Image of the film Ciro&Yo

NEWSLETTER

FILM IN FIGURES Ed. 16 March 2019

A CHARACTERIZATION OF FILM DISTRIBUTION IN COLOMBIA

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1. BACKGROUND

In 2017, the number of Colombian feature films released in cinemas reached a historical peak of 44. The distributors of these films, as stated by Law 814 of 2003, are responsible of marketing the screening rights of cinematographic works in any format or media. Their catalogues for that year included dramas, documentaries, comedies, horror films and animations.

In Colombia, through the Film Development Fund's (FDC), resources are granted through the automatic incentive for the promotion of film releases in cinemas. In order to access to these incentives, a film producer must comply with requirements such as obtaining national film resolution issued by the Film Office of the Ministry of Culture, and must present a promotional plan that includes the strategy to be executed. (See FDC CALL FOR AUTOMATIC INCENTIVES FOR FEATURE FILMS PROMOTION)

Of the 44 films released in cinemas in 2017, 37 received an automatic incentive of promotion for their theatrical release. Additionally, since 2017 the Fund grants incentives to distributors of Colombian films in cinemas. In order to access the incentive in 2017, fiction films had to be seen by at least 4,000 spectators and be distributed in a minimum of 6 cities. Documentaries had to be seen by at least 2,000 spectators and be released in at least 3 cities. This incentive was delivered directly to the distribution companies, and a total of 10 were benefited in 2017 and 2018 (5 per year).

Before theatrical release, distributors are responsible for designing a strategy with the film's production team and then jointly implementing it with the promotional team that is assembled. Distributors are also responsible for negotiating with exhibitors in order to secure a number of screens that will enable attendance to be maximized. This includes analyzing the dates for the film's release, the number of copies for cinemas, and in which cinemas and cities the film will be shown. In the end, it is for exhibitors to decide and determine schedules, cinemas and cities.

In this context, both producers and distributors face different challenges. The first lies in the difficulty of assuring a slot in the theatrical release schedule, caused by an increase in the total number of releases. 206 films were released in cinemas in 2010, a number that increased to 314 in 2017. And while Colombia's cinema infrastructure has expanded, blockbusters occupy the majority of screens. Against this backdrop, distributors must find a space for Colombian feature films among all the titles in their catalogue. It becomes essential to develop distribution strategies aimed at connecting audiences of contents in cinemas from the film's production stage.

The second challenge lies in the fact that producers are do not have the skills and tools required to structure a promotional plan, such as marketing, graphic design and public relations, among other aspects. Hence, the importance of having a distributor that will carry out these specific functions. Finally, distributors cannot find incentives to mitigate the risk of distributing independent or author content.

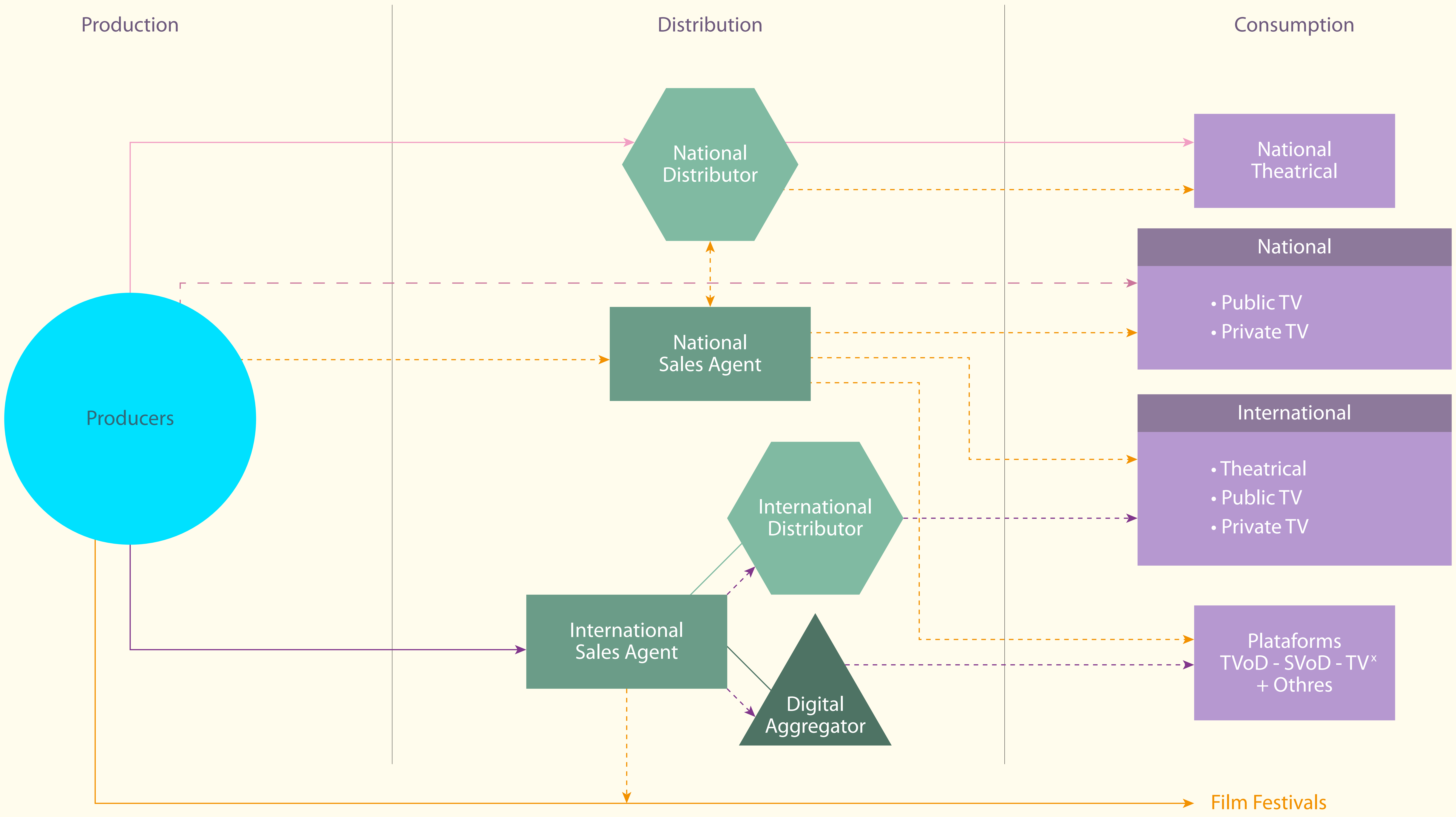
Studies about the production process of Colombian films and the consumption dynamics in cinemas were carried out in 2017 and 2018, revealing key information on the film industry in the country. Nevertheless, these studies laid bare the importance of knowing and characterizing distribution agents, given their status as those who connect productions with their audiences.

