



# Authorization for Credit Card Transactions

Department of Homeland Security

Form G-1450

## How To Fill Out Form G-1450

1. Type or print legibly in black ink.
2. Complete the "**Applicant's/Petitioner's/Requester's Information**," "**Credit Card Billing Information**," and "**Credit Card Information**" sections and sign the authorization. **NOTE:** The credit card must be issued by a U.S. bank.
3. Place your Form G-1450 ON TOP of your application, petition, or request package.

**NOTE:** Failure to provide the requested information may result in DHS and your financial institution not accepting the payment. DHS cannot process credit card payments without an authorized signature.

**NOTE:** Please see the USCIS Form G-1450 website for additional information.

**We recommend that you print or save a copy of your completed Form G-1450 to review in the future and for your records.**

By completing this transaction, you agree that you have paid for a government service and that the filing fee, biometric services fee and all related financial transactions are final and not refundable, regardless of any action DHS takes on an application, petition, or request. You must submit all fees in the exact amounts. DHS will charge your credit card up to the amount you authorize below.

Please refer to the form(s) you are filing for additional information, or you may call the USCIS Customer Contact number at **1-800-375-5283**. For TTY (deaf or hard of hearing) call: **1-800-767-1833**.

Applicant's/Petitioner's/Requester's Information (Full Legal Name)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Billing Information (Credit Card Holder's Name as it Appears on the Card)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Holder's Billing Address:			
Street Number and Name		Apt. Ste. Flr. <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Number
City or Town		State	ZIP Code
Credit Card Holder's Signature and Contact Information:			
Credit Card Holder's Signature			
Credit Card Holder's Daytime Telephone Number		Credit Card Holder's Email Address	
Credit Card Information			
Credit Card Number	<b>Credit Card Type:</b> <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express <input type="checkbox"/> Discover		Authorized Payment Amount
Credit Card Expiration Date CVV Code (mm/yyyy)			\$ .00



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Department of Homeland Security

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Applicant's/Petitioner's/Requester's Information (Full Legal Name)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Billing Information (Credit Card Holder's Name as it Appears on the Card)			
Given Name (First Name)	Middle Name (if any)	Family Name (Last Name)	
Credit Card Holder's Billing Address:			
Street Number and Name		Apt. Ste. Flr. <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Number
City or Town		State	ZIP Code
Credit Card Holder's Signature and Contact Information:			
Credit Card Holder's Signature			
Credit Card Holder's Daytime Telephone Number		Credit Card Holder's Email Address	
Credit Card Information			
Credit Card Number	<b>Credit Card Type:</b> <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express <input type="checkbox"/> Discover		Authorized Payment Amount
Credit Card Expiration Date CVV Code (mm/yyyy)			\$ .00



**EB-1A EXTRAORDINARY ABILITY  
IMMIGRANT PETITION – I-140 package**

**Petitioner: CAMARTE,  
Leonardo dos Santos**

**HS Law Corp  
P.O Box 90487  
San Diego - CA - United States**



# e-Notification of Application/Petition Acceptance

Department of Homeland Security  
U.S. Citizenship and Immigration Services

USCIS  
Form G-1145

## What Is the Purpose of This Form?

Use this form to request an electronic notification (e-Notification) when U.S. Citizenship and Immigration Services accepts your immigration application. This service is available for applications filed at a USCIS Lockbox facility.

## General Information

Complete the information below and clip this form to the first page of your application package. You will receive one e-mail and/or text message for each form you are filing.

We will send the e-Notification within 24 hours after we accept your application. Domestic customers will receive an e-mail and/or text message; overseas customers will only receive an e-mail. Undeliverable e-Notifications cannot be resent.

The e-mail or text message will display your receipt number and tell you how to get updated case status information. It will not include any personal information. The e-Notification does not grant any type of status or benefit; rather it is provided as a convenience to customers.

USCIS will also mail you a receipt notice (I-797C), which you will receive within 10 days after your application has been accepted; use this notice as proof of your pending application or petition.

## USCIS Privacy Act Statement

**AUTHORITIES:** The information requested on this form is collected pursuant to section 103(a) of the Immigration and Nationality Act, as amended INA section 101, et seq.

**PURPOSE:** The primary purpose for providing the information on this form is to request an electronic notification when USCIS accepts immigration form. The information you provide will be used to send you a text and/or email message.

**DISCLOSURE:** The information you provide is voluntary. However, failure to provide the requested information may prevent USCIS from providing you a text and/or email message receipting your immigration form.

**ROUTINE USES:** The information provided on this form will be used by and disclosed to DHS personnel and contractors in accordance with approved routine uses, as described in the associated published system of records notices [**DHS/USCIS-007 - Benefits Information System and DHS/USCIS-001 - Alien File (A-File) and Central Index System (CIS)**], which can be found at [www.dhs.gov/privacy](http://www.dhs.gov/privacy). The information may also be made available, as appropriate for law enforcement purposes or in the interest of national security.

Complete this form and clip it on top of the first page of your immigration form(s).

Applicant/Petitioner Full Last Name	Applicant/Petitioner Full First Name	Applicant/Petitioner Full Middle Name N/A
Email Address		Mobile Phone Number (Text Message) +1 (650) 431-5780



# Notice of Entry of Appearance as Attorney or Accredited Representative

Department of Homeland Security

DHS  
Form G-28  
OMB No. 1615-0105  
Expires 05/31/2021

## Part 1. Information About Attorney or Accredited Representative

1. USCIS Online Account Number (if any)

▶ 0 0 7 4 9 2 6 2 5 4 3 8

### Name of Attorney or Accredited Representative

2.a. Family Name (Last Name) **HAVERROTH SILVA**  
2.b. Given Name (First Name) **Otavio**  
2.c. Middle Name **N/A**

### Address of Attorney or Accredited Representative

3.a. Street Number and Name **PO Box 90487**  
3.b.  Apt.  Ste.  Flr. **N/A**  
3.c. City or Town **San Diego**  
3.d. State **CA** 3.e. ZIP Code **92169**  
3.f. Province **N/A**  
3.g. Postal Code **N/A**  
3.h. Country **USA**

### Contact Information of Attorney or Accredited Representative

4. Daytime Telephone Number **5102419336**  
5. Mobile Telephone Number (if any) **5102419336**  
6. Email Address (if any) **otavio@legalhs.com**  
7. Fax Number (if any) **N/A**

## Part 2. Eligibility Information for Attorney or Accredited Representative

Select **all applicable** items.

1.a.  I am an attorney eligible to practice law in, and a member in good standing of, the bar of the highest courts of the following states, possessions, territories, commonwealths, or the District of Columbia. If you need extra space to complete this section, use the space provided in **Part 6. Additional Information**.

Licensing Authority  
**California**

1.b. Bar Number (if applicable)  
**343486**

1.c. I (select **only one** box)  am not  am subject to any order suspending, enjoining, restraining, disbaring, or otherwise restricting me in the practice of law. If you are subject to any orders, use the space provided in **Part 6. Additional Information** to provide an explanation.

1.d. Name of Law Firm or Organization (if applicable)  
**HS Law Corp**

2.a.  I am an accredited representative of the following qualified nonprofit religious, charitable, social service, or similar organization established in the United States and recognized by the Department of Justice in accordance with 8 CFR part 1292.

2.b. Name of Recognized Organization  
**N/A**

2.c. Date of Accreditation (mm/dd/yyyy)  
**N/A**

3.  I am associated with **N/A**, the attorney or accredited representative of record who previously filed Form G-28 in this case, and my appearance as an attorney or accredited representative for a limited purpose is at his or her request.

4.a.  I am a law student or law graduate working under the direct supervision of the attorney or accredited representative of record on this form in accordance with the requirements in 8 CFR 292.1(a)(2).

4.b. Name of Law Student or Law Graduate  
**N/A**



**Part 3. Notice of Appearance as Attorney or Accredited Representative**

If you need extra space to complete this section, use the space provided in **Part 6. Additional Information**.

This appearance relates to immigration matters before (select **only one** box):

- 1.a.  U.S. Citizenship and Immigration Services (USCIS)
- 1.b. List the form numbers or specific matter in which appearance is entered.
- 2.a.  U.S. Immigration and Customs Enforcement (ICE)
- 2.b. List the specific matter in which appearance is entered.
- 3.a.  U.S. Customs and Border Protection (CBP)
- 3.b. List the specific matter in which appearance is entered.
- 4. Receipt Number (if any)
- 5. I enter my appearance as an attorney or accredited representative at the request of the (select **only one** box):  
 Applicant    Petitioner    Requestor  
 Beneficiary/Derivative    Respondent (ICE, CBP)

**Information About Client (Applicant, Petitioner, Requestor, Beneficiary or Derivative, Respondent, or Authorized Signatory for an Entity)**

- 6.a. Family Name (Last Name)
- 6.b. Given Name (First Name)
- 6.c. Middle Name
- 7.a. Name of Entity (if applicable)
- 7.b. Title of Authorized Signatory for Entity (if applicable)
- 8. Client's USCIS Online Account Number (if any)
- 9. Client's Alien Registration Number (A-Number) (if any)

**Client's Contact Information**

- 10. Daytime Telephone Number
- 11. Mobile Telephone Number (if any)
- 12. Email Address (if any)

**Mailing Address of Client**

**NOTE:** Provide the client's mailing address. **Do not** provide the business mailing address of the attorney or accredited representative **unless** it serves as the safe mailing address on the application or petition being filed with this Form G-28.

- 13.a. Street Number and Name
- 13.b.  Apt.    Ste.    Flr.
- 13.c. City or Town
- 13.d. State    13.e. ZIP Code
- 13.f. Province
- 13.g. Postal Code
- 13.h. Country

**Part 4. Client's Consent to Representation and Signature**

**Consent to Representation and Release of Information**

I have requested the representation of and consented to being represented by the attorney or accredited representative named in **Part 1.** of this form. According to the Privacy Act of 1974 and U.S. Department of Homeland Security (DHS) policy, I also consent to the disclosure to the named attorney or accredited representative of any records pertaining to me that appear in any system of records of USCIS, ICE, or CBP.



**Part 4. Client's Consent to Representation and Signature** (continued)

**Options Regarding Receipt of USCIS Notices and Documents**

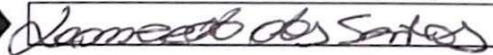
USCIS will send notices to both a represented party (the client) and his, her, or its attorney or accredited representative either through mail or electronic delivery. USCIS will send all secure identity documents and Travel Documents to the client's U.S. mailing address.

If you want to have notices and/or secure identity documents sent to your attorney or accredited representative of record rather than to you, please select **all applicable** items below. You may change these elections through written notice to USCIS.

- 1.a.  I request that USCIS send original notices on an application or petition to the business address of my attorney or accredited representative as listed in this form.
- 1.b.  I request that USCIS send any secure identity document (Permanent Resident Card, Employment Authorization Document, or Travel Document) that I receive to the U.S. business address of my attorney or accredited representative (or to a designated military or diplomatic address in a foreign country (if permitted)).
- NOTE:** If your notice contains Form I-94, Arrival-Departure Record, USCIS will send the notice to the U.S. business address of your attorney or accredited representative. If you would rather have your Form I-94 sent directly to you, select **Item Number 1.c.**
- 1.c.  I request that USCIS send my notice containing Form I-94 to me at my U.S. mailing address.

**Signature of Client or Authorized Signatory for an Entity**

2.a. Signature of Client or Authorized Signatory for an Entity

→ 

2.b. Date of Signature (mm/dd/yyyy) **02/04/2026**

**Part 5. Signature of Attorney or Accredited Representative**

I have read and understand the regulations and conditions contained in 8 CFR 103.2 and 292 governing appearances and representation before DHS. I declare under penalty of perjury under the laws of the United States that the information I have provided on this form is true and correct.

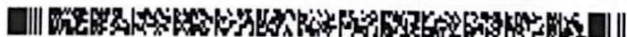
1. a. Signature of Attorney or Accredited Representative



1.b. Date of Signature (mm/dd/yyyy) **02/04/2026**

2.a. Signature of Law Student or Law Graduate

2.b. Date of Signature (mm/dd/yyyy) **N/A**



**Part 6. Additional Information**

If you need extra space to provide any additional information within this form, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this form or attach a separate sheet of paper. Type or print your name at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1.a Family Name (Last Name)

1.b Given Name (First Name)

1.c Middle Name

2.a Page Number   
2.b Part Number   
2.c Item Number

2.d N/A  
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3.b Part Number   
3.c Item Number

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4.b Part Number   
4.c Item Number

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5.a Page Number   
5.b Part Number   
5.c Item Number

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6.a Page Number   
6.b Part Number   
6.c Item Number

6.d N/A  
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# Immigrant Petition for Alien Workers

Department of Homeland Security  
U.S. Citizenship and Immigration Services

USCIS  
Form I-140  
OMB No. 1615-0015  
Expires 02/28/2027

For USCIS Use Only	Fee Stamp	Priority Date	Consulate	Action Block
<b>Classification</b> <input type="checkbox"/> 203(b)(1)(A) Alien of Extraordinary Ability <input type="checkbox"/> 203(b)(2) Member of Professions with Advanced Degree/Exceptional Ability <input type="checkbox"/> 203(b)(1)(B) Outstanding Professor or Researcher <input type="checkbox"/> 203(b)(3)(A)(i) Skilled Worker <input type="checkbox"/> 203(b)(1)(C) Multinational Executive or Manager <input type="checkbox"/> 203(b)(3)(A)(ii) Professional <input type="checkbox"/> 203(b)(3)(A)(iii) Other Worker		<b>Certification</b> <input type="checkbox"/> National Interest Waiver (NIW) <input type="checkbox"/> Schedule A, Group I <input type="checkbox"/> Schedule A, Group II		
<b>Remarks</b>				

<b>To be completed by an Attorney or Accredited Representative (if any).</b>	<input checked="" type="checkbox"/> <b>Select this box if Form G-28 or Form G-28I is attached.</b>	<b>Attorney State Bar Number (if applicable)</b> <input type="text" value="343486"/>	<b>Attorney or Accredited Representative USCIS Online Account Number (if any)</b> <input type="text" value="007492625438"/>
--	--	---	--

▶ **START HERE - Type or print in black ink.**

## Part 1. Information About the Person or Organization Filing This Petition

If an individual is filing this petition, answer **Item Numbers 1.a. - 1.c.** If a company or organization is filing this petition, answer **Item Number 2.**

1.a. Family Name (Last Name)

1.b. Given Name (First Name)

1.c. Middle Name

2. Company or Organization Name

## Mailing Address

3.a. In Care Of Name

3.b. Street Number and Name

3.c.  Apt.  Ste.  Flr.

3.d. City or Town

3.e. State  3.f. ZIP Code

3.g. Province

3.h. Postal Code

3.i. Country

## Other Information

4. IRS Employer Identification Number (EIN) ▶

5. Are you a nonprofit organized as tax exempt or a governmental research organization?  Yes  No

6. Do you currently employ a total of 25 or fewer full-time equivalent employees in the United States, including all affiliates or subsidiaries of this company/organization?  Yes  No

7. U.S. Social Security Number (SSN) (if any) ▶

8. USCIS Online Account Number (if any) ▶

## Part 2. Petition Type

This petition is being filed for (select **only one** box):

- 1.a.  An alien of extraordinary ability.
- 1.b.  An outstanding professor or researcher.
- 1.c.  A multinational executive or manager.
- 1.d.  A member of the professions holding an advanced degree or an alien of exceptional ability (who is **NOT** seeking a National Interest Waiver (NIW)).
- 1.e.  A professional (at a minimum, possessing a bachelor's degree or a foreign degree equivalent to a U.S. bachelor's degree).



**Part 2. Petition Type (continued)**

- 1.f.  A skilled worker (requiring at least two years of specialized training or experience).
- 1.g.  Any other worker (requiring less than two years of training or experience).
- 1.h.  An alien applying for an NIW (who **IS** a member of the professions holding an advanced degree or an alien of exceptional ability).

This petition is being filed (select **only one** box):

- 2.a.  To amend a previously filed petition.  
 Previous Petition Receipt Number  
 ▶ N/A
- 2.b.  For the Schedule A, Group I or II designation.

**Part 3. Information About the Person for Whom You Are Filing**

- 1.a. Family Name (Last Name) **DOS SANTOS CAMARTE**
- 1.b. Given Name (First Name) **Leonardo**
- 1.c. Middle Name **N/A**

**Mailing Address**

- 2.a. In Care Of Name  
**Otavio HAVERROTH SILVA**
- 2.b. Street Number and Name **PO Box 90487**
- 2.c.  Apt.  Ste.  Flr. **N/A**
- 2.d. City or Town **San Diego**
- 2.e. State **CA** 2.f. ZIP Code **92169**
- 2.g. Province **N/A**
- 2.h. Postal Code **N/A**
- 2.i. Country  
**USA**

**Other Information**

3. Date of Birth (mm/dd/yyyy) **01/25/1978**
4. City/Town/Village of Birth  
**Rio de Janeiro**
5. State or Province of Birth  
**Rio de Janeiro**

6. Country of Birth  
**Brazil**
7. Country of Citizenship or Nationality  
**Brazil**
8. Alien Registration Number (A-Number) (if any)  
▶ A- **N/A**
9. U.S. SSN (if any) ▶ **N/A**

**Information About His or Her Last Arrival in the United States**

If the person for whom you are filing is in the United States, provide the following information.

10. Date of Last Arrival (mm/dd/yyyy) **02/13/2019**
- 11.a. Form I-94 Arrival-Departure Record Number  
▶ **7 3 1 5 2 2 5 7 9 5 6**
- 11.b. Expiration Date of Authorized Stay Shown on Form I-94 (mm/dd/yyyy) **D/S**
- 11.c. Status on Form I-94 (for example, class of admission, or paroled, if paroled)  
**F2**
12. Passport Number  
**FN281399**
13. Travel Document Number  
**FN281399**
14. Country of Issuance for Passport or Travel Document  
**Brazil**
15. Expiration Date for Passport or Travel Document (mm/dd/yyyy) **05/22/2020**

**Part 4. Processing Information**

Provide the following information for the person named in **Part 3.** (select **only one** box):

- 1.a.  Alien will apply for a visa abroad at a U.S. Embassy or U.S. Consulate at:
- 1.b. City or Town  
**N/A**
- 1.c. Country  
**N/A**
- 2.a.  Alien is in the United States and will apply for adjustment of status to that of lawful permanent resident.

**Part 4. Processing Information (continued)**

2.b. Alien's current country of residence or, if now in the United States, last country of permanent residence abroad.

Brazil

If you provided a United States address in Part 3., provide the person's foreign address in Item Numbers 3.a. - 3.f.:

3.a. Street Number and Name 109 Estrada do Pacui

3.b.  Apt.  Ste.  Flr. N/A

3.c. City or Town Rio de Janeiro

3.d. Province Rio de Janeiro

3.e. Postal Code 22785160

3.f. Country Brazil

If the person's native alphabet is other than Roman letters, type or print the person's foreign name and address in the native alphabet in Item Numbers 4.a. - 4.c.:

4.a. Family Name (Last Name) N/A

4.b. Given Name (First Name) N/A

4.c. Middle Name N/A

**Mailing Address**

5.a. In Care Of Name N/A

5.b. Street Number and Name N/A

5.c.  Apt.  Ste.  Flr. N/A

5.d. City or Town N/A

5.e. Province N/A

5.f. Postal Code N/A

5.g. Country N/A

If you answer "Yes" to Item Numbers 6.a. - 10., provide the case number, office location, date of decision, and disposition of the decision in the space provided in Part 11. Additional Information.

6.a. Are you filing any other petitions or applications with this Form I-140?  Yes  No

6.b. If you answered "Yes" to Item Number 6.a., select all applicable boxes:

Form I-485

Form I-131

Form I-765

Other (Provide an explanation in Part 11. Additional Information.)

7. Is the person for whom you are filing in removal proceedings?  Yes  No

8. Has any immigrant visa petition ever been filed by or on behalf of this person?  Yes  No

9. Are you filing this petition without an original labor certification because the original labor certification was previously submitted in support of another Form I-140?  Yes  No

10. If you are filing this petition without an original labor certification, are you requesting that U.S. Citizenship and Immigration Services (USCIS) request a duplicate labor certification from the Department of Labor (DOL)?  Yes  No

**Part 5. Additional Information About the Petitioner**

Type of petitioner (select only one box):

1.a.  Employer

1.b.  Self

1.c.  Other (For example, Lawful Permanent Resident, U.S. citizen or any other person filing on behalf of the alien)

N/A

If a company or an organization is filing this petition, provide the following information:

2. Type of Business N/A

3. Date Established (mm/dd/yyyy) N/A

4. Current Number of U.S. Employees N/A

5. Gross Annual Income \$ N/A

6. Net Annual Income \$ N/A

7. NAICS Code N/A

8. Labor Certification DOL Case Number N/A



**Part 5. Additional Information About the Petitioner (continued)**

- 9. Labor Certification DOL Filing Date (mm/dd/yyyy)
- 10. Labor Certification Expiration Date (mm/dd/yyyy)

If an individual is filing this petition, provide the following information.

