



The use of new technologies in national streaming to promote independent distribution

O uso das novas tecnologias no streaming nacional em fomento à distribuição independente

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ABSTRACT

The popularization of *On Demand* services and *Streaming* platforms have profoundly changed the way the public accesses certain audiovisual productions. For the big companies in the entertainment market a lot of investment in technology and market studies, but what about the local independent producer, how does it compete for this space? This article seeks to identify how these technological innovations are used in national services based on access to and dissemination of local audiovisual products.

Keywords: National streaming, new technologies, Consumption habits.

1 CONTEXT AND METHOD

The advancement of streaming services in Brazil demonstrates how certain technological innovations modify the consumption habits of audiovisual content. The COVID-19 pandemic has accelerated a process that was underway: the proliferation of content platforms for on-demand consumption.

There are several articles and journalistic articles that narrate the growth of this market and how new companies invest their efforts in the dispute for a share. As nScreenMedia's report, released in August 2021, points out, profits of \$ 4.1 billion in the U.S. in 2023 are projected for the sector, in the same survey estimates that these services should support 216 million active users per month by then, according to a Nov. 6 story this year found on the Power 360 website.

In this sense, the reflexes of isolation measures are also observed as a relevant point of this



debate when we refer to the same pandemic period. The emptying of movie theaters, the cancellation of festivals and other face-to-face activities considerably impacted the access to audiovisual production of small and medium-sized local producers, usually exhibited in low-capacity movie theaters or in events of specific audience in various spaces throughout the cities of the country. Access to this production, which was already a problem for the sector before the pandemic, has become perhaps the biggest challenge for the dissemination of the audiovisual products of many of these creators.

An example of the impact of the pandemic on the sector can be seen in the report of the producer Rodrigo Teixeira, in an article of June 2020, published in the blog of the Laboratory of production of journalistic content of the Journalism course of FAAP that brings the report and the quotation marks of the interviewee.

For producer Rodrigo Teixeira, who participated in films such as *The Invisible Life* and *Ad Astra*, independent cinema has faced a great challenge in this pandemic period. According to him: "*If you really want to release your film, the best thing is to make it available online and we will buy and watch it at home. Unfortunately, it's time. There's nothing to do.*" Another subject addressed was exactly the amount of *streaming* services currently operating in Brazil.

The producer states: "*Obviously you want the film to remain in the cinema, but if the cinemas cease to have the importance and relevance that they have, streaming will occupy that space – there is no way.*" However, Rodrigo Teixeira did not fail to point out the state of constant crisis of the audiovisual sector in the country, with a lack of transfers of the laws to encourage production, he continues: "*Without subsidy, Brazilian cinema does not work. No plan B has been created. This government, in addition to having a problem against culture in general, promotes economic censorship. While you censor producers economically [by not passing on the funds and dismantling incentive laws], you kill the project, the production company dies, artists no longer have money to eat.*"

Considering these realities, it is proposed to analyze how the use of certain technologies occurs in the promotion of access to local audiovisual production. How do local producers relate to innovation in the audiovisual sector?

Far from assertively answering such questions, we intend to investigate how technological innovation is used in the sector in initiatives that are based on the promotion of audiovisual content as a way to democratize access to certain cultural assets.

In the search to deepen such reflections, we sought to bring a bibliographic reference that addresses the innovation related to on-demand content, the well-known *streaming platforms* and



how it entered the Brazilian market. It will also be investigated its relations with other technologies of access to audiovisual content - TV for example - and the change of habit of the public given the advances in electronic devices and digital services.

Subsequent to this survey will be identified national platforms that, from the use of these technologies, promote access to the production of audiovisual content of local directors, directors and producers in general. Finally, interviews will be presented with local producers where they report their experiences in the distribution of their creations on platforms that use the technologies mentioned above.

In this way, a qualitative research on innovation in the audiovisual distribution sector in exploratory streaming platforms will be deepened in the following pages (Vergara, 2001). The descriptive analysis of the segment and the actors involved in this network was built on a bibliographic and documentary research that includes articles from newspapers specialized in technology, institutional information present in websites and platforms for the distribution of audiovisual content and other publications about the services and products identified operating in the national territory. The interpretative analysis of secondary data and concepts of the technological field related to the emergence and Development of these platforms will be presented in the theoretical framework of this work and will assist in the formulation of tables where the distribution services will be categorized in relation to their business model and the technologies used in the development of their services.

The content analysis seeks to identify the correlation of the concepts learned in the previous stage with the current scenario of this market. Thus, we seek to identify which aspects of this technology we can verify in the provision of service of the various platforms available in the local market.

