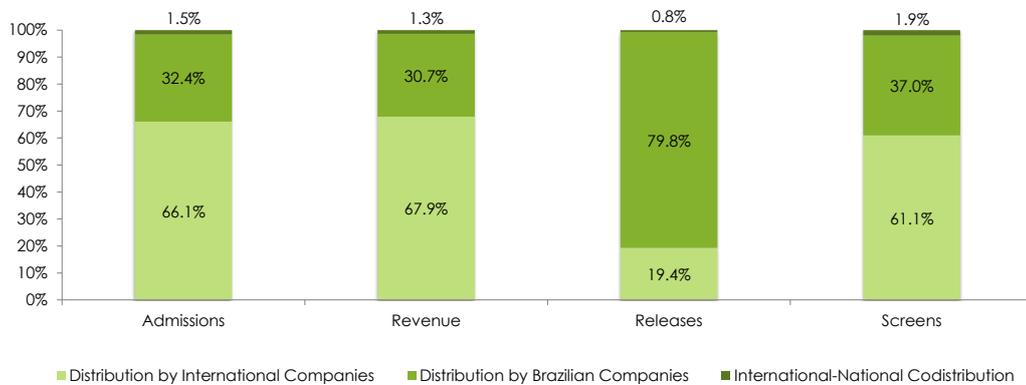
17 Gross Revenue per Week



18 Screens per Week



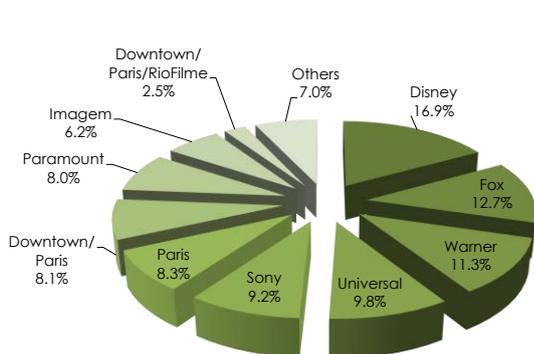
19 Comparing Admissions, Revenue, Releases and Screens* by Distributor Origin



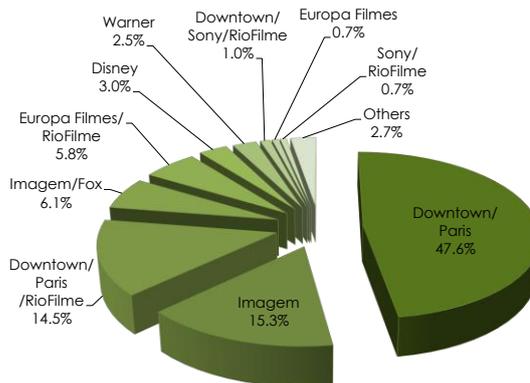
* "Screens" refers to the sum of screens occupied by all titles of each distributor.

When considering both exclusive and codistributed releases, the national distributor Paris Filmes accounted for 18.9% of the gross box office revenue, beating Disney and its share of 16.9%. The consortium Downtown/Paris alone was responsible for 47.6% of the total gross box office revenue of Brazilian films.

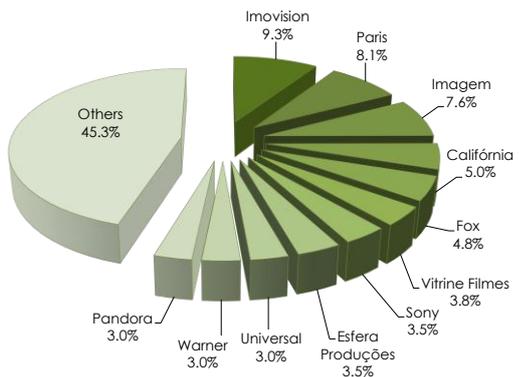
20 Revenue Share per Distributor - Brazilian and Foreign Titles



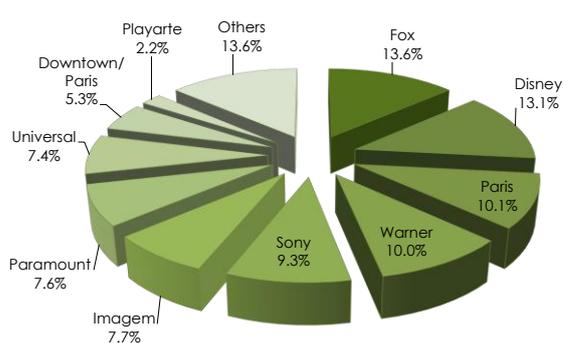
21 Revenue Share per Distributor - Brazilian Titles



22 Release Share per Distributor

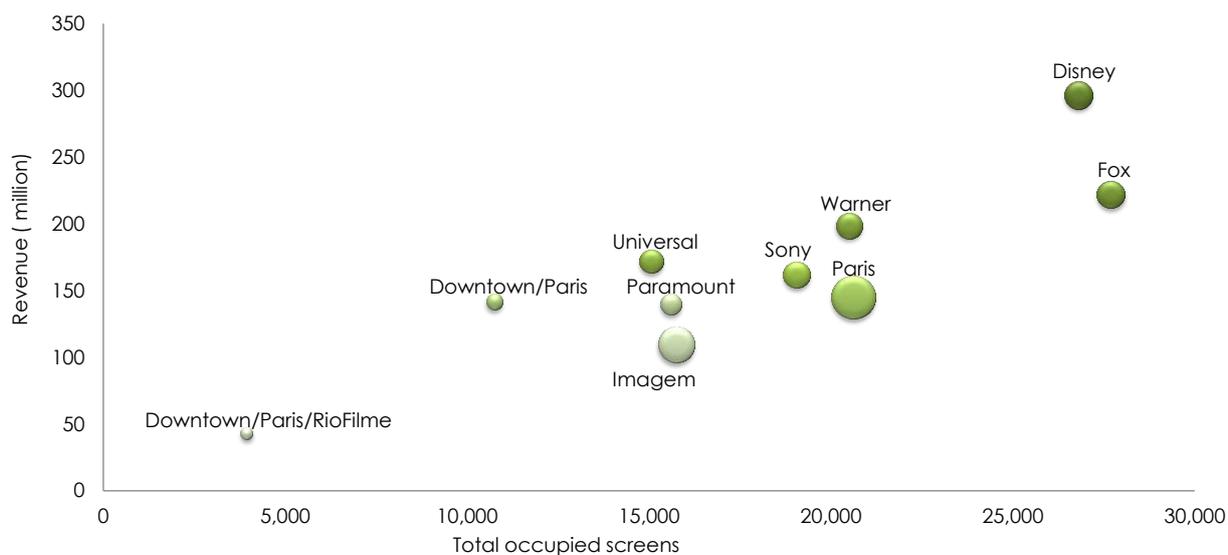


23 Occupancy Share per Distributor



The scatter plot below shows the top 10 performing distributors in 2013 from three analytical perspectives: total screens (horizontal axis), gross revenue (vertical axis) and number of titles released (size of the circle). This graphical representation allows better visualization of how efficient these companies were. The consortium Downtown/Paris, for example, grossed more than Paramount despite releasing fewer titles and occupying 31.1% less screens.

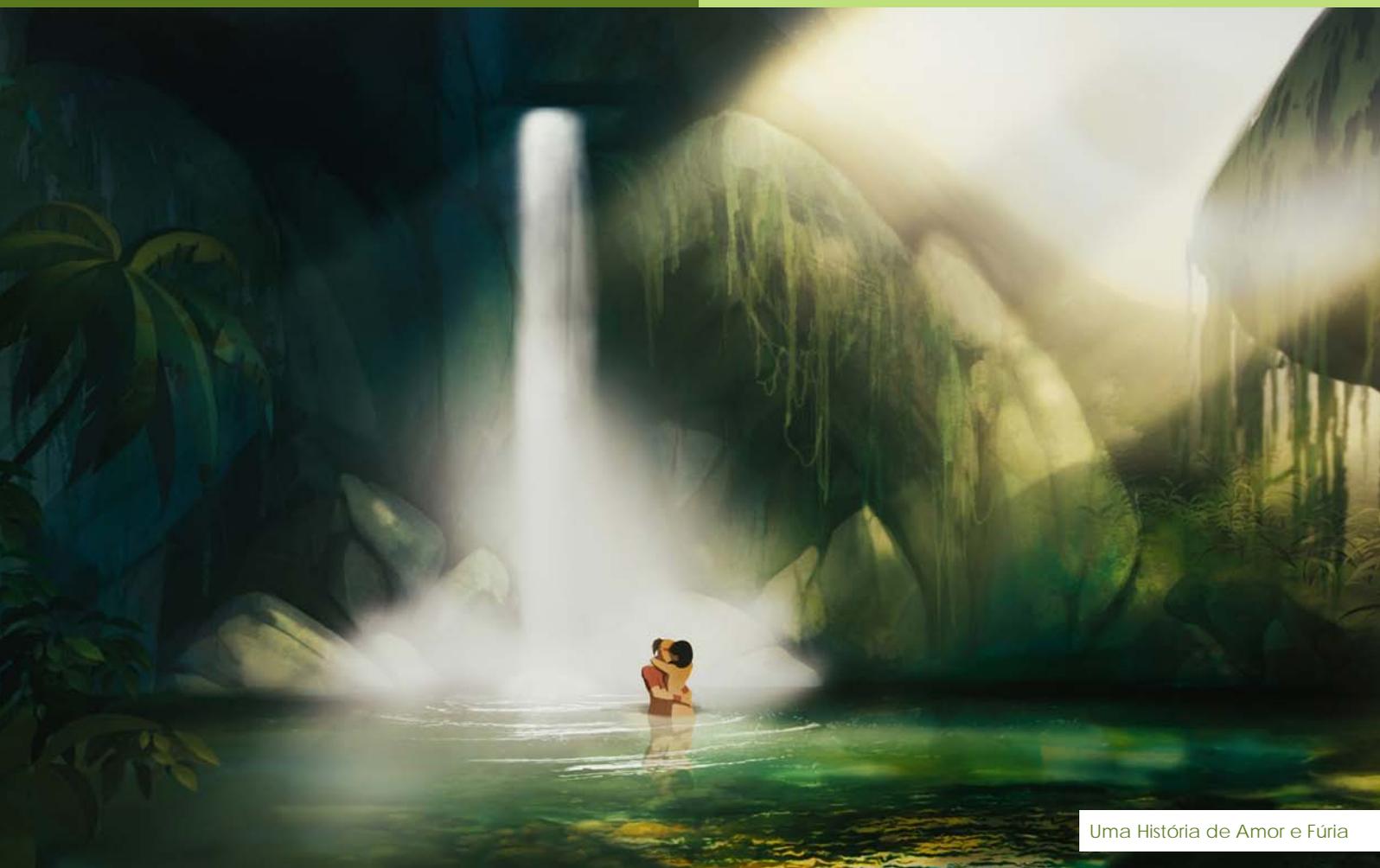
24 Dispersion of Distributors by Total Screens, Gross Revenue and Number of Released Films