The aim of this special report is to describe the characteristics of film distribution in Colombia and to characterize film distribution models, based on quantitative data on the performance of feature films released in 2017. In addition, 9 in-depth interviews were carried out with distributors who were active in the same year.

Information sources: Colombian Association of Movie Film Distributors (ACDCP) and the Film Information and Records System (SIREC).

2. THE DISTRIBUTION PROCESS IN COLOMBIA

Diagram 1



The Distribution Process in Colombia

The diagram proposed, seeks to illustrate the different alternatives through which finished content passes from the production process to consumption, based on analysis of the information processed in the interviews conducted with nine distribution agents in Colombia. Under no circumstances should it be interpreted as an order, or step-by-step instructions to be followed; rather, it is an abstraction that enables the issue to be analyzed and described.

A distinctive feature of distributors of cinematographic works in Colombia is that they only perform distribution for cinemas at national level (pink line). Producers use their information on the market to determine which distributor(s) to contact initially. When producers decide to work with a particular national distributor, they carry out all the activities related to the strategy of the promotional plan for release in Colombian cinemas.

If producers aim to exhibit their content on public or private television within Colombia, they will negotiate directly with the respective channels without the national distributor acting as an intermediary under any circumstances (dotted dark pink line). Additionally, in order to access international regions, film producers must find an international sales agent established in another country (purple line). In this case, if the producer intends to release the film in cinemas abroad, the sales agent will select an international distributor who will develop the chosen region and execute the strategy for cinemas and public and private television, where applicable.

In order to make use of VoD platforms (TVoD, SVoD, TV and airlines, etc.), sales agents use digital content aggregators for platforms. In certain cases, more than one sales agent and more than one distributor may be used, depending on the region(s).

Usually, during the international festival attendance period, (orange line) (generally, this takes place prior to release in Colombian cinemas, and in many cases before a national

The Distribution Process in Colombia

distributor is chosen), producers receive proposals from sales agents interested in representing films when they are revealed to have been chosen for a particular festival. This is because participation in festivals is dependent on working with a sales agent.