The two interviews were conducted with local producers who had their production distributed by the main platforms present in the market today. Given the low number of local producers with works on these platforms, it is understood the relevance of each report for the context of this research.

This research tool seeks to deepen knowledge from the perspective of local producers, the difficulties and benefits that involve such partnerships. Thus, we opted for the use of a structured open script to allow some flexibility to understand the topics addressed by this work.

2 THEORETICAL FRAMEWORK

Given the need to define the research bias, we seek to develop here beyond a theoretical



framework, an instrument that establishes the vocabulary that emerged with the transformation of the audiovisual sector in terms of distribution with the arrival of *streaming services* and on-demand content.

2.1 FLOW AND DEMAND

When technologies emerge for large-scale use and become popular, they enter our daily lives as generalized obviousness and almost always go unnoticed. "*It's on Netflix...*" is not the expression to be studied in this article, but it has enough relevance to unveil some habits and behaviors that are perpetuated and changed on the screens and homes of the country.

Television in Brazil is an enlightening phenomenon, it represents an important cut of culture and audiovisual production in the country. When the internet arrived here, in the early 1990s, the 6th Brazilian soap opera with the largest audience, *Pedra sobre pedra*, was airing. In the same period Embrafilmes was extinguished and only in 1993 was created the Audiovisual Law, which provided incentives to produce cinematographic works. The reader may be wondering, why start talking about television about a research about streaming?

As research by Kantar IBOPE Media, published by Forbes, points out, 58% of internet users said they saw more video and TV online in paid *streaming* during periods of isolation. Time in front of the television increased by 37 minutes daily and each individual spent about 1h49 a day watching content on *streaming platforms*.

This data reflects that it is still important to talk about TV when it comes *to streaming*, either by the direct dispute of the attention of the public, or by the strategies of broadcasters and producers that gradually adapt to the new media. In Brazil, despite the great acceptance of Netflix as an option to access audiovisual entertainment, Globoplay, the *broadcaster's* streaming platform, surpasses its competitor in number of users by three million accounting for approximately 20 million subscribers.

Barboza and Silva (2014), argues that the success of Netflix is based on the offer of two main technological innovations, the offer of content *on demand* and the possibility of multiplatform use. Unlike television, *on-demand* content allowed its individual consumer to choose how to watch their favorite movies and series.

The growth of *on-demand* services is another fact pointed out by the Forbes report that, with research conducted by the MPA (Motion Pictures Association), demonstrates a 26% increase in platform subscriptions, which corresponds to 232 million new accounts. Total global subscriptions reached 1.1 billion in 2020.



It is worth mentioning that Brazil has about 120 million users of online services (with internet access) and that of these, 90 million have access to a low-speed connection technology, which demonstrates the growth potential of the market in the country. Although late and limited, it can be said that the country has never been so within global networks and information flows. In 1999, Castells already pointed to the popularization of the Internet, a phenomenon that was translated by the term "The Information Age", production and consumption of content would be in a way qualifying the participation of a "network society".

Therefore, the consumption habit of audiovisual content of the Brazilian (widely connected) is increasingly relevant, being one of the largest audiences in the global scenario. The entry of new technologies in the national market established other access interfaces and the multiplication of channels and services ended up displacing TV stations and their audience to *online* services. In addition, access through the home computer and smartphones promoted greater interactivity of the public with the content consumed, as we can see in Santaella:

With the introduction of personal and portable microcomputers, which in the 80s were already penetrating the domestic market, viewers began to turn into users as well. This means that the one-way receptive relationship with the television has begun to shift to the interactive, two-way mode that is required by computers... As the user learned to talk to screens, through computers, remote controls, video recorders and home cameras, their unique habits of automatic consumerism began to live with more autonomous habits of discrimination and their own choices. (SANTAELLA, 2003, p.81-82).

In this context we observe the trend of growing public interest in content *on demand*. Researching, sharing experiences, evaluating, and choosing exactly what you want to see have become increasingly common practices among the consumer audience of audiovisual products.

So, do you mean that broadcast TV will end? Possibly not, just as radio, magazines, newspapers, and books have not disappeared, TV tends to adapt in the same way that its predecessor media did. One can observe the offer of content of the open television networks on Youtube, for example, as well as the radio that gained image and did not cease to be also heard through the smartphone and aggregator platforms of sound content, such as the podcasts of large radio stations.

This premise is adopted by Jenkins (2008) when highlighting that the content of the media changes, but still one medium does not replace the other. The idea of convergence culture understands that the means are not being replaced, only overlapping with the arrival of each new technology.