25 Ranking of Distributors by Revenue

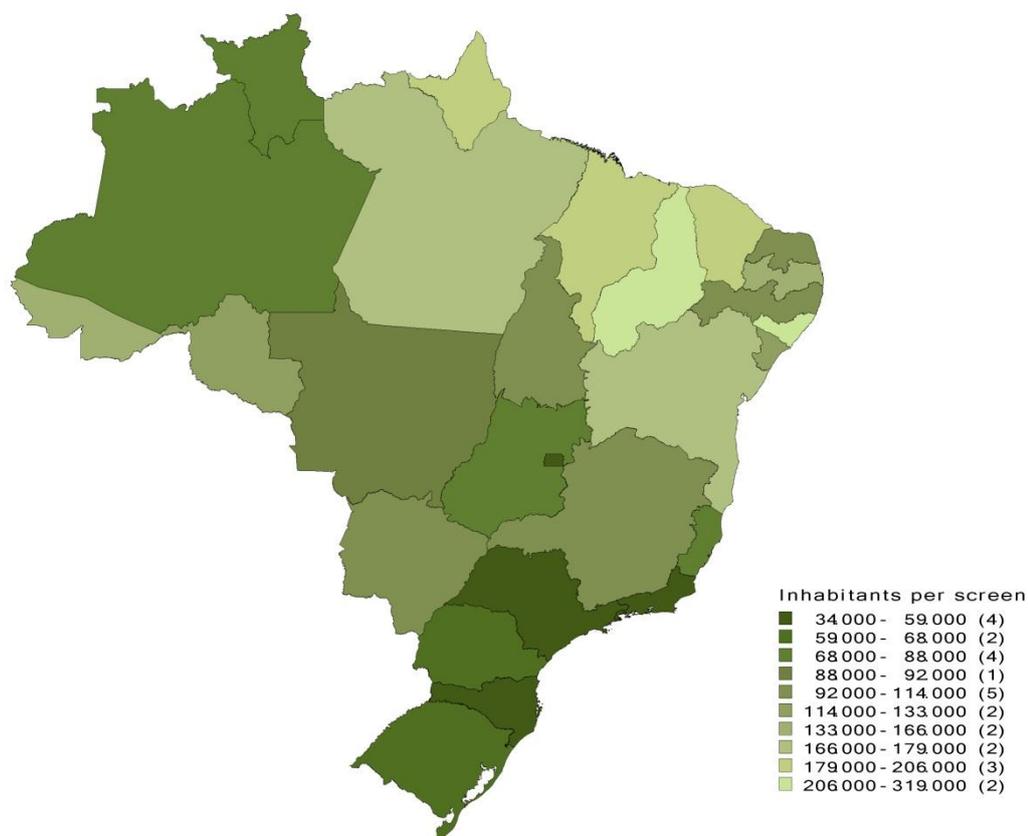
Nº	Distributor	Released films	Total occupancy rate	Total admissions 2013	Total revenue (R\$) 2013
1	Disney	21	26,806	24,312,178	296,349,213.00
2	Fox	22	27,693	18,483,962	221,983,328.00
3	Warner	19	20,500	15,955,979	198,782,553.63
4	Universal	16	15,061	15,118,609	172,077,728.75
5	Sony	20	19,054	14,131,074	162,044,228.12
6	Paris	53	20,613	12,782,887	145,078,311.38
7	Downtown/Paris	7	10,745	12,955,183	141,436,440.89
8	Paramount	12	15,599	10,865,786	139,958,652.00
9	Imagem	37	15,745	9,822,007	109,536,811.26
10	Downtown/Paris/RioFilme	4	3,930	4,145,535	43,092,367.29

Exhibition



Uma História de Amor e Fúria

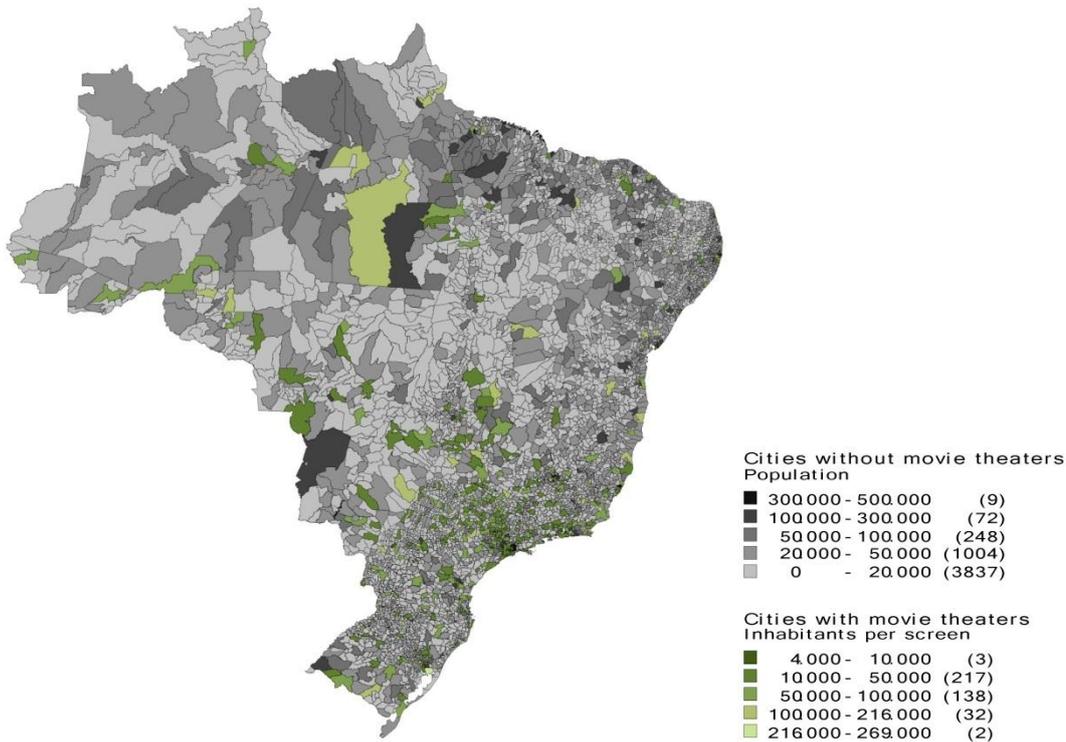
At the end of 2013, Brazil had 2,678 screens. The number of screens continues to rise, keeping the good pace of expansion of the exhibition market for nearly two decades. The Brazilian Film Statistical Yearbook 2013 brings an unprecedented map showing the distribution of screens across the Brazilian counties.



State	DCI Screens	3D Screens	Total of Screens	% Screens
SP	330	273	915	34.2%
RJ	117	103	312	11.7%
MG	75	56	217	8.1%
PR	67	59	171	6.4%
RS	36	39	171	6.4%
SC	38	36	113	4.2%
GO	24	19	94	3.5%
BA	25	21	88	3.3%
PE	29	22	81	3.0%
DF	20	21	81	3.0%
ES	13	10	53	2.0%
CE	12	13	49	1.8%
PA	21	16	48	1.8%
AM	17	10	47	1.8%
MT	13	11	36	1.3%
MA	5	11	33	1.2%
RN	5	10	31	1.2%
MS	13	10	28	1.0%
PB	6	5	26	1.0%
SE	5	6	19	0.7%
AL	4	4	14	0.5%
RO	6	4	13	0.5%
TO	3	3	13	0.5%
PI	2	2	10	0.4%
RR	6	3	6	0.2%
AC	4	3	5	0.2%
AP	2	2	4	0.1%
Total	898	772	2,678	100.0%

On the map, shades of gray indicate counties where there are no cinema sites, the darker shades indicating larger populations. The green areas indicate counties where there is at least one movie theater, and darker shades of green indicate a better 'screen density' (i.e. the number of screens per inhabitant), representing a better level of cinema provision. In Brazil there are 81 cities with over 100 thousand inhabitants without movie theaters.

28 Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



29 Best rate of inhabitants per screen (cities with more than 500 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Ribeirão Preto	SP	17,556	37
Porto Alegre	RS	19,313	76
Campinas	SP	19,739	58
Londrina	PR	20,676	26
Cuiabá	MT	24,775	23

30 Worst rate of inhabitants per screen (cities with more than 500 thousand inhabitants)

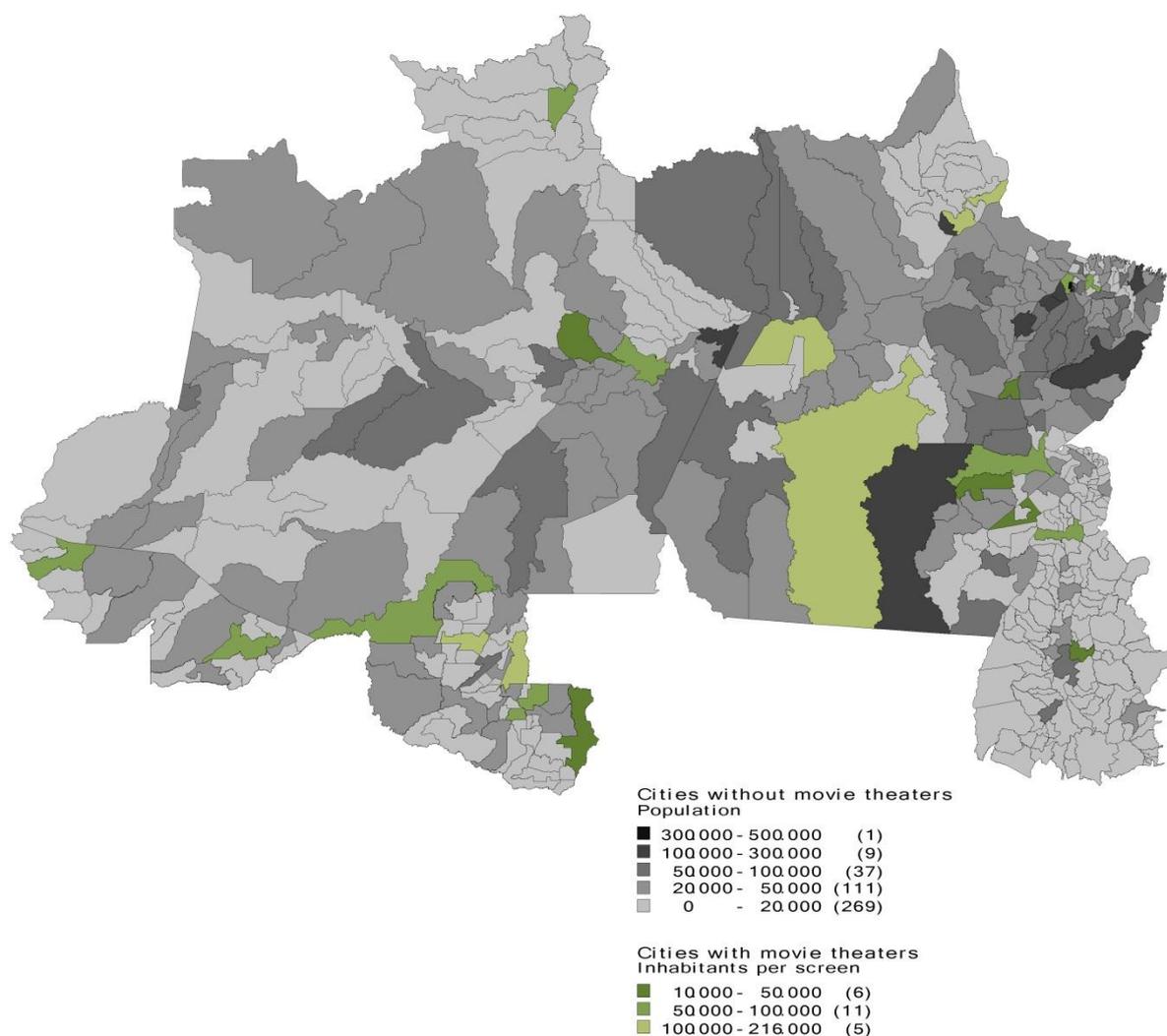
City	State	Inhab./Screen	Number of Screens
Nova Iguaçu	RJ	268,272	3
Feira de Santana	BA	151,535	4
Teresina	PI	104,559	8
Duque de Caxias	RJ	79,447	11
São Gonçalo	RJ	73,251	14