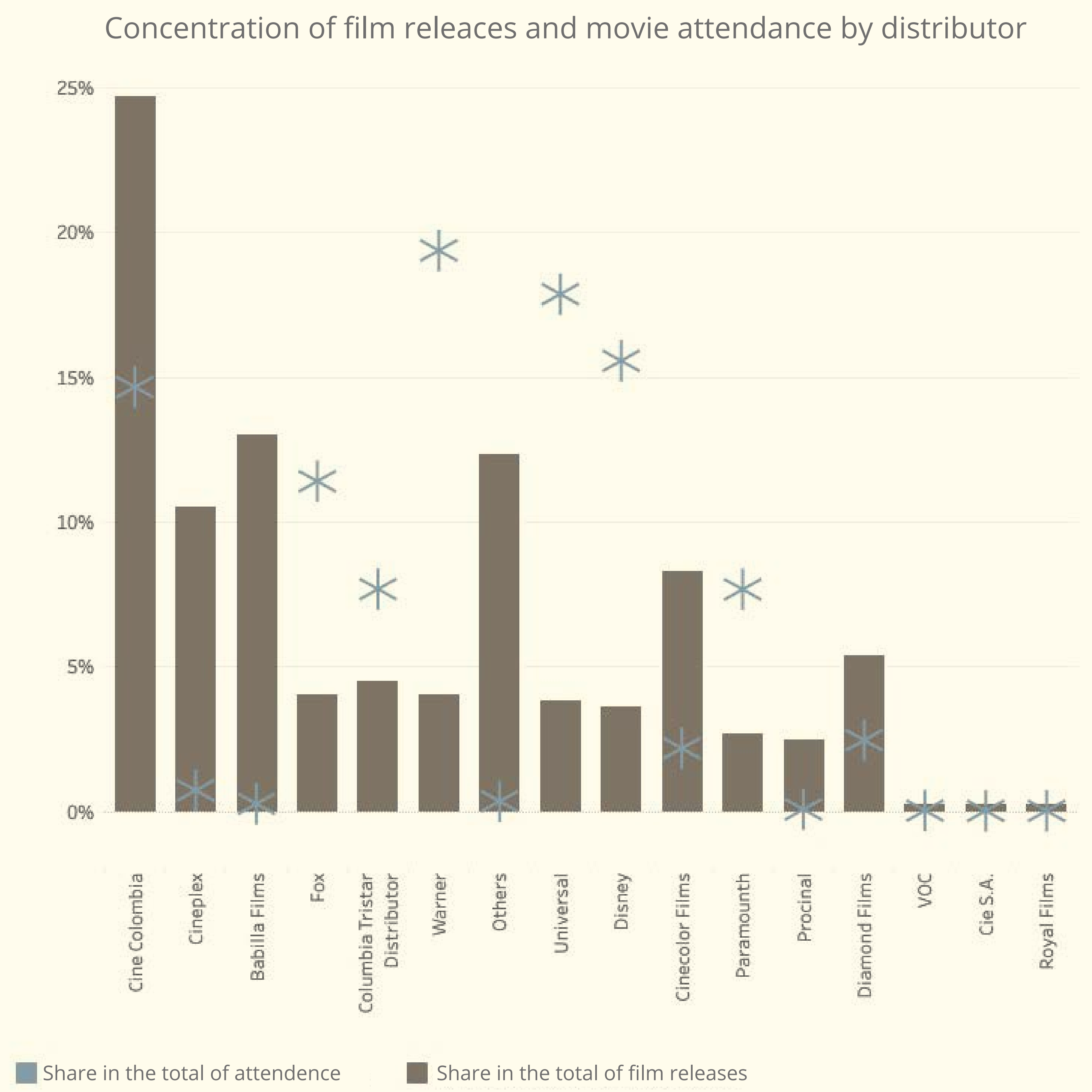
Finally, in Colombia there are cases of distribution agents who act as both national distributor and national sales agent at the same time (dotted orange line). In this case, the aforementioned agents ensure national theatrical release and mediate negotiations with national public and private television channels. They also operate as sales agents in the international market, in the sense that they are able to reach digital platforms, cinemas and televisions in other countries.

What do distributors do?

- Provide curatorial services, due to their role as content selectors.
- Perform commercial mediation tasks, where they carry out commercial rights representation according to the defined formats, areas and timeframes.
- Take risk decisions for the development of new markets.
- Search for consumption platforms that are in line with the content of their catalogue.
- Make decisions related to strategy and promotional plans.
- Carry out the logistical procedures required for the screening of titles.

3. THEATRICAL DISTRIBUTION IN COLOMBIA

Diagram 2



In 2017, 32 distributors were registered in Colombia in the Film Information and Records System (SIREC) out of which 18 companies operated that year. Distributors can be divided into three groups, according to their share of the total number of releases distributed in the country and the number of spectators that the releases brought to cinemas:

1) The first includes those distributors whose share of the total number of releases is smaller than the number of spectators they bring to cinemas. This means they are distributors with highly efficient catalogues, as they achieve significant market participation with few releases. This group includes Fox, Columbia Tristar, Warner, Universal, Disney and Paramount.

2) The second group includes distributors whose share of the total number of releases is larger than their share of total spectator

CLICK the image to interact with data in Tableau *(software for data visualization).*

Modify filters in each section to visualize data in different ways.
Browse through the tabs.

numbers. In other words, the ratio between the number of spectators they draw to cinemas and the number of releases they distribute is over 25%. This group includes Cine Colombia, Cinecolor and Diamond Films. While these distributors can be said to have a commercial profile, their catalogues contain films with some degree of risk that are not always intended to achieve resounding commercial results.

3) The final group consists of distributors whose ratio between total spectator numbers and total release numbers is below 10%. In other words, they provide large numbers of releases but few viewers. This group includes Cineplex and Babilla, and their strength can be said to lie in the diversity of their catalogues, which are primarily aimed at niche, non-mass audiences.

3.1 DISTRIBUTORS OF COLOMBIAN FILMS IN 2017

The 44 Colombian films released in 2017 reached cinema screens through 9 distributors (in one case, a film was distributed by the production company).

Distributor	Number of Colombian films released in cinemas 2017	Share in total of Colombian releases 2017
Cine Colombia	15	34%
Cinecolor	10	23%
Cineplex	4	9%
Babilla Films	4	9%
Procinal	3	7%
Diamond Films	3	7%
Distrito Pacífico	2	5%
Fric Frac Films	1	2%
HD Cinema Colombia	1	2%
Production company	1	2%
TOTAL	**44**	**100%**