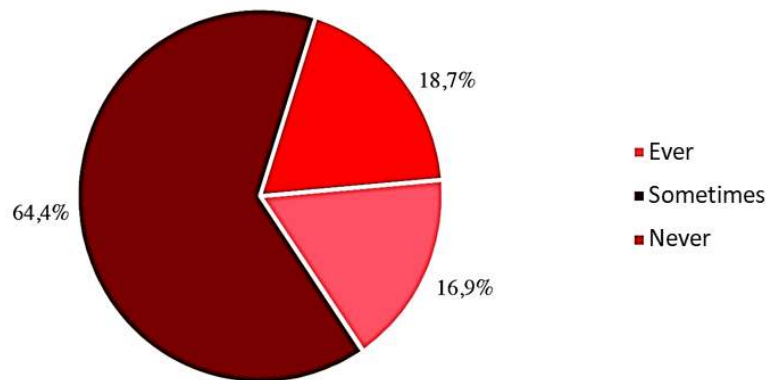
It is identified that, regardless of the support, the technology used and the format of the service to be offered to the public, there are ways of adaptation both on the part of companies and on the part of those who consume and share such content. The public, which also "produces" data, then proceeds to shape the behavior of the distribution industry in some way.

It is therefore worth understanding why the consumer habit has been adapting to the incorporation of technologies to access certain content. On this aspect, Jenkins (2008) recovers again, it is because of the development of *online* tools that people are increasingly connected to various multimedia content, in its variety of formats, platforms and services.

Therefore, it is believed that the development of national information technologies, when associated with the development of local technical infrastructure and a market eager for access to films, series, and programs, plays a socially relevant role in the distribution chain of audiovisual content and consequently its production.

After all, as previously pointed out, the habit related to the consumption of audiovisual products in Brazil directly influences the strategies of organizations and companies in the sector.

Graph 1: Watch free-to-air TV:

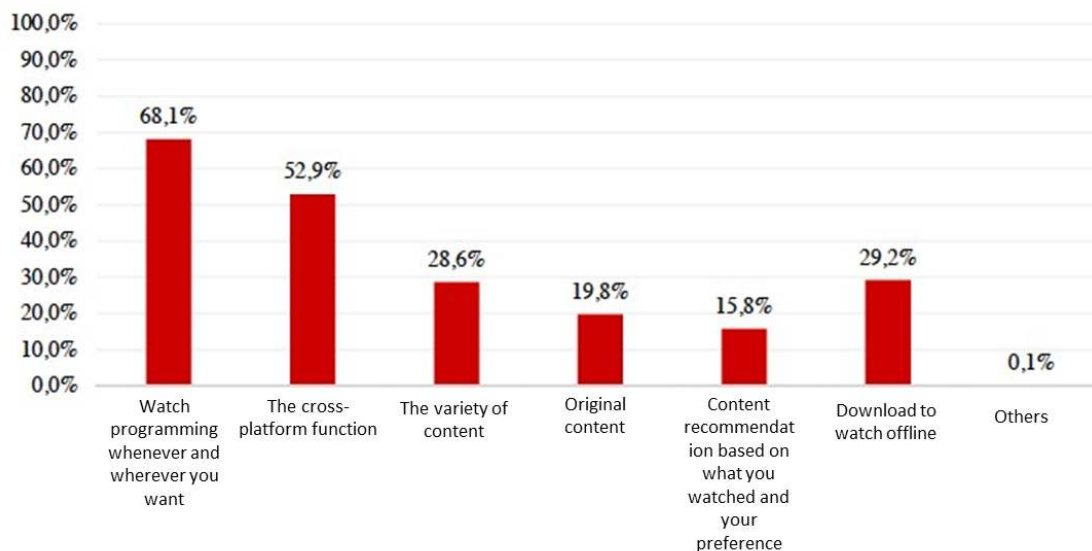


Source: Research conducted, 2017

The profile of the Brazilian consumer, previously, was focused only on the entertainment of the broadcast media of the open TV call. As presented by Santos (2017), the graph above shows us how the profile of the consumer who watches free-to-air TV has been losing ground in recent years. The great productions have always been carried out by some companies in a very limited and polarized way, only some TV stations such as Rede Globo de Televisão, which has produced more than 80 telenovelas since 1951 according to Xavier (2021), dominated the entertainment audience in the country with telenovelas, series, and national films.

With the advent of the information age and the popularization of the internet, a new form of audiovisual content consumption was consolidated. Since 2015, *streams* continue to grow and constantly change the way locally produced content is consumed. The research presented by Santos (2017) in the chart below demonstrates that the streaming viewer *values* some technologies previously not possible in the open TV model as it is known. The availability of titles through the catalog is by far the feature that most pleases the consumer of *streaming*, "watch the programming when and where you want", represents more than 68.1% of those surveyed, thus demonstrating as the main control carried out by the previous model, that to watch a title, previously chosen by the station, makes the entire population obligatorily watch at the same time, on the days and times specified by the broadcasters.