31 Largest cities without movie theaters

City	State	Population
Ananindeua	PA	493,976
Belford Roxo	RJ	477,583
Mogi das Cruzes	SP	414,907
Olinda	PE	388,127
Carapicuíba	SP	387,788

32

NORTH REGION - Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



33

NORTH REGION - Best rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Palmas	TO	23,446	11
Tucuruí	PA	34,540	3
Parauapebas	PA	35,316	5

34

NORTH REGION - Worst rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Santarém	PA	144,231	2
Ji-Paraná	RO	128,026	1
Macapá	AP	109,314	4

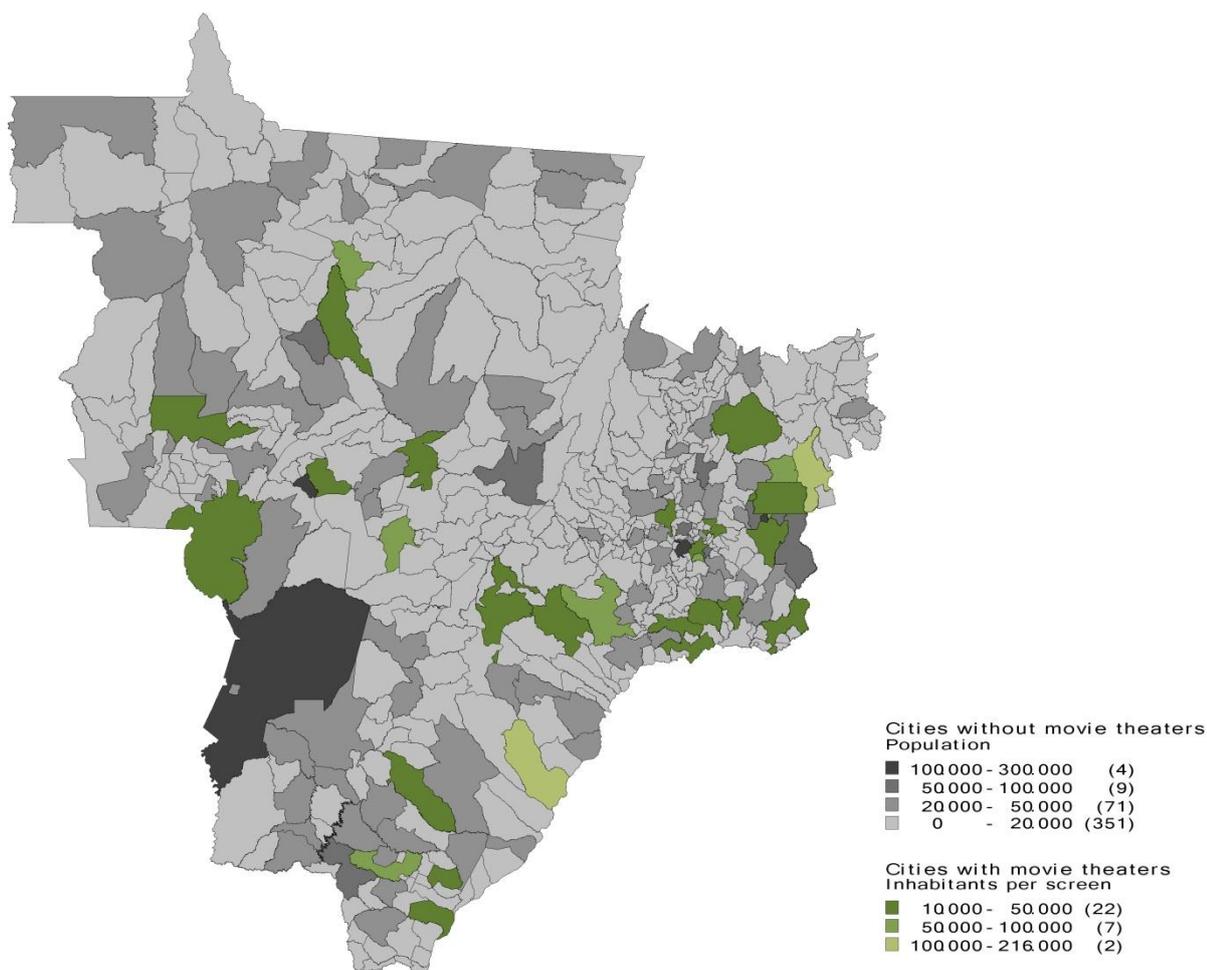
35

NORTH REGION - Largest cities without movie theaters

City	State	Population
Ananindeua	PA	493,976
Abetetuba	PA	147,267
Cametá	PA	127,401

36

CENTER-WEST REGION - Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



37

CENTER-WEST REGION - Best rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Cuiabá	MT	24,775	23
Goiânia	GO	33,180	42
Brasília	DF	34,441	81

38

CENTER-WEST REGION - Worst rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Três Lagoas	MS	109,633	1
Formosa	GO	108,503	1
Valparaíso de Goiás	GO	73,347	2

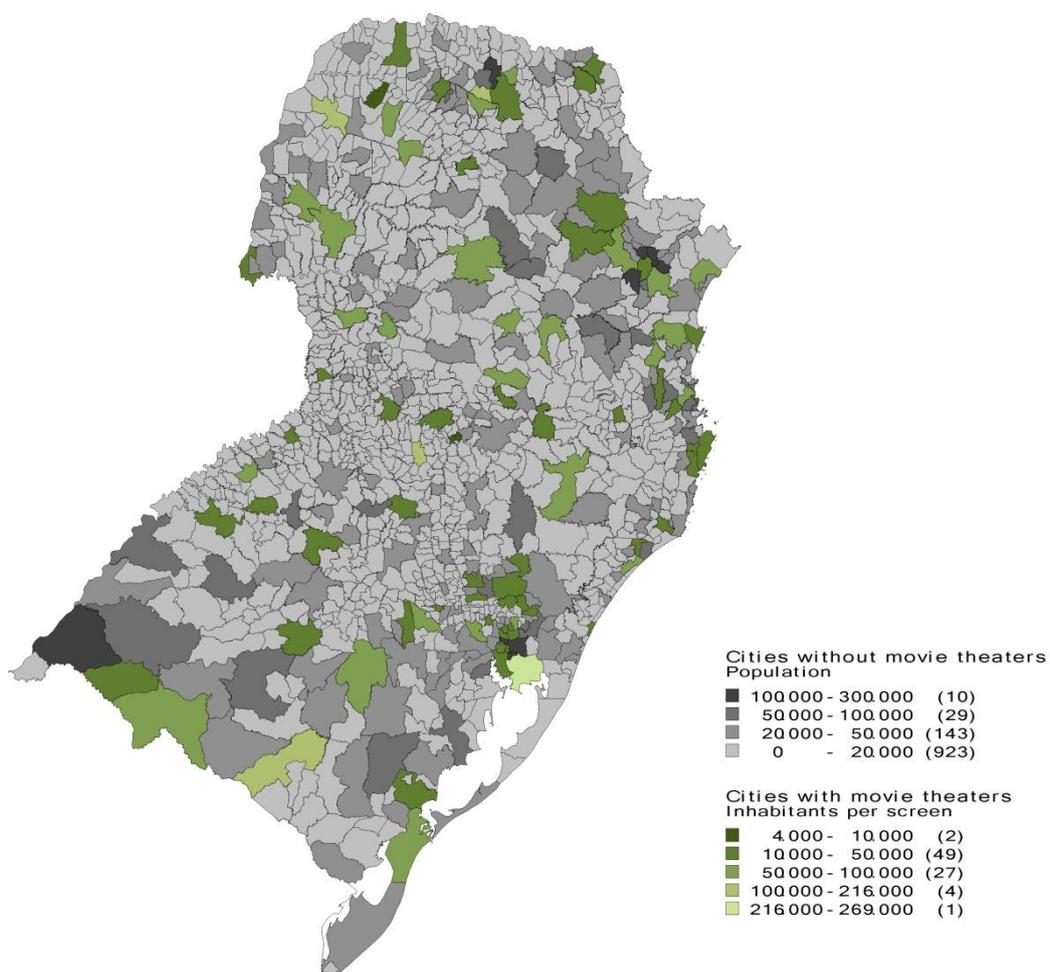
39

CENTER-WEST REGION - Largest cities without movie theaters

City	State	Population
Várzea Grande	MT	262,880
Trindade	GO	113,447
Corumbá	MS	107,347

40

SOUTH REGION - Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



41

SOUTH REGION - Best rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Balneário Camboriú	SC	17,275	7
São José	SC	17,291	13
Blumenau	SC	18,282	18

42

SOUTH REGION - Worst rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Viamão	RS	250,028	1
Bagé	RS	121,235	1
Arapongas	PR	112,198	1