- 11. Occupation
- 12. Annual Income \$

**Part 6. Basic Information About the Proposed Employment**

- 1. Job Title
- 2. SOC Code ▶   -
- 3. Nontechnical Job Description
- 4. Is this a full-time position?  Yes  No
- 5. If the answer to **Item Number 4.** is "No," how many hours per week for the position?
- 6. Is this a permanent position?  Yes  No
- 7. Is this a new position?  Yes  No
- 8. Wages (Specify hour, week, month, or year):  
\$  per

**Worksite Location**

For **Item Numbers 9.a. - 9.e.**, provide the address where the person will work if different from the address provided in **Part 1.**

- 9.a. Street Number and Name
- 9.b.  Apt.  Ste.  Flr.
- 9.c. City or Town
- 9.d. State  9.e. ZIP Code

**Part 7. Information About the Spouse and All Children of the Person for Whom You Are Filing**

For **Part 7.**, provide information on the spouse and all children related to the individual for whom you are filing this petition. Also, note if the individual will apply for a visa abroad or adjustment of status as the dependent of the individual for whom the petition is filed. If you need extra space to provide information about additional family members, use the space provided in **Part 11. Additional Information.**

**Person 1**

- 1.a. Family Name (Last Name)
- 1.b. Given Name (First Name)
- 1.c. Middle Name
- 2. Date of Birth (mm/dd/yyyy)
- 3. Country of Birth
- 4. Relationship
- 5. Is he or she applying for adjustment of status?  Yes  No
- 6. Is he or she applying for a visa abroad?  Yes  No

**Person 2**

- 7.a. Family Name (Last Name)
- 7.b. Given Name (First Name)
- 7.c. Middle Name
- 8. Date of Birth (mm/dd/yyyy)
- 9. Country of Birth
- 10. Relationship
- 11. Is he or she applying for adjustment of status?  Yes  No
- 12. Is he or she applying for a visa abroad?  Yes  No



**Part 7. Information About Spouse and All Children of the Person for Whom You Are Filing (continued)**

**Person 3**

- 13.a. Family Name (Last Name)
- 13.b. Given Name (First Name)
- 13.c. Middle Name
- 14. Date of Birth (mm/dd/yyyy)
- 15. Country of Birth
- 16. Relationship
- 17. Is he or she applying for adjustment of status?  
 Yes  No
- 18. Is he or she applying for a visa abroad?  
 Yes  No

**Person 4**

- 19.a. Family Name (Last Name)
- 19.b. Given Name (First Name)
- 19.c. Middle Name
- 20. Date of Birth (mm/dd/yyyy)
- 21. Country of Birth
- 22. Relationship
- 23. Is he or she applying for adjustment of status?  
 Yes  No
- 24. Is he or she applying for a visa abroad?  
 Yes  No

**Person 5**

- 25.a. Family Name (Last Name)
- 25.b. Given Name (First Name)
- 25.c. Middle Name
- 26. Date of Birth (mm/dd/yyyy)
- 27. Country of Birth
- 28. Relationship
- 29. Is he or she applying for adjustment of status?  
 Yes  No
- 30. Is he or she applying for a visa abroad?  
 Yes  No

**Person 6**

- 31.a. Family Name (Last Name)
- 31.b. Given Name (First Name)
- 31.c. Middle Name
- 32. Date of Birth (mm/dd/yyyy)
- 33. Country of Birth
- 34. Relationship
- 35. Is he or she applying for adjustment of status?  
 Yes  No
- 36. Is he or she applying for a visa abroad?  
 Yes  No



**Part 8. Contact Information, Certification, and Signature of the Petitioner or Authorized Signatory**

**Petitioner or Authorized Signatory's Contact Information**

- 1.a. Petitioner's or Authorized Signatory's Family Name (Last Name)
- 1.b. Petitioner's or Authorized Signatory's Given Name (First Name)
2. Petitioner's or Authorized Signatory's Title
3. Petitioner's or Authorized Signatory's Daytime Telephone Number
4. Petitioner's or Authorized Signatory's Mobile Telephone Number (if any)
5. Petitioner's or Authorized Signatory's Email Address (if any)

**Petitioner's or Authorized Signatory's Certification and Signature**

If filing this petition on behalf of an organization, I certify that I am authorized to do so by the organization:

- a. I reviewed and provided or authorized all of the responses and information in my petition;
- b. I understood all of the responses and information contained in, and submitted with, my petition; and
- c. All of the responses and information were complete, true, and correct at the time of filing

Furthermore, I authorize the release of any information from any and all of my records as authorized signatory and the petitioner's records that USCIS may need to determine the petitioner's eligibility for an immigration request and to other entities and persons where necessary for the administration and enforcement of U.S. immigration law.

- 6.a. Petitioner's or Authorized Signatory's Signature
- 6.b. Date of Signature (mm/dd/yyyy)

**Part 9. Interpreter's Contact Information, Certification, and Signature**

**Interpreter's Full Name**

- 1.a. Interpreter's Family Name (Last Name)
- 1.b. Interpreter's Given Name (First Name)
2. Interpreter's Business or Organization Name

**Interpreter's Contact Information**

3. Interpreter's Daytime Telephone Number
4. Interpreter's Mobile Telephone Number (if any)
5. Interpreter's Email Address (if any)

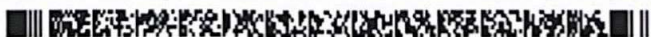
**Interpreter's Certification and Signature**

I certify, under penalty of perjury, that I am fluent in English

and

and I have interpreted every question on the petition and Instructions and interpreted the petitioner's or authorized signatory's answers to the questions in that language, and the petitioner or authorized signatory informed me that they understood every instruction, question, and answer on the petition.

- 6.a. Interpreter's Signature
- 6.b. Date of Signature (mm/dd/yyyy)



**Part 10. Contact Information, Certification, and Signature of the Person Preparing this Petition, if Other Than the Petitioner or Authorized Signatory**

***Preparer's Full Name***

1. Preparer's Family Name (Last Name)

HAVERROTH SILVA

Preparer's Given Name (First Name)

Otavio

2. Preparer's Business or Organization Name

HS Law Corp

***Preparer's Contact Information***

3. Preparer's Daytime Telephone Number

5102419336

4. Preparer's Mobile Telephone Number (if any)

5102419336

5. Preparer's Email Address (if any)

otavio@legalhs.com

***Preparer's Certification and Signature***

I certify, under penalty of perjury, that I prepared this petition for the petitioner or authorized signatory at their request and with express consent and that all of the responses and information contained in and submitted with the petition are complete, true, and correct and reflects only information provided by the petitioner or authorized signatory. The petitioner or authorized signatory reviewed the responses and information and informed me that they understand the responses and information in or submitted with the petition.

6. Preparer's Signature



Date of Signature (mm/dd/yyyy)

02/04/2026



**Part 11. Additional Information**

If you need extra space to provide any additional information within this petition, use the space below. If you need more space than what is provided, you may make copies of this page to complete and file with this petition or attach a separate sheet of paper. Type or print your name and A-Number (if any) at the top of each sheet; indicate the **Page Number**, **Part Number**, and **Item Number** to which your answer refers; and sign and date each sheet.

1. Family Name (Last Name)   
 Given Name (First Name)   
 Middle Name

2. IRS EIN

Page Number	Part Number	Item Number
4	6	3

Formulate design concepts and presentation approaches for visual productions and media, such as print, broadcasting, video, and film. Direct workers engaged in artwork or layout design.

Page Number	Part Number	Item Number
N/A	N/A	N/A

N/A

Page Number	Part Number	Item Number
N/A	N/A	N/A

N/A

Page Number	Part Number	Item Number
N/A	N/A	N/A

N/A

Page Number	Part Number	Item Number
N/A	N/A	N/A

N/A



November 1, 2025

Via USPS

USCIS

Attn: NFB

P.O. Box 660867

Dallas, TX 75266-0867

**Re: EB-1 FIRST PREFERENCE: EMPLOYMENT-BASED IMMIGRATION PETITION**

**Petitioner/Beneficiary: CAMARTE, Leonardo dos Santos**

**Derivative Beneficiary: CAMARTE, Bianca dos Santos**

**Type of Petition: I-140, EB-1 Employment-based, first preference visa based on Petitioner's extraordinary ability filled concurrently with forms I-485, I-765, and I-131.**

**Classification Sought: Immigration and Nationality Act 203(b)(1)(A)**

Dear USCIS Officer:

Enclosed please find the Immigrant Petition package filed on behalf of Mr. Leonardo dos Santos Camarte, hereinafter Mr. Camarte, as an Alien of Extraordinary Ability:

- Form G-1450 in the amount of \$715 towards I-140 filing fee.
- Form G-1450 in the amount of \$300 towards Asylum Program fee.
- Form G-1450 in the amount of \$1,440 towards form I-1485 filing fee for each beneficiary.
- Form G-1450 in the amount of \$260 towards form I-765 filing fee for each beneficiary.
- Form G-1450 in the amount of \$630 towards form I-131 filing fee for each beneficiary.
- Form, G-1145, e-Notification of Application/Petition Acceptance
- Form I-140, Petition for Alien Worker.
- Form I-485, Application to Register Permanent Residence or Adjust Status for each beneficiary.
- Form I-765, Application for Employment Authorization for each beneficiary.
- Form I-131, Application for travel document for each beneficiary.
- Form Report of Immigration Medical Examination and Vaccination Record for each beneficiary.
- Supporting documents for Petitioner and Derivative Beneficiary.

This letter is respectfully submitted in support of Mr. Camarte petition for Alien Worker of Extraordinary Ability, demonstrating his fulfillment of the EB-1A first preference employment-based immigration category under INA 203(b)(1)(A).

Mr. Camarte qualifies as an alien of extraordinary ability **in Arts – Photography Director** - under INA Section 203(b)(1)(A); 8 CFR 204.5(h)(1). The rules require the petitioner to have sustained national or international acclaim, seeks to enter the United States to continue work in the area of extraordinary ability, and that his entry will substantially benefit the United States in the future. The regulation at 8 CFR § 204.5(h) define “extraordinary ability” as follows:

(a) Extraordinary ability means a level of expertise indicating that the individual is one of that small percentage who have risen to the very top of the field of endeavor.

(b) Initial evidence. A petition for an alien of extraordinary ability must be accompanied by evidence that the alien has sustained national or international acclaim and that his or her achievements have been recognized in the field of expertise. Such evidence shall include evidence of a one-time achievement (that is, a major, international recognized award), or at least three of the following (*See* 8 CFR 204.5(h)(3)):

- i. Documentation of the alien’s receipt of lesser nationally or internationally recognized prizes or awards for excellence in the field of endeavor;*
- ii. Documentation of the alien’s membership in associations in the field of endeavor, which require outstanding achievements of their members, as, judged by recognized national or international experts in their fields;*
- iii. Published material in professional or major trade publications or major media about the alien and relating to the alien’s work in the field of endeavor;*
- iv. Evidence of the alien’s participation, either individually or on a panel, as a judge of the work of others in the same or an allied field of specification for which classification is sought;*
- v. Evidence of the alien’s original scientific, scholarly, or business contributions of major significance in the field of endeavor;*
- vi. Evidence of alien’s authorship of scholarly articles in the field, in professional journals or other major media;*
- vii. Evidence of the display of the alien’s work at artistic exhibitions or showcase;*
- viii. Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation;*
- ix. Evidence that the alien has commanded a high salary or other significantly high remuneration for services, in relation to others in the field; or*
- x. Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact disk, or video sales.*

(c) If the above standards do not readily apply to the beneficiary’s occupation, the petitioner may submit comparable evidence to establish the beneficiary’s eligibility.

This letter serves as a guide for all submitted evidence. Please find enclosed the referred documentation.

The petition is to obtain the Immigrant Classification on behalf of Mr. Camarte as an alien worker of extraordinary ability in arts. Mr. Camarte has attained a level of expertise indicating he is one

of that small percentage of individuals who have risen to the very top of his field of endeavor, as can be evidenced by documents fulfilling the following regulatory criteria (i) Receipt of lesser nationally or internationally recognized prizes or awards for excellence in the field of endeavor; (vii) evidence that his work has been displayed at artistic exhibitions or showcases; (viii) Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation; (x) Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact disk, or video sales.

Mr. Camarte will show through credible documentation that, by applying the preponderance of evidence standard, he meets **at least four** of the regulatory criteria, and when considering the petition in its entirety for the final merits determination, he demonstrates the high level of expertise required for the classification. (*See Kazarian v. USCIS*, 596 F.3d 1115 (9th Cir. 2010)).

Moreover, Mr. Camarte seeks to enter the United States to continue work in the area of extraordinary ability, and his entry will substantially benefit the United States in the future, as it will be further demonstrated herein.

**A brief note about Leonardo Camarte, Photography Director, and his qualification as an alien of extraordinary ability:**

Mr. Camarte is an award-winning Director of Photography, Lighting Designer (Gaffer), and Photographer with over 20 years of leadership across television, film, music videos, documentaries, and major international events. Trained in Photography at Estácio de Sá University (Brazil), he has helmed visual and lighting design for large-scale, high-pressure productions, earning recognition for technical mastery, aesthetic innovation, and the ability to coordinate large multidisciplinary crews on complex sets and live venues.

In the audiovisual industry, a Director of Photography (also known as Cinematographer) is the principal creative and technical authority responsible for translating a director's vision into the moving image. This role oversees image aesthetics and technical execution, camera and lens selection, lighting strategy and design, shot composition, color palette, exposure, and on-set workflow, while directing camera, grip, and electrical departments to ensure continuity, safety, and efficiency. The Director of Photography is integral to the artistic field and to major productions: the visual language they create shapes narrative tone, emotional impact, and commercial appeal; their decisions materially influence festival reception, broadcast standards, international distribution quality, and overall production value. In complex television and feature projects, the DP's leadership is indispensable to achieving consistent, legally compliant, and technically deliverable images that meet distributor specifications and global exhibition norms.

Mr. Camarte's body of work includes more than a decade at *Record TV*, where he led photography and lighting on flagship telenovelas such as *Os Dez Mandamentos*, **a landmark production broadcast in over 50 countries**, dubbed into seven languages, and adapted into a feature film that drew **more than 11 million theatergoers**, one of the top box-office performances in Brazil. The series garnered international acclaim, including multiple nominations at the Seoul International

Drama Awards and recognition at the Produ Awards, underscoring the global impact of the visual standard to which he contributed as a senior lighting lead.

In cinema, Mr. Camarte served as Director of Photography for the feature film *Ponho a Mão no Fogo*, which won three awards at the *Festival Internacional de Cinema Cristão* (FICC), including Best Production (Audience Vote) and a nomination for Best Cinematography, was officially selected for the BRICS Film Festival in Beijing, and advanced to the semifinals at the Miami Independent Film Festival. His music video and documentary work spans artists such as *Kelly Key*, *Verônica Sacer*, and *Graice Ive*.

Mr. Camarte has also designed and executed lighting for major cultural and live events, including serving as Lighting Designer for Red Bull X-Fighters (Rio de Janeiro), coordinating teams of 50+ professionals, and delivering large-scale urban lighting projects for iconic Brazilian institutions and events such as the Lagoa Rodrigo de Freitas Christmas Tree, the Banco do Brasil Cultural Center (CCBB-RJ), and Rio de Janeiro's samba school parade floats for Beija-Flor, Mangueira, and Portela, three of Brazilian most prestigious samba schools, each renowned for its historic contributions to carnival culture, award-winning parades, and deep community roots in samba music and dance. In the United States he is accompanying her wife who is a masters degree candidate while maintaining an active professional network, including industry contacts at Netflix, positioning him to immediately add value to U.S. film, television, and live-event productions.

In sum, Mr. Camarte's international broadcast footprint, festival-recognized cinematography, record-setting audience reach, and sustained record of leadership in technically demanding environments demonstrate extraordinary ability in the arts under the EB-1A standard. He is prepared to bring his advanced cinematographic vision, lighting design expertise, and proven team leadership to U.S. productions and educational collaborations, enhancing the artistic and technical caliber of projects developed in the United States.

Finally, assuming Mr. Camarte EB-1A petition is approved, and his immigrant visa is granted, his goal is to continue his efforts as a dynamic photography professional, substantially benefiting the arts industry, to maintain the United States of America in the vanguard and impact the economy, culture, and the artistic community. He is able to make significant contributions to the U.S. artistic industry by leveraging his unique cultural perspectives, collaborating with local artists, and working across industries like film, TV, sports, and major leisure events.

Mr. Camarte has earned sustained national and even international acclaim related to his work, and his achievements have been recognized in his field of expertise, demonstrating that he is *one of that small percentage who have risen to the very top of the field of endeavor* (8 CFR 204.5(h)(22)) as it will be evidenced throughout this petition along with supporting documentation.

***Mr. Camarte will continue working and contributing to the area of Extraordinary Ability***

Pursuant to *INA 203(b)(1)(A)(ii)*; *8 CFR 204.5(h)(5)*, the Petitioner demonstrates hereof that he aims to continue working and contributing to the **American film, television, and events industry, especially regarding image aesthetics and stage lighting**, and be able to fully grow his

partnerships in the United States, with the valuable opportunity to be closer to the biggest names, awards, and opportunities in the artistic field.

Mr. Camarte, who is currently based in California, seeks to make the United States his permanent home as the global hub for professionals with his cinematography and lighting expertise. The U.S., and California in particular, offers a unique combination of innovation culture, world-class infrastructure, and a robust creative business ecosystem that is ideal for high-level photography and cinematography professionals. Access to cutting-edge technologies and workflows in the United States enables Mr. Camarte to remain at the forefront of industry standards and trends, further amplifying the impact of his contributions to major productions.

Upon moving to the U.S. and in a short-term, Mr. Camarte will continue collaborating with production companies, cultural events, and educational institutions in the USA, bringing his deep experience in complex productions, his technical knowledge, and outstanding artistic vision. So far, he has maintained contact with acclaimed professionals in the industry, including a Netflix engineer who has expressed interest in recommending his name for future professional opportunities aligned with his specialty. The acclaim Mr. Camarte has gained throughout his career as photography director for major and award-winning projects are persuasive enough to demonstrate that professionals of his caliber are positioned to continue his meaningful purpose in this Country.

Under Immigration and Nationality Act § 203(b)(1)(A)(ii), 8 U.S.C. § 1153(b)(1)(A)(ii), and 8 C.F.R. § 204.5(h)(5), neither an offer of employment in the United States nor a labor certification is required for this classification. However, the petition must be accompanied by clear evidence that the beneficiary is coming to the United States to continue work in the area of expertise. Such evidence may include **letters from prospective employers, documentation of prearranged commitments such as contracts, or a personal statement** describing how the beneficiary intends to continue work in the field of extraordinary ability. Thus, to demonstrate that Mr. Camarte is coming to the U.S. to continue working and contributing to his field, we are submitting the following documents on **Exhibit A**:

**A.1.** Petitioner’s self-statement.

**A.2.** Petitioner’s updated resume.

***Beneficiary's entry to Substantially Benefit the United States in the future***

INA 203(b)(1)(A)(iii) establishes that to qualify as a person with extraordinary ability, his/her entry must also substantially benefit the United States in the future. **This interpretation should be broad as neither the statute nor the regulations specifically define the statutory phrase “substantially benefit”.** (see U.S. Citizenship & Immigr. Servs., Policy Manual, vol. 6, pt. F, ch. 2, § A.3, <https://www.uscis.gov/policy-manual/volume-6-part-f-chapter-2> (last updated Oct. 20, 2021)).

Mr. Camarte commitment to engage with production companies, cultural events, and educational institutions in the USA bringing his vast experience as a photography director in acclaimed

projects is set to substantially benefit the US in the future. His more than two decades of leadership in photography direction and visual production demonstrates the ability to transform creative vision into large-scale, award-winning projects that shape cultural narratives. His direct contributions to acclaimed works such as the television series *Os Dez Mandamentos*, the feature film *Ponho a Mão no Fogo*, and the artistic productions of Rio de Janeiro's renowned samba schools reveal a mastery of cinematic storytelling, lighting design, and cultural representation.

Bringing this expertise to the United States will substantially benefit the nation's creative industries by enriching cross-cultural exchange, elevating visual standards in television and film production, and fostering innovation in artistic direction for major cultural events. His proven capacity to lead diverse teams, deliver high-impact visual experiences, and merge artistic excellence with technical precision positions him to make enduring contributions to the U.S. entertainment and cultural landscape.

As the USCIS Policy Manual rules, the statutory requirement under INA § 203(b)(1)(A)(iii) that a beneficiary's entry "substantially benefit" the United States **is interpreted broadly and assessed on a case-by-case basis**. Mr. Camarte's record of leadership roles, institutional collaboration, and successful projects align squarely with this standard, demonstrating his readiness to enrich the U.S. artistic industry.

In summary, Mr. Camarte has earned sustained national and international acclaim related to his work, and his achievements have been recognized in his field of expertise, demonstrating that he is "one of that small percentage who have risen to the very top of the field of endeavor" (*see* 8 CFR 204.5(h)(2)) as it will be evidenced throughout this petition along with supporting documentation.