Theatrical Distribution in Colombia

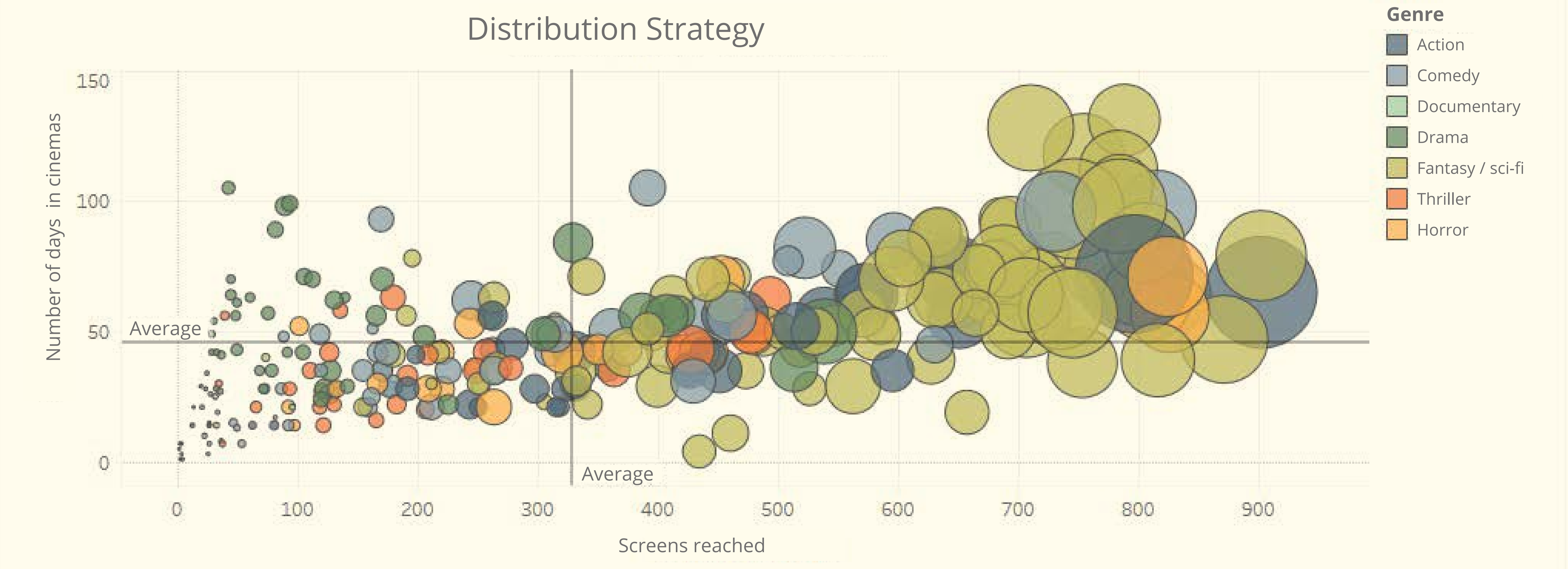
Screens reached

	Cine Colombia	Cineland	Cinelandia multiplex	Cinemark	Cinepolis	Small Exhibitors	Procinal	Royal Films	V.O.Cines	OVERALL TOTAL
Babilla Films	1%			1%		22%	1%	1%		**2%**
Cine Colombia	92%	89%	100%	92%	94%	92%	88%	76%	100%	**88%**
Cinecolor	54%	69%	85%	77%	88%	82$	77%	71%	75%	**70%**
Cineplex	16%	6%		5%	15%	30%	31%	21%	25%	**18%**
Diamond Films	42%	56%	100%	46%	52%	38%	58%	38%	75%	**46%**
Others	2%			4%		12%	3%	1%		**2%**
Procinal	2%			2%	13%	8%	29%	2%		**6%**
OVERALL TOTAL	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**	**100%**

4. MODELS AND STRATEGIES OF FILM DISTRIBUTORS IN COLOMBIA

4.1 COMMERCIAL CONGLOMERATES

Diagram 3



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Modify filters in each section to visualize data in different ways.
Browse through the tabs.

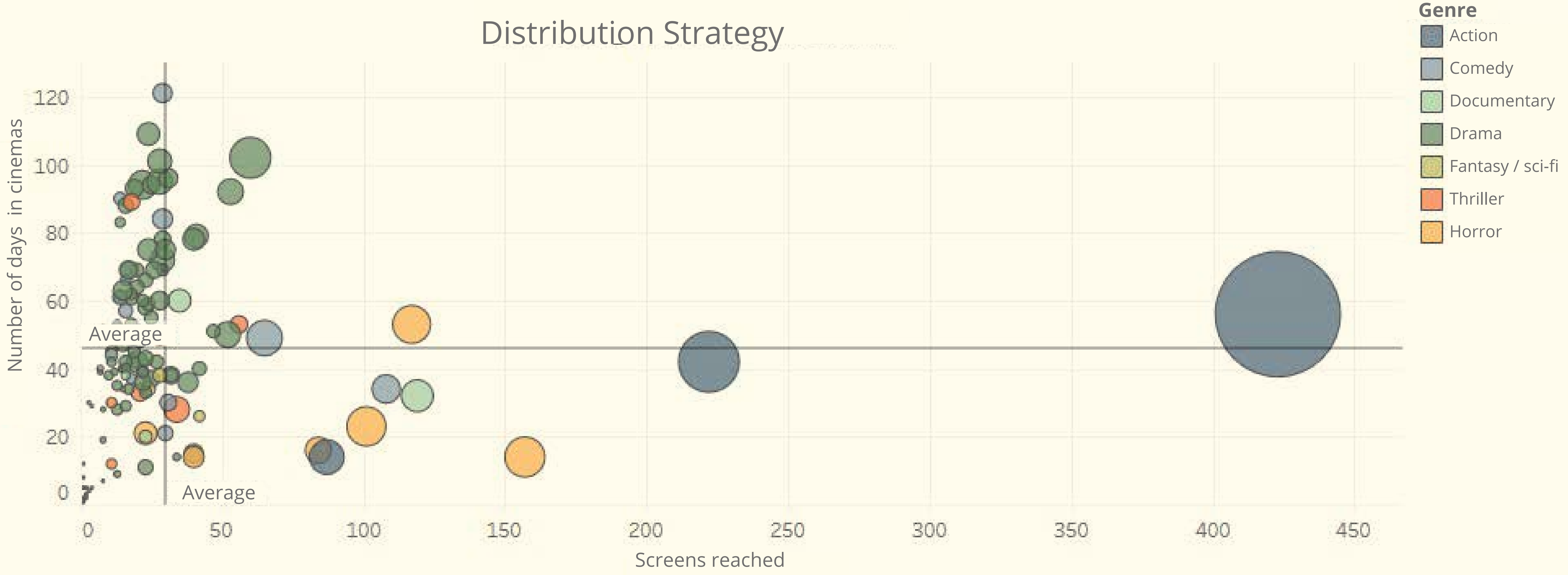
Models and Strategies of Film Distributors in Colombia