Chart 2: *Netflix features that appeal most*



Source: Research conducted, 2017

The user could even have the power to decide where and how to watch the titles, previously a physical media such as DVD or even VHS, where the content stored made the user had to go to a rental company to get the title or rent it upon return, the user still needed to have equipment for the reproduction of these titles such as a DVD Player or Video Cassette. These titles were released by the production companies after a certain period of distribution in movie theaters and on pay TV stations. The distributors then delivered this physical media, and the user could have access to the content then.

The streaming technology *enabled* the greater viability of distribution models and brought the functionality called on *demand*, on a scale never seen before, because all the content is allocated in a shared environment and with registered users. These titles are available to be



watched at any time, whenever the user wants. *Streaming* is increasingly causing the traditional model of scheduled (or *live*) *content* to lose strength, because the autonomy of this model frees the viewer to see the content at certain times or even with interruptions from advertisers, streaming content is usually free of advertisements or advertising interruptions. This model may or may not be linked to the subscription model, where the user pays an amount to have the freedom of access to the content for a certain period.

From this introduction on the use of technologies it is worth consolidating certain concepts that are the basis of the discussions presented here, *Streaming* and *on demand*.

Streaming, which can be translated directly from English as "transmission", is a form of network data distribution, used with great frequency for the transmission of various multimedia files over the internet without the need for storage of the content by the user on his own machine (COUTINHO, 2014). In turn, the term on demand can be translated directly: on demand. A concept that permeates access to almost all content available on the internet today through algorithms and customizable features.

Thanks to the current performance of the internet bands and the format of the files generated by the so-called platforms where these storage and playback services are hosted, it is possible to use a cloud environment, where the user does not need to retain a large load of data to have access to the titles. The distributors send the productions to these platforms that carry out the distribution of the content. Today, on a platform, the user can have access to various content, produced by different studios, some studios, but have exclusive agreements with some platforms.

According to Santos (2017), "the multiplatform function" (available in several services already pointed out in this article) has more than 42.9% of the preference presented by users.

The possibility delivered by multiplatform technology, makes the freedom of the user is even greater in relation to the control of the content to be watched, the programming is not only available for him to watch when, but, where he wants. The devices or devices such as smart TV (connected to the internet), smartphones, internet receiver devices and other equipment with this type of technology, creates a versatility of how the user can consume the content, not only through the TV screen, currently the cell phones, media centers used even in cars and other devices compatible with this technology, makes the user have the choice much wider than in the broadcast TV model.

Also, according to the graph presented by SANTOS (2017), "download the file and watch the movie offline", makes 29.2% of users prefer this consumption model, because with the instability that is still found on the national internet, the user downloads the content on a more



stable network and watches with the opportunity to pause the programming at any time. This innovation completely changes this consumption because the user will be able to have full control over how the content will be played.

As presented by SANTOS (2017), the "original content" and the "variety of content", shows us how the need for democratization of productions is necessary. Currently, national *streaming* services are increasingly proving to be a growing market, expanding their user base. The 11 main national *streams*, as will be presented later, show us how the market is open to innovation in the sector of production and distribution of this audiovisual content. The big platforms like Globoplay, Telecine Play, Looke, PlayPlus... They have great names of cinema and well-known national productions, logically these platforms are not limited to national content, international content and partnerships with other international platforms at the time of signing, makes the user be convinced to subscribe to the content not only national.

These platforms can still count on their own servers, where they have full control over their content, these platforms are responsible for 100% of their content from local production to content lifecycle management.

Despite the difficulties in accessing large companies in the distribution industry, local producers have, in this segment, the possibility of expanding the scope of their productions. As Nudeliman and Pfeiffer suggest:

The online video market *emerges* to solve, in part, this problem, by signaling concrete possibilities of democratization of access (emphasis added). More than that, the new media contributed to modify the relationship between the videos and the final consumer, who now has at his disposal a rich offer of niche and *on-demand content*. (NUDELIMAN & PFEIFFER, 2010, p.105).

3 ACCESS AND INEQUALITY

The distribution of audiovisual content is a fundamental stage of the productive cycle of the sector. The distribution activity is the main way for audiovisual production to reach movie theaters, free-to-air TV, and other channels of contact with the public. On this aspect, João Guilherme Barone Reis e Silva (2009) says:

Distribution operates the channels and means necessary for the circulation of the audiovisual product, aiming at its consumption by the largest possible number of people. It is the sector that is responsible for the effective commercialization of the product, equally characterized by the great concentration of capital and a high degree of specialization. It is a field whose

operation is based on the acquisition of rights for the marketing of audiovisual products in different markets. (SILVA, 2009, p.26-27).