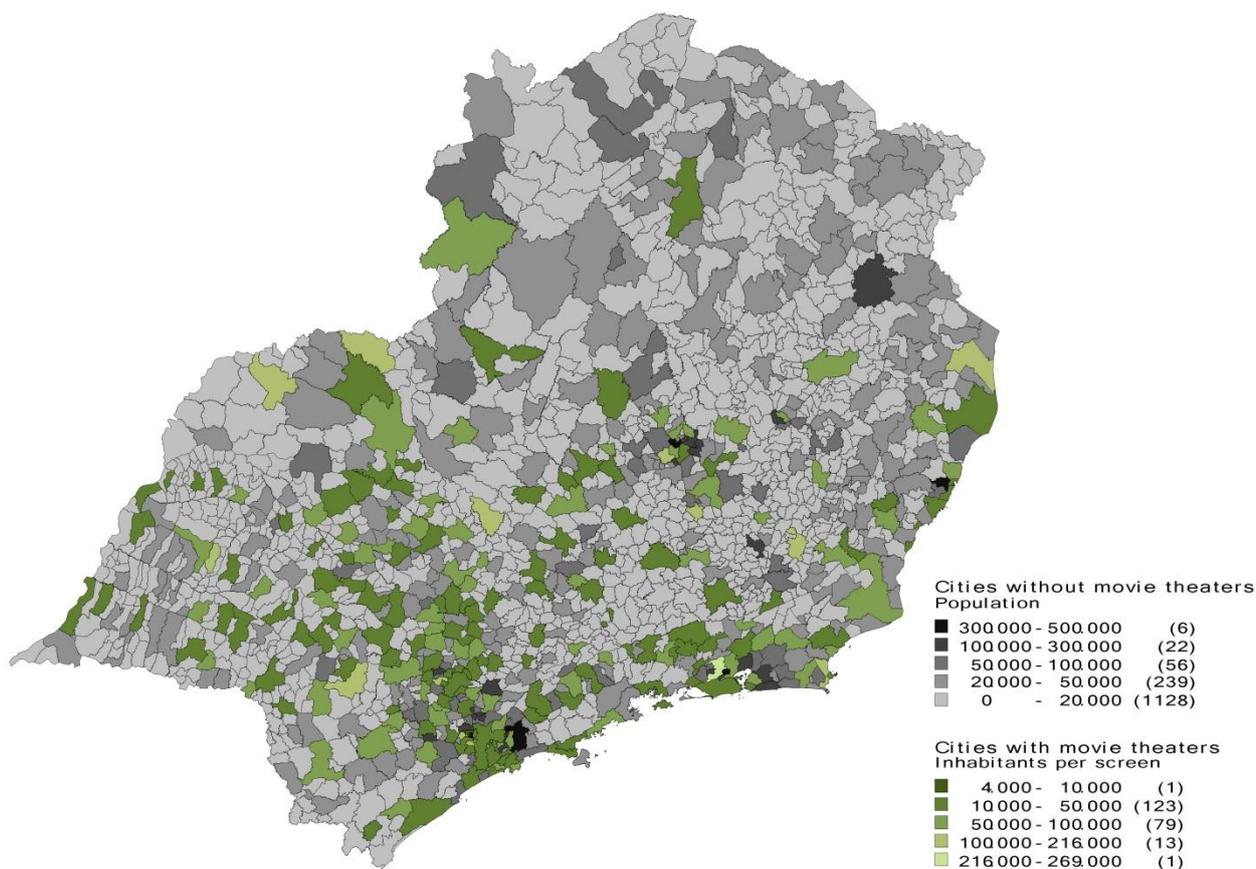
43

SOUTH REGION - Largest cities without movie theaters

City	State	Population
Gravataí	RS	269,022
Colombo	PR	227,220
Alvorada	RS	204,750

44

SOUTHEAST REGION - Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



45

SOUTHEAST REGION - Best rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Barueri	SP	9,509	27
Resende	RJ	15,423	8
Ribeirão Preto	SP	17,556	37

46

SOUTHEAST REGION - Worst rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Nova Iguaçu	RJ	268,272	3
Botucatu	SP	136,269	1
Beim	MG	135,491	3

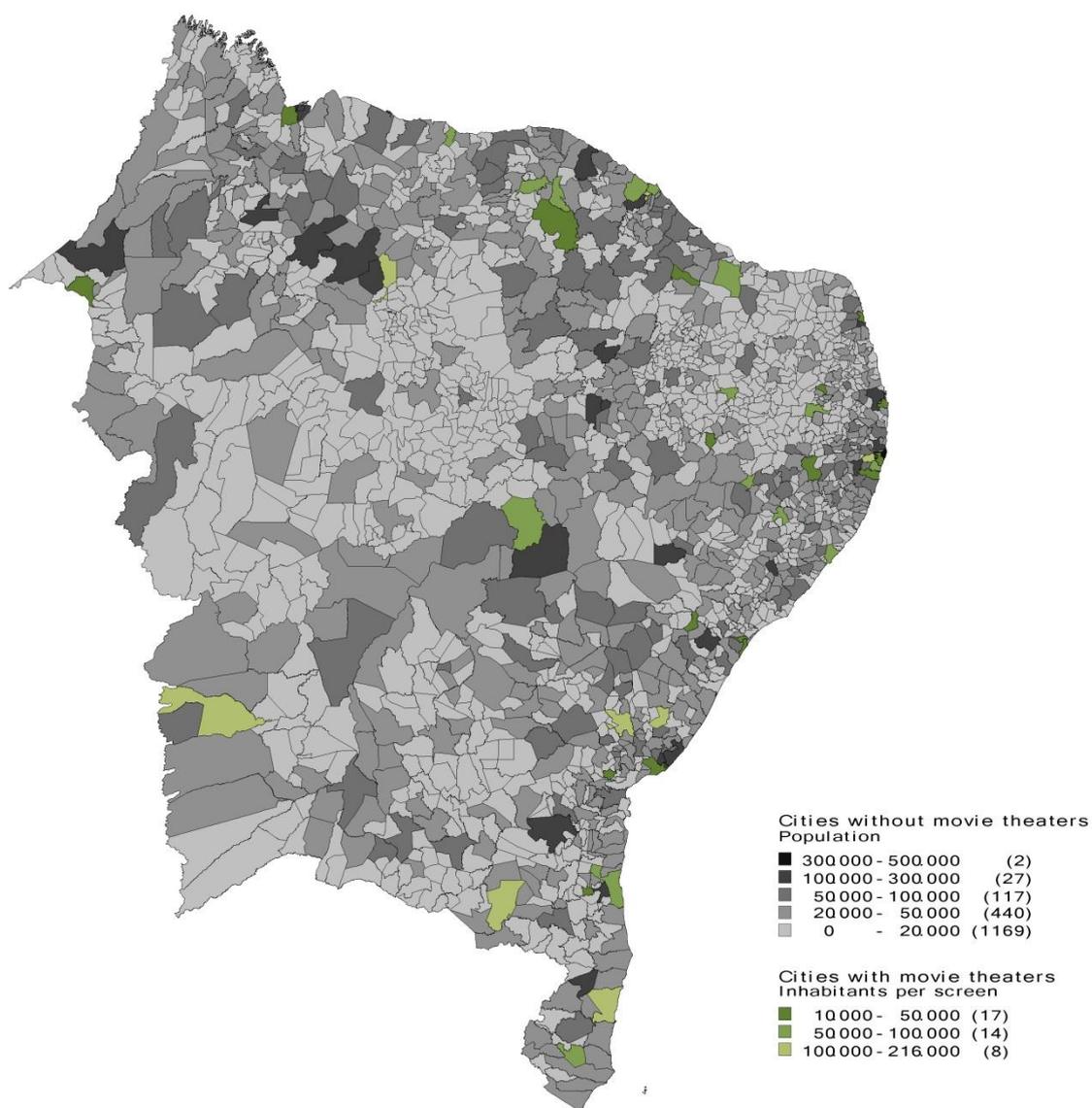
47

SOUTHEAST REGION - Largest cities without movie theaters

City	State	Population
Belford Roxo	RJ	477,583
Mogi das Cruzes	SP	414,907
Carapicuíba	SP	387,788

48

NORTHEAST REGION - Number of inhabitants per screen in cities with movie theaters and total inhabitants in cities without movie theaters



49

NORTHEAST REGION - Best rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Imperatriz	MA	31,434	8
Natal	RN	32,843	26
Recife	PE	33,323	48

50

NORTHEAST REGION - Worst rate of inhabitants per screen (cities with more than 100 thousand inhabitants)

City	State	Inhab./Screen	Number of Screens
Alagoinhas	BA	152,570	1
Feira de Santana	BA	151,535	4
Barreiras	BA	150,896	1

51

NORTHEAST REGION - Largest cities without movie theaters

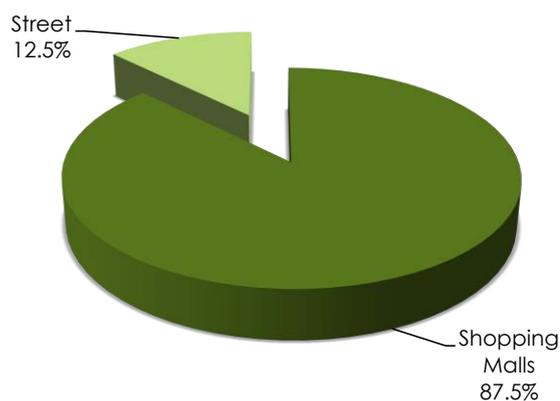
City	State	Population
Olinda	PE	388,127
Paulista	PE	316,714
Camaçari	BA	275,575

The increase in the number of Brazilian cinema sites remains tied to the construction of shopping malls, where 87.5% of the screens are located. This brings an obstacle to the opening of theaters in counties with under 100,000 inhabitants. Half of the Brazilian population lives in smaller towns, but only 17.4% have access to screens.

52 Screens per Cinema Site

Number of screens	Cinema Sites	Screens
1	220	220
2	115	230
3	61	183
4	72	288
5	75	375
6	63	378
7	33	231
8	38	304
9	12	108
10	15	150
11	7	77
12	5	60
13	2	26
15	2	30
18	1	18
Total	721	2,678

53 Location of Cinema Sites

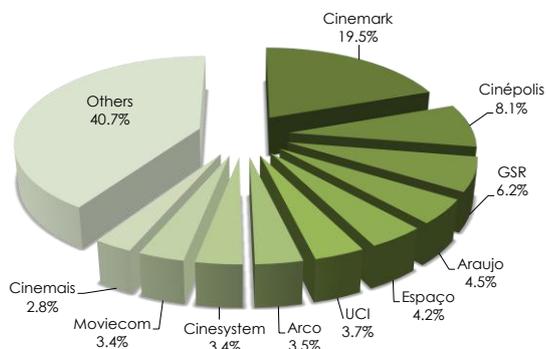


54 Screens by population

City Population	Cities	Cities with movie theaters	Number of screens	Number of cinema sites	Total population	Population with access to movie theaters	
						Total	%
Until 20,000	3,852	5	5	5	32,691,713	65,464	0.2%
20,001 to 100,000	1,420	170	217	174	56,471,724	9,690,486	17.2%
100,001 to 500,000	259	178	864	256	52,667,329	38,471,949	73.0%
Over 500,000	39	39	1,592	286	59,201,948	59,201,948	100.0%
Total	5,570	392	2,678	721	201,032,714	107,429,847	53.4%

The Brazilian exhibition market is characterized by the presence of numerous national companies, each one having a small number of screens. However, the two biggest exhibition companies are multinational: Cinemark (USA) and Cinépolis (Mexico) combined account for 27.6% of the screens in Brazil.