The global film industry is concentrated in a handful of large, diversified studios that finance the development of new audiovisual products and hold extensive catalogues of old products that they exploit commercially at a global level. They also have distribution channels globally to bring these new products to audiences, as in the case of Walt Disney, 20th Century Fox, Warner Bros., Universal or Paramount Pictures. Some revenue from the cinema screenings of these commercial distributors can reach 50% of the box office total. The catalogues of these distributors mean that audiences recognize a brand, creative talents and international stars in the films they distribute, resulting in stable, lower-risk income for all actors across the chain. In 2017, no international distributors included Colombian films in their catalogue. In Colombia, this group was formed by Fox, Columbia Tristar, Warner, Universal, Disney and Paramount. Their catalogue represented a mere 23% of the total number of releases, but they brought 80% of total viewers to cinemas. As shown in Diagram 3, their films- primarily in the fantasy, comedy and action genres- tend to reach a large number of screens and make big figures at the box office within a few days. Some productions remain in cinemas if they turn out to be commercial hits. In effect, the films that they distribute are screened on an average of 327 screens in Colombia and are shown for an average of 46 days. A 2017 blockbuster such as The Fate of the Furious was able to reach 902 of the 1,061 screens available in the country that year.

Models and Strategies of Film Distributors in Colombia

4.2
THE CHALLENGE OF THE INDEPENDENTS

Diagram 4



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Independent film distributors are found at the other end of the spectrum. Their main characteristic is that they do not only pursue a commercial objective; instead, other purposes coincide in their activities, such as audience development for a particular niche. Other objectives include assuring the distribution and appropriation of alternative and arthouse content from around the world, given that without independent distributors, content of this type would not find a place on the local screening circuit (Cineplex, Babilla). They consider their catalogues as a curatorial commitment that can be accredited with a conceptual or aesthetical unity. Some even refer to a curatorial "program" that takes risks with its content, resulting in financial risks. For these distributors, Colombian arthouse cinema plays a key role in their portfolios. While they acknowledge that the box office revenue of these films is generally low, taking on Colombian content is part of an ethical and responsible decision towards the development of local filmmaking. For others, independent Colombian film shapes their entire catalogue (Mutokino, DocCo) and for that reason a more stringent curatorial filter can be applied. There is an awareness that independent catalogues have niche audiences that should be developed over time. These distributors feel that they play a critical role in the formation of audiences for a different, diverse and global cinema.

With regard to the business strategy with Colombian film, the work of the independent distributors interviewed involves the marketing of rights and they do not always manage to develop a release strategy. Sometimes, due to the time pressure with which a producer arrives, they only acquire film distribution rights for theaters in Colombia. In the future, the intention exists to position catalogues in other windows (digital, other countries). In the best-case scenario, the films of the catalogue usually arrive because a producer sought them out during the final

Models and Strategies of Film Distributors in Colombia

post-production stages, and because there is an affinity between the aesthetic proposal of the film and the curatorial vision of the distributor. However, in many cases the films are already finished when they arrive, seeking a final opportunity to generate revenue, with little possibility of building a robust distribution strategy. Once a Colombian film has been acquired, the next step of the strategy is to look for and define release dates with the least amount of potential commercial competition, avoiding the holiday seasons and avoiding competing with releases of global independent films (i.e. during the Oscar season). The aim is not to coincide with the release of another Colombian title, as independent distributors claim that the market considers them to be substitute products that "cannibalize" each other. In this sense, the options for release dates are limited and the choice is highly conditioned. Once the date has been set, a short cirucuit is usually held around the alternative or niche cinemas of commercial film exhibitors (mainly the Cine Colombia cinema on Avenida Chile in Bogota) in the country. These cinemas are attended by the majority of viewers and they generate most of the revenue of the catalogues of these distributors, although the films rarely remain in cinemas for more than a week. At the same time, the films are screened on the circuit of cinemas that are alternative in the full sense of the word (e.g. Tonalá, Cinema Paraíso, La Tertulia, etc.), where they remain for a longer period until their cycle in cinemas comes to an end.