There are some platforms focused only on the distribution of national content, produced by Brazilians and with well-defined and segmented narratives. These services do not yet have 100% national technology with regard to distribution, content allocation, media management and dissemination, because they are smaller, these still depend on international servers such as the examples: Spcine Play, which has locally produced content and is made available free of charge to users, the contents are hosted on the Looke platform in the form of a partnership; The Afroflix platform that in turn hosts content on Youtube, but uses its own interface.

This type of streaming, then contributes to the promotion and encouragement of national production of smaller or independent producers, where the expected technology in relation to the equipment for filming, editing, photography and other items of a production, are not considered limiting factors, preventing the viability of the distribution of this type of content, of lower graphic quality, but of great cultural gain for the country.

Table 1: Brazilian Streams

| PLATFORM | VALUE | TECHNOLOGICAL RESOURCES | DESCRIPTION/ purpose |
|-------------------------------------|---|---|---|
| Globoplay INNOVATION AND TEC | Signature R\$ 22,90 Free Live | 5 4K Screens Download Quantity: 120 Programming 17 Live Users: 20M Deezer (1 year) | Since 2015 Access Globo Programming and international content of films and series Platform developed by the Globo group with a catalog of novels, reruns, films, series, national and international |
| Kinopop | Signature R\$ 15,00 | 4 Download Screens Quantity: Movies: 400+ Series: 700+ | Since 2019 Streaming developed by the dubbing company BKS (Bodhan Kostiw Studios) national and foreign content. |
| Looke INNOVATION AND TEC | Signature R\$ 16,90 R\$ 25,90 Rent R\$ 9,90 Purchase R\$ 49,90 | 1, 3 or 5 4K Screens Offline Video Quantity: 12,000 | Since 2015 SP - Looke Entertainment and Content Providers LTDA - EIRELI · Varilux French Film Festival |



| | | | |
|----------------------------|---|--|--|
| Spicine Play ACCESS | Free via Looke | Content Hosted on Looke | <p>Since 2016</p> <p>Hosted at Looke Spicine Play is the only public streaming platform in Brazil. The service organizes titles in categories such as "Literary", "Brazilian Classics" and "LGBTQIA+", as well as great filmmakers such as Hector Babenco. national festivals, and exclusive content of interviews and concerts. One of its differentials is, for example, the intersection with music: in one of the categories, it is possible to watch music videos selected by the Music Video Festival contato@spicine.com.br</p> |
| Darkflix | R\$ 9,90 | 5 4K Screens | <p>Since 2019</p> <p>Segment: Horror Rating 16 years classics of cinema up to independent titles</p> |
| Telecine Play | R\$ 37,90 | 3 Screens 1080p Download Quantity: 2.000 Movies | <p>Since 2012</p> <p>Content created from the Telecine Channel of the Globosat group Discount in the network of cinemas Kinoplex entire franchises, such as Marvel, Harry Potter and Star Wars, as well as lists with national films, focused on black culture or LGBTQI+ themes.</p> |
| PlayPlus | R\$12,90 Live Free | Streaming | <p>Since 2018</p> <p>TV Record access to the live broadcast of Record TV, some soap operas and excerpts from the programs of the station and Play Kids</p> |
| Afroflix | Free | Hosted on Youtube 100 titles (2019) | <p>Since 2016</p> <p>Audiovisual content that always brings at least one black person in the production, script, direction or as a protagonist. The collection is varied, not limited only to movies and series. It is also possible to find documentaries, music videos and experimental materials, all with involvement or that thematize black culture.</p> |
| Cinema Virtual | Ticket R\$ 19,90 R\$ 24,90 | 1 Screen Stayed at Looke Ingresso for 72h | <p>Since 2020</p> <p>Claro users first.</p> <p>User can choose a movie theater of his city or of his preference. According to the organizers, the</p> |



| | | | |
|--------------------------|---|------------------|---|
| | | | income from the virtual tickets is reverted to the owner of the room chosen by the user. The proposal is to help keep the rooms with some billing while they can't reopen because of the pandemic. |
| Film Movie | Monthly R\$ 7,50 R\$ 16,00 Annual R\$81,00 R\$ 96,00 Free 20% of the catalog | Streaming | Since 2019 national films and films from other Latin American countries, such as Argentina and Chile |
| Petra Belas- Arts | Monthly R\$9,90 Annual R\$ 108,90 | 2 Screens | Since 2019 Rede de cinema Belas-Artes na Consolação-SP |