55 Share of Screens per Exhibition Company



56 Ranking of Exhibition Companies

Nº	Group	Cinema Sites	%	Screens	%
1	Cinemark	66	9.2%	523	19.5%
2	Cinépolis	28	3.9%	216	8.1%
3	GSR	30	4.2%	167	6.2%
4	Araujo	25	3.5%	121	4.5%
5	Espaço	23	3.2%	112	4.2%
6	UCI	11	1.5%	99	3.7%
7	Arco	32	4.4%	93	3.5%
8	Cinesystem	17	2.4%	91	3.4%
9	Moviecom	20	2.8%	90	3.4%
10	Cinemais	13	1.8%	76	2.8%
11	UCI/GSR	7	1.0%	58	2.2%
12	Play	10	1.4%	56	2.1%
13	Sercla	13	1.8%	56	2.1%
14	Cineart	10	1.4%	54	2.0%
15	Centerplex	14	1.9%	49	1.8%
16	Lumiere	12	1.7%	48	1.8%
17	GNC	9	1.2%	44	1.6%
18	Cineflix	9	1.2%	40	1.5%
19	Afa	14	1.9%	28	1.0%
20	UCI/Orient	3	0.4%	26	1.0%
21	Cinemagic	7	1.0%	21	0.8%
22	Cinешow	7	1.0%	20	0.7%
23	Multicine	6	0.8%	20	0.7%
24	Gcine	8	1.1%	18	0.7%
25	Roxy	4	0.6%	18	0.7%
	Others	323	44.8%	534	19.9%
	Total	721	100.0%	2,678	100.0%

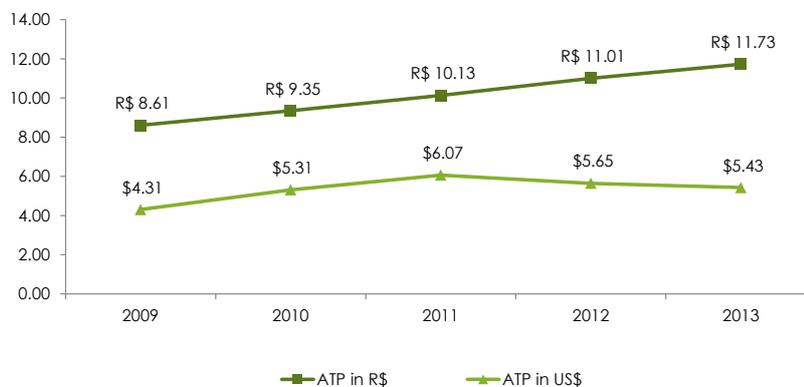
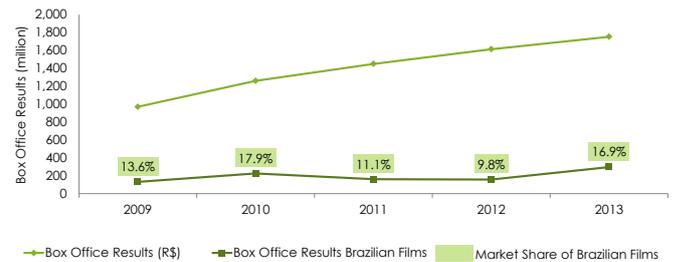
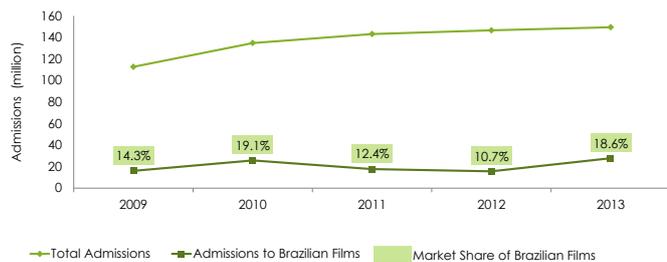


Minha Mãe é uma Peça

The Brazilian film market has experienced impressive growth in the last five years. Between 2009 and 2013, there has been an increase of 32.7% in the number of admissions, and of 42.5% in the gross revenue (current values). Over the same period, admissions to Brazilian films increased 72.9%.

2013 was also a record breaker in terms of international co-productions: a total of 21 films produced by Brazilian and foreign producers were released.

	2009	2010	2011	2012	2013
Admissions	112,670,935	134,836,791	143,208,012	146,593,494	149,513,322
Gross Revenue (R\$)	969,796,083	1,260,373,852	1,450,005,965	1,613,983,926	1,753,169,103
Admissions to Brazilian Films	16,075,429	25,687,438	17,689,210	15,649,980	27,787,085
Gross Revenue of Brazilian Films (R\$)	131,923,170	225,958,090	161,495,408	158,067,364	297,057,451
Average Ticket Price (R\$)	8.61	9.35	10.13	11.01	11.73
Market Share of Brazilian Films (admissions)	14.3%	19.1%	12.4%	10.7%	18.6%



*Exchange rates were calculated using the average annual rate of the U.S. dollar according to the Central Bank of Brazil.

Nº	Film	Genre	Country	Distributor	Release Year	Screens on Release	Admissions	Gross Revenue (R\$)
1	Tropa de Elite 2	Fiction	Brazil	Zazen	2010	733	11,146,723	103,461,153.74
2	The Avengers	Fiction	USA	Disney	2012	1,042	10,911,371	129,595,590.00
3	The Twilight Saga: Breaking Dawn - Part 2	Fiction	USA	Paris	2012	1,410	9,596,296	100,816,443.89
4	Ice Age: Dawn of the Dinosaurs	Animation	USA	Fox	2009	777	9,281,202	81,126,935.00
5	Avatar	Fiction	USA	Fox	2009	738	9,111,628	102,346,712.00
6	Ice Age: Continental Drift	Animation	USA	Fox	2012	1,010	8,728,719	94,701,801.95
7	Iron Man 3	Fiction	USA	Disney	2013	1,253	7,633,472	96,488,326.00
8	Shrek Forever After	Animation	USA	Paramount	2010	757	7,368,374	70,471,835.00
9	The Twilight Saga: Breaking Dawn - Part 1	Fiction	USA	Paris	2011	1,278	7,159,227	66,362,694.57
10	Despicable Me 2	Animation	USA	Universal	2013	923	6,989,217	80,603,472.00
11	The Twilight Saga: Eclipse	Fiction	USA	Paris	2010	918	6,180,071	52,605,401.77
12	Se eu Fosse Você 2 *	Fiction	Brazil	Fox	2009	315	6,112,851	50,543,885.00
13	Rio	Animation	USA	Fox	2011	1,016	6,065,545	66,020,659.41
14	The Twilight Saga: New Moon	Fiction	USA	Paris	2009	841	5,965,054	47,935,346.88
15	Harry Potter and the Deathly Hallows: Part 2	Fiction	USA	Warner	2011	951	5,577,582	57,145,553.00
16	2012	Fiction	USA	Sony	2009	684	5,279,983	44,728,067.00
17	Madagascar 3: Europe's Most Wanted	Animation	USA	Paramount	2012	885	5,269,118	59,140,818.00
18	Alvin and the Chipmunks: Chipwrecked	Animation	USA	Fox	2012	539	5,187,250	44,341,517.97
19	Alvin and the Chipmunks: The Squeakquel	Animation	USA	Fox	2010	384	5,155,971	38,823,646.00
20	The Dark Knight Rises	Ficção	USA	Warner	2012	968	5,146,519	55,062,755.00

* The Box Office results include premiere exhibitions taken place in December 2008.

Five Brazilian releases from 2013 rank among the 20 most viewed films from 2009-2013: **Minha Mãe É Uma Peça** (4th place), **Meu Passado Me Condena** (9th), **Vai que Dá Certo** (11th), **Somos Tão Jovens** (19th) e **Crô – O Filme** (20th).

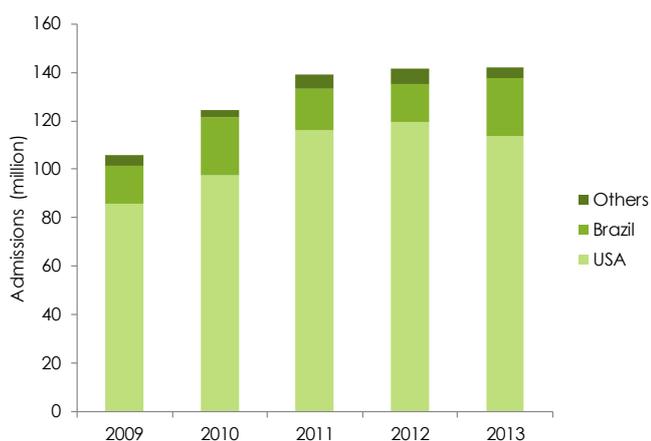
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Top 20 Brazilian Releases by Admissions 2009-2013

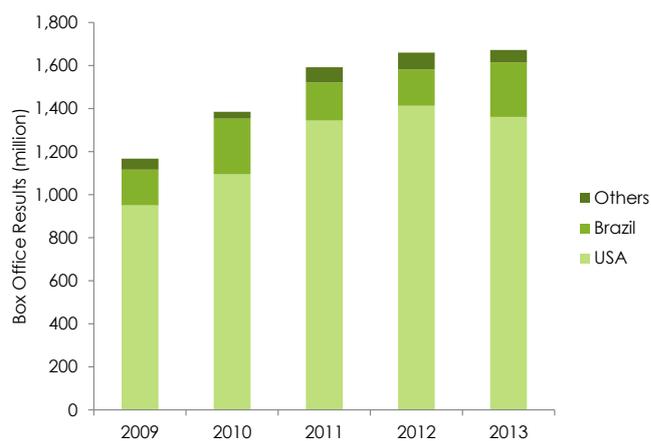
Nº	Film	Distributor	Release Year	Screens on Release	Admissions	Gross Revenue (R\$)
1	Tropa de Elite 2	Zazen	2010	733	11,146,723	103,461,153.74
2	Se Eu Fosse Você 2 *	Fox	2009	315	6,112,851	50,543,885.00
3	De Pernas pro Ar 2	Downtown/Paris/RioFilme	2012	718	4,846,273	50,312,134.36
4	Minha mãe é Uma Peça	Downtown/Paris	2013	407	4,600,145	49,533,218.31
5	Nosso Lar	Fox	2010	444	4,060,304	36,126,083.00
6	De Pernas pro Ar	Downtown/Paris	2011	346	3,506,552	31,033,778.76
7	Chico Xavier	Sony/Downtown	2010	392	3,413,231	30,279,855.27
8	Até que a Sorte nos Separe	Downtown/Paris/RioFilme	2012	417	3,411,137	34,670,753.25
9	Meu Passado me Condena	Downtown/Paris	2013	421	3,137,795	34,802,424.65
10	Cilada.com	Downtown/Paris/RioFilme	2011	389	2,959,460	28,030,183.67
11	Vai que dá Certo	Imagem (Wmix)	2013	469	2,729,340	28,990,665.92
12	E Aí, Comeu?	Downtown/Paris/RioFilme	2012	514	2,578,599	26,078,324.43
13	Os Penetras	Warner	2012	318	2,548,441	25,613,581.00
14	A Mulher Invisível	Warner	2009	220	2,353,646	20,500,361.00
15	Os Normais 2	Imagem (Wmix)	2009	433	2,202,640	18,978,259.88
16	Bruna Surfistinha	Imagem/RioFilme	2011	347	2,176,999	20,038,362.43
17	Assalto ao Banco Central	Fox	2011	325	1,966,736	18,657,595.20
18	Divã	Downtown/RioFilme	2009	137	1,866,403	16,497,260.61
19	Somos tão Jovens	Imagem/Fox	2013	565	1,715,763	18,253,649.24
20	Crô - O Filme	Downtown/Paris	2013	467	1,652,949	18,078,147.61

* The Box Office results include premiere exhibitions taken place in December 2008.