Accordingly, as per the first step examination whether petitioner meets the extraordinary ability classification, Officer should determine that, **by preponderance of the evidence**, if the petitioner **objectively** meets at least three of ten regulatory Criteria listed under 8 CFR § 204.5(h), as explained below:

### *Evidence Of Extraordinary Ability*

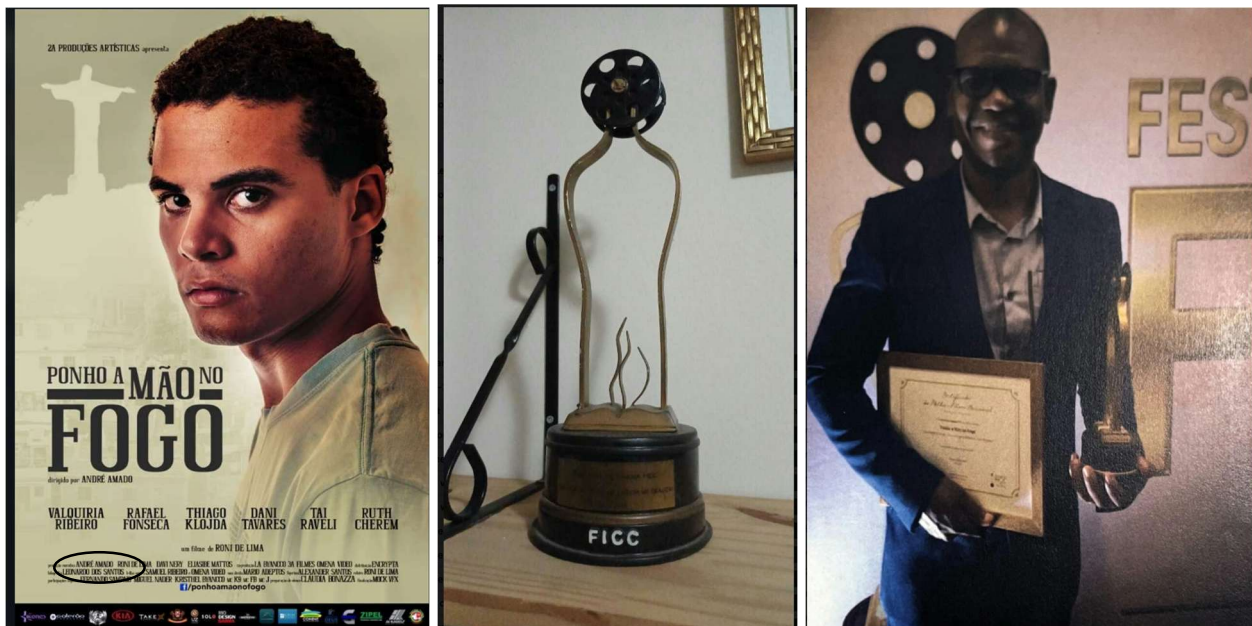
#### **Criterion 1: Receipt of lesser nationally or internationally recognized prizes or awards for excellence in the field of endeavor**

USCIS policy interpreting the rule under 8 CFR 204.5(h)(3)(i) determines that, in order to meet this specific eligibility criteria, the petitioner must demonstrate whether he was the recipient of prizes or award, and whether the award is a lesser nationally or internationally recognized prize or award which the person received for excellence in the field of endeavor. USCIS guidance also clarifies that **team awards** may qualify under this criterion when the awarding authority individually recognizes each member. Specifically, the agency explains that "qualifying awards include team awards **where each member receives a trophy, certification, or medal; appears on the podium or stage;** or is specifically named in the awarding organization's announcement

of the award selection.” *USCIS Policy Manual*, Vol. 6, pt. F, ch. 2, § C(2)(B)(ii) n.21 (updated 2023).

Mr. Camarte was an essential part of the Team of the film production *Ponho a mão no fogo* (2016) as the photography director. He was responsible for the film’s visual design, the technical planning, and the full execution of its cinematic style. He also led the camera and lighting teams on both indoor and outdoor shoots. The film was recognized at several national and international festivals, including **three awards at the International Christian Film Festival (FICC): Best Picture, Best Director/Screenplay, and a nomination for Best Cinematography**. It was also selected for the BRICS Festival and reached the semifinals at the Miami Film Festival, standing out for its visual quality and thematic impact.

### Best Picture (National Category) – Cinema Festival FICC 2016



Mr. Camarte was awarded, as the part of the core crew, winner for **the Best Picture (National Category) in the 2016 Cinema Festival FICC**. The *Festival Internacional de Filme Cristão* (FICC) is a prestigious Brazilian-based international film festival that annually celebrates artistic excellence in faith-based and inspirational cinema. Founded with the purpose of honoring filmmakers whose work promotes artistic and cultural values aligned with Christian ethics, the FICC has grown to become **one of the largest and most visible platforms for independent and faith-oriented productions in Latin America**. The festival receives **hundreds of submissions from Brazil and abroad each year**, including entries from professional studios, independent directors, and artists across multiple continents. Its programming spans feature films, documentaries, and short productions.

Over the years, the FICC has achieved significant recognition within Brazil and the broader international film community. It is widely covered by national media, cultural organizations, and specialized film networks that highlight the festival’s role in fostering independent filmmaking and promoting high-quality productions. The FICC’s reputation extends beyond Brazil, attracting

participants and submissions from multiple countries and earning recognition among independent film circles worldwide. Its structure, reach, and audience engagement, often surpassing more than a thousand competing entries, make the festival one of the most relevant events of its kind in the Southern Hemisphere.

According to the official regulation of the *9ª Edição do Festival Internacional de Filme Cristão*, the festival's curatorial board evaluates all submissions **based on artistic quality, thematic relevance, and technical execution**. The Curatorial Committee is composed of **experienced professionals in the film industry, including directors, producers, and educators, who pre-select the three best works in each of the more than twenty-seven award categories**. This process ensures that even films later subjected to public voting, such as those nominated for the *Melhor Filme – Voto Popular* (Best Picture – Popular Vote) category, **first undergo an internal review and nomination phase conducted by qualified evaluators with expertise in the audiovisual field**. Therefore, the nominated works already reflect the festival's professional standards and the judgment of experts within the discipline before reaching the stage of popular selection.

While the *Best Picture* (popular vote category) award is ultimately determined through public voting, it nonetheless represents the culmination of a rigorous selection process. **Only films previously approved and shortlisted by the festival's curatorial experts are eligible for public voting, meaning that the Beneficiary's work successfully passed through professional scrutiny in the strict sense of artistic evaluation**. As such, the award demonstrates significant public recognition and confirms that the film achieved technical and artistic distinction recognized by specialists who curated the official competition.

Under 8 C.F.R. § 204.5(h)(3)(i), an individual may satisfy this evidentiary criterion for extraordinary ability by demonstrating that they have received “lesser nationally or internationally recognized prizes or awards for excellence in the field of endeavor.” As clarified in the USCIS Policy Manual, Vol. 6, Pt. F, Ch. 2(A)(2), adjudicators must evaluate the **prestige, scope, and basis of the award**, including whether it was judged by experts in the field or reflects significant professional recognition. The evidence must show that the award resulted from **merit-based competition**.

The FICC's selection process satisfies the merit-based threshold because the films submitted to the festival are reviewed and shortlisted by **qualified professionals** in film and audiovisual production prior to public voting. Thus, even though the “Voto Popular” category is ultimately determined by the audience, the **nomination and eligibility** for that award already required a **professional assessment** of artistic and technical excellence.

The award therefore demonstrates that the Mr. Camarte's production not only resonated with the public but also **passed the scrutiny of expert evaluators** in the field, evidencing both critical and popular acclaim. The FICC's scale, receiving over **1,600 national and international entries** in its 9th edition, further underscores its stature as a competition of **national and international recognition** within the independent film industry. Accordingly, Mr. Camarte receipt of this award, as an essential part of the team, reflects professional acknowledgment of his artistic achievement and his ability to stand out among peers on an international stage.

For the foregoing reasons, Mr. Camarte respectfully submits that the Best Picture award from FICC satisfies the evidentiary requirements of 8 C.F.R. § 204.5(h)(3)(i) as a nationally or internationally recognized award for excellence. **Alternatively, should the adjudicating officer determine that this honor does not meet the strict criteria of expert-judged awards, the Beneficiary requests that it be evaluated under the comparable evidence provision, 8 C.F.R. § 204.5(h)(4), as indicative of extraordinary ability and sustained acclaim,** consistent with *Kazarian v. USCIS*, 596 F.3d 1115 (9th Cir. 2010), and the USCIS Policy Manual, Vol. 6, Pt. F, Ch. 2.

To evidence that Mr. Camarte meets this criterion, we are submitting the following supporting documents to fulfill the criterion under **Exhibit B:**

**B.1.** Certificate titled “Certificate of Best National Film — Popular Vote” issued by the FICC Film Festival, certifying the film “Ponho a Mão no Fogo” as the Best National Film in the Best Feature Film category; dated Nov. 15, 2016, Rio de Janeiro; signed by Veronica Brendler, Director, demonstrating that Mr. Camarte was one of the recipients of the award.

**B.2.** Miscellaneous photographs evidencing that Mr. Camarte, as part of the film’s team, received the FICC award.

**B.2.a.** Photograph of the FICC trophy statuette bearing the “FICC” mark.

**B.2.b.** Photograph of Mr. Camarte holding the FICC certificate and trophy at the awards backdrop.

**B.2.c.** Photograph of the awarded team being interviewed on the event red carpet/backdrop, including Mr. Camarte among the team members.

**B.3.** FICC, IX Festival de Cinema FICC, *Regulamento Geral para Inscrição de Filmes* (official rules outlining categories, curatorial review by audiovisual professionals, technical evaluation criteria, and sovereign decision of the curators; reflecting an international competition awarding excellence), *Agenda Cultural Brasil*, directed by Veronica Brendler; undated PDF (ninth edition; site listed as [www.festivaldecinemaficc.com](http://www.festivaldecinemaficc.com)); PDF copy, demonstrating that the award is an internationally recognized award granted for excellence in the field as judged by experts.

**B.4.** Letter from André Amado Rodrigues, Director of Photography and Executive Producer, 2 Amados Serviços de Fotografia Ltda., (July 20, 2025), attesting that Mr. Leonardo dos Santos Camarte served as Director of Photography on “Ponho a Mão no Fogo,” which won multiple awards, thereby demonstrating that Mr. Camarte was a winner of a nationally or internationally recognized award as part of a team award.

Thus, Mr. Camarte meets this criterion as the objective evidence demonstrates that he was the recipient, as the core part of the team, of lesser internationally recognized award for excellence in the artistic field as judged by expert.

**Criterion 7: Display of the Petitioner’s work in the field at artistic exhibitions or showcases:**

In satisfy this eligibility criterion, USCIS first determines whether the work that was displayed is the person’s work product. Second, USCIS determines whether the venues (virtual or otherwise) were artistic exhibitions or showcases (*see* 8 CFR 204.5(h)(3)(vii)).

***Os Dez Mandamentos – The Movie (2016)***

Mr. Camarte work, *Os Dez Mandamentos* (2016), became **the top Brazilian film by tickets sold**, with about **11.2 million admissions and roughly R\$116 million in revenue**. It was primarily showcased through a massive commercial theatrical release across Brazil rather than on the festival circuit: it launched with record-breaking pre-sales, opened in roughly 1,000 cinemas nationwide (an unprecedented footprint at the time), and quickly expanded into one of the widest mainstream releases in Brazilian history, driving it to the country’s top spot in tickets sold and substantial box office revenue, while widely exhibited in commercial theaters and later on home media/TV.

In Brazil, the release began on **approximately 602 screens** and ultimately logged **4,696 theatrical engagements** across the country, reflecting wide national exhibition. Following its Brazilian rollout, the film had confirmed commercial releases in Portugal (Sep. 2016; 52 screens), Argentina (Feb. 2017), Uruguay (Mar. 2017), Bolivia (Apr. 2017), South Korea (Apr. 2017; 97 screens), Paraguay (Oct. 2017), Colombia (Oct. 2017), and Mexico (Oct. 2017), with publicly reported grosses per territory. Brazil’s national film agency (ANCINE) later recorded the title as **the top-attended Brazilian release in the agency’s historical series for 2016**, with approximately **11.3 million** admissions.

Mr. Camarte served as the Photography Director for movie, a major cinematic production whose visual composition, lighting design, and aesthetic direction were under his direct supervision. **His cinematographic work was publicly exhibited nationwide across more than six hundred theaters in Brazil and subsequently screened internationally in multiple markets, including Portugal, South Korea, Argentina, and Mexico.** These commercial releases constitute large-scale artistic showcases of his creative vision, providing widespread public exposure to his photographic artistry and demonstrating that the displayed work is unmistakably his own. Accordingly, Mr. Camarte’s contributions meet the evidentiary standard for “display of the petitioner’s work in artistic exhibitions or showcases,” as contemplated by 8 C.F.R. § 204.5(h)(3)(vii).

***Ponho a Mao no Fogo – The Movie (2016)***

Mr. Camarte’s artistic work as Director of Photography for *Ponho a Mão no Fogo* was publicly exhibited through multiple legitimate artistic venues that satisfy the intent of 8 C.F.R. § 204.5(h)(3)(vii):

- **Theatrical Exhibition – Ponto Cine, Rio de Janeiro (Aug. 18, 2016):** The film premiered at *Ponto Cine*, a cultural cinema located in the Guadalupe district of Rio de Janeiro known for promoting Brazilian independent productions. The screening was **open to the public** and publicized in Brazilian media, qualifying as an **artistic exhibition** under the regulatory and the Merriam-Webster dictionary definition.
- **Festival Exhibition – Festival Internacional de Cinema Cristão (FICC 2016), Cine Odeon, Rio de Janeiro (Nov. 12–16, 2016):** The film was officially selected and publicly screened during the *IV Festival Internacional de Cinema Cristão (FICC)*, held at the Cine Odeon – Centro Cultural Luiz Severiano Ribeiro. This historic theater hosted screenings and the festival’s award ceremony on Nov. 15, 2016, drawing filmmakers, critics, and audiences nationwide. The FICC’s curated format, professional jury, and cultural prominence confirm that the venue was an **artistic showcase** in the regulatory sense.
- **Virtual Exhibition – Google Play Movies (Post-Theatrical Distribution):** Following its theatrical and festival screenings, *Ponho a Mão no Fogo* became publicly available through **Google Play Movies**, allowing worldwide audiences to access Mr. Camarte’s cinematographic work. Under the current *USCIS Policy Manual*, virtual platforms constitute valid “venues” when they function as legitimate artistic exhibitions accessible to the public. (See U.S. Citizenship & Immigr. Servs., *Policy Manual*, vol. 6, pt. F, ch. 2(A)(3)(vii) (updated Oct. 2023), <https://www.uscis.gov/policy-manual/volume-6-part-f-chapter-2>).

Each of these venues, physical and digital, meets the regulatory intent: they represent **public showings of creative work before audiences of professionals and the general public**, thus satisfying both the plain meaning of “exhibition” and the evidentiary standard in 8 C.F.R. § 204.5(h)(3)(vii).

In support with this criterion, we submit the following evidence under **Exhibit C**:

**C.1.** “Os Dez Mandamentos — O Filme (2016) — Full Cast & Crew” (industry credits compilation), identifying Mr. Leonardo dos Santos Camarte among credited production personnel for the feature film thereby documenting that the publicly displayed work is Mr. Camarte’s own work product.

**C.2.** “Leonardo dos Santos Camarte — IMDb” (professional filmography profile), corroborating Mr. Camarte’s credited participation on “Os Dez Mandamentos — O Filme” and related audiovisual productions, further evidencing authorship/creative contribution tied to the publicly exhibited work.

**C.3.** “Os Dez Mandamentos — O Filme — Full Cast & Crew — TV Guide” (industry credits listing), independently confirming Mr. Camarte’s role in the production and aligning his professional contribution with the motion picture that was publicly exhibited.

**C.4.** Market Report — Theatrical Distribution (Annual Report 2016) (Agência Nacional do Cinema – ANCINE; Brazilian Observatory of Cinema and Audiovisual – OCA; published July 24, 2017), establishing that “Os Dez Mandamentos — O Filme” was publicly exhibited in recognized commercial cinemas throughout Brazil during the 2016 exhibition year, as recorded in ANCINE’s official SADIS system, thus evidencing exhibition of the artistic work in venues devoted to artistic display of motion pictures.

**C.5.** ANCINE Consolidated Tables — 2016 Rankings and Screen Count (Superintendência de Análise de Mercado/ANCINE), confirming the film’s commercial theatrical release and breadth of public exhibition (including its opening on 1,127 screens), demonstrating that the venues were standard theatrical cinemas.

**C.6.** Brazilian Audiovisual Statistical Yearbook 2024 (ANCINE/OCA) — “Distribution” and historical rankings (2015–2024), corroborating “Os Dez Mandamentos — O Filme” as a theatrically released motion picture within ANCINE’s national catalogue and documenting its presence in recognized cinema circuits, thereby affirming public artistic exhibition/showcase status.

**C.7.** “Os Dez Mandamentos — O Filme — Box Office Mojo” (exhibition tracking entry), reflecting release status, territory, and theatrical run details customary for motion-picture exhibitions, further evidencing that the work was publicly exhibited via commercial theatrical venues devoted to artistic display of films.

**C.8.** Official film poster for “Ponho a Mão no Fogo” (image file), displaying production credits at the bottom line and identifying “Leonardo dos Santos Camarte” among the credited crew, thereby evidencing that the work publicly displayed is Mr. Camarte’s own work product.

**C.9.** Photo of promotional display with the “Ponho a Mão no Fogo” poster (image file), showing the poster in an exhibition setting with film-branded attire, corroborating the association of Mr. Camarte’s credited work to the publicly presented motion picture materials.

**C.10.** Google Play title page for “Ponho a Mão no Fogo” (PDF capture), documenting commercial availability and streaming exhibition of the feature film to the public in recognized online distribution venues, evidencing public artistic exhibition in a virtual showcase.

**C.11.** “Special screening of the film “Ponho a Mao no Fogo”for the entire cast — InFoco Magazine” (PDF article), reporting a curated screening of the film to attendees, confirming public exhibition/showcase of the artistic work in a venue devoted to the presentation of motion pictures.

Accordingly, the evidence establishes that Mr. Camarte satisfies the criterion under 8 C.F.R. § 204.5(h)(3)(vii) since the work that was publicly displayed was his work product and the venues were artistic in nature.

**Criterion 8 - Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation.**

To demonstrate beneficiary’s eligibility under this criterion (8 CFR 204.5(h)(3)(viii)), USCIS first evaluates whether the person has performed in a leading or critical role for an organization, establishment, or a division or department of an organization or establishment as well as whether the role is (or was) leading or critical. Second, USCIS determines whether the organization or establishment (department or division) for which the petitioner holds or held a leading or critical role, is of distinguished reputation.

**Gaffer and Director of Photography – TV Record.**

Mr. Camarte worked as **Gaffer and Director of Photography** at **TV Record** in Rio de Janeiro from **2006 to 2018**, where he led teams of up to 25 professionals in photography, lighting, and electrical departments for more than **20 major television productions**, including soap operas, miniseries, and special programs.

In this leadership position, he was responsible for designing and implementing the visual direction of large-scale projects such as the internationally acclaimed *“Os Dez Mandamentos” (2015)*, which was broadcast in over 50 countries. In addition, he oversaw all lighting logistics in studios and on location, ensuring aesthetic quality, visual consistency, and timely execution under demanding production schedules. **His technical and artistic direction contributed directly to the international success and recognition of TV Record’s dramatic productions**, establishing the network as a leading force in Brazilian audiovisual production.

Mr. Camarte’s position as Director of Photography and Gaffer at TV Record clearly meets the evidentiary standard for a **leading role** under the agency’s interpretive guidance. As the *USCIS Policy Manual* explains, “For a leading role, officers look at whether the evidence establishes that the person is (or was) a leader within the organization or establishment or a division or department thereof. A title, with appropriate matching duties, can help to establish that a role is (or was), in fact, leading.” *U.S. Citizenship & Immigr. Servs., Policy Manual*, vol. 6, pt. F, ch. 2(A)(3)(iii) (updated Oct. 2023), <https://www.uscis.gov/policy-manual/volume-6-part-f-chapter-2>.

Moreover, Mr. Camarte’s role at TV Record from January 2006 to August 2018 constitutes strong evidence of **critical role** within the meaning of the same guidance, which notes that “[f]or a critical role, officers look at whether the evidence establishes that the person has contributed in a way that is of significant importance to the outcome of the organization or establishment’s activities or those of a division or department of the organization or establishment.” *Id.*

During his twelve-year tenure, **TV Record achieved record viewership and international distribution success, particularly through high-budget telenovelas that elevated Brazilian**

**television abroad.** Mr. Camarte’s technical mastery and creative direction were **essential to the network’s production quality and global reception**, directly influencing the success and reputation of TV Record’s dramatic programming. His sustained contributions thus also qualify as **critical** to the organization’s achievements and international recognition within the audiovisual industry.

Furthermore, USCIS recognizes that “letters from persons with personal knowledge of the significance of the person’s leading or critical role can be particularly helpful,” provided they contain “detailed and probative information” addressing how the role was leading or critical; moreover, “evidence of experience must consist of letters from employers.” USCIS Policy Manual, Vol. 6, Pt. F, Ch. 2 (E11—Extraordinary Ability); see also 8 C.F.R. § 204.5(g)(1).

In this case, TV Record employer letter, issued on company letterhead and signed by the Technical Operations Director, provides the requisite probative detail tying Mr. Camarte’s leadership and criticality to core production functions: it documents that he served as “Gaffer and Director of Photography” from 2006 to 2018 and “coordinat[ed] technical teams in electrical and lighting departments in studio environments and complex outdoor settings,” while “develop[ing] and execut[ing] stage lighting projects for soap operas, miniseries, and special programs.”

Most notably, the letter expressly concludes that Mr. Camarte’s “performance was considered excellent, **being fundamental and critical to the network**,” and that **his technical mastery and “strong leadership ability” uniquely qualified him “to lead teams and develop visual solutions in large-scale television productions.”** Id. These unequivocal statements, paired with specific descriptions of his duties and managerial coordination, satisfy the evidentiary framework for demonstrating a leading or critical role under 8 C.F.R. § 204.5(h)(3)(viii) and the USCIS Policy Manual guidance.

### **TV Record’s reputation**

Over its decades-long history, TV Record has grown into one of Brazil’s **most prominent broadcast networks**, earning a reputation marked by excellence and broad influence. According to the network’s own English-language “About” page, Record TV is “**the second TV network in Brazil**, reaching excellent ratings and increasing its market share.”

A PwC case-study likewise describes Record TV as “Brazil’s second-largest broadcast network” and highlights its investment in production quality and digital infrastructure. These statements reflect a national institution whose productions, audience reach, and industry presence are widely recognized, characteristics consistent with “eminence, distinction, or excellence.” See *Distinguished*, Merriam-Webster Online, <https://www.merriam-webster.com/dictionary/distinguished> (last visited Oct. 30, 2025).

Under the governing standard for extraordinary-ability petitions, adjudicators are advised that “the relative size or longevity of an organization or establishment is not in and of itself a determining factor but is considered together with other information to determine whether a distinguished reputation exists. Other relevant factors include **the scale of its customer base or relevant media**

**coverage.”** *U.S. Citizenship & Immigr. Servs., Policy Manual*, vol. 6, pt. F, ch. 2-A-3(iv) (Oct. 2023), <https://www.uscis.gov/policy-manual/volume-6-part-f-chapter-2>. In TV Record’s case, the combination of its long-standing operation (founded in 1953, shortly after Brazil’s introduction of television) and its ranking as a top-two network with significant national ratings and international distribution, supports that the network possesses a **distinguished reputation** in the field of audiovisual production in Brazil.

