

## **Manoel Rangel – Prologue**

### **A bridge across nations**

It is with great pleasure that I receive the publication “Fiscal Incentives for Audiovisual Production and Co-Production in Iberoamerica, Canada and the U.S.,” a joint endeavor of the Entidad de Gestión de Derechos de los Productores Audiovisuales – EGEDA and the Latin American Training Center – LATC. The initiative of this project deserves the attention of all those involved in audiovisual activities, and the appreciation of ANCINE in particular, for two especially relevant reasons: the effort to consolidate and disseminate information related to economic development and the stimulus to international co-production of audiovisual works.

The democratization of access to information is an especially significant element in the process of strengthening the audiovisual sector. From production to distribution, this is an activity that simply cannot survive without constant reinvention and updating, in consonance with its audience and agents. This holds true not only for the artistic and symbolic factors the audiovisual itself transmits; it is even more important for public and private-sector planning, for the economic dynamism it sustains and which has been tested by the technological transformations of recent times.

For producers and distributors in various Iberoamerican countries, fiscal incentives and public funds are important instruments for their enterprises. They are such a significant part of the production and distribution financial structure that knowledge of their characteristics and opportunities, whether or not available at a given time, is one of the fundamental prerequisites for the strategy of economic agents in this market. The legal description of these mechanisms and the ponderation of its vectors and advantages, which are the subjects of this publication, constitute a valuable instrument, a reference for project building and expansion of partnerships.

Moreover, underlying the information presented in this publication is an expectation regarding international co-productions. The analysis of the fiscal incentives and legislation supporting the film and audiovisual industry thus serves as a theme for encouraging the sharing of resources, ideas, projects and professionals among our countries. In fact, the focus on co-productions and the potential to strengthen the international scope of our film industries through them deserve appreciation by both private firms and public agencies responsible for regulation of the sector. The goal sought is well worth the effort: an open atmosphere for business that values talent and promotes diversity.

Therefore, the scope of this work, a panorama of audiovisual public policy in selected countries, is based on a need and a challenge. In meeting this need, the publication finds fertile ground in its impact on the decisions and planning of audiovisual firms, as well as on the strategies designed by government officials. In meeting the challenge, it promotes a positive scenario of exchange among economic agents beyond their national borders.

Moreover, herein lies precisely one of the dimensions often hidden by the economic relevance of the audiovisual sector. To co-produce, produce together, is to construct a bridge for national markets, but above all, a bridge for the imaginary of peoples, the trajectory and the challenges of nations. It represents the interlinking of the multiple visions of our creators and entrepreneurs. It is an efficient means to put into practice the defense of cultural diversity, and to preserve possible pathways for humanity faced with a future as bright as it is uncertain.

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