Source: [https:// www.techtudo.com.br/listas/2020/07/melhor-que-netflix-veja-dez-servicos-brasileiros-de- streaming-of-movies.ghtml](https://www.techtudo.com.br/listas/2020/07/melhor-que-netflix-veja-dez-servicos-brasileiros-de-streaming-of-movies.ghtml)

Streaming *brought* the viewer closer to the content and gave birth to the small, independent producer who previously could not have their titles broadcast in the open media equally. This new model of consumption, with the availability of content in a wide way can become a new way for certain policies to promote the local audiovisual, after all "*cheapening production models and the forms of dissemination of a film and giving access to the population are obligations of the director, of the producer, who used public money to carry out a work. But they also involve duties of the state.*" (LIMA, 2008, p.51)

Still on this point, the potential of the national market as a consumer may be disregarded if we observe the current investment and importance given to the sector by entities of the public power in their attributions in democratizing access to cultural production. In this sense:

The variety of display window options converges for a reflection on the profile and heterogeneity of the content produced, as well as on the different audiences that are formed. Convergence is fundamental in this process, since the same content can be shown in cinema and TV, on home video, on the internet, at different time intervals, or even simultaneously. The emergence of new media therefore points to a significant change in the characteristics of the film and audiovisual industry, and to a real possibility of democratization of video production and consumption. (NUDELIMAN; PFEIFER, 2010, p.104)



4 THE LOCAL PRODUCER

To make tangible the relationship between local producers and the platforms and services discussed in this article, we sought the participation of professionals who somehow experienced the dynamics of these partnerships. The bureaucratic procedures, the technical requirements, and the back and forth of data and authorizations that are part of a long process, but that are also a great way to have your film available to the public.

4.1 E1 (ARTHUR VINCIPROVA)

Arthur Vinciprova was born in the city of Volta Redonda, in Rio de Janeiro, has a degree in Cinema & Audiovisual, although he began his artistic career in theater, soon began in cinema acting and commanding the short film *Pedro, Ana e a Verdade* (2006). His career in feature films began with the film *Turbulence* (2016), in which he was part of the cast. The following year he directed and starred in *Arugula with Tomate Seco* (2017) alongside Juliana Paiva, a work that earned him national prominence. He is also known for directing the horror *The Grotto* (2020), which is in the Amazon Prime catalog.

4.1.1 What technical requirements or minimum requirements did each streaming require of your film to enter their catalog?

It's hard to say exactly the minimum requirement because I can only say, based on the experience I have of my films. In the case, two of them were finished in 2k and another in 4k, with cameras and cinema lenses, the 5.1 dolby digital sound. In addition to a quality promotional material and some renowned artists. I believe that these are the minimum characteristics for the entire current audiovisual market. But I'm not sure of that definition since the movies were already ready when they were sold to the respective streams. Everyone had a distributor involved that bridged the gap between the film and the platforms...

4.1.2 Is it easy to accept movies from one platform to the other (From Netflix compared to Amazon Prime and Globo Play)?

No. It's not easy at all... Each platform has a way of working its content. And I believe that seeking them independently ends up not resulting in a partnership. It takes a distributor to do that job. There is in this market a very peculiar way of working. Where platforms feel safer with films distributed by major distributors. It seems that this generates for them a kind of "seal of quality". It is difficult to bet on an independent project. That is why it is important to have a distribution



agreement. I can't talk about projects that are presented since the elaboration, because I have always presented my films already finished. I believe there is no one platform more difficult than the other. All are open to negotiations and content. But I feel like an independent producer doesn't have an easy opening with them. It is still a very closed market. A market that is very suspicious of independent projects.

4.1.3 What are the biggest bureaucratic requirements that are requested by the platforms?

I think the delivery is too heavy. We must deliver countless teasers, video calls, graphic art in countless languages and formats, subtitles, dubbing, music cue sheet, random video formats for social networks... SOM delivery varies from platform to platform... As my projects were all negotiated via distributor, I do not participate effectively in any bureaucratic part (contracts and the like). My contract is with the distributor. It's the distributor that negotiates what's best for the film. There is a reliable partnership between the producer and the distributor. The producer must believe that the distributor will do the best for that project. A slightly more difficult area is the exclusivity of disclosure. Where we get a little stuck on the dissemination of the platforms.

4.1.4 Did the platforms require exclusive playback of the films?

Not necessarily. It depends on the type of contract that is signed. For example: I have the same movie that is currently on NETFLIX and GLOBOPLAY. Both traded at the same time. They entered the catalog without exclusivity. But the sale value is lower. Another project was sold exclusively for eight years to AMAZON PRIME as an AMAZON EXCLUSIVE. That sale requires an eight-year exclusivity of the film and an international window. However, this exclusivity also has its price. The sale of a unique project tends to be much more profitable for the producer and distributor.