To demonstrate that Mr. Camarte meets this regulatory criterion, we submit the following evidence under **Exhibit D**:

**D.1.** TV Record employer letter for Mr. Leonardo dos Santos Camarte (translation attached), on company letterhead and signed by the Technical Operations Director, attesting that Mr. Camarte served as Gaffer and Director of Photography (2006–2018) with duties including coordination of technical teams and development/execution of lighting design for flagship soap operas, miniseries, and specials, and expressly concluding that his performance was “fundamental and critical to the network” and evidencing “strong leadership ability” in large-scale productions.

**D.2.** Mr. Camarte’s professional résumé detailing senior technical and creative roles in lighting direction and team supervision across high-visibility television and film productions, corroborating the scope of leadership responsibilities described by the employer.

**D.3.** Additional corroborative industry credits listings (e.g., feature film and television credits reflected in prior Exhibits C.1–C.3 and C.8–C.11), tying Mr. Camarte’s credited production roles to widely released works and confirming his entrusted functions on major productions.

**D.4.** Letter from Gustavo Dannemann, CEO of Gringa Filmes and Director of Photography, dated July 24, 2025, corroborating that Mr. Camarte held essential roles at Record TV, including promotion from Gaffer to Director of Photography and leadership on major series such as “Os Dez Mandamentos,” “Apocalypse,” “Gênesis,” and “Reis”, thereby demonstrating Mr. Camarte’s critical role for TV Record.

**D.5.** “About — Record Network” (corporate profile), describing TV Record (Rede Record) as one of Brazil’s principal national television networks with nationwide reach and a portfolio of high-profile scripted programs, evidencing organizational scale, prominence, and industry stature.

**D.6.** PwC case study, “Brazil’s RecordTV network had to catch up digitally — and fast,” documenting RecordTV’s national footprint, strategic modernization initiatives, and competitive position in Brazil’s broadcast market, demonstrating the network’s recognized industry standing and investment in large-scale operations.

**D.7.** ANCINE communication, “ANCINE releases report on broadcast television programming,” describing federal monitoring/analysis of programming and identifying TV Record among major broadcasters covered by agency reporting, confirming Tv Record’s inclusion within Brazil’s principal broadcast ecosystem regulated and tracked by the national film and audiovisual agency.

**D.8.** Media Ownership Monitor (Brazil) entry for Record TV, providing independent media research on ownership, audience, and market position, evidencing RecordTV’s reach, national influence, and status as a leading broadcaster of distinguished reputation.

Hence, Mr. Camarte meets this criterion as the objective evidence demonstrates that he has performed in a **leadership and critical** role for an organization of distinguished reputation pursuant to 8 CFR 204.5(h)(3)(viii) and USCIS interpretation.

**Criterion 10: Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact Disk, or video sales.**

Under 8 C.F.R. §204.5(h)(3)(x), a petitioner may demonstrate extraordinary ability in the performing arts through evidence of commercial successes, such as box-office receipts or comparable indicators. USCIS interprets this criterion to encompass collaborative productions in which the beneficiary’s individual contribution is identifiable and integral to the commercial performance of the work. This interpretation aligns with agency guidance recognizing that team-based achievements may satisfy evidentiary criteria **where each participant is specifically credited or publicly acknowledged by the awarding or organizing entity.** *USCIS Policy Manual*, Vol. 6, Pt. F, Ch. 2, § C(2)(B)(ii) n. 21 (updated 2023).

In the present case, Mr. Camarte served as the Photography Director for *Os Dez Mandamentos – the movie* a large-scale cinematic production that achieved record-breaking commercial success in Brazil and abroad. The film opened nationwide on January 28, 2016, across more than six hundred theaters, grossing approximately **US \$29.7 million** domestically and surpassing **11 million admissions**, making it one of the highest-grossing Brazilian films in history. It was subsequently released in several international markets, including Portugal, South Korea, Argentina, and Mexico.

For the “commercial successes in the performing arts” criterion, Brazil’s federal film regulator agency (ANCINE) reports that *Os Dez Mandamentos — O Filme* (2016) achieved **11,305,479 admissions** and **R\$116,833,027** in gross box-office, opening on **1,127 screens** nationwide, figures that place it among **the highest-grossing Brazilian films on record** and reflect extraordinary marketplace demand for the production. These are official government statistics compiled in the agency’s annual market yearbooks and monitoring reports; they document sustained, nationwide ticketed attendance and revenue that far exceed ordinary domestic performance, thereby evidencing substantial **commercial success in the performing arts for the work and, by extension, for key creative principals associated with it.**

As the professional responsible for the film’s cinematography, lighting design, and overall visual composition, Mr. Camarte’s creative direction directly influenced the film’s artistic quality and market appeal. Accordingly, the documented box-office performance of *Os Dez Mandamentos – O Filme* constitutes persuasive evidence of commercial success in the performing arts attributable to his work, thereby satisfying the evidentiary requirements under 8 C.F.R. § 204.5(h)(3)(x).

In support with this criterion, we submit the following evidence on **Exhibit F**:

**F.1.** Letter from Felipe Pedras, Broadcast Professional (RP-13389) and VFX Assistant Coordinator at Mistika Post, dated July 10, 2025, citing commercial success and audience metrics for “Os Dez Mandamentos — O Filme,” corroborating Mr. Camarte’s essential contribution to the productions’ commercial success as reflected in box office receipts and viewership.

**F.2.** Letter from Anderson Sergio, Director of Photography and member of the Brazilian Society of Cinematography (ABC), dated July 15, 2025, attesting the success of “Os Dez Mandamentos,” which peaked above 27 Ibope points in São Paulo and was sold to more than 50 countries, and describing his leadership in lighting solutions that elevated the production’s artistic level and were later replicated, supporting that his work was essential to the productions’ commercial performance.

**F.3.** Letter from Gustavo Dannemann, CEO of Gringa Filmes and Director of Photography, dated July 24, 2025, noting Mr. Camarte’s essential roles at “Os Dez Mandamentos” movie and emphasizing international reach and recognition, further evidencing his essential contributions to commercially successful productions.

**F.4.** Box Office Mojo, *Os Dez Mandamentos – O Filme* (2016), Title Summary (accessed Oct. 27, 2025) (reporting Brazil gross of \$29,753,454 and worldwide gross of \$31,998,251, with additional grosses across Latin America and Portugal), demonstrating the production’s commercial success in the performing arts.

**F.5.** Federal Cinema Agency (ANCINE), Table 5: *Top 20 Grossing Rankings (2009–2016)* and Table 6–7 (*2016 rankings*), showing “Os Dez Mandamentos – O Filme” with 11,305,479 admissions and R\$116,833,027 gross; highest admissions in Brazil for 2016 and leading among Brazilian titles, published in OCA/ANCINE Observatório (data consolidated Mar. 6, 2017), excerpts in ANCINE TABLE.pdf., demonstrating the production’s commercial success in the performing arts as shown by box office receipt.

**F.6.** ANCINE, Market Report: *Distribution in Exhibition Halls - Annual Report 2016 (07/01/2016–04/01/2017)*, noting national box office records and identifying “Os Dez Mandamentos – O Filme” as the top ticket-seller of 2016 with 11.3 million spectators, published July 24, 2017, OCA/ANCINE, excerpts

in [informe\\_distribuicao\\_2016\\_0.pdf](#), demonstrating the production's commercial success in the performing arts as shown by box office receipt.

**F.7.** Online article O Globo, '*Os Dez Mandamentos*' becomes the biggest box office hit in Brazilian cinema (Dec. 4, 2016), reporting 11.216 million tickets sold, surpassing 'Tropa de Elite 2,' and placing at the top of 2016's box office), retrieved from <https://oglobo.globo.com/cultura/filmes/os-dez-mandamentos-se-torna-maior-bilheteria-do-cinema-nacional-19067279>, demonstrating the production commercial success.

**F.8.** Online article AdoroCinema, *É recorde! Os Dez Mandamentos é o filme brasileiro com maior número de ingressos vendidos na história* (Apr. 11, 2016), stating 11.2 million tickets sold, ranking no. 1 in Brazilian cinema ticket sales), retrieved from <https://www.adorocinema.com/noticias/filmes/noticia-120632/>, corroborating the movie's commercial success in the performing arts.

Therefore, Mr. Camarte meets the requirements for the eligibility in this criterion since he was a core contributor for the production "os dez mandamentos – o filme", which achieved extraordinary commercial success in performing arts as shown in box office receipts and viewership pursuant to 8 C.F.R. §204.5(h)(3)(x).

### ***Final Merits Determination***

In *Kazarian v. USCIS*, 596 F.3d 1115 (9th Cir. 2010), the court ruled that USCIS officers should use a two-step analysis to evaluate the evidence submitted with the petition to demonstrate eligibility for classification as a person with extraordinary ability in the sciences, arts, education, business, or athletics **through sustained national or international acclaim** indicating that the person is one of that small percentage who has risen to the very top of the field of endeavor. **The officer applies a preponderance of the evidence standard when making this determination.**

According to the USCIS Manual: "At this step, officers consider **any potentially relevant evidence in the record, even if such evidence does not fit one of the above regulatory criteria or was not presented as comparable evidence.** The officers consider all evidence in the totality. Some evidence may weigh more favorably on its own, while other evidence is more persuasive when viewed with other evidence." (Emphasis added). See U.S. Citizenship & Immigr. Servs., **Policy Manual**, vol. 6, pt. F, ch. 2, § A(2) (2025), <https://www.uscis.gov/policy-manual>.

Upon reviewing the entirety of the evidence presented, Mr. Camarte meets the classification's standard of extraordinary ability in the field of arts. The record of his career accomplishments, encompassing awards, influential visual contributions, major commercial success and critical professional partnerships, demonstrates his sustained national acclaim over the years. Mr. Camarte's expertise and innovative approach have been consistently recognized by leading industry institutions and prominent figures within the photography and cinematographic production industries.

After establishing that Mr. Camarte clearly meets the minimum eligibility criteria, it is also compelling that he meets the EB-1 **preponderance of evidence standard ("more likely than**

**not**”) of extraordinary ability in the field of arts. The track record of his career accomplishments, the relevant awards he has received, his core participation in several cinematographic and visual arts products of great success, and his critical positions and partnerships, are sufficient to demonstrate his sustained national and international acclaim.

The evidence confirms that Mr. Camarte is as professional who has ascended to the top of his field. Further supporting Mr. Camarte’s standings are the following supporting evidence under **exhibit G**, including letters of recommendation from esteemed industry experts, attesting to his unique artistic influence, high-value project contributions, and integral role in elevating design standards.

**G.1.** Letter from Rogério Wiltgen da Costa Guimarães, Director of Photography and Lighting Designer, dated July 26, 2025, attesting to Mr. Camarte’s leadership in transforming Rio de Janeiro Carnival float lighting to programmable LED/DMX systems with measurable gains, up to 40% faster setup, up to 80% energy savings, and 30–50% cost reductions, and noting sector-wide adoption of his methods, evidencing top-of-field recognition and critical technical-artistic impact.

**G.2.** Letter from Prof. Rogério Cerqueira Silveira, Journalist (Reg. 13625–MTS) and Professor of Social Communication, dated July 22, 2025, describing Mr. Camarte’s role as Director of Photography for “Ateliê do Jornalismo,” leading visual identity and camera/lighting teams; detailing original documentary approaches and the resulting exhibitions, seminars, and peer adoption, evidencing critical roles and widely disseminated contributions.

**G.3.** Online article Record Minas, “We took the face of Rio de Janeiro from the bath of Moses and Zipporah” (June 4, 2015), explaining the cinematographic and VFX work behind Rede Record’s The Ten Commandments scenes, highlighting the integration of raw footage, lighting, and digital post to achieve realism indicative of high technical standards within productions Mr. Camarte worked on, retrieved from <https://www.recordminas.tv.br/plus/modulos/noticias/ler.php?cdnoticia=1119#:~:text=>.

**G.4.** Brazilian Cinematography Association (ABC), Certificate of Membership for Leonardo dos Santos, certifying Mr. Camarte’s membership in ABC and bearing signatures of the Association’s President Carlos Pereira and Director Ana Corta, evidencing professional standing in the national cinematography guild.

**G.5.** Brazilian Cinematography Association (ABC) statute, setting forth ABC’s purposes, organization, membership categories, ethics and governance, and criteria for use of the “ABC” credential, demonstrating the Association’s role as Brazil’s national professional body for cinematography).

**G.6.** Letter from Dinize Wales, Executive Director, Kind Hearts For You (Aug. 27, 2025), confirming that Mr. Leonardo dos Santos Camarte volunteered as a Media Volunteer, Photography and Videography, at the organization’s headquarters in San Jose, California, from Feb. 2020 through June 2023, performing professional photo and video production, editing, and event media coordination, thereby documenting sustained engagement in audiovisual work in the United States.

**G.7.** Certificates for course participations in the film industry.

**G.8.** Miscellaneous pictures of Mr. Camarte work and projects contributions.

Hence, applying the preponderance of the evidence standard, the evidence establishes that Mr. Camarte is among the small percentage of professionals who have achieved this level of distinction in the field. His work is consistently recognized for its originality and technical innovation, as documented through awards, commercial success, and partnerships with industry leaders.

***Conclusion and Request for Favorable Adjudication***

In conclusion, Mr. Camarte's high-level achievements, and consistent contributions to his field demonstrate that he meets the standard required for the EB-1A visa classification. His work has left a significant and lasting impact in the artistic industry, as evidenced by the accolades and widespread recognition his projects have received.

In the aggregate, this evidentiary record confirms Mr. Camarte's extraordinary ability and his eligibility under INA 203(b)(1)(A). He has demonstrated sustained national and international acclaim. The evidentiary portfolio, evaluated under the **preponderance of evidence** standard and in accordance with *Kazarian v. USCIS*, affirms that Mr. Camarte belongs to the small percentage of professionals who have risen to the very top of the field. His admission in the United States as a high skilled immigrant will not only allow him to continue his high level work at the fore front of the industry but will also result in clear and substantial future benefit to the United States.

We trust that by the **preponderance of the evidence** the documents presented herein are sufficient to warrant a favorable decision on the request. In totality, Mr. Camarte has proven his eligibility for classification as a person with extraordinary ability in arts.

Granting Mr. Camarte an immigrant visa will enable him to continue making valuable contributions in his field in the United States as a photography director for large scale productions. We are confident that his extraordinary abilities and promising future will continue to benefit both the nation and the global community. We kindly request that you consider his application favorably and grant her the opportunity to further his outstanding career in the United States.

Thus, for all the reasons set forth in this letter we respectfully request that the USCIS grants LEONARDO DOS SANTOS CAMARTE request for the EB-1A visa eligibility.

Your attention to this case will be deeply appreciated. Thank you for your time and consideration of the request on behalf of Mr. Camarte.

Sincerely,



**Otavio Haverroth Silva**  
**California Bar # 343486**

# Exhibit list

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## **Exhibit B**

B.1. Certificate titled "Certificate of Best National Film — Popular Vote" issued by the FICC Film Festival, certifying the film "Ponho a Mão no Fogo" as the Best National Film in the Best Feature Film category; dated Nov. 15, 2016, Rio de Janeiro; signed by Veronica Brendler, Director, demonstrating that Mr. Camarte was one of the recipients of the award	17-19
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## **Exhibit C**

C.1. “Os Dez Mandamentos — O Filme (2016) — Full Cast & Crew” (industry credits compilation), identifying Mr. Leonardo dos Santos Camarte among credited production personnel for the feature film thereby documenting that the publicly displayed work is Mr. Camarte’s own work product

C.2. “Leonardo dos Santos Camarte — IMDb” 54-59 (professional filmography profile), corroborating Mr. Camarte’s credited participation on “Os Dez Mandamentos — O Filme” and related audiovisual productions, further evidencing authorship/creative contribution tied to the publicly exhibited work

C.3. “Os Dez Mandamentos — O Filme — Full Cast & Crew — TV Guide” (industry credits listing), independently confirming Mr. Camarte’s role in the production and aligning his professional contribution with the motion picture that was publicly exhibited

C.4. Market Report — Theatrical Distribution (Annual Report 2016) (Agência Nacional do Cinema - ANCINE; Brazilian Observatory of Cinema and Audiovisual - OCA; published July 24, 2017), establishing that “Os Dez Mandamentos — O Filme” was publicly exhibited in recognized commercial cinemas throughout Brazil during the 2016 exhibition year, as recorded in ANCINE’s official SADIS system, thus evidencing exhibition of the artistic work in venues devoted to artistic display of motion pictures

- C.5. ANCINE Consolidated Tables — 2016 Rankings and Screen Count (Superintendência de Análise de Mercado/ANCINE), confirming the film’s commercial theatrical release and breadth of public exhibition (including its opening on 1,127 screens), demonstrating that the venues were standard theatrical cinemas 97-104
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## **Exhibit D**

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G.3. Online article Record Minas, “We took the face of Rio de Janeiro from the bath of Moses and Zipporah” (June 4, 2015), explaining the cinematographic and VFX work behind Rede Record’s The Ten Commandments scenes, highlighting the integration of raw footage, lighting, and digital post to achieve realism indicative of high technical standards within productions Mr. Camarte worked on, retrieved from <https://www.recordminas.tv.br/plus/modulos/noticias/ler.php?cdnoticia=1119#:~:text=>.

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# **Exhibit A**

 **Personal Statement — EB-1A**

**LEONARDO DOS SANTOS CAMARTE**

San Jose, California, USA

**To the Authorities of the United States**

**Subject:** Petition Regarding Professional Background and Contributions for Work in the USA

Dear Sirs,

My name is **Leonardo dos Santos Camarte**, and this petition reflects my commitment to professional excellence in the audiovisual sector and my intention to make a meaningful contribution to the creative and cultural industry of the United States. As a **Director of Photography, Gaffer, and Still Photographer**, with over 20 years of experience in television, film, music videos, documentaries, and major events, I have developed a career marked by visual innovation, technical expertise, and artistic impact.

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**Professional Background and Education**

I hold a degree in **Photography from Estácio de Sá University (Rio de Janeiro)** and have built my career in Brazil through high-visibility audiovisual projects. I worked for over a decade as **Director of Photography and Lighting Technician at Record TV**, contributing to the visual creation of telenovelas such as *Os Dez Mandamentos*, which was broadcast internationally in over 50 countries. My work also extends to other prominent productions such as *Rei Davi*, *José do Egito*, *O Rico e Lázaro*, among many others.

In addition to television, I have played important roles in various sectors of the cultural industry:

- I directed the photography of music videos for artists such as **Kelly Key, Graice I've**, and **Verônica Sacer**.
- I worked as **Director of Photography** on the feature film *Ponho a Mão no Fogo*, which won **3 awards at the International Christian Film Festival (FICC)**, was selected for the **BRICS Film Festival**, and was a **semifinalist at the Miami Film Festival**.

I have also accumulated extensive experience as an **artistic lighting designer** in large-scale urban and cultural projects, such as the **Christmas Tree at Lagoa Rodrigo de Freitas**, the **Banco do Brasil Cultural Center (CCBB-RJ)**, and the **Rio de Janeiro Carnival**, where I lit the parade floats of samba schools such as **Beija-Flor, Mangueira, and Portela**.

## **Contributions and Potential for Work in the United States**

Based on my technical experience and artistic sensitivity, I believe I can contribute directly to the development of the American film, television, and events industry, especially regarding image aesthetics and stage lighting.

I intend to continue collaborating with production companies, cultural events, and educational institutions in the USA, bringing my experience in complex productions, my technical knowledge, and my mature artistic vision. I have maintained contact with professionals active in the industry, including a **Netflix** engineer who has expressed interest in recommending my name for future professional opportunities aligned with my specialty. This network of contacts strengthens my concrete plan for ongoing involvement in the United States audiovisual market, contributing to innovative and culturally significant projects.

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## **Final Considerations**

I reaffirm my commitment to excellence and my willingness to collaborate with the United States audiovisual industry, contributing my experience, creativity, and professional dedication. My goal is to join audiovisual production teams in innovative projects, enhancing the aesthetic and technical quality of works developed in the USA.

I appreciate your consideration of this petition and remain available for any further clarifications.

October 27, 2025.

-----//Signature//-----

**Sincerely,**  
**Leonardo dos Santos Camarte**

Director of Photography | Gaffer | Photographer

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: November 28, 2025.

 **Personal Statement — EB-1A**

**LEONARDO DOS SANTOS CAMARTE**

San Jose, Califórnia, EUA

**Às Autoridades dos Estados Unidos**

**Assunto:** Petição sobre Trajetória Profissional e Contribuições para Atuação nos EUA

Prezados Senhores,

Meu nome é **Leonardo dos Santos Camarte**, e esta petição reflete meu compromisso com a excelência profissional no setor audiovisual e minha intenção de contribuir de forma significativa para a indústria criativa e cultural dos Estados Unidos. Como **Diretor de Fotografia, Iluminador (Gaffer) e Fotógrafo de Imagem**, com mais de 20 anos de atuação em televisão, cinema, videoclipes, documentários e grandes eventos, desenvolvi uma carreira marcada por inovação visual, competência técnica e impacto artístico.

---

**Trajetória Profissional e Formação**

Sou formado em **Fotografia pela Universidade Estácio de Sá (Rio de Janeiro)** e desenvolvi minha carreira no Brasil em projetos audiovisuais de ampla visibilidade. Trabalhei por mais de uma década como **Diretor de Fotografia e Iluminador na TV Record**, tendo participado da criação visual de novelas como *Os Dez Mandamentos*, transmitida internacionalmente em mais de 50 países. Minha atuação se estende a outras produções de destaque como *Rei Davi*, *José do Egito*, *O Rico e Lázaro*, entre muitas outras.