While the combined catalogue of Babilla and Cineplex accounted for 24% of 2017 releases, their films brought less than 2% of that year's total number of spectators to cinemas. As can be seen in Diagram 4, the strategy followed for their films- mainly dramas- is to maximize the number of days they remain in cinemas, through a reduced number of screens. The number of screens is reduced as distributors claim to have no say in obtaining a particular number with exhibitors. In effect, films distributed by them (whatever their origin may be) are shown for an average of 46 days and reach 30 screens on average (less than 3% of the number available in the country).

Ideally, independent distributors try to work collaboratively with producers and exhibitors. The best-case scenario occurs when each has a clear role in the process, which happens when the producer has taken a diverse journey through funds, festivals and awards and has reached the distributor in time to jointly draft a strategy to activate their networks. Within these networks, influencers and the media are vital in generating visibility, building reputation and creating buzz prior to a film's release. In an ideal world, the work with the exhibitor takes place if it is possible to jointly construct an audience experience related to the film's content, featuring the presence of directors, actors and occasionally critics, or if some kind of experience, music concert or other activity is associated with the screening. The fact is that in this ideal scenario several factors usually go wrong or are missing from the strategy, due to a lack of interest or ability on the part of any of the parties involved. The human factor, in addition to the costs and financial uncertainty regarding the returns of a film, often leads to limited and restrained strategies being executed.

For independent distributors, including Colombian film in their portfolio represents a risk and there is significant uncertainty over how each production will perform in cinemas. Developing ambitious distribution strategies for each product requires budgets or economic muscle that they do not have. On this matter, independent distributors note that the existing distribution incentive, as implemented by the FDC for this year, is insufficient and not functional. It is insufficient, as the money awarded does not cover the costs associated with implementing the activities and experiences required to develop audiences for innovative, purposeful films. It is not functional, as it is awarded according to audience results calculated after release.

Independent distributors suggest that it is necessary and preferable to co-finance a series of activities from the audience development strategy for their catalogue. In terms of finance, they also stated that while other agents in the chain receive tax benefits, incentives of this type are not available to distributors and would greatly benefit their financial stability if they existed.

In short, independent distributors feel that there is a policy imbalance in favor of creators and producers, which leads to an oversupply of independent film in the country that contrasts with the weakness of the other independent links of the value chain.

Even so, the independent distribution of local film is not a profitable activity in Colombia today. Companies do not make a living from distributing Colombian content, and must finance their operations through other activities that will subsidize their commitment to Colombian titles.

Of equal importance is the need to generate capacities among distributors and other agents in the value chain that will enable the implementation of more effective distribution strategies and make sustainable schemes possible in the financial and cultural spheres. Independent distributors build up valuable catalogues based on their experience and knowledge of film content.

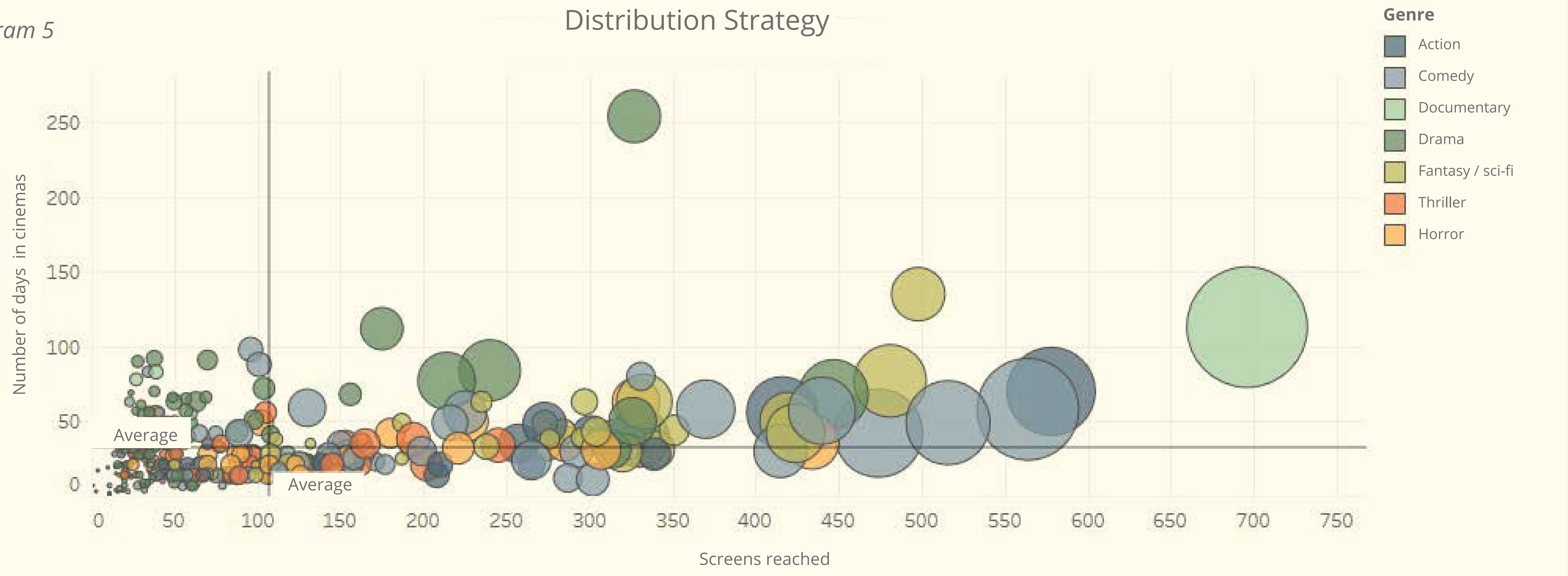
Despite this, they acknowledge that they do not gather information on the practices and tastes of their niche markets that would make it possible to generate loyalty and characterize them. This does not allow audience development strategies to be designed.