4.1.5 How have the issues of copyright, broadcasting, marketing, streaming?

The copyright and patrimonial rights remain with my production company. They have the "authorization" to publish that material for a period determined by the sale of the same. Marketing is done by their press office. Streaming has a very strong strength and appeal. Their marketing is completely different from a movie that goes to theaters. They start a marketing campaign simultaneously debuting on the platform. Because for him what really matters is the amount of views on top of that film. So there's no point in disclosing it before. The producer then needs to work accordingly. Now, although with almost no publicity, a film, when entering a streaming platform, gains a gigantic proportion. The visibility is absurd. In a week, the amount of hits to the



film is ten times greater than a month of the film in theaters. The word of mouth about the films that premiere is gigantic.

4.1.6 How are the procedures for the title to reach the streaming?

In my case, I independently produced the films, signed a contract with a large distributor that negotiated my projects directly with each of the platforms. Signing a contract with the one whose interests were good for both.

4.2 E2 (MARCELO GALVÃO)

Marcelo Galvão graduated in Advertising from FAAP in São Paulo, began his career as an advertising copywriter while still in college. He went through the creative department of several large agencies, thus gaining experience and winning many awards as a creative. In 1999, he moved to the United States where he studied film at the New York Film Academy and became a film director and screenwriter. Upon returning to Brazil, he worked as a director in several audiovisual production companies. In 2001, Marcelo Galvão created Gatacine, a production company based in São Paulo specialized in cinema, TV content and advertising. Since then, he has made nine feature films, among other productions, including the film *Colleagues* (Awarded at several festivals) and *O Matador*, the first Brazilian Netflix original.

4.2.1 What technical requirements or minimum requirements did each streaming require of your film to enter their catalog?

The technical requirements are very complicated, so it's a lot, a detail, I don't even know right, right? I always have a team that takes care of that part of it. I know when we did the original which is *The Killer* was a Netflix original, right? There was a requirement that it be a film in 4 K, but we did it in 2 K and that's okay, so I don't know if from now on it can only be in 4 K but it's a very technical thing that even I don't know so right? You always have to see, it's a very long sheet so the details of technical requirements that the film needs to have, it's even camera right? There's kind of camera you can shoot that you can't shoot, but this for an original for an expensive catalog film I don't think there's much like that we didn't do *The Colleagues* on film is also entered the Netflix catalog. It's a difficult question for me to answer for you, but I know that for the original there are some very large parameters, but for fimentando the catalog does not have, I know that there is another film there, you get. old huh? That was done eh digitally, more precariously and such, I'm in the catalog, right?



4.2.2 Is it easy to accept films from one platform to the other?

yes, if the team is good, if you don't have exclusivity, if you're done with the time on leave. yes, it depends a lot on the movie, right? Obviously if the film is very famous, film that did well at the box office, did well in the cinema, all platforms will want it, is that often the license agreement it requires exclusivity in that window. So it needs to end. so you can make a new contract or with another platform.

4.2.3 What are the biggest bureaucratic requirements that are requested by the platforms?

The bureaucratic requirements part there is that, right? An original is a thing, a film that is not ori. different, right? As I said, any film that is legal, that is good, that has the rights open, that has to meet what the platforms so want, does not have much technical requirement no. Right? Eh yesterday that he must be minimally well done, has film made on mobile platforms, right? Now an original already needs a bigger requirement and then the bureaucracy is a bureaucracy that I as a director, producer. I don't participate as much, who participates even as a publisher I don't participate either. Who participates a lot is the finisher who needs, has all the technical parameters that he sends a large list for you to follow, right?

4.2.4 Did the platforms require exclusive playback of the films?

The platforms they require exclusivity or not, right? It depends, as I told you, the original is different from a catalog film, original, it is a platform film, the platform gives you the money to make the film. more right to nothing from the film, all rights are theirs. Already a catalog film, right? Depending on the negotiation, you can trade with the data or without exclusivity. And exclusivity can be. Also, right? Ah, I'm selling to Latin America only, I'm selling only to Brazil, United States, no. So, you are limited also to the territory. Already an original no, he is all world straight to be the profile is theirs.

4.2.5 How have the issues of copyright, broadcasting, marketing, streaming?

Again issue five, depending on whether it's original, as I said, the film is all theirs, the disclosure issue is theirs, eh the copyright is theirs, you pass everything to them who do, you don't. of you also you for example want to put the film in festivals could not release the film could not because the film is theirs so they decide the best strategy for them a film catalog copyright are their similar by license right? The part. Within the very they do, but if you want to do you can also do publicize because the film is on the platform, because it is a license that is selling.