Além da televisão, tive papéis importantes em diversos setores da indústria cultural:

- Dirigi a fotografia de videoclipes musicais com artistas como **Kelly Key, Graice I've e Verônica Sacer**.
- Atuei como **Diretor de Fotografia** no longa-metragem *Ponho a Mão no Fogo*, vencedor de **3 prêmios no Festival Internacional de Cinema Cristão (FICC)**, e selecionado para o **Festival BRICS** e **semifinalista no Festival de Cinema de Miami**.

Também acumulei vasta experiência como **iluminador artístico** em projetos urbanos e culturais de grande escala, como a **árvore de Natal da Lagoa Rodrigo de Freitas**, o **Centro Cultural Banco do Brasil (CCBB-RJ)** e o **Carnaval do Rio de Janeiro**, onde iluminei carros alegóricos de escolas como **Beija-Flor, Mangueira e Portela**.

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## **Contribuições e Potencial de Atuação nos Estados Unidos**

Com base na minha experiência técnica e sensibilidade artística, acredito que posso contribuir diretamente para o desenvolvimento da indústria cinematográfica, televisiva e de eventos norte-americana, especialmente no que diz respeito à estética da imagem e à iluminação cênica.

Pretendo continuar colaborando com produtoras, eventos culturais e instituições educacionais nos EUA, trazendo minha experiência em produções complexas, meu conhecimento técnico e minha visão artística madura. Tenho mantido contato com profissionais atuantes no setor, incluindo um engenheiro da **Netflix**, que demonstrou interesse em recomendar meu nome para futuras oportunidades profissionais alinhadas com minha especialidade. Essa rede de contatos reforça meu plano concreto de atuação contínua no mercado audiovisual dos Estados Unidos, contribuindo para projetos inovadores e de relevância cultural.

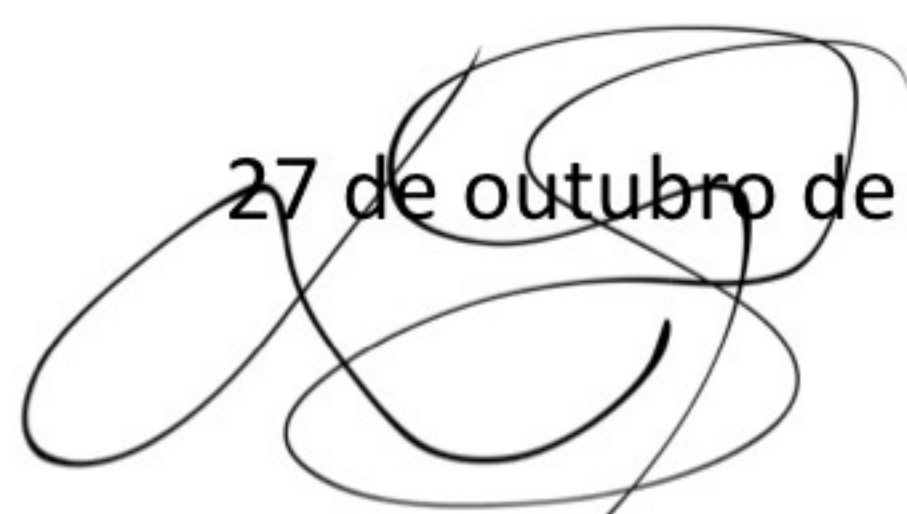
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## **Considerações Finais**

Reitero meu compromisso com a excelência e minha disposição em colaborar com a indústria audiovisual dos Estados Unidos, contribuindo com minha experiência, criatividade e dedicação profissional. Meu objetivo é integrar equipes de produção audiovisual em projetos inovadores, contribuindo para a qualidade estética e técnica das obras desenvolvidas nos EUA.

Agradeço pela consideração desta petição e coloco-me à disposição para quaisquer esclarecimentos adicionais.

27 de outubro de 2025.



**Atenciosamente,**  
**Leonardo dos Santos Camarte**

Diretor de Fotografia | Iluminador | Fotógrafo

# LEONARDO DOS SANTOS CAMARTE

Email | [biancacamarte@hotmail.com](mailto:biancacamarte@hotmail.com)

Phone | (650) 431-5780 (650) 245-8564

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A professional with more than 20 years of experience in the audiovisual and cultural sector, working as a Director of Photography, Gaffer, and Image Photographer in television, film, music videos, documentaries, and large events. Recognized for his visual creativity, technical mastery, and leadership of multidisciplinary teams, coordinating complex operations in studios and on location. Responsible for projects screened nationally and internationally, with awards at festivals and professional recognition in highly demanding environments.

## WORK EXPERIENCE

### **GAFFER AND DIRECTOR OF PHOTOGRAPHY**

TV Record | Rio de Janeiro, RJ, Brazil 01/2006 – 08/2018

I led teams of up to 25 professionals in the areas of photography, electrical, and lighting in more than 20 major productions, including soap operas, miniseries, series, and specials. I was responsible for developing and implementing the cinematography for large-scale projects such as the telenovela *Os Dez Mandamentos* (2015), an international success broadcast in more than 50 countries. I supervised all lighting logistics both in studio and on location, ensuring aesthetic quality, visual consistency, and execution within tight deadlines. I worked with renowned directors and coordinated simultaneous shooting schedules, ensuring smooth workflow among teams and technical excellence even under high pressure. My work directly impacted the international reach of the broadcaster's dramatics department, establishing it as a benchmark in audiovisual production.

### **DIRECTOR OF PHOTOGRAPHY – CINEMA**

Feature Film "Ponho a Mão no Fogo" | Independent Production | Rio de Janeiro, RJ, Brazil  
01/2015 – 12/2016

I worked as Director of Photography for the feature film *Ponho a Mão no Fogo*, being responsible for the visual concept, technical planning, and full execution of the film's cinematographic language. I coordinated a photography and electrical team in both indoor and outdoor environments, working closely with the director and the art and production departments to ensure aesthetic and narrative consistency. The film received recognition at several national and international festivals, including three awards at the International Christian Film Festival (FICC): Best Film (Audience Award), Best Director/Screenplay, and a nomination for Best Cinematography. The work was selected for the BRICS Festival and reached the semifinals at the Miami Festival, standing out for its visual quality and thematic impact. The project solidified my career in cinema as a reference in image direction within the segment of independent productions with strong artistic and social appeal.

## **DIRECTOR OF PHOTOGRAPHY – MUSIC VIDEOS**

Independent Productions | Rio de Janeiro, RJ, Brazil 01/2010 – 12/2018

I worked as Director of Photography on several music videos, developing visual concepts, lighting plans, and technical execution in partnership with directors and artists from different musical genres. I was responsible for the cinematographic language of music videos for artists such as Kelly Key (*Controle*), Verônica Sacer (*Oxigênio*), and Graice l've (*Então Me Leva*), among others. Each project required distinct creative approaches, strategic use of light and camera, and leadership of specialized technical teams in both indoor and outdoor locations. The music videos were released on digital platforms, social media, and music channels, contributing to the artistic identity and reaching thousands of views. My work was recognized for its aesthetic quality, visual consistency, and ability to translate musicality into visual storytelling.

## **LIGHTING DESIGNER – INTERNATIONAL EVENT**

Red Bull X-Fighters | Rio de Janeiro, RJ, Brazil 07/2008

I worked as a Lighting Designer for the international event *Red Bull X-Fighters 2008*, held in Rio de Janeiro. I was responsible for the technical coordination of a team of more than 50 professionals during the setup and operation of the lighting systems for the freestyle motocross competition track and the main stage for the band O Rappa. The project involved intensive planning, execution under tight deadlines, and the integration of large-scale lighting solutions in outdoor areas, focusing on visual impact, safety, and technical performance. The event attracted an audience of over 30,000 people and received extensive national and international media coverage. My contribution enhanced the technical and scenographic quality of the show, strengthening my experience with high-complexity, high-visibility events.

## **DIRECTOR OF PHOTOGRAPHY – DOCUMENTARIES**

Ateliê do Jornalismo Project – Sponsored by ABEMC | Rio de Janeiro, RJ, Brazil  
01/2002 – 12/2002

I worked as Director of Photography on the *Ateliê do Jornalismo* project, an initiative focused on valuing social memory and community culture, sponsored by ABEMC (*Brazilian Association of Municipal Communication Broadcasters*). I was responsible for the visual conception and execution of the photographic language for a series of documentaries and reports, from aesthetic development to technical operation. I coordinated small camera and lighting teams, adapting the production to diverse contexts, from popular environments to institutional spaces. The productions were showcased in exhibitions, cultural events, and digital platforms, reaching a broad and diverse audience. The project had a significant educational and social impact, with positive recognition in community-based cultural initiatives.

## **SCENIC LIGHTING DESIGNER**

Samba Schools of Rio de Janeiro | Rio de Janeiro, RJ, Brazil  
01/1996 – 03/2006

I worked for over 10 years as the scenic lighting designer for the floats of major samba schools in Rio de Janeiro, including Beija-Flor, Mangueira, Portela, Viradouro, and São Clemente. I collaborated directly with carnival designers and art directors to integrate lighting solutions into the visual narrative of each parade. I coordinated technical teams of more than 25 people in the setup and operation of onboard lighting systems, managing large movable structures, specific artistic requirements, and extremely tight deadlines. My work contributed to the visual impact of the parades at Marquês de Sapucaí, witnessed by thousands of spectators in the sambadrome and millions on television. The technical and aesthetic excellence of the lighting was an essential element for the performance and ranking of the schools in Carnival, one of the largest cultural events in the world.

## TECHNICAL AND ARTISTIC LIGHTING DESIGNER

Light City Artistic Lighting Productions | Rio de Janeiro, RJ, Brazil

06/1994 – 04/2007

For over a decade, I worked as a technical and artistic lighting designer on more than 30 major Christmas and decorative lighting projects in shopping centers, cultural institutions, and urban spaces in the state of Rio de Janeiro. I was responsible for planning, installing, and operating electrical and scenic lighting systems in areas with high urban and tourist traffic, such as Barra Shopping, CCBB, and the traditional Christmas Tree at Lagoa Rodrigo de Freitas. I supervised teams of up to 15 professionals, ensuring technical execution in line with strict artistic schedules. The projects required expertise in large-scale electrical infrastructure, working at heights, and integration with complex architectures. The visual and scenographic impact of these installations attracted thousands of visitors annually and established Light City as a benchmark in artistic lighting in Brazil.

## EDUCATION

### BACHELOR'S DEGREE IN PHOTOGRAPHY

ESTACIO DE SA UNIVERSITY

RIO DE JANEIRO, RJ, BRAZIL

12/2016

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## AWARDS AND HONORS

### International Christian Film Festival (FICC) – 11/2016

*Rio de Janeiro, RJ, Brazil*

I received three awards for the feature film *Ponho a Mão no Fogo*, in which I served as Director of Photography:

- **Best Film (Audience Award)** - Chosen by the public among dozens of competing works screened at the festival, with voting open online and during in-person sessions.
- **Best Director/Screenplay** - Awarded by a specialized jury composed of audiovisual professionals, recognizing the excellence of overall direction and storytelling.
- **Nomination for Best Photography Cinematography** - Technical recognition among the finalist productions, based on visual language, aesthetic innovation, and artistic contribution to the work.

FICC is one of the main Christian film festivals in Latin America, featuring entries from multiple countries and wide visibility in the alternative and independent circuit.

### Official Selection – BRICS Festival – 08/2017

*Beijing, China*

The film *Ponho a Mão no Fogo* was selected to represent Brazil at the BRICS Festival (Brazil, Russia, India, China, and South Africa), an event celebrating cultural productions from member countries. The selection process is highly competitive, with only a few works chosen per country. The film's presence at the festival reflected international recognition of its cinematographic quality and cultural relevance on a global scale.

### Semifinalist – Miami Independent Film Festival – 10/2017

*Miami, FL USA*

*Ponho a Mão no Fogo* reached the semifinal stage at MIFF, a festival dedicated to independent productions with strong artistic and narrative appeal. The selection was made from hundreds of submissions by filmmakers worldwide. The film was evaluated

for its was evaluated for its visual originality, thematic impact, and technical execution, standing out among the semifinalists in the international feature film category.

### **International Recognition – Telenovela *Os Dez Mandamentos* (Record TV) – 2015**

*Rio de Janeiro, RJ, Brazil*

I worked as Gaffer on the telenovela *Os Dez Mandamentos*, one of the largest productions in Brazilian television drama, originally aired in 2015 by Record TV. The production was a technical and artistic milestone for the network, with high investment in set design, visual effects, and cinematography.

The series achieved significant international recognition:

- Broadcast in over **50 countries**, including the United States, Mexico, Angola, and Mozambique.
- Dubbed in **7 languages** and distributed across 4 continents.
- Adapted into a feature film, which broke box office records in Brazil with over **11 million viewers**, becoming one of the highest-grossing national films in history.

### **Produ Awards – Best Foreign Telenovela – 08/2019**

*Miami, FL USA*

The telenovela *Os Dez Mandamentos* was awarded **Best Foreign Telenovela** in the Produ Awards category during the NATPE TV Market in Miami. The selection included Latin American productions from various countries and was determined by a technical vote of professionals from the Latin American television industry. [marketen.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com](http://marketen.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com).

### **Internet Trophy – 12/2016**

*Brazil*

The production also won the **2016 Internet Trophy** in the telenovela category, an award based on popular online voting among various national telenovelas, confirming its strong impact with the Brazilian audience.

[pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2](http://pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2).

### **Seoul International Drama Awards – Nominations – 10/2016**

*Seoul, South Korea*

The telenovela received three nominations at the 2016 Seoul International Drama Awards in the categories: Best Telenovela, Best Director, and Best Screenwriter. These nominations highlight the international recognition of the production's technical and narrative quality.

My contribution as the leader of the lighting team was essential in creating the series' dramatic atmosphere and visual aesthetics, helping to establish Record TV's technical standards as a benchmark for audiovisual productions in Brazil and abroad.

### **National Recognition – Film *Os Dez Mandamentos***

The film set a **national box office record in 2016**, surpassing international blockbusters in Brazil and becoming the most-watched Brazilian film in theaters that year. This achievement brought significant visibility to the network and to the technical crew involved, including professionals in art direction, cinematography, and lighting.

#### **- Commercial Impact Highlights:**

**1<sup>st</sup> place** at the Brazilian box office during its opening week.

Over **R\$116 million** in revenue.

Became **Record TV's biggest commercial success** outside of television.

The film had a significant popular, commercial, and cultural impact and is widely recognized in the industry as a remarkable achievement in successfully adapting television content for mass-audience cinema.

## OTHER SKILLS

### TECHNICAL COMPETENCIES

- Cameras: Arri Alexa, RED, Sony FS7, Canon C-Series, Blackmagic
- Lighting: HMI, LED, tungsten, soft light, scenic and dynamic lighting
- Software: DaVinci Resolve, Adobe Lightroom, Photoshop

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JULY 2025.

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: November 27, 2025.

# LEONARDO DOS SANTOS CAMARTE

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Profissional com mais de 20 anos de experiência no setor audiovisual e cultural, atuando como Diretor de Fotografia, Iluminador (Gaffer) e Fotógrafo de Imagem em televisão, cinema, videoclipes, documentários e grandes eventos. Reconhecido por sua criatividade visual, domínio técnico e liderança em equipes multidisciplinares, coordenando operações complexas em estúdios e locações. Responsável por projetos exibidos nacional e internacionalmente, com prêmios em festivais e reconhecimento profissional em ambientes altamente exigentes.

## EXPERIÊNCIAS

### **ILUMINADOR (GAFFER) E DIRETOR DE FOTOGRAFIA**

TV Record | Rio de Janeiro, RJ, Brasil

01/2006 – 08/2018

Liderei equipes de até 25 profissionais nas áreas de fotografia, elétrica e iluminação em mais de 20 grandes produções, incluindo novelas, minisséries, séries e especiais. Fui responsável por desenvolver e implementar a direção de fotografia em projetos de grande escala, como a novela *Os Dez Mandamentos* (2015), um sucesso internacional exibido em mais de 50 países. Supervisionava toda a logística de iluminação em estúdio e locação, assegurando qualidade estética, consistência visual e execução dentro de prazos apertados. Trabalhei com diretores renomados e coordenei cronogramas simultâneos de gravação, garantindo fluidez entre as equipes e excelência técnica mesmo sob alta pressão. Meu trabalho impactou diretamente a repercussão internacional da dramaturgia da emissora, consolidando-a como referência de produção audiovisual.

### **DIRETOR DE FOTOGRAFIA – CINEMA**

Longa-Metragem “Ponho a Mão no Fogo” | Produção Independente | Rio de Janeiro, RJ, Brasil

01/2015 – 12/2016

Atuei como Diretor de Fotografia no longa-metragem *Ponho a Mão no Fogo*, sendo responsável pela concepção visual, planejamento técnico e execução completa da linguagem cinematográfica do filme. Coordenei uma equipe de fotografia e elétrica em ambientes internos e externos, trabalhando em sintonia com o diretor e os departamentos de arte e produção para garantir consistência estética e narrativa. O filme recebeu reconhecimento em diversos festivais nacionais e internacionais, incluindo três prêmios no Festival Internacional de Cinema Cristão (FICC): Melhor Filme (Voto Popular), Melhor Diretor/Roteiro e indicação de Melhor Direção de Fotografia. A obra foi selecionada para o Festival BRICS e alcançou a semifinal no Festival de Miami, destacando-se pela qualidade visual e impacto temático. O projeto consolidou minha atuação em cinema como referência em direção de imagem dentro do segmento de produções independentes com forte apelo artístico e social.

## **DIRETOR DE FOTOGRAFIA – VIDEOCLIPES MUSICAIS**

Produções Independentes | Rio de Janeiro, RJ, Brasil

01/2010 – 12/2018

Atuei como Diretor de Fotografia em diversos videoclipes musicais, desenvolvendo conceitos visuais, planos de iluminação e execução técnica em parceria com diretores e artistas de diferentes gêneros musicais. Fui responsável pela linguagem cinematográfica de clipes de nomes como Kelly Key (*Controle*), Verônica Sacer (*Oxigênio*) e Graice l've (*Então Me Leva*), entre outros. Cada projeto exigiu abordagens criativas distintas, uso estratégico de luz e câmera, e liderança de equipes técnicas especializadas em locações internas e externas. Os videoclipes foram lançados em plataformas digitais, redes sociais e canais de música, contribuindo para a imagem artística e o alcance de milhares de visualizações das obras. Meu trabalho foi reconhecido por sua qualidade estética, consistência visual e capacidade de traduzir musicalidade em narrativa imagética.

## **LIGHTING DESIGNER – EVENTO INTERNACIONAL**

Red Bull X-Fighters | Rio de Janeiro, RJ, Brasil

07/2008

Atuei como Lighting Designer no evento internacional *Red Bull X-Fighters 2008*, realizado no Rio de Janeiro. Fui responsável pela coordenação técnica de uma equipe com mais de 50 profissionais na montagem e operação dos sistemas de iluminação da pista de competição de motocross freestyle e do palco do show principal da banda O Rappa. O projeto envolveu planejamento intensivo, execução sob prazos reduzidos e integração de soluções de iluminação de grande escala em áreas externas, com foco em impacto visual, segurança e desempenho técnico. O evento atraiu um público superior a 30 mil pessoas e teve ampla cobertura de mídia nacional e internacional. Minha atuação contribuiu para a qualidade técnica e cenográfica do espetáculo, fortalecendo minha experiência em eventos de alta complexidade e visibilidade.

## **DIRETOR DE FOTOGRAFIA – DOCUMENTÁRIOS**

Projeto Ateliê do Jornalismo – Patrocínio ABEMC | Rio de Janeiro, RJ, Brasil

01/2002 – 12/2002

Atuei como Diretor de Fotografia no projeto *Ateliê do Jornalismo*, uma iniciativa voltada à valorização da memória social e da cultura comunitária, patrocinada pela ABEMC. Fui responsável pela concepção visual e execução da linguagem fotográfica de uma série de documentários e reportagens, desde o desenvolvimento da estética até a operação técnica. Coordenei pequenas equipes de captação e iluminação, adaptando a produção a contextos diversos – desde ambientes populares até espaços institucionais. As produções foram exibidas em exposições, eventos culturais e plataformas digitais, alcançando um público amplo e diverso. O projeto teve impacto educacional e social relevante, com repercussão positiva em iniciativas culturais de base comunitária.

## **ILUMINADOR CÊNICO**

Escolas de Samba do Rio de Janeiro | Rio de Janeiro, RJ, Brasil

01/1996 – 03/2006

Atuei por mais de 10 anos como responsável pela iluminação cênica dos carros alegóricos de grandes escolas de samba do Rio de Janeiro, incluindo Beija-Flor, Mangueira, Portela, Viradouro e São Clemente. Colaborei diretamente com carnavalescos e diretores de arte para integrar soluções de iluminação à narrativa visual de cada desfile. Coordenei equipes técnicas com mais de 25 pessoas na montagem e operação dos sistemas de luz embarcados, lidando com estruturas móveis de grande porte, exigências artísticas específicas e prazos extremamente curtos. Meu trabalho contribuiu para o impacto visual dos desfiles na Marquês de Sapucaí, assistidos por milhares de espectadores no sambódromo e milhões pela televisão. A excelência técnica e estética da iluminação foi um elemento essencial para a performance e classificação das escolas no Carnaval, um dos maiores eventos culturais do mundo.