The need most frequently mentioned by the distributors interviewed was that of developing a broad, healthy circuit of alternative cinemas and programmers in the country. The commercial screening circuit leaves little room for productions that require longer exploitation times. For this reason, the independent distributors raised the need to use public policy to incorporate incentives for the development of an independent cinema circuit (and of digital media and public television) that reflects the independent offering and enables economic recovery scenarios, in an appropriate relation to audiences. This aspect is recognized as the structural "bottleneck" with the biggest impact on the unfeasibility of carrying out independent distribution activities.

Models and Strategies of Film Distributors in Colombia

4.3
THE DIVERSIFIED MODEL

Diagram 5



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The group of distributors who execute a diversified distribution model comprises those who form a catalogue with a primary commercial objective, but diversify their strategy to include films with a purely commercial profile (comedies, action, fantasy) and others with a more arthouse profile (dramas and documentaries). This group includes Cine Colombia, Cinecolor and Diamond. All these distributors have a significant proportion of foreign content in their catalogue, with varying degrees of commercial potential. In these cases, they act as Colombian operators of the films' global distribution and promotion strategy. However, the criteria of these distributors vary when acquiring the rights to Colombian films. While for Diamond there is an eminently commercial objective, based on “what works” and minimizing risk (a recognized cast, comedies), Cine Colombia acquires the rights to Colombian films that range from the very commercial to others that are markedly arthouse. This generates a cross subsidy between profitable films and others that mainly enhance the distributor's reputation and market power. In the case of Cine Colombia, producers will weigh up carefully whether to work with them, given their status as a distributor-exhibitor with an extensive exhibition network. The process of acquiring rights and negotiating with Colombian producers does not take place via a deliberate search for content. Instead, producers are those who contact these distributors in order to achieve good performance in cinemas, normally during the final stages of post-production or when the project has already been completed. From that point onwards, distributors begin by determining a clear structure and budget for the distribution strategy in conjunction with the producer, in order to maximize the film's performance in cinemas. Distributors charge a standard rate that varies between 10% and 15% of the film's box office earnings. Distributors tend not to invest money in the strategy, and dedicate hours of teamwork to it instead. They act as the production's strategic advisors with a view to decisions being made that benefit the film's box office results, but the cost of carrying out strategy-related activities are met by the producer. For Diamond, a more profitable scheme than only distributing Colombian content is to enter as in investor in the production of the films distributed by the company.

According to distributors, the ideal scenario occurs where there is trust and clarity in the responsibilities and expectations with producers. Distributors advise and make suggestions regarding the cut, promotional material, digital strategies, audience-building activities and other aspects, and the producer makes decisions. Ideally, films should also have made appearances at festivals, and on social networks through the media and influencers, that can be capitalized on in the promotional strategy. Another important aspect of the strategy lies in identifying suitable release dates when films will not be competing with others that could overshadow them. Distributors find it particularly challenging to find space for "hybrid" fiction films (which are arthouse yet at the same time have a commercial profile). The circuit for arthouse films mirrors that which is followed by the films of independent distributors. In the case of more commercial films, the circuit of cinemas is also clearly established.

Diversified distributors agree in stating that the mid-range of Colombian film has been lost. This refers to films that were able to attract close to 300,000 spectators and purposeful stories, albeit based on a renowned cast (Bluff, Satanás). Nowadays, distributors either restrict themselves to acquiring low-risk films, or acquire a diversified portfolio of films with high expected performance and others with mid or low performance. Thus, the combined catalogues of Cine Colombia, Cinecolor and Diamond represented 38% of releases in 2017 and their films brought 19% of audiences to cinema. As shown in Diagram 5, the strategy they follow for their diversified catalogue of films is to maximize the number of screens at first, regardless of the genre of the film, and then extend the number of days in cinemas on the alternative circuit for primarily drama and documentary films (Cine Colombia). In effect, films distributed by these distributors (whatever their origin may be) reach an average of 106 screens and are shown for 33 days on average. These figures reflect the diversified nature of both their film catalogue and the strategies they follow to distribute them.

Distributors of this nature agree that nowadays the FDC should promote the creation of selection mechanisms for high-quality content, albeit with a greater awareness of the content's intended audience. This would allow them to acquire Colombian content of lower risk and make less conservative decisions in the distribution of said content. Additionally, it was suggested that the FDC adopted co-financing mechanisms for specific strategies for the distribution Colombian arthouse movies, allowing them to leave their alternative trademark and carry out more innovative activities. In this regard, the co-financing mechanism for risk catalogues matches the one proposed by independent distributors. Finally, for these distributors, strengthening and expanding the alternative cinema circuit with other dynamics of time and profitability would also increase the possibility of returns for the arthouse part of their catalogue. Under these conditions, other medium-sized companies may take on more risks in their portfolios.