4.2.6 How are the procedures for the title to reach the streaming?

Eh this next question here eh let me see what are the procedures that the title get to the streaming. Again at last. Dividing, right? Original they read the script, if they like it, in fact many times, right? The ideal is for them to read a script from the movie, if they like it or they eh decide to enter many times this argument already has to be ta. With some personality or some actor, some influence within the film that is what they want and then they give you money to develop the script and from there you go to the platform he gives the money to produce right. by stages. In my case of the killer it was a film that he already had a script ready and I presented, they liked the script and gave me money to produce. In fact, at that time they didn't even give me money, I had to get some money for an investor. make the film after I delivered all the deliveries of the film then yes they gave me money to pay this investor. Nowadays I don't think it happens that way anymore. And, a catalog film has to present a film to them if they liked the film, a license proposal for a certain time and by regions. Those are the procedures.

5 RESULTS

The results obtained in the development of the interviews and in the application of the research instruments conclude that both interviewees (E1 and E2) affirm that the new technologies positively influence the cinematographic distribution and that *the streamings* act as a facilitator in the field of the exhibition of the works, and in some cases in the field of production as well. Both interviewees emphasize the difficulties of producing independently in Brazil and even with the help of *streaming*, highlight the need to have a large production company involved in some stage of the project to materialize, or initiate, the contact with the platform that exhibits the films, because there is a bureaucratic question or even the requirement of aesthetic quality stipulated by the platforms.

6 FINAL CONSIDERATIONS

The growth of *the streaming service* was already a trend before the Covid 19 pandemic, with *the pandemic* then there was an acceleration of this process, as recommendations of social isolation and stay in residence were imposed, with this even the releases of films were forced to wait for the end of the pandemic, without predictions of a certain date, or provide the premiere screening *online*.



One of the ways out that the new technologies brought along with the *Streaming platforms* was to provide a possible solution to the problem of the exhibition of the films, the producers were dependent on a distributor to market their films and the cinemas that together with the distributor stipulated the days and times of the exhibitions. In festivals it is not necessary the connection of the producer with the distributor, the contact is direct with the festival, but after the film goes through the festival circuit the work was either shelved or was negotiated with the TV that also stipulates the times and days of exhibition, today the film has other alternatives such as even being posted on youtube and receiving monetization through the *views* received. Regarding the times and days of exhibition, the *Streamings* also gave a power of decision to the user, since they were no longer waiting for the day and time of the programming to be shown on TV or at a time of a movie session in the cinema, in addition to this power the user has the option of *pause* that guarantees to watch the entertainments in parts or as he wishes, which allowed the consumer, individually, to choose how to watch their favorite movies and series.

Of course, it was not only because the user did not have a control of the schedules and days of the schedules that made the advent of *streaming* platforms, the habit of consumption of audiovisual content of the Brazilian also changed, making him one of the largest audiences in the global scenario. With the entry of new technologies in the market established a greater ease of access to these service channels, access through *notebooks, tablets, smartphones* promoted greater interactivity of the public with the content consumed and the introduction of the 4G system by operators, made the consumer not only consume the content at home, but also outside the home giving the option to watch the programming when and where he wants, Not to mention the ease of watching entertainment without ads, breaks, or the need for another physical device as were the cases of DVDs, VHS or even need space to *download* the content.

With the ease of connection of the user and the growth of the platforms, there was a need of the company itself that provides the *Streaming* service of its own production of content, to bring original titles in which the consumer had no other option to consume other than by the platform itself. The big companies then emerge as promoters of the content produced itself. There are also platforms that are only focused on the distribution of content, and in some cases this content is limited to being only national, produced by Brazilians and with well-defined and segmented narratives. Currently these services do not have 100% national technology regarding distribution, content allocation, media management and dissemination, requiring a dependence on international hosting services at the present time. These smaller streaming services *favor small producers who work independently, without financial resources coming from the incentive laws or government*



edicts, because with their own resources and probable support producers do not have the filming equipment required by the large streaming networks for the productions of their platforms, thus being an opportunity for the small producer to have a screening window for their film.

The new technologies act positively with the small producers not only giving opportunity of an exhibition window for their films, but also in the production of them, this with the cheapening of the equipment and the high technology and facilitated access to filming equipment, editing *software*, diversity of teaching videos in the network, which also serves as a way to bring together different teams and possible co-productions, new technologies have given production opportunities and visibility to productions that previously depended on financially unviable sectors for them to stay alive in the midst of a market that until then was dominated by the majors of Audiovisual and TV.



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