63 Admissions to Releases by Nationality of the Film

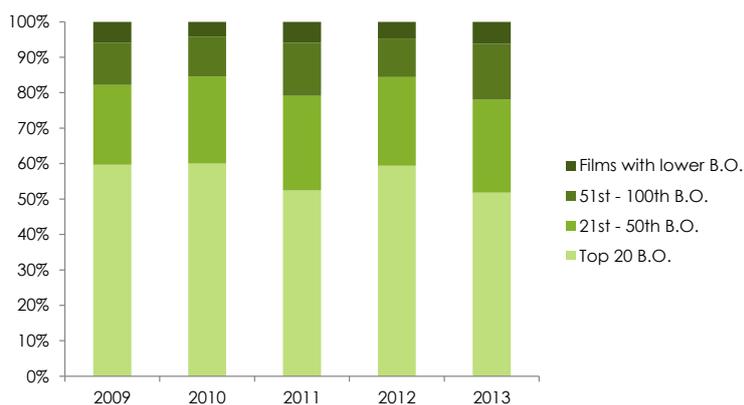


64 Gross Revenue for Releases by Nationality of the Film*

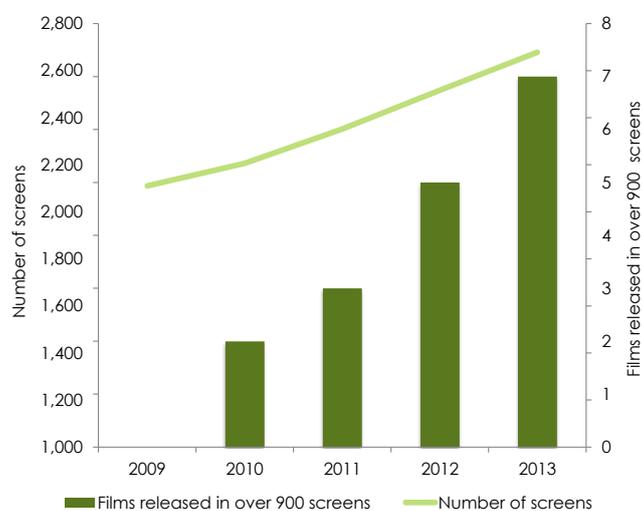


*Values updated to December 2013 according to the Extended National Consumer Price Index (IPC-A) calculated by the Brazilian Institute of Geography and Statistics (IBGE).

65 Attendance Share according to the Box Office Ranking



66 Evolution of the Total Number of Screens and Titles Released in over 900 Screens



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Releases per Genre

Genre	2009		2010		2011		2012		2013	
	Total releases	Brazilian releases								
Fiction	242	44	244	43	264	57	267	47	322	77
Documentary	57	39	45	31	56	42	42	34	57	50
Animation	18	1	13	0	17	1	16	2	18	2
Total	317	84	302	74	337	100	325	83	397	129

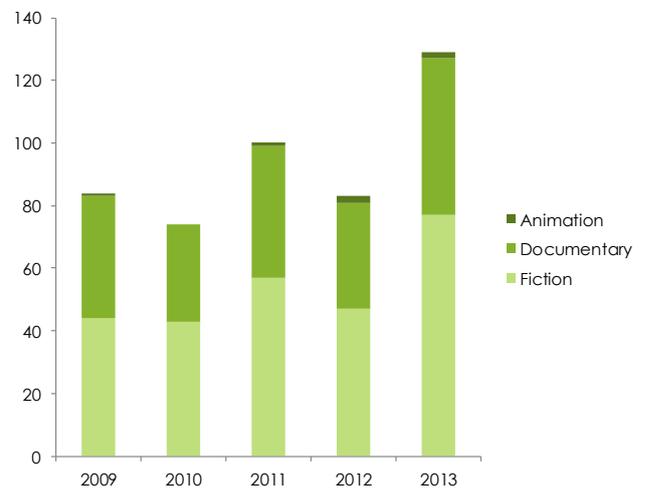
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Releases per Genre - Brazilian and Foreign Titles



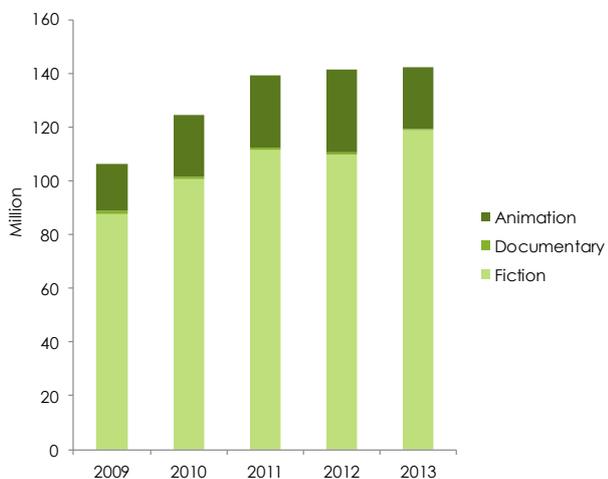
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Releases per Genre - Brazilian Titles



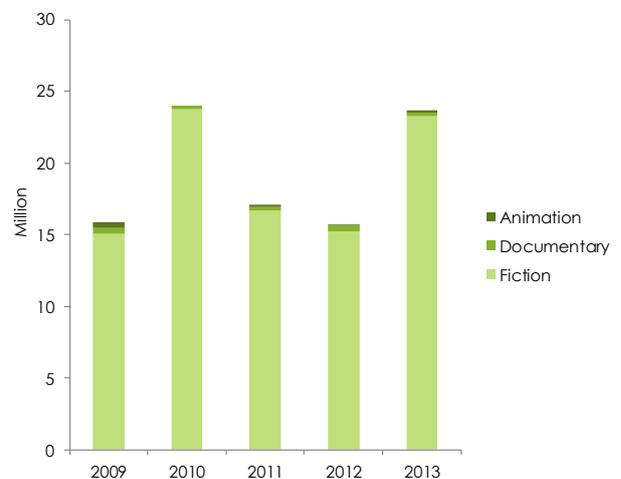
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Admissions per Genre - Brazilian and Foreign Titles



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Admissions per Genre - Brazilian Titles



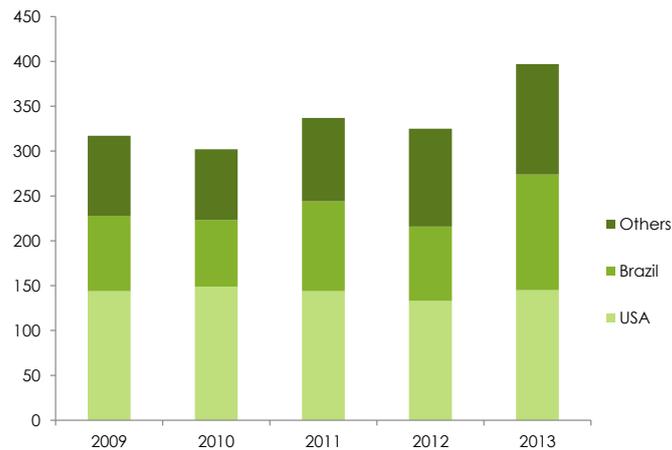
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Number of Releases by Country of Origin

Nº	Country	2009	2010	2011	2012	2013	Total
1	USA	144	149	144	133	145	715
2	Brazil	84	74	100	83	129	470
3	France	25	29	30	39	49	172
4	United Kingdom	11	11	4	11	9	46
5	Germany	5	8	6	4	8	31
6	Argentina	6	2	7	7	8	30
7	Italy	3	5	6	6	9	29
8	Spain	5	3	3	5	7	23
9	Canada	3	1	4	5	3	16
10	Japan	2	2	1	2	3	10
	Others	29	18	32	30	27	136

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Nationality of Films Released



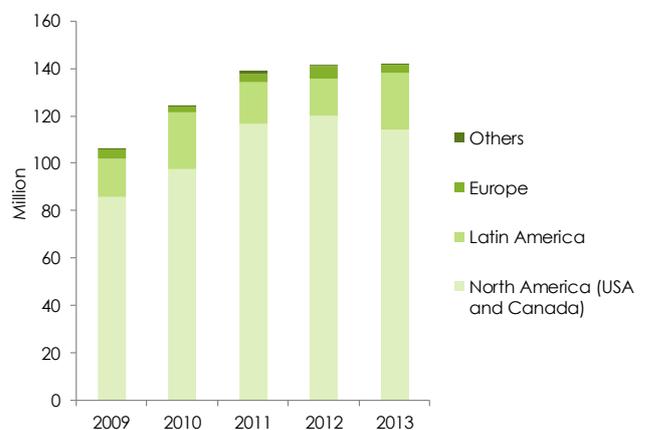
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Nationality of Films Released



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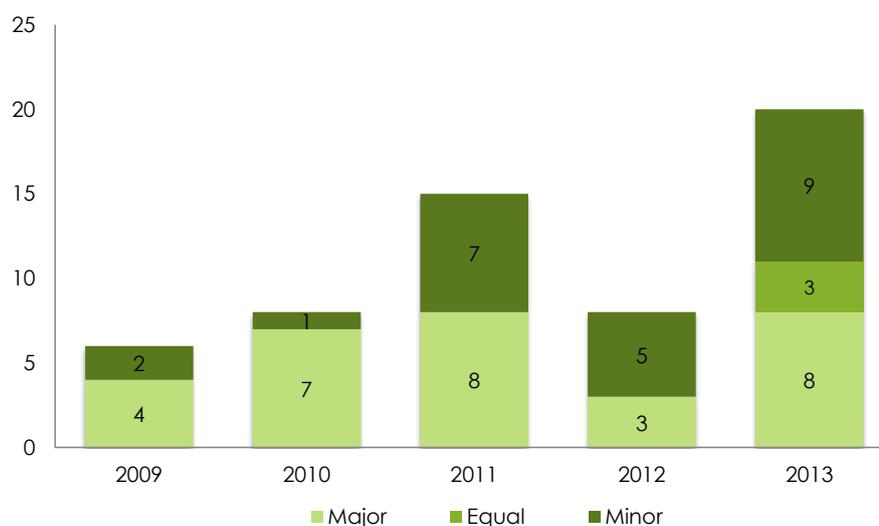
Admissions by Nationality of Films Released



76 Brazilian Co-Productions

	2009	2010	2011	2012	2013	Total
Portugal	2	1	4	1	1	9
Argentina	-	2	1	-	3	6
USA	-	1	1	1	3	6
France	-	1	1	1	2	5
England	1	1	1	-	1	4
Spain	-	-	2	1	1	4
Others	3	3	5	5	10	26
Total	6	9	15	9	21	60

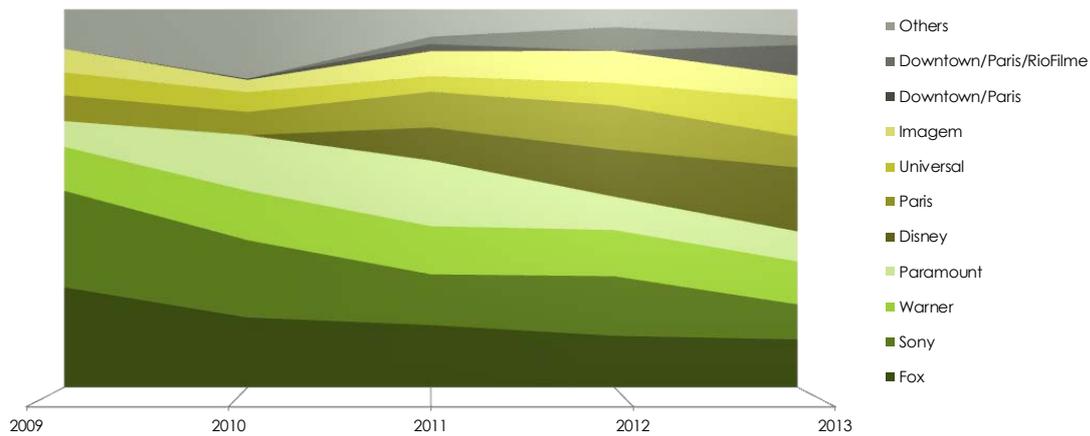
77 Brazilian Share in International Co-Productions *



* There are three international co-productions from the years 2010, 2012 and 2013 for which the financial participations remain unidentified.