## ILUMINADOR TÉCNICO E ARTÍSTICO

Light City Produções de Iluminação Artística | Rio de Janeiro, RJ, Brasil

06/1994 – 04/2007

Durante mais de uma década, atuei como iluminador técnico e artístico em mais de 30 grandes projetos de iluminação natalina e decorativa em centros comerciais, instituições culturais e espaços urbanos do Estado do Rio de Janeiro. Fui responsável pelo planejamento, instalação e operação de sistemas elétricos e cenográficos de iluminação em áreas de alto fluxo urbano e turístico, como o Barra Shopping, CCBB e a tradicional Árvore de Natal da Lagoa Rodrigo de Freitas. Supervisionava equipes com até 15 profissionais, garantindo a execução técnica em sincronia com cronogramas artísticos rigorosos. Os projetos exigiam domínio de infraestrutura elétrica de grande escala, trabalho em altura e integração com arquiteturas complexas. O impacto visual e cenográfico gerado por essas instalações atraiu milhares de visitantes anualmente e consolidou a Light City como referência em iluminação artística no Brasil.

## EDUCAÇÃO

### GRADUAÇÃO EM FOTOGRAFIA

UNIVERSIDADE ESTACIO DE SA

RIO DE JANEIRO, RJ, BRASIL

12/2016

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## PRÊMIOS E HONRARIAS

### Festival Internacional de Cinema Cristão (FICC) – 11/2016

*Rio de Janeiro, RJ, Brasil*

Recebi três prêmios pelo longa-metragem *Ponho a Mão no Fogo*, no qual atuei como diretor de fotografia:

- **Melhor Filme (Voto Popular)** – Escolha do público entre dezenas de obras concorrentes exibidas no festival, com votação aberta online e presencial durante as sessões.
- **Melhor Diretor/Roteiro** – Prêmio concedido por um júri especializado composto por profissionais do setor audiovisual, destacando a excelência da direção geral e narrativa.
- **Indicação à Melhor Direção de Fotografia** – Reconhecimento técnico entre as produções finalistas, com base na linguagem visual, inovação estética e contribuição artística à obra.

O FICC é um dos principais festivais de cinema cristão da América Latina, com obras inscritas de diversos países e ampla visibilidade no circuito alternativo e independente.

### Seleção Oficial – Festival BRICS – 08/2017

*Pequim, China*

O filme *Ponho a Mão no Fogo* foi selecionado para representar o Brasil no Festival BRICS (Brasil, Rússia, Índia, China e África do Sul), evento que celebra produções culturais dos países membros. A seleção é altamente competitiva, com poucas obras escolhidas por país. A presença no festival refletiu o reconhecimento internacional da qualidade cinematográfica da obra e sua relevância cultural no contexto global.

### Semifinalista – Miami Independent Film Festival – 10/2017

*Miami, FL, EUA*

*Ponho a Mão no Fogo* alcançou a fase semifinal no MIFF, festival dedicado a produções independentes com forte apelo artístico e narrativo. A seleção se deu entre centenas de produções submetidas por cineastas de todo o mundo. A obra

foi avaliada por sua originalidade visual, impacto temático e execução técnica, sendo destaque entre os semifinalistas na categoria de longas internacionais.

### **Reconhecimento Internacional – Novela *Os Dez Mandamentos* (Record TV) – 2015**

*Rio de Janeiro, RJ, Brasil*

Atuei como Iluminador (Gaffer) na novela *Os Dez Mandamentos*, uma das maiores produções da teledramaturgia brasileira, exibida originalmente em 2015 pela Record TV. A produção foi um marco técnico e artístico para a emissora, com alto investimento em cenografia, efeitos visuais e direção de fotografia.

A novela alcançou repercussão internacional significativa:

- Exibida em mais de **50 países**, incluindo Estados Unidos, México, Angola e Moçambique.
- Dublada em **7 idiomas** e distribuída em 4 continentes.
- Adaptada para o cinema, o filme bateu recordes de bilheteria no Brasil, com mais de **11 milhões de espectadores**, tornando-se uma das maiores bilheterias nacionais da história.

### **Produ Awards – Melhor Telenovela Estrangeira – 08/2019**

*Miami, FL, EUA*

A novela *Os Dez Mandamentos* foi eleita **Melhor Telenovela Estrangeira** na categoria Produ Awards, durante a feira de TV NATPE em Miami. A seleção envolveu produções latino-americanas de diversos países, e a escolha foi fruto de votação técnica de profissionais do mercado latino-americano [pt.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com](http://pt.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com).

### **Troféu Internet – 12/2016**

*Brasil*

A produção também venceu o **Troféu Internet de 2016** na categoria de novela, premiação baseada em voto popular na internet entre diversas novelas nacionais, confirmando seu impacto junto ao público brasileiro [pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2](http://pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2).

### **Seoul International Drama Awards – Indicações – 10/2016**

*Seul, Coreia do Sul*

A novela recebeu três indicações no Seoul International Drama Awards de 2016, nas categorias: Melhor Novela, Melhor Diretor e Melhor Roteirista. As indicações reforçam o reconhecimento internacional da qualidade técnica e narrativa da produção

Minha contribuição na liderança da equipe de iluminação foi essencial para a criação da atmosfera dramática e estética visual da obra, ajudando a consolidar o padrão técnico da dramaturgia da Record TV como referência em produções audiovisuais no Brasil e no exterior.

### **Reconhecimento Nacional – Filme *Os Dez Mandamentos***

O filme foi **recordista de bilheteria nacional em 2016**, superando blockbusters internacionais no Brasil e se tornando o filme brasileiro mais visto em salas de cinema naquele ano. Isso garantiu projeção significativa à emissora e ao elenco técnico envolvido — incluindo profissionais da direção de arte, fotografia e iluminação.

#### **- Destaques do impacto comercial:**

**1º lugar** nas bilheterias brasileiras na semana de estreia.

Mais de **R\$ 116 milhões** arrecadados.

Tornou-se o **maior sucesso comercial da Record TV** fora da televisão.

O filme teve impacto popular, comercial e cultural muito expressivo — e é amplamente reconhecido no mercado como uma façanha de adaptação de conteúdo televisivo para o cinema com sucesso de massa.

## OUTRAS HABILIDADES

### COMPETÊNCIAS TÉCNICAS

- Câmeras: Arri Alexa, RED, Sony FS7, Canon C-Series, Blackmagic
- Iluminação: HMI, LED, tungstênio, soft light, iluminação cênica e dinâmica
- Softwares: DaVinci Resolve, Adobe Lightroom, Photoshop

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JULHO 2025.

# **Exhibit B**

*Certificate  
of Best National Film*

P O P U L A R V O T E

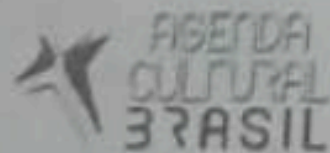
The FICC Film Festival certifies Film

**Ponho a Mão no Fogo**

as the Best National Film in the Best Feature Film Category.

Rio de Janeiro, November 15, 2016.

Veronica Brendler  
Director



Agenda Cultural Brasil  
CNPJ 24.099.073/0001-40



I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: October 28, 2025.

*Certificado*  
*de Melhor Filme Nacional*  
Votação Popular

O Festival de Cinema FICC certifica o Filme

**Ponho a Mão no Fogo**

como Melhor Filme Nacional na Categoria de Melhor Longa Metragem.

Rio de Janeiro, 15 de novembro de 2016.

Veronica Brendler  
Diretora



Agenda Cultural Brasil  
CNPJ 24.099.073/0001-40









# IX FICC FILM FESTIVAL

## GENERAL REGULATIONS FOR FILM SUBMISSION

The **International Christian Film Festival (FICC)** is a festival that rewards the best Brazilian and foreign films, valuing art, culture, and Christian values. FICC is not a religious event, but an award dedicated to films that express these values.

Organized by Agenda Cultural Brasil and directed by filmmaker and cultural producer **Veronica Brendler**, FICC's mission is to expand the reach of Christian cinema, inspiring filmmakers to create impactful works that promote values and foster a culture that transforms lives.

In this ninth edition, the festival features a total of **27 categories**.

In the eight previous editions, the festival received more than **1,600 works** from various parts of the world.

**FICC accepts submissions in three categories of films:**

**Biblical Film** - Works based on narratives from the Scriptures.

**Christian Film** - Productions that express the Christian faith and its principles.

**Film with Values** - Films with universal language that convey values in their narratives.

### 1 - OBJECTIVES OF FICC:

- **Award Platform:** To establish an environment for showcasing, awarding, and promoting films both nationally and internationally.
- **Integration:** To foster collaboration between filmmakers and audiovisual companies.
- **Awards and Recognition:** During the Award Ceremony, FICC will honor and award professionals and companies in the audiovisual sector, recognizing their significant contributions to its growth.

### 2 - LOCATION AND DATE

The 9th edition of FICC will take place in November in São Paulo. The exact date and venue will be announced soon.

### 3 - REGISTRATION

**Article 1.** Registrations will be open from April 1 to June 30, 2025. Submissions sent after this date will not be accepted.

**Article 2.** Submitted films must be completed by June 30 and sent by 11:59 PM.

**Article 3.** There is no registration fee.

**Article 4.** Submission of one or more audiovisual works is allowed. There is no limit on the number of titles; however, films that have been submitted in previous editions cannot be entered.

**Article 5.** At the time of registration, the producer/director must submit an open link to the film for review by the Curators.

**Article 6.** After the Curators' review, the three best films in each category will be announced on the festival website. The producers of these films will receive an official statement by email, which must be signed and returned to the festival management within five days.

**Article 7.**

When filling out the registration form, select only one item from the categories below:

- Feature Film - 61 minutes or longer.
- Medium-Length Film - 21 to 60 minutes.
- Short Film - 1 to 20 minutes.
- One-Minute Production - up to 60 seconds.
- Comedy Video - up to 3 minutes.

No time limit:

- Series, Foreign Film, Documentary, Animation, Games, and Music Video.

**Article 8.** Only feature films must fill in the fields related to the professionals involved. In the Best Soundtrack/Music category, the musical director/producer or the studio responsible for the composition must be indicated.

**Subcategories:**

- Best Director
- Best Producer
- Best Actor
- Best Actress
- Best Supporting Actor
- Best Supporting Actress
- Best Screenplay
- Best Cinematography
- Best Art/Costume Direction
- Best Soundtrack/Music

**4 - CURATORSHIP**

The Curatorship is composed of professionals from the audiovisual sector, responsible for technically evaluating the films.

**Article 1.** The following criteria will be used for selection:

- Technical Quality
- Audiovisual Language

- Creativity
- Contextual relevance of the work
- Productions that promote values

**Article 2.** Professionals who are part of the Curatorship are prohibited from submitting their own works. The Curatorship will be presented at the Award Ceremony.

**Article 3.** All films that correctly follow the registration procedures will be reviewed.

**Article 4.** The Curatorship will evaluate all films and select the three best in each category.

**Article 5.** The President of the Curatorship will have the right to vote only in the event of a tie.

**Article 6.** The decision of the Curatorship is final and not subject to appeal.

**Article 7.** The selection results will be published on the website starting September 15:

 [www.festivaldecinemaficc.com](http://www.festivaldecinemaficc.com)

## **5 - CATEGORIES**

**Article 1.** Order of Categories:

### **Basic Categories:**

#### **- Feature Film**

Best Director

Best Producer

Best Actor

Best Actress

Best Supporting Actor

Best Supporting Actress

Best Screenplay

Best Cinematography

Best Art/Costume Direction

Best Soundtrack/Music

- **Medium-Length Film**
- **Short Film**
- **Series**
- **Documentary**
- **Animation/Cartoon**
- **Game**
- **One-Minute Production**
- **Music Video**
- **Comedy Video**
- **Best Brazilian Work Submitted**
- **Foreign Film**

**Thematic Categories:**

- **Biblical Film**
- **Evangelistic Film**
- **Kids/Teen Film**
- **Sports Film**
- **Socio-environmental Film**
- **Film with Audio Description and Sign Language**

**Article 2.** Information on Best Foreign Film:

Films have no restrictions regarding production year or duration.

They must be dubbed or subtitled in Brazilian Portuguese or European Portuguese.

Films produced in Brazil by foreign companies may compete in the Best Foreign Film category.

The technical review considers the quality of the work, screenplay, direction, and other artistic aspects.

The registration rules and evaluation criteria follow the same national regulations.

### **Article 3. Best Brazilian Work Submitted**

FICC will award the most outstanding Brazilian work, valuing its originality, creativity and technical quality, as well as an impactful message, regardless of the duration of the work.

## **6 - ABOUT THE FILMS**

**Article 1.** The Curatorship will review all films whose forms are properly completed, accompanied by the submission of the film link and payment of the registration fee. Fees are non-refundable.



**Article 2.** After the results are published on the website, the producers or directors of the selected films must submit a trailer of up to 10 seconds within five days. The teasers will be shown in alphabetical order during the Award Ceremony.

**Article 3.** For feature films, the trailer must include scenes according to the subcategory in which the film is competing.

Example: If the film is competing in the Best Actor category, the trailer must include the actor's best performance scenes.

**Article 4.** For all other categories, the producer must submit a trailer featuring the best scenes from the film

All trailers must be sent by email, along with the film covers and the best high-quality images:

 [producaoficc@gmail.com](mailto:producaoficc@gmail.com)  [polocriative07@gmail.com](mailto:polocriative07@gmail.com)

**Article 5.** There are no restrictions on the production year of the films.

**Article 6.** To compete in the national categories, the work must have been produced in Brazil or, if filmed abroad, at least 2/3 of the crew must be Brazilian.

**Article 7.** The results for each category will be announced during the Award Ceremony, where the prizes and certificates will be presented to the winners.

**Article 8.** All producers of competing films must confirm their attendance at the Award Ceremony or appoint an official representative to receive the prizes and certificates. Absence without justification may result in the prize not being delivered during the event.

## **7 - GENERAL PROVISIONS**

**Article 1.** The producer/director declares, for the purposes of selection, that they hold all necessary rights to submit the work to the festival and authorize its screening. The person responsible for the film must ensure the proper clearance of copyright, image, intellectual property, and related rights, including the soundtrack and other content included in the work, releasing Agenda Cultural Brasil from any legal liability and holding the producer harmless from any legal action initiated by third parties.

In the event of third-party questions regarding the screening rights of the work, the producer/director agrees to provide the necessary assistance to confirm the authorization granted.

**Article 2.** The producers/directors of the best films will receive **official statements** regarding the copyright of the submitted works. These statements must be signed and returned within five days.

**Article 3.** FICC's production company reserves the right to display trailers of the selected films for promotional purposes in any media.

**Article 4.** It is exclusively the responsibility of the **Producer Agenda Cultural Brasil**, to clarify any doubts and make decisions regarding issues not covered in these regulations.

**Article 5.** The producer may request additional materials from the directors, if necessary.

**Article 6.** The 9th edition of FICC will take place in November in São Paulo. All information will be published on the official website and the festival's Instagram page.

**Article 7.** All promotion of films submitted to FICC must include the following hashtags:

 #FICC #FICC9 #FICC2025 #festivaldecinemaficc #cinemaquefomentavalores

**Article 8.** Participation in the FICC Film Festival implies full acceptance and compliance with all terms and conditions established in these regulations.

## **Veronica Brendler**

FICC Director


### **Production**

Lisbon - Portugal


São Paulo - SP

Rio De Janeiro - RJ


### **Contact:**

 WhatsApp: +351 912 99 2070

 Instagram: @festivaldecinemaficc

 Emails:

 producaoficc@gmail.com

 polocriative07@gmail.com

 Website: [www.festivaldecinemaficc.com](http://www.festivaldecinemaficc.com)

**AGENDA CULTURAL BRASIL - BAUER BRENDLER PRODUÇÕES E PROMOÇÕES ARTÍSTICAS LTDA. CNPJ: 24.099.073/0001-40**



**POLO CRIATIVE**



I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: November 27, 2025.

# IX FESTIVAL DE CINEMA FICC

## REGULAMENTO GERAL PARA INSCRIÇÃO DE FILMES

O **Festival Internacional de Cinema Cristão (FICC)** é um festival que premia os melhores filmes brasileiros e estrangeiros, valorizando a arte, a cultura e os valores cristãos. O FICC não é um evento religioso, mas uma premiação dedicada a filmes que expressam valores.

Organizado pela Agenda Cultural Brasil e dirigido pela cineasta e produtora cultural **Veronica Brendler**, o FICC tem como missão expandir o alcance do cinema cristão, inspirando cineastas a produzirem obras impactantes que fomentam valores e promovem a cultura que transforma vidas.

Nesta nona edição, o festival conta com um total de **27 categorias**. Nas oito edições anteriores, o festival recebeu mais de **1.600 obras** de diversas partes do mundo.

### O FICC recebe inscrições em três linhas de filmes:

**Filme Bíblico** – Obras baseadas em narrativas das Escrituras.

**Filme Cristão** – Produções que expressam a fé cristã e seus princípios.

**Filme com Valores** – Filmes com linguagem universal que transmitem valores em suas narrativas.

### 1 - OBJETIVOS DO FICC:

- **Espaço de Premiação:** Consolidar um ambiente de difusão, premiação e projeção tanto nacional quanto internacional.

- **Integração:** Promover a integração entre cineastas e empresas do audiovisual.

- **Premiação e Reconhecimento:** Durante a Cerimônia de Premiação, o FICC premiará e homenageará profissionais e empresas do audiovisual, reconhecendo suas importantes contribuições para a expansão.

### 2 – LOCAL E DATA

A 9ª edição do FICC acontecerá em novembro, em São Paulo. Em breve, serão divulgados a data e o local.

### 3 – INSCRIÇÃO

**Art. 1º.** As inscrições estarão abertas no período de 1º de abril a 30 de junho de 2025. Inscrições enviadas após essa data não serão aceitas.

**Art. 2º.** Os filmes inscritos deverão ser finalizados até o dia 30 de junho e enviados até as 23h59.

**Art. 3º.** Não há taxa de inscrição.

**Art. 4º.** É permitida a inscrição de uma ou mais obras audiovisuais. Não há limite de títulos, porém, não podem ser inscritos filmes já submetidos em edições anteriores.

**Art. 5º.** No ato da inscrição, o(a) produtor(a)/diretor(a) deverá enviar o link do filme aberto para análise da Curadoria.

**Art. 6º.** Após a análise da Curadoria, os três melhores filmes de cada categoria serão divulgados no site do festival. Os produtores desses filmes receberão uma declaração oficial por e-mail, que deverá ser assinada e reenviada à direção do festival no prazo de cinco dias.

**Art. 7º.**

No preenchimento da ficha de inscrição, selecione apenas um item nas categorias abaixo:

- Longa-metragem – a partir de 61 minutos.
- Média-metragem – de 21 a 60 minutos.
- Curta-metragem – de 1 a 20 minutos.
- Produção do Minuto – até 60 segundos.
- Vídeo de Humor – até 3 minutos.

Sem tempo determinado:

- Série, Filme Estrangeiro, Documentário, Animação, Games e Clipe Musical.

**Art. 8º.** Somente os longas-metragens devem preencher os campos referentes aos profissionais envolvidos. Na categoria de Melhor Trilha/Música, deve-se indicar o(a) diretor(a)/produtor(a) musical ou o estúdio responsável pela composição.

**Subcategorias:**

Melhor Diretor(a)

Melhor Produtor(a)

Melhor Ator

Melhor Atriz

Melhor Ator Coadjuvante

Melhor Atriz Coadjuvante

Melhor Roteiro

Melhor Fotografia

Melhor Direção de Arte/Figurino

Melhor Trilha/Música

## **4 – CURADORIA**

A Curadoria é composta por profissionais do setor audiovisual, responsáveis por avaliar tecnicamente os filmes.

**Art. 1º.** Para a seleção serão usados os seguintes critérios:

- Qualidade Técnica
- Linguagem Audiovisual

- Criatividade
- Relevância contextual da obra
- Produções que fomentam valores

**Art. 2º.** Os profissionais que compõem a Curadoria estão impedidos de inscrever suas próprias obras. A Curadoria será apresentada na Cerimônia de Premiação.

**Art. 3º.** Todos os filmes que atenderem corretamente aos procedimentos de inscrição serão analisados.

**Art. 4º.** A Curadoria avaliará todos os filmes e escolherá os três melhores de cada categoria.

**Art. 5.** O Presidente da Curadoria terá direito a voto apenas em caso de empate.

**Art. 6º.** A decisão da Curadoria é soberana e não estará sujeita a recurso.

**Art. 7º.** O resultado da seleção será publicado no site a partir do dia 15 de setembro:

 [www.festivaldecinemaficc.com](http://www.festivaldecinemaficc.com)

## **5 – CATEGORIAS**

**Art. 1º.** Ordem das Categorias:

### **Categorias Básicas:**

#### **- Longa Metragem**

Melhor Diretor(a)

Melhor Produtor(a)

Melhor Ator

Melhor Atriz

Melhor Ator Coadjuvante

Melhor Atriz Coadjuvante

Melhor Roteiro

Melhor Fotografia

Melhor Direção de Arte/Figurino

Melhor Trilha/Música

- **Média Metragem**
- **Curta Metragem**
- **Série**
- **Documentário**
- **Animação/Desenho**
- **Game**
- **Produção do Minuto**
- **Clipe Musical**
- **Vídeo de Humor**
- **Melhor Obra Brasileira Inscrita**
- **Filme Estrangeiro**

**Categorias Temáticas:**

- **Filme Bíblico**
- **Filme Evangelístico**
- **Filme Kids/Teen**
- **Filme Esportivo**
- **Filme Socioambiental**
- **Filme com Audiodescrição e Língua de Sinais**

**Art. 2º.** Informações sobre Melhor Filme Estrangeiro:

Os filmes não têm restrição quanto ao ano de produção e duração.

Devem estar dublados ou legendados em português brasileiro ou português europeu.

Filmes produzidos no Brasil por empresas estrangeiras podem concorrer na categoria de Melhor Filme Estrangeiro.

A análise técnica leva em consideração a qualidade da obra, roteiro, direção e demais aspectos artísticos.

As regras de inscrição e critérios de avaliação seguem o mesmo regulamento nacional.

### **Art. 3º.** Melhor Obra Brasileira Inscrita

O FICC premiará a obra brasileira mais destacada, valorizando sua originalidade, criatividade e qualidade técnica, além de uma mensagem impactante, independentemente de duração da obra.