4.4
OTHER MODELS
The complete distributor

Cineplex is perhaps the only national distributor that holds the title of sales agent at the same time. In addition to representing films for national consumption in cinemas (as presented above), it secures international distribution for Colombian content on TV channels that are mainly based in Latin America. It is also capable of grouping together enough catalogue value in Colombian content to negotiate with Netflix as an aggregator. For distributors like Cineplex, it is essential to enhance and increase incentive amounts for distributors, inasmuch as they represent co-financing for a distribution strategy to reduce financial risk.

The content developer

In response to business changes and based on the company's background as a distributor, nowadays Zona A focuses on structuring and developing stories according to audience tastes, in order to sell them to digital platforms and television channels. They identify themes with market potential and invest money in the development of a storyline of characters, of a universe, and even a film script. This investment is backed by research into their market opportunities. To achieve this, they can work with scriptwriters, authors and even form alliances with the editorial industry to take content from its writers and give it an audiovisual structure. With this in hand, the company attends the main audiovisual markets around the world with Mega Global Entertainment (MGE), with whom it has a strategic alliance for the international distribution of content on digital platforms and television channels.

Models and Strategies of Film Distributors in Colombia

For Zona A, film is more than a format, it is a language that is “enmeshed in TV” or in other alternative formats. In this sense, the company suggests constructing FDC mechanisms to strengthen the capacities of producers that will enable stories to be structured according to market trends and allow commercial viability to be found.

5. RECOMMENDATIONS

Strengthening programmers and the alternative cinema circuit (arthouse cinemas).

Distributors that include Colombian and foreign arthouse films in their catalogues agree that the circuit of cinemas and alternative spaces for this content in Colombia is limited and uncertain. Limited, because there are fewer than 15 cinemas of this type in the country, grouped in a handful of major cities. Uncertain, because the infrastructure is generally unsuitable and highlights the shortage of managerial capacities for programming, audience development and ensuring appropriate technical conditions. Consequently, a holistic strengthening of an alternative programming and screening circuit is an essential requirement for distributors to achieve their goals, and to unblock what they consider to be the principal structural bottleneck preventing the development of a niche market for independent film. Strengthening other alternative programmers who lack permanent physical spaces could also have a positive impact on Colombian content. Finally, it is proposed to strengthen the traditional and digital public media, which will become potential purchasers of arthouse content.

Co-financing strategies for the distribution of risky catalogues.

Distributors that include arthouse Colombian film in their catalogues agree in stating that they assume a financial risk by doing so. For arthouse Colombian content to perform well in cinemas, suitable release dates and circuits must be chosen, but the cost of activities that are part of a promotional and experiential strategy to attract audiences must also be met. With expected returns for distributors of modest box-office figures without incentives for investment, their strategies for these Colombian films are overly restrained and conservative, which makes their attendance figures worse. The existing incentive mechanism for the distribution of Colombian films does not promote the adoption of informed, creative and ambitious strategies that are capable of attracting audiences. The proposals to optimize a co-financing mechanism for the distribution of Colombian arthouse films suggest:

- Co-financing distribution strategies for Colombian films and film catalogues that are risky and of high aesthetic value (FDC winners),based on the proposal of the strategy itself regardless of its results.
- Rewarding the planning, quality and innovation of the audience development strategies for these films.
- Increasing co-financing amounts for the distribution of films.
- Evaluating the relevance of giving this new co-financing amount to the film’s distributor, and not to its producer.

Capacities, information and knowledge.

A shortage of specific capacities is a constant among not only alternative distribution initiatives, but also among the other links that make up the sectoral value system, such as producers and exhibitors. Strategies to develop the market for arthouse content are structured according to intuition, enthusiasm or, in the best-case scenario, to the knowledge granted by experience and career background. However, as the distributors themselves acknowledge, in many cases trial and error does not produce the expected results and is when these empirical capacities are found wanting. Even when no foolproof recipe exists for the successful distribution of arthouse content (particularly in a changing and segmented audiovisual market), it is possible to use the interviews to determine some capacities among independent distributors that could be improved. These include the financial structuring of projects; knowledge of market trends; handling figures and statistics (vital in estimating audiences and box office revenue, or building audience databases); knowledge of innovative marketing and content promotion strategies, and the knowledge required to design consumer experiences around audiovisual content that will attract new audiences and earn their loyalty. As a result, it is proposed to evaluate mechanisms to boost capacities within companies or distribution initiatives, through advisory services, knowledge networks and training workshops, among others. Additionally, the institutional level can play a strategic role by generating and disseminating specific knowledge and information according to distributors' needs, in order to make decisions related to their market viability (statistics, sectoral reports, market trends, audience studies).

Strengthening audience developers.

Independent distributors agree in stating that the promotional strategies of films that will be shown for a short time require an advance "warm-up" stage in order to generate a buzz among their potential audiences, something that is essential to good box office performance. To achieve this, they state that alliances with the media (general and specialized) are fundamental, as are those with journalists, critics and opinion creators whose reputation can be transferred to specific content that will then be marketed. The network of non-traditional media and influencers (bloggers, specialized YouTube channels, opinion creators on social media) of film and audiovisual consumption should also be understood in greater depth. The ways in which they influence decisions to consume Colombian content should be characterized, and the structuring of mechanisms that will boost their activity should be evaluated. This is intended to supply financial and non-financial re-

Recommendations

sources to a group of key agents within the system of appropriation and consumption of local, diverse and purposeful audiovisual content.