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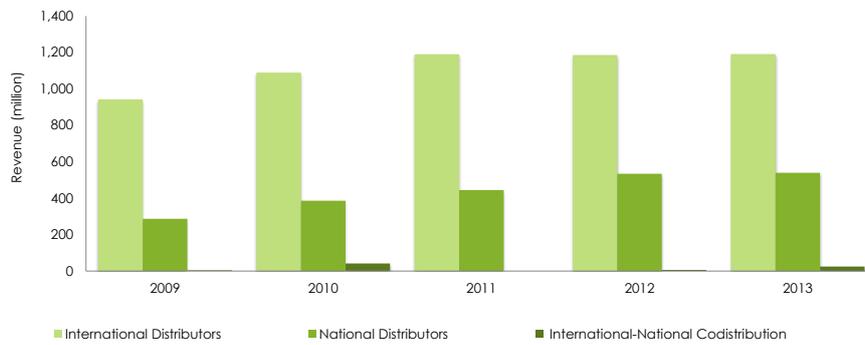
Revenue Share per Distributor*



*Income updated according to the Extended National Consumer Price Index (IPC-A) calculated by the Brazilian Institute of Geography and Statistics.

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Revenue by Origin of Distribution Company *



*Income updated according to the Extended National Consumer Price Index (IPC-A) calculated by the Brazilian Institute of Geography and Statistics.

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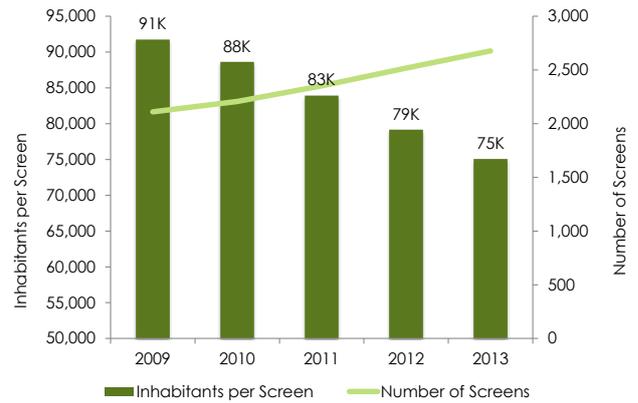
Total Films Released per Distributor

Distributor	2009		2010		2011		2012		2013		Total
	Foreign Films	Brazilian Films									
Imovision	20	5	26	2	29	2	29	5	31	6	155
Imagem	27	4	28	2	23	7	26	3	25	5	150
Paris	18	-	23	1	20	3	30	1	32	-	128
Sony	35	2	28	4	16	1	16	1	14	-	117
Fox	16	3	15	3	17	4	14	1	18	1	92
Playarte	19	2	23	2	16	1	11	1	10	-	85
Warner	10	2	17	1	19	2	15	2	11	1	80
Calif6mia	11	-	10	-	12	1	15	1	17	3	70
Universal	16	3	12	-	10	1	13	1	12	-	68
Paramount	9	1	11	2	16	1	8	1	10	-	59
Others	52	62	35	57	59	77	65	66	88	113	2,352

81 Evolution of Cinema Sites per Number of Screens



82 Inhabitants per Screen vs. Number of Screens



83 Number of Screens by Population

City Population	Total Screens					Share in 2013	Evolution 2009 to 2013
	2009	2010	2011	2012	2013		
Under 20,000 inhab.	10	9	7	6	5	0.2%	-50.0%
20,001 to 100,000	226	213	233	220	217	8.1%	-4.0%
100,001 to 500,000	586	644	730	823	864	32.3%	47.4%
Over 500,000 inhab.	1,288	1,340	1,382	1,468	1,592	59.4%	23.6%
Total	2,110	2,206	2,352	2,517	2,678	100.0%	26.9%

84 Screens per Region

Region	Screens per Year					Evolution 2009 to 2013
	2009	2010	2011	2012	2013	
Central-West	214	198	203	213	239	11.7%
Northeast	243	270	284	307	351	44.4%
North	81	98	113	125	136	67.9%
Southeast	1,220	1,270	1,353	1,440	1,497	22.7%
South	352	370	399	432	455	29.3%
Total	2,110	2,206	2,352	2,517	2,678	26.9%

Sources



Tatuagem

The information presented in this Statistical Yearbook was compiled from the following sources:

- Movie Theater Distribution Monitoring System (SADIS);
- ANCINE Digital System (SAD);
- Brazilian Institute of Geography and Statistics (IBGE);
- Central Bank of Brazil.

In 2013, there was a change in the methodology used for compiling data of international co-productions, thus promoting significant changes in the numbers from previous years. From 2013 on, were considered international co-productions all films that simultaneously met the following criteria: being commercially released in Brazilian movie theaters, having the Certificate of Brazilian Product (CPB) issued by ANCINE and having the

information about the international co-producer stated on the CPB. As established by paragraph 3, article 2 of the Normative Instruction 106/2012, titles co-produced with foreign companies that allocated resources from tax incentive mechanisms from articles 3 and 3-A of Law 8.685/93 and from article 39 of the Provisional Measure 2.228-1/2001 are not considered international co-productions in legal terms.

Annex I

Brazilian films released in 2013

Film	Genre	Distributor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Abismo Prateado, O	Fiction	Vitrine Filmes	4/26	5	11,478	35	119,893.63
Alma da Gente, A	Documentary	E.H. Produções	8/23	6	1,401	79	16,359.65
Amazônia Desconhecida	Documentary	Elo Company	12/6	1	67	122	425.00
América – Uma História Portuguesa	Fiction	Panda	2/22	1	307	113	3,422.00
Angie	Fiction	H2O Films/RioFilme	4/12	46	9,115	37	99,349.14
Anita e Garibaldi	Fiction	Ab Filmes/Polifilmes	12/6	10	942	86	10,729.24
Artigas - La redota	Fiction	Panda	5/24	3	2,318	63	22,519.74
Até que a Sorte nos Separe 2	Fiction	Downtown/Paris	12/27	778	1,047,498	9	12,151,888.94
Batalha do Passinho. A	Documentary	Cine Santa Tereza	10/11	6	2,285	64	17,781.50
Boa sorte, meu Amor	Fiction	Cicatriz Filmes	8/23	1	4,032	52	31,674.35
Bonitinha, mas Ordinária	Fiction	Califórnia	5/24	44	13,997	33	139,529.27
Brasil deu certo. E agora?, O	Documentary	Cultura Maior	5/3	1	1,655	73	21,354.66
Busca, A	Fiction	Downtown/Paris/RioFilme	3/15	154	352,914	16	3,686,889.75
Caleuche - O Chamado do Mar	Fiction	Disney	11/1	2	497	108	6,528.00
Carreras	Fiction	Tigre Produções Cinematográficas	8/9	3	16,908	32	76,447.52
Casa da mãe Joana 2	Fiction	Imagem	9/6	187	152,596	20	1,599,981.15
Chamada a Cobrar	Fiction	Gullane Entretenimento	6/21	1	527	104	6,479.84
Cidade Cinza	Documentary	Espaço Filmes	11/22	12	7,792	41	95,757.39
Cidade é uma só?, A	Documentary	Vitrine Filmes	7/12	6	1,379	80	14,029.58
Cine Holliúdy	Fiction	Downtown/Paris	8/9	10	485,259	11	5,024,612.51

Film	Genre	Distribuidor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Coleção Invisível, A	Fiction	Pandora	9/6	20	7,295	43	63,074.76
Colegas	Fiction	Europa	3/1	141	163,624	19	1,721,553.23
Concurso, O	Fiction	Downtown/Paris	7/19	355	1,320,102	7	14,125,213.83
Coração do Brasil	Documentary	Pandora	4/19	6	631	99	5,815.14
Corde Bamba	Fiction	Copacabana Filmes	10/11	8	1,591	74	14,828.67
Cores	Fiction	Pandora	5/10	5	2,356	62	21,844.60
Corpo Presente	Fiction	Raiz Filmes	10/11	1	533	103	6,834.06
Crô - O Filme	Fiction	Downtown/Paris	11/29	467	1,652,949	5	18,078,147.61
Cru	Fiction	Cinema Cinema Produções	5/10	1	496	109	4,752.93
Cuica de Santo Amaro	Documentary	Docdoma Filmes	8/23	3	750	94	5,938.50
Dia que Durou 21 Anos, O	Documentary	Pequi Filmes	3/29	10	25,085	29	262,474.40
Doce Amianto	Fiction	Vitrine Filmes	11/29	5	634	98	4,923.57
Doméstica	Documentary	Vitrine Filmes	5/1	3	3,222	54	24,249.25
Dores de Amores	Fiction	Kino Filmes	9/13	2	444	110	2,162.72
Dossiê Jango	Documentary	Canal Brazil	7/5	8	8,097	39	96,523.98
Educação Sentimental	Fiction	ArtHouse	12/13	3	617	100	8,003.93
Elena	Documentary	Espaço Filmes	5/10	14	57,773	25	695,554.26
Ensaio	Fiction	Imagem	11/29	8	1,293	82	15,692.17
Esse Amor que nos Consume	Fiction	Vitrine Filmes	9/6	4	1,906	69	14,847.38
Eu Não Faço a Menor Ideia do que Eu Tô Fazendo com a Minha Vida	Fiction	Vitrine Filmes	12/20	17	7,956	40	93,944.72
Exercício do Caos, O	Fiction	Lume	11/8	9	4,859	47	37,211.80
Faroeste Caboclo	Fiction	Europa Filmes/RioFilme	5/30	356	1,469,743	6	15,559,965.39
Filme Jardim Atlântico	Fiction	William Cubits Capela	3/15	1	1,102	84	4,554.35