## **6 – SOBRE OS FILMES**

**Art. 1º.** A curadoria analisará todos os filmes cujos formulários forem devidamente preenchidos, acompanhados do envio do link do filme e do pagamento da inscrição. Os valores não serão reembolsados.

**Art. 2º.** Após a publicação dos resultados no site, os produtores ou diretores dos filmes selecionados deverão enviar um trailer de até 10 segundos no prazo de cinco dias. Os teasers serão exibidos em ordem alfabética durante a Cerimônia de Premiação.

**Art. 3º.** Para longas-metragens, o trailer deverá conter cenas conforme a subcategoria em que o filme concorre.

Exemplo: Se o filme concorre na categoria Melhor Ator, o trailer deve incluir as melhores cenas de atuação do ator indicado.

**Art. 4º.** Para todas as demais categorias, o produtor deverá enviar um trailer com as melhores cenas do filme

Todos os trailers deverão ser enviados para os e-mails, juntamente com as capas dos filmes e as melhores imagens em alta qualidade:

 [producaoficc@gmail.com](mailto:producaoficc@gmail.com)  [polocriative07@gmail.com](mailto:polocriative07@gmail.com)

**Art. 5º.** Os filmes não possuem restrição quanto ao ano de produção.

**Art. 6º.** Para concorrer nas categorias nacionais, a obra deve ter sido produzida no Brasil ou, caso tenha sido filmada no exterior, pelo menos 2/3 da equipe deve ser brasileira.

**Art. 7º.** O resultado de cada categoria será anunciado durante a Cerimônia de Premiação, onde os prêmios e certificados serão entregues aos vencedores.

**Art. 8º.** Todos os produtores dos filmes que estão competindo devem confirmar presença na Cerimônia de Premiação ou indicar um representante oficial para recebimento dos prêmios e certificados. A ausência sem justificativa poderá acarretar a não entrega do prêmio durante o evento.

## **7 – DISPOSIÇÕES GERAIS**

**Art. 1º.** O(a) produtor(a)/diretor(a) declara, para fins de seleção, que detém todos os direitos necessários para inscrever a obra no festival e autoriza sua exibição. O responsável pelo filme deve garantir a regularização dos direitos autorais, de imagem, de propriedade intelectual e conexos, incluindo trilha sonora e demais conteúdos inseridos na obra, isentando a Agenda Cultural Brasil de qualquer responsabilidade legal, isentando a produtora de qualquer responsabilidade jurídica, movida por terceiros.

Caso haja questionamentos de terceiros sobre os direitos de exibição da obra, o(a) produtor(a)/diretor(a) se compromete a prestar a assistência necessária para ratificar a autorização concedida.

**Art. 2º.** Os produtores/diretores dos melhores filmes receberão **declarações oficiais** sobre os direitos autorais das obras inscritas. Essas declarações devem ser assinadas e reenviadas no prazo de cinco dias.

**Art. 3º.** A produtora do FICC reserva-se o direito de exibir os trailers dos filmes selecionados para fins de divulgação em qualquer mídia.

**Art. 4º.** Cabe exclusivamente à **Produtora Agenda Cultural Brasil** esclarecer eventuais dúvidas e tomar decisões sobre questões não previstas neste regulamento.

**Art. 5º.** A produtora poderá solicitar aos diretores materiais adicionais, caso necessário.

**Art. 6º.** A 9ª edição do FICC acontecerá em novembro, em São Paulo. Todas as informações serão divulgadas no site oficial e no Instagram do festival.

**Art. 7º.** Toda e qualquer divulgação de filmes inscritos no FICC deverá conter as seguintes hashtags:

📌 #FICC #FICC9 #FICC2025 #festivaldecinemaficc #cinemaquefomentavalores

**Art. 8º.** A participação no Festival de Cinema FICC implica na aceitação e cumprimento integral de todos os termos e condições estabelecidos neste regulamento.

## **Veronica Brendler**

Diretora do FICC

### **Produção**

Lisboa - Portugal

São Paulo - SP

Rio de Janeiro - RJ

### **Contato:**

📞 WhatsApp: +351 912 99 2070

📷 Instagram: @festivaldecinemaficc

✉️ E-mails:

✉️ producaoficc@gmail.com

✉️ polocriative07@gmail.com

🌐 Site: [www.festivaldecinemaficc.com](http://www.festivaldecinemaficc.com)

**AGENDA CULTURAL BRASIL – BAUER BRENDLER PRODUÇÕES E PROMOÇÕES ARTÍSTICAS LTDA. CNPJ: 24.099.073/0001-40**



POLO CRIATIVE



ANDRÉ AMADO RODRIGUES Steadicam / Camera Operator • Director of Photography • Filmmaker Rio de Janeiro, Brazil | +55 21 99590-1050 | ar7892@gmail.com | Instagram: @andre1amado | Founder, SteadicamBrasil

PROFILE Award-winning Brazilian filmmaker and Director of Photography, Steadicam specialist, with more than 25 years of experience in feature films, streaming series, and live television. Credited in over 40 primetime drama series and 20 feature films released by Netflix, TV Globo, Record TV, Telemundo, and TV Azteca. Recognized for fluid camera movement, technical mastery, and collaborative leadership in large-scale multicamera productions across Latin America, the United States, Europe, and the Middle East.

OUTSTANDING ACCOMPLISHMENTS Director of Photography, “Ponho a Mão no Fogo” – Winner: Best Film, Best Director, and Best Screenplay at the International Christian Film Festival; Semifinalist at the Miami Epic Festival and BRICS Film Festival (Moscow). • Camera Operator, “Os Dez Mandamentos” (The Ten Commandments: The Movie) – Highest-grossing Brazilian film in history (11.3 million viewers, 2016). • Camera Operator, “Uma Aventura no Zoológico” – Netflix Original Feature (2024). • International documentary work with filming in Egypt, Israel, Spain, Mexico, and the U.S. • Collaborated with Oscar-winning Felipe Fernández del Paso (“Frida”) for TV Azteca, Mexico.

SELECTED CREDITS FEATURE FILMS 2024 | Camera | “Uma Aventura no Zoológico” (Netflix) 2023 | Steadicam/Camera | “Reviver” 2016 | Camera | “Os Dez Mandamentos” – Record Filmes 2015 | Director of Photography | “Ponho a Mão no Fogo” 2013 | Camera | “O Diário de Tati”

DOCUMENTARIES 2025 | Director/DP | “Sankofa – A África que Habita o Brasil” 2019 | Main Camera | Geoplanet (Spain) 2018 | Camera | Documentary Unit – Telemundo (U.S.)

SERIES & STREAMING (excerpt) 2025 | Camera | “Vai que Cola” – Seasons 10, 11, 13 (Multishow) 2023 | Camera | “O Dono do Lar” – Seasons 3–5 2022 | Steadicam/Camera | “Detetives do Prédio Azul – DPA” – Seasons 11–19 2018 | Camera | “Plano Alto” 2016 | Camera | “Milagres de Jesus” 2013 | Camera | “José do Egito”

TELENOVELAS – RECORD TV (excerpt) 2017 | “Apocalipse” 2013 | Dona Xepa 2012 | “Máscaras” 2011 | “Vidas em Jogo” 2009 | “Ribeirão do Tempo” 2007 | “Caminho do Coração”, “Mutantes”, “Promessa de Amor” 2006 | “Vidas Opostas”, “Prova de Amor”

TELENOVELAS – TV GLOBO (excerpt) “O Fim do Mundo” | “Hilda Furacão” | “Corpo Dourado” | “A Indomada” | “A Muralha” | “Coração de Estudante” | “Uga Uga” | “Kubanacan” | “Vale Tudo” – International | “Esperança”

VARIETY & LIVE SHOWS Domingão do Faustão – TV Globo | Sob Nova Direção – TV Globo

COMMERCIALS & BRANDED CONTENT 2022 | DP/Steadicam | SESC National Campaign (Record TV)

TECHNICAL COMPETENCIES • Certified Steadicam Operator; founder and instructor of SteadicamBrasil workshops. • Cameras: Arri Alexa (Classic, Mini, LF), Sony F65/F55, RED EPIC/One, Broadcast OB equipment. • Advanced operation of cranes, dollies, gimbals, and drones. • Languages: Native Portuguese; Professional English; Basic Spanish.

AFFILIATIONS • Brazilian Association of Cinematography (ABC) – Member. • SteadicamBrasil – Founder and Lead Instructor.

EDUCATION & PROFESSIONAL DEVELOPMENT • Ongoing Steadicam training with Garrett Brown and Tiffen Gold Workshops.

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

---

Date: September 15, 2025.

ANDRÉ AMADO RODRIGUES Operador de Steadicam / Câmera • Diretor de Fotografia • Cineasta Rio de Janeiro, Brasil | +55 21 99590-1050 | ar7892@gmail.com | Instagram: @andre1amado | Fundador, SteadicamBrasil

PERFIL Cineasta e diretor de fotografia brasileiro premiado, especialista em Steadicam, com mais de 25 anos de experiência em longas-metragens, séries de streaming e televisão ao vivo. Creditado em mais de 40 séries dramáticas de horário nobre e 20 longas exibidos pela Netflix, TV Globo, Record TV, Telemundo e TV Azteca. Reconhecido por sua fluidez de câmera, domínio técnico e liderança colaborativa em grandes produções multicâmera na América Latina, EUA, Europa e Oriente Médio.

REALIZAÇÕES DE DESTAQUE • Diretor de Fotografia, "Ponho a Mão no Fogo" – Vencedor: Melhor Filme, Melhor Diretor e Melhor Roteiro no Festival Internacional de Cinema Cristão; Semifinalista nos festivais Miami Epic e TV BRICS (Moscou). • Operador de Câmera, "Os Dez Mandamentos" – longa brasileiro de maior bilheteria da história (11,3 milhões de espectadores, 2016). • Operador de Câmera, "Uma Aventura no Zoológico" – Longa original Netflix (2024). • Trabalho documental internacional com filmagens no Egito, Israel, Espanha, México e EUA. • Colaborou com o vencedor do Oscar Felipe Fernández del Paso ("Frida") para a TV Azteca, México.

CRÉDITOS SELECIONADOS LONGAS-METRAGENS 2024 | Câmera | "Uma Aventura no Zoológico" (Netflix) 2023 | Steadicam/Câmera | "Reviver" 2016 | Câmera | "Os Dez Mandamentos" (Record Filmes) 2015 | Diretor de Fotografia | "Ponho a Mão no Fogo" 2013 | Câmera | "O Diário de Tati"

DOCUMENTÁRIOS 2025 | Diretor/DF | "Sankofa – A África que Habita o Brasil" 2019 | Câmera Principal | "Geoplanet" (Espanha) 2018 | Câmera | Unidade de Documentários Telemundo (EUA)

SÉRIES E STREAMING (trecho) 2025 | Câmera | "Vai que Cola" – Temporadas 10, 11, 13 (Multishow) 2023 | Câmera | "O Dono do Lar" – Temporadas 3–5 2022 | Steadicam/Câmera | "Detetives do Prédio Azul" (DPA) – Temporadas 11–19 2018 | Câmera | "Plano Alto" 2016 | Câmera | "Milagres de Jesus" 2013 | Câmera | "José do Egito"

TELENOVELAS – RECORD TV (trecho) 2017 "Apocalipse" | 2013 "Dona Xepa" | 2012 "Máscaras" | 2011 "Vidas em Jogo" | 2009 "Ribeirão do Tempo" | 2007 "Caminho do Coração", "Mutantes", "Promessa de Amor" | 2006 "Vidas Opostas", "Prova de Amor"

TELENOVELAS – TV GLOBO (trecho) "O Fim do Mundo" | "Hilda Furacão" | "Corpo Dourado" | "A Indomada" | "A Muralha" | "Coração de Estudante" | "Uga Uga" | "Kubanacan" | "Vale Tudo" (Internacional) | "Esperança"

PROGRAMAS VARIADOS E AO VIVO Domingo do Faustão | Sob Nova Direção (TV Globo)

COMERCIAIS E CONTEÚDO DE MARCA 2022 | DF/Steadicam | Campanha Nacional SESC (TV Record)

COMPETÊNCIAS TÉCNICAS • Operador certificado de Steadicam; instrutor e fundador dos workshops SteadicamBrasil. • Câmeras: Arri Alexa (Classic, Mini, LF), Sony F65/F55, RED EPIC/One, equipamentos Broadcast OB. • Operação avançada de guias, dollies, gimbals e drones. • Português fluente; inglês profissional; espanhol básico.

AFILIAÇÕES • Associação Brasileira de Cinematografia (ABC) – Membro. • SteadicamBrasil – Fundador e Instrutor Líder.

FORMAÇÃO E DESENVOLVIMENTO PROFISSIONAL • Treinamento contínuo em Steadicam com Garrett Brown e Workshops Tiffen Gold.

July 20, 2025

Rio de Janeiro, RJ, Brazil

To Whom It May Concern,

My name is André Amado Rodrigues, I am a Director of Photography, filmmaker, and Steadicam operator with nearly 30 years of experience in the audiovisual industry. I have worked on over 40 prime-time dramatic series and at least 20 feature films, many of which have been broadcast or distributed by Netflix, TV Globo, Record TV, Telemundo, and TV Azteca. My expertise in Steadicam operation is recognized for the fluidity of camera movement, having led large multi-camera productions in Latin America, the United States, Europe, and the Middle East. I am a member of ABC (Brazilian Society of Cinematography), founder and instructor of SteadicamBrasil, and have collaborated with Oscar winner Felipe Fernández del Paso for TV Azteca. Currently, I work as Executive Producer and Director at 2 Amados Serviços de Fotografia Ltda., overseeing all stages of audiovisual production while training professionals in advanced camera operation techniques. These roles allow me to evaluate, with technical and artistic rigor, the work of Mr. Leonardo dos Santos Camarte.

Based on my direct experience with his work and the proven impact of his contributions, I consider that Leonardo demonstrates sustained national and international recognition, as well as a track record of extraordinary achievements in cinematography. I met him while working together on the feature film “Ponho a Mão no Fogo”, a production of 2 Amados Serviços de Fotografia Ltda., where I served as Director and Producer, and he as Director of Photography. From the start, his rare combination of artistic vision and technical precision was evident. Our roles required constant alignment between creative direction, production logistics, and technical expertise; we coordinated fully to consolidate the film’s aesthetic, texture, and visual identity.

Leonardo masters complex lighting setups and camera systems such as Arri Alexa, Sony F65/F55, and RED EPIC, as well as advanced motion equipment, including cranes, dollies, gimbals, and drones. He handles set challenges, schedule constraints, and dynamic shooting environments with exemplary professionalism. His clear communication with directors, producers, actors, and technical teams ensures that each shot is rigorously aligned with the intended narrative tone.

Our film, “Ponho a Mão no Fogo”, was nominated for eight awards at the International Christian Film Festival (FICC) and won in three categories: Best Director, Best Screenplay, and Best Film (Audience Choice). Additionally, it reached the semifinals at the Miami Epic Festival and ranked among the top five at the BRICS Film Festival. A significant part of this success derives from Leonardo’s cinematography, which was evaluated by judges and audiences as “flawless.” He

consistently demonstrates how lighting and camera movement enhance the emotional impact of a narrative, which is crucial in dramatic projects. The result was a positive reception from both the public and critics, reinforcing the understanding that Leonardo is at the level of extraordinary ability.

In an intensely competitive market, Leonardo is at the top of his field, among the small fraction of professionals recognized for extraordinary skill, proven impact, significant awards, and widely disseminated original contributions. This combination of factors, leadership in critical roles, award recognition, original contributions of great significance, and broad dissemination of his results on relevant platforms and festivals, demonstrates the level of excellence of his achievements.

In light of the above, I strongly recommend Mr. Leonardo dos Santos Camarte for EB-1 classification. His track record demonstrates a continuous standard of technical and artistic leadership, proven impact on internationally recognized productions, and peer and critical acclaim, clearly positioning him at the top of his field.

I remain at your disposal for any additional information or clarification. Email: ar7893@gmail.com | Phone: +55 (21) 99690-1050

Sincerely,

André Amado Rodrigues  
Director of Photography, Steadicam Operator, and Filmmaker  
Executive Producer at 2 Amados Serviços de Fotografia Ltda.

  
Digitally signed document  
**gouv** **ANDRÉ AMADO RODRIGUES**  
Date: 08/21/2025 11:46:05 AM -0300  
Check at <https://validar.iti.gov.br>

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

---

Date: September 15, 2025.

20 de julho de 2025  
Rio de Janeiro/RJ, Brasil

A quem possa interessar,

Meu nome é André Amado Rodrigues, sou diretor de fotografia, cineasta e operador de Steadicam com cerca de 30 anos de experiência na indústria audiovisual. Atuei em mais de 40 séries dramáticas de horário nobre e pelo menos 20 longas-metragens, muitos deles exibidos ou distribuídos por Netflix, TV Globo, Record TV, Telemundo e TV Azteca. Minha especialidade em operação de Steadicam é reconhecida pela fluidez do movimento de câmera, tendo liderado produções multicâmera de grande porte na América Latina, EUA, Europa e Oriente Médio. Sou membro da ABC (Associação Brasileira de Cinematografia), fundador e instrutor da SteadicamBrasil, e colaborei com o vencedor do Oscar Felipe Fernández del Paso para a TV Azteca. Atualmente, atuo como Produtor Executivo e Diretor na 2 Amados Serviços de Fotografia Ltda., supervisionando todas as etapas da produção audiovisual, além de formar profissionais em técnicas avançadas de operação de câmera. Essas funções me permitem avaliar, com rigor técnico e artístico, o trabalho do Sr. Leonardo dos Santos Camarte.

Com base na minha experiência direta com seu trabalho e no impacto comprovado de suas contribuições, considero que Leonardo demonstra reconhecimento nacional e internacional sustentado, além de um histórico de realizações extraordinárias em direção de fotografia. O conheci quando trabalhamos juntos no longa-metragem "Ponho a Mão no Fogo", produção da 2 Amados Serviços de Fotografia Ltda., em que atuei como Diretor e Produtor, e ele como Diretor de Fotografia. Desde o início, ficou evidente sua combinação rara de visão artística e precisão técnica. Nossos papéis exigiram alinhamento constante entre direção criativa, logística de produção e expertise técnica; coordenamos de forma plena para consolidar a estética, a textura e a identidade visual do filme.

Leonardo domina setups complexos de iluminação, sistemas de câmera como Arri Alexa, Sony F65/F55 e RED EPIC, além de equipamentos avançados de movimento, como gruas, dollies, gimbals e drones. Ele conduz desafios de set, restrições de cronograma e filmagens em ambientes dinâmicos com profissionalismo exemplar. Sua comunicação clara com diretores, produtores, atores e equipes técnicas garante que cada plano esteja rigorosamente alinhado ao tom narrativo pretendido.

Nosso filme "Ponho a Mão no Fogo" concorreu a oito prêmios no Festival Internacional de Cinema Cristão (FICC) e foi laureado em três categorias: Melhor Diretor, Melhor Roteiro e Melhor Filme (Voto Popular). Além disso, alcançou as semifinais no Miami Epic Festival e figurou entre os cinco melhores no BRICS Film Festival. Parte

expressiva desse êxito decorre da direção de fotografia de Leonardo, avaliada por jurados e público como “impecável”. Ele demonstra, de maneira consistente, como a iluminação e a movimentação de câmera potencializam a carga emocional de uma narrativa, algo crucial em projetos dramáticos. O resultado foi a repercussão positiva entre público e crítica, reforçando o entendimento de que Leonardo se encontra no patamar de habilidade extraordinária.


Em um mercado intensamente competitivo, Leonardo situa-se no topo de seu campo, integrando a pequena fração de profissionais reconhecidos por habilidade extraordinária, com impacto comprovado, prêmios relevantes e contribuições originais amplamente difundidas. Essa soma de fatores, liderança em papéis críticos, reconhecimento por prêmios, contribuições originais de grande significância e ampla difusão de seus resultados em plataformas e festivais relevantes, evidencia o nível de excelência de suas realizações.

Diante do exposto, recomendo com convicção o Sr. Leonardo dos Santos Camarte para a classificação EB-1. Seu histórico demonstra um padrão contínuo de liderança técnica e artística, impacto comprovado em produções de alcance internacional e reconhecimento crítico e entre pares, posicionando-o claramente no topo do seu campo de atuação.

Permaneço à disposição para quaisquer informações adicionais ou esclarecimentos. Email: ar7893@gmail.com | Telefone: +55 (21) 99690-1050

Atenciosamente,

André Amado Rodrigues  
Diretor de Fotografia, Operador de Steadicam e Cineasta  
Produtor Executivo na 2 Amados Serviços de Fotografia Ltda.