Film	Genre	Distribuidor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Fla x Flu - 40 Minutos antes do Nada	Documentary	Elo Company	10/25	6	2,591	56	35,003.62
Flores Raras	Fiction	Imagem	8/16	95	275,484	17	3,402,104.50
Floresta de Jonathas, A	Fiction	Vitrine Filmes	11/29	1	525	105	5,583.83
Fora do Figurino	Documentary	Raiz Filmes	3/22	3	686	97	8,476.09
Fragmentos de Paixão	Documentary	Studio Chocolate	10/11	N/A	N/A	129	N/A
Francisco Brennand	Documentary	Videofilmes	3/15	9	5,277	46	53,636.09
Giovanni Improtta	Fiction	Sony/RioFilme	5/17	202	188,436	18	1,964,092.95
Habi, A Estrangeira	Fiction	Videofilmes	11/15	6	5,681	45	73,132.60
Hijab, Mulheres de Véu	Documentary	Formosa filmes	9/6	4	769	93	10,007.06
Hiper Mulheres, As	Documentary	Vitrine Filmes	6/7	3	799	90	7,791.50
Hoje	Fiction	H2O Films	4/19	12	7,525	42	88,488.00
Horas Vulgares, As	Fiction	Petrini	8/9	N/A	N/A	128	N/A
Inventor de Sonhos, O	Fiction	Europa	10/11	34	3,708	53	41,410.44
Jorge Mautner - O Filho do Holocausto	Documentary	H2O Films	2/1	31	9,684	36	102,803.13
Juan e a Bailarina	Fiction	Vilacine	4/12	9	4,224	50	49,805.34
Kátia	Documentary	Em Foco Multimídia	3/29	1	747	95	6,899.22
Laura	Documentary	Vitrine Filmes	11/1	3	851	88	10,672.02
Lira Paulistana e a Vanguarda Paulista	Documentary	Busca Vida Filmes e Produções Eireli	11/15	2	1,334	81	17,278.01
Luz do Tom, A	Documentary	Bretz/RioFilme	2/8	10	8,831	38	94,502.95
Mais uma Canção	Documentary	Estação Elétrica Produções	11/22	2	183	118	1,414.00
Margaret Mee e a Flor da Lua	Documentary	E.H. Produções	4/26	11	4,751	48	55,147.98
Mataram meu Irmão	Documentary	Bela Filmes	11/22	1	553	101	3,939.68
Mato sem Cachorro	Fiction	Imagem	10/4	377	1,134,563	8	11,586,523.40

Film	Genre	Distribuidor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Memória que me Contam, A	Fiction	Imovision	6/14	6	6,204	44	68,729.35
Meu Amigo Claudia	Documentary	Festival Filmes	5/30	1	248	115	3,591.06
Meu Passado me Condena	Fiction	Downtown/Paris	10/25	421	3,137,795	2	34,802,424.65
Meu Pé de Laranja-lima	Fiction	Imovision	4/19	101	68,981	24	660,763.05
Minha Mãe é uma Peça	Fiction	Downtown/Paris	6/21	407	4,600,145	1	49,533,218.31
Minhocas	Animation	Fox	12/20	126	125,270	22	1,300,441.00
Morro dos Prazeres	Documentary	Espaço Filmes	11/29	4	1,461	77	19,251.51
Mulheres Africanas - A rede Invisível	Documentary	Cinevideo Produções	3/8	5	521	107	6,178.50
Mundo Invisível	Documentary	Imovision	6/7	5	2,402	61	30,137.24
Na Carne e na Alma	Fiction	Raconto Produções Artísticas	1/4	1	207	117	1,630.00
Na Quadrada das Águas Perdidas	Fiction	Polifilmes	4/26	2	13,929	34	64,197.13
Nave - Uma Viagem com a Jazz Sinfônica de São Paulo, A	Documentary	Drama Filmes	11/5	1	365	111	1,104.00
No Lugar Errado	Fiction	Vitrine Filmes	9/6	2	220	116	1,861.31
Noites de Reis	Fiction	E.H. Produções	6/14	5	281	114	3,513.60
Nove Crônicas para um Coração aos Berros	Fiction	Vitrine Filmes	10/4	2	1,490	75	11,435.13
O Carteiro	Fiction	TGD Filmes	4/12	24	4,162	51	39,377.73
O que se Move	Fiction	Lume	5/10	6	1,975	67	22,513.88
Odeio o Dia dos Namorados	Fiction	Disney	6/7	325	457,523	12	4,492,895.00
Olhe pra mim de Novo	Documentary	Paleotv	5/24	2	1,431	78	6,025.70
País do Desejo, O	Fiction	Califórnia	1/25	9	1,699	72	18,039.76
Paixão e Acaso	Fiction	Forte Filmes	11/29	3	844	89	10,624.73
Paulo Moura - Alma Brasileira	Documentary	Espaço Filmes/Videofilmes	5/3	7	2,585	57	31,043.54
Por que você partiu?	Documentary	Imovision	8/16	3	2,487	59	34,575.48

Film	Genre	Distribuidor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Por Trás do Véu	Documentary	Downtown	9/20	1	15	126	232.00
Pra Lá do Mundo	Documentary	Pandora	6/14	3	1,808	71	11,572.05
Primeiro Dia de um Ano Qualquer, O	Fiction	Forte Filmes	11/29	3	1,158	83	14,763.08
Pulmão da Arquibancada	Documentary	ArtHouse	11/15	2	150	120	2,021.42
Qualé o teu Negócio?	Documentary	Brazukah Produções Culturais	11/29	2	153	119	1,300.19
Quase um Tango	Fiction	NGM Produções	8/16	N/A	N/A	127	N/A
Raça	Documentary	Espaço Filmes	5/17	4	2,112	65	24,601.55
Rânia	Fiction	Tucumán	3/22	4	971	85	9,544.24
Rapsódia Armênia	Fiction	Cesar Augusto Gananian	9/13	1	867	87	13,260.91
Renascimento do Parto - O Filme, O	Documentary	Espaço Filmes	8/9	6	29,017	28	318,706.16
Repare Bem	Documentary	Instituto Via BR	8/23	5	1,486	76	17,938.90
Réquiem para Laura Martin	Fiction	FM Produções	6/7	2	120	121	1,276.99
Reus	Fiction	Panda	6/7	1	37	125	374.00
Santo Marcos, Goleiro de Placa	Documentary	Maff Representação e Participação	11/22	11	2,557	58	32,997.93
São Silvestre	Documentary	Pandora	12/27	3	705	96	9,464.14
Satyrianas, 78 horas em 78 min	Documentary	Vitrine Filmes	9/13	1	54	124	926.44
Se puder...dirija!	Fiction	Disney	8/30	471	360,808	14	4,454,754.00
Segredos da Tribo	Documentary	Zazen	2/22	2	775	92	6,272.00
Serra Pelada	Fiction	Warner	10/18	332	405,609	13	4,219,132.00
Serra Pelada – A Lenda da Montanha de Ouro	Documentary	TV Zero Cinema	10/25	3	797	91	6,332.82
Simone	Fiction	Tucumán	12/6	5	524	106	3,399.28
Sobral - o Homem que Não tinha Preço	Documentary	Serendip	11/1	14	4,550	49	51,515.22
Solidões	Fiction	Oswaldo Montenegro Produções Artísticas	11/1	6	1,971	68	29,109.04

Film	Genre	Distribuidor	Release Date	Screens on Release	Admissions 2013	Position in the Attendance Ranking	Gross Revenue (R\$) 2013
Som ao Redor, O	Fiction	Vitrine Filmes	1/4	13	94,280	23	968,981.31
Somos tão Jovens	Fiction	Imagem/Fox	5/3	565	1,715,763	4	18,253,649.24
Sorria, Você esta na Barra	Documentary	Videofilmes	8/9	2	62	123	798.11
Sorte em suas Mãos, A	Fiction	Imovision	8/23	16	24,968	30	315,067.12
Super Nada	Fiction	Lume	3/15	7	2,842	55	29,434.12
Tabu	Fiction	Espaço Filmes	6/28	3	20,233	31	226,817.77
Tainá - A Origem	Fiction	Downtown/Sony/RioFilme	2/8	194	353,690	15	3,099,476.47
Tatuagem	Fiction	Imovision	11/15	19	30,428	27	333,789.08
Tempo e o Vento, O	Fiction	Downtown/Paris	9/20	43	711,435	10	7,720,935.04
Tokiori - Dobras do Tempo	Documentary	Lume	11/22	1	540	102	5,263.18
Trampolim do Forte	Fiction	Pipa	11/8	4	1,991	66	16,213.53
Última Estação, A	Fiction	Polifilmes	9/27	13	1,847	70	20,991.45
Uma História de Amor e Fúria	Animation	Europa	4/5	65	30,456	26	296,444.48
Vai que dá Certo	Fiction	Imagem	3/22	469	2,729,340	3	28,990,665.92
Vazio Coração	Fiction	Califórnia	11/22	28	2,479	60	27,563.59
Vendo ou Alugo	Fiction	Europa Filmes/RioFilme	8/9	179	152,303	21	1,648,359.87
Xico Stockinger	Documentary	Daniela Golveia Menegoto	9/13	2	351	112	2,449.33

N/A = not available

Annex II

International Co-productions released in 2013

Film	Director	Genre	Co-producer Country	Distributor	Gross Revenue (R\$)	Admissions
América – Uma História Portuguesa	João Nuno Pinto	Fiction	Spain / Russia / Portugal	Panda Filmes	3,422.00	307
Angie	Marcio Garcia	Fiction	USA	H2O/RioFilme	99,349.14	9,115
Artigas - La Redota	Cesar Charlone	Fiction	Uruguay / Spain	Panda Filmes	22,519.74	2,318
Caleuche - O Chamado do Mar	Jorge Olguín	Fiction	Chile	Disney	6,528.00	497
Coleção Invisível, A	Bernard Attal	Fiction	USA	Pandora	63,074.76	7,295
Habi, A Estrangeira	María Florencia Alvarez	Fiction	Argentina	Videofilmes	73,132.60	5,681
Juan e a bailarina	Raphael Gayer Aguinaga	Fiction	Argentina	Vilacine	49,805.34	4,224
Laura	Fellipe Barbosa	Documentary	Venezuela	Vitrine Filmes	10,672.02	851
Memória que me Contam, A	Lucia Murat	Fiction	Chile / Argentina	Imovision	68,729.35	6,204
Meu pé de laranja-lima	Marcos Bernstein Seixas	Fiction	France	Imovision	660,763.05	68,981
Morro dos Prazeres	Maria Augusta Ramos	Documentary	Netherlands	Espaço Filmes	19,251.51	1,461
País do Desejo, O	Paulo Caldas	Fiction	Portugal	Califórnia Filmes	18,039.76	1,699
Raça	Joel Zito Araújo, Megan Mylan	Documentary	USA	Espaço Filmes	24,601.55	2,112
Repare Bem	Maria de Medeiros	Documentary	Spain	Instituto Via BR	17,938.90	1,486
Réus	Eduardo Piñero, Pablo Fernández, Alejandro Pi	Fiction	Uruguay	Panda Filmes	374.00	37
Segredos da Tribo	José Padilha	Documentary	England	Zazen	6,272.00	775
Sorte em suas Mãos, A	Daniel Burman	Fiction	Argentina	Imovision	315,067.12	24,968
Super Nada	Rubens Rewald	Fiction	Mexico	Lume	29,434.12	2,842
Tabu	Miguel Gomes	Fiction	Germany / Portugal / France	Espaço Filmes	226,817.77	20,233
Tokiori - Dobras do Tempo	Paulo Pastorelo	Documentary	France	Lume	5,263.18	540
Última Estação, A	Marcio Cury	Fiction	Lebanon	Polifilmes	20,991.45	1,847