  
Documento assinado digitalmente  
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# **Exhibit C**



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Back

Os Dez Mandamentos - O Filme

# Full cast & crew

Jump to ▾

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## Directors

[Alexandre Avancini](#)

[Hamsa Wood](#)

## Writers

(in alphabetical order)

[Joaquim Assis](#)

collaborating writer

[Emílio Boechat](#)

collaborating writer

[Vivian de Oliveira](#)

written by

[Maria Claudia Oliveira](#)

collaborating writer (as Maria Cláudia Oliveira)

**Paula Richard**

writer

**Altenir Silva**








collaborating writer

**Alexandre Teixeira**





collaborating writer

















**Cast**

(in credits order)

-  **Guilherme Winter**  
Moisés
-  **Sergio Marone**  
Ramsés (as Sérgio Marone)
-  **Camila Rodrigues**  
Nefertari
-  **Giselle Itié**  
Zípora
-  **Petrônio Gontijo**  
Arão
-  **Maximillian Morgenstern**  
Hebreu
-  **Denise Del Vecchio**  
Joquebede

**Rest of cast listed alphabetically**

-  **Igor Cosso**  
Bezalel
-  **Tammy Di Calafiori**  
Ana
-  **Juliana Didone**  
Leila
-  **Gabriela Durlo**  
Eliseba

-  **Samara Felippo**  
Joquebede (jovem)
-  **Bianka Fernandes**  
Abigail
-  **Paulo Figueiredo**  
Jetro
-  **Roger Gobeth**  
Anrão (jovem)
-  **Paulo Gorgulho**  
Anrão
-  **Vitor Hugo**  
Corá
-  **Aisha Jambo**  
Radina
-  **Isabella Koppel**  
Miriã (jovem)
-  **Paula Lafayette**  
Mulher Misteriosa
-  **Mel Lisboa**  
Henutmire (jovem)
-  **Zécarlos Machado**  
Faraó Seti I
-  **Larissa Maciel**  
Miriã
-  **Heitor Martinez**  
Apuki
-  **Fran Maya**  
Jaque
-  **Angelina Muniz**  
Tuya
-  **Paulo Nigro**  
Paser

**Floriano Peixoto**

Hur

**Edu Pinheiro**

Ramsés (jovem)

**José Victor Pires**

Amenhotep

**Sidney Sampaio**

Oseias / Josué

**Rafael Sardão**

Uri

**Daniel Satti**

Panahasi

**Jeniffer Setti**

Safira (as Jennifer Setti)

**Enzo Simi**

Moisés (jovem)

**Priscila Ubba**

Escrava Hebréia (2016) (as Priscila Uba)

**Nanda Ziegler**

Judite

**Vera Zimmermann**

Henutmire

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assistant producer

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line producer

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executive producer

**Douglas Tavoraro**

executive producer

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original music by

## Cinematographers



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gaffer

[Ricardo Fujii](#)

director of photography

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[Eduardo Pradella](#)

[Marcos Reis](#)

casting by

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assistant director

**Thiago Valente**

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**Thiago Valente**

assistant director

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Scenography

**Sound Department** **Anderson de Almeida**

sound recordist

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**Guido Pera**

mix engineer / mixing engineer / sound designer

**Victor Portes**

dialogue editor / foley artist / sound editor / sound effects editor

**Breno Poubel**

re-recording mixer

**Ketty Rodriguez**

spanish dubbing director (as Ketty McDougall)

**Visual Effects** **Juliano Santos Alcoforado**

visual effects artist

**Fernando Andrade**

digital effects artist

**Fabricio de Vasconcellos Baessa Antonio**

cg lead

**Florian Fueger**

digital supervisor

**Alonso Menchu**

visual effects artist

**Gastón Mauricio Muñoz**

visual effects artist

**Mario Ivan Ponton**

lead compositor: visual effects

**Rick Ramos**

visual effects producer / visual effects supervisor

**Leandro Santa Rita**

vfx executive producer

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**Marc Philipp Schmitz**

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**Hendrik Vosskamp**

digital compositor

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visual effects supervisor

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**Music Department** **Ron de Gusmão Lobo**

music arranger (uncredited)

**Additional Crew** **Werner Pacheco**

image director

**Thanks** 

**Joaquim Assis**

in collaboration with

**Emílio Boechat**

in collaboration with (as Emilio Boechat)

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in collaboration with

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# Leonardo dos Santos Camarte

Cinematographer

Leonardo dos Santos Camarte is known for [Os Dez Mandamentos - O Filme \(2016\)](#).

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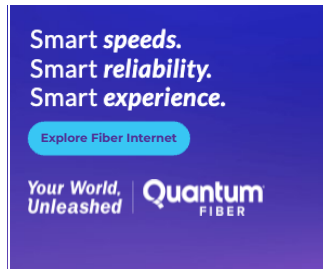
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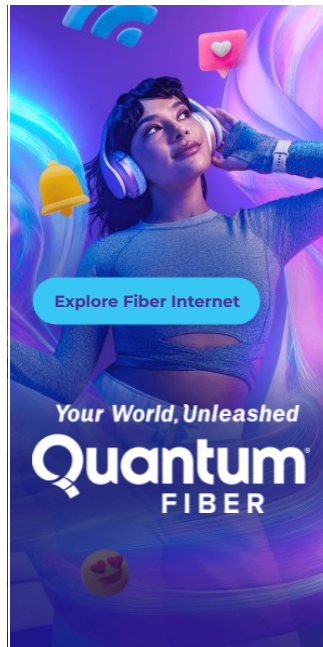


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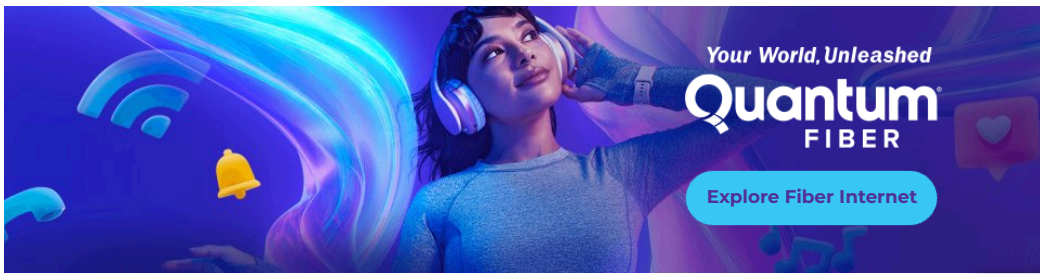
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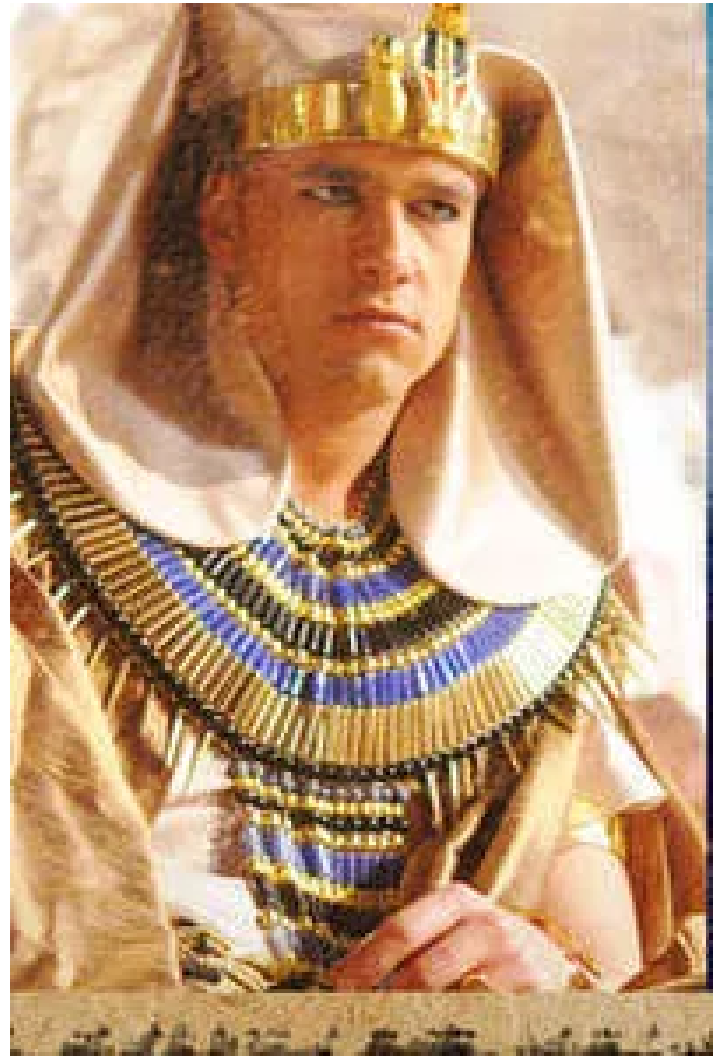
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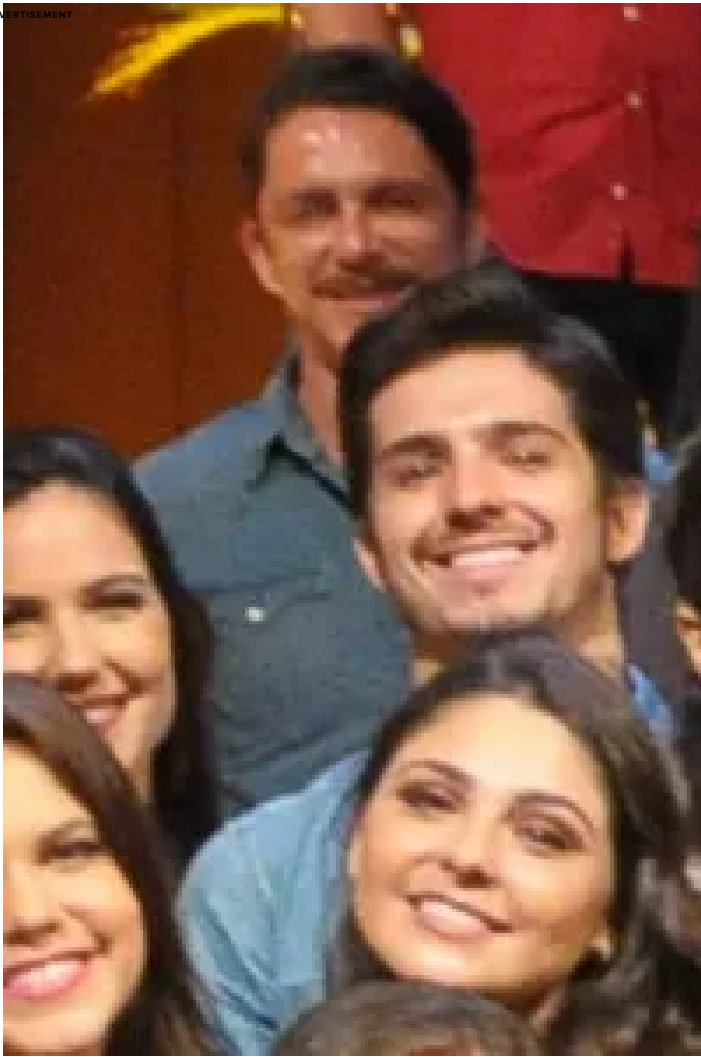


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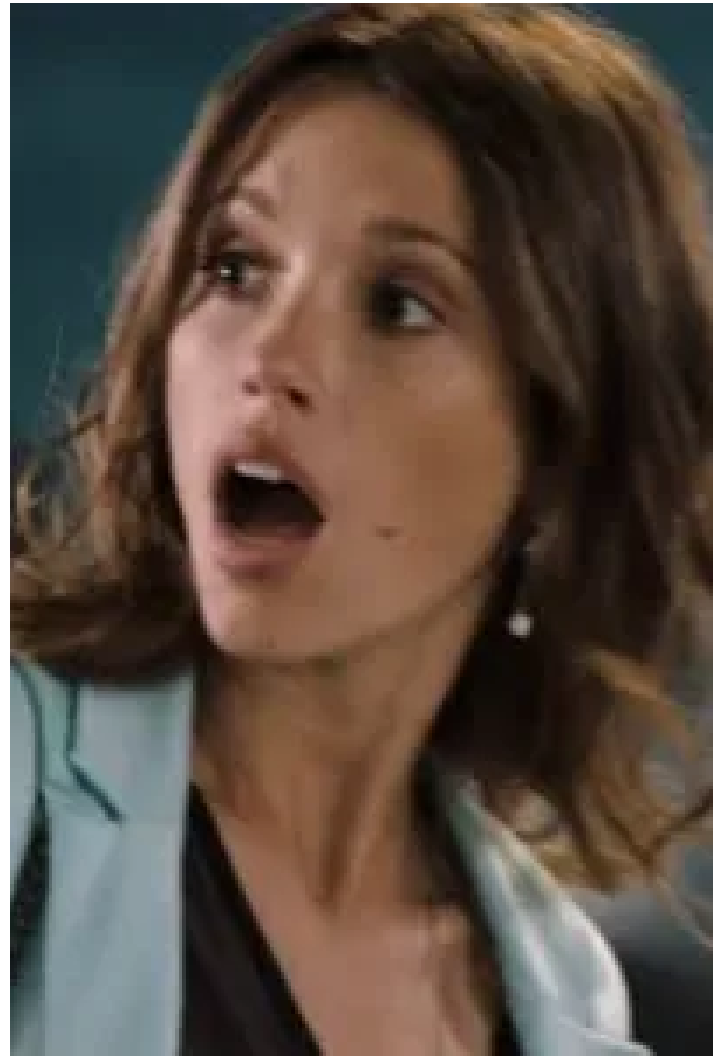
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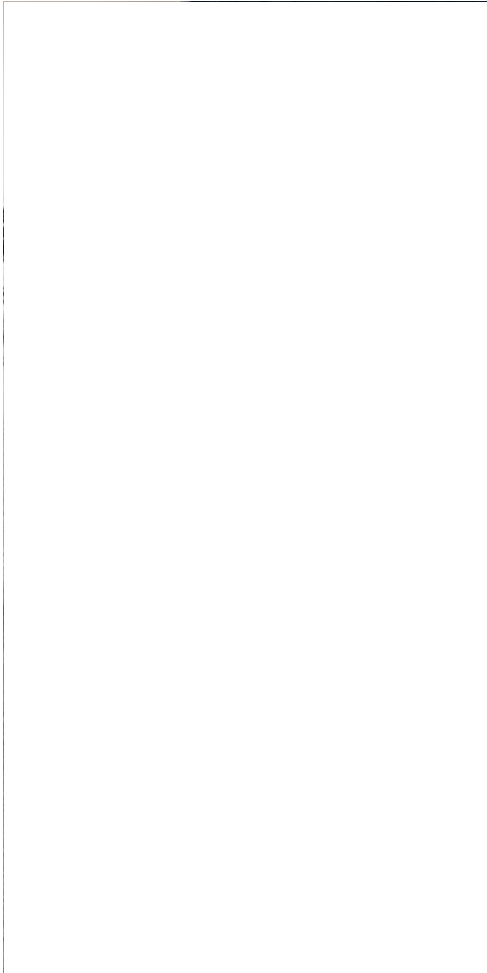


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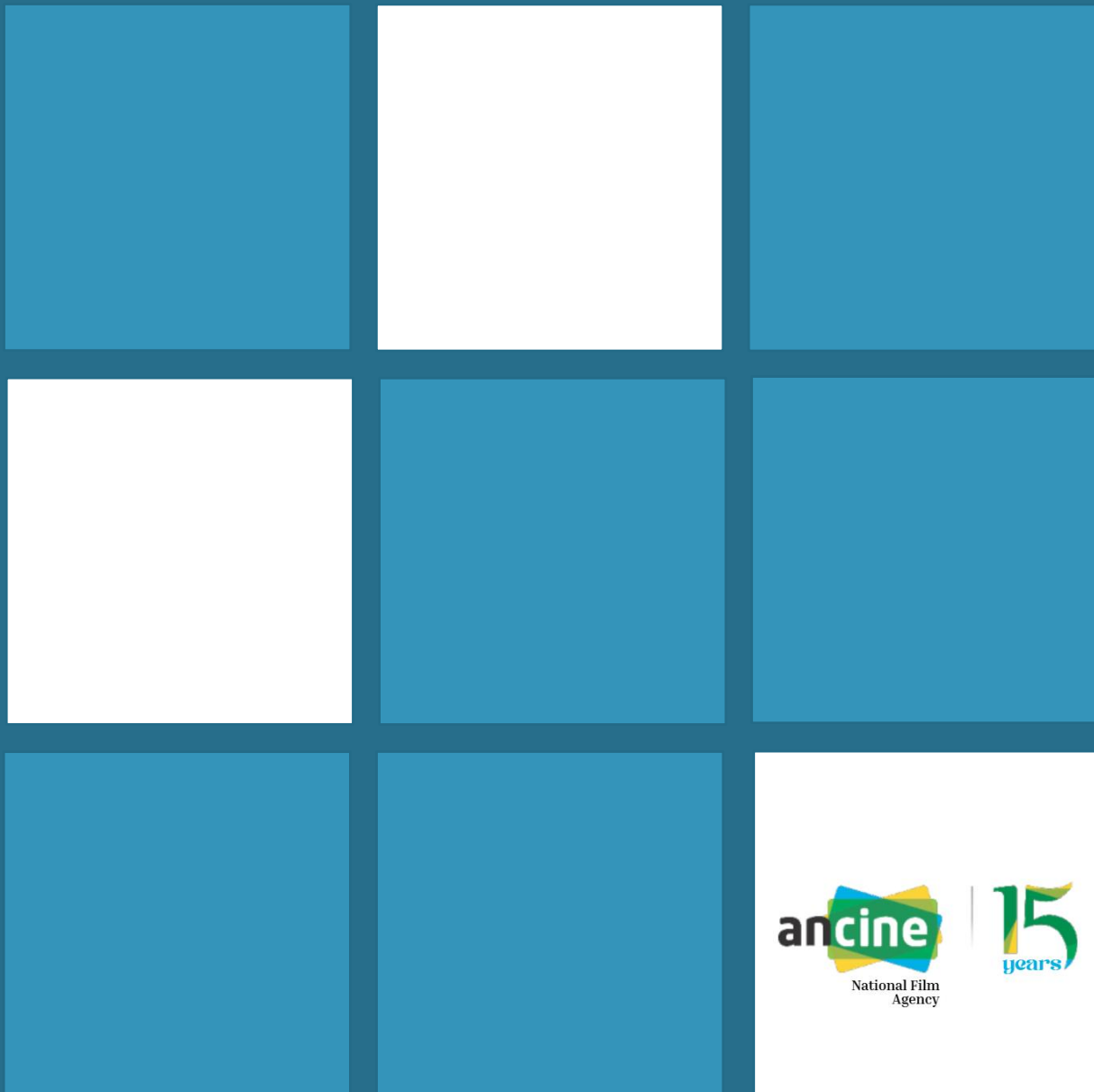
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# Distribution in Exhibition Theaters - Annual Report 2016

(01/07/2016 to 01/04/2017)





ANCINE - the National Film Agency is a regulatory agency responsible for promoting, regulating, and overseeing the film and audiovisual market in Brazil. It is a special autarchy, linked since 2003 to the Ministry of Culture, with its headquarters and legal jurisdiction in the Federal District and its Central Office in Rio de Janeiro.

ANCINE's institutional mission is to promote equal competitive conditions among the economic agents of the cinematographic and videophonic sectors in Brazil, fostering the development of a competitive and self-sustaining industry.

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<http://www.ancine.gov.br/>



The Brazilian Film and Audiovisual Observatory - OCA is a public repository of information and analyses of the Brazilian film and audiovisual market produced by the National Film Agency - ANCINE.

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Renata Tedeschi  
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##### **Sources**

All data presented were extracted from the Movie Theater Distribution Monitoring System (SADIS), with information provided by the distribution companies registered with the National Film Agency.

Data consolidation carried out on 03/06/2017.

The Distribution Market Report for Movie Theaters is a publication of the Market Analysis Superintendency, issued annually. Reports from previous years can be accessed at: <http://oca.ancine.gov.br/publicacoes>

Published in the Brazilian Film and Audiovisual Observatory - OCA on 07/24/2017.

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## Methodology

This report is prepared using data extracted from the Movie Theater Distribution Monitoring System (SADIS), with information provided weekly by distributing companies<sup>1</sup> registered with the National Film Agency. The data are aggregated by distributor, title, and cinematic week.

The cinema week is the period from Thursday to Wednesday of the following week<sup>2</sup>. The cinematic year differs from the calendar year. 2016 had 52 weeks, starting on Thursday, 01/07/2016, and ending on 01/04/2017. For comparison, 2015 had 53 cinematic weeks, covering the period from 01/01/2015 to 01/06/2016.

Starting in 2016, audiovisual works reported to SADIS as music videos - primarily consisting of audiovisual recordings of concerts - were not counted in the releases.

International distributors were considered to be Brazilian subsidiaries of the major production and distribution studios from the United States of America (USA): Paramount, Universal, Disney, Sony, Fox, and Warner. All others were defined as national distribution companies.

The distribution partnerships between international distributors and national distributors were classified as International-National Co-distribution.

For better alignment with the international market, the works registered with ANCINE and distributed by Sony, which operates in Brazil also marketing works from Universal studios with releases prior to 12/15/2016<sup>3</sup>, were disaggregated between the two companies, Sony and Universal, following the distribution standard abroad.

In this Report, the titles shown in a given year include all works that were screened during the period in question, regardless of their year of release.

---

<sup>1</sup> Economic agents (distributors, producers, and exhibitors) that acted as a distributing company.

<sup>2</sup> In 2014, the definition of the cinema week was changed by the market. Until the tenth week of that year (03/07/2014 to 03/12/2014), it was considered as the period from Friday to the following Thursday. Starting from week 11, specifically from March 13, 2014, it became the period from Thursday to the following Wednesday.

<sup>3</sup> Universal works released after this date were reported to SADIS by the company itself.

On the other hand, released titles include only the works that premiered in their respective year of release, excluding, for example, re-releases or works that premiered in previous years and continued to be screened in the reference year.

Data for the years 2009 to 2014 were extracted on 12/27/2016, and data for the years 2015 and 2016 were extracted on 03/06/2017.

The data provided in this report update the information on available theaters in the Preliminary Annual Report, published on 01/30/2017.

## Highlights of 2016

- The country's movie theaters reached a new audience record in 2016. In total, 184.3 million viewers went to the theaters, generating a gross revenue of R\$ 2.6 billion (page 7).
- Brazilian films accounted for 30.4 million tickets sold, the highest level since the 1990s. The Brazilian share of total tickets sold was 16.5% (page 9).
- Brazil set a new record for film releases: 142 Brazilian works premiered in movie theaters in 2016 (page 18).
- The national film **Os Dez Mandamentos - O Filme** attracted 11.3 million viewers and secured the top position in the ticket sales ranking for the year (page 10).
- Disney and Warner were the distributors with the largest market shares, with 22.0% and 20.6% of total revenue, respectively (page 31).
- National distributors accounted for 95.8% of the revenue generated from the exhibition of Brazilian titles in 2016 (page 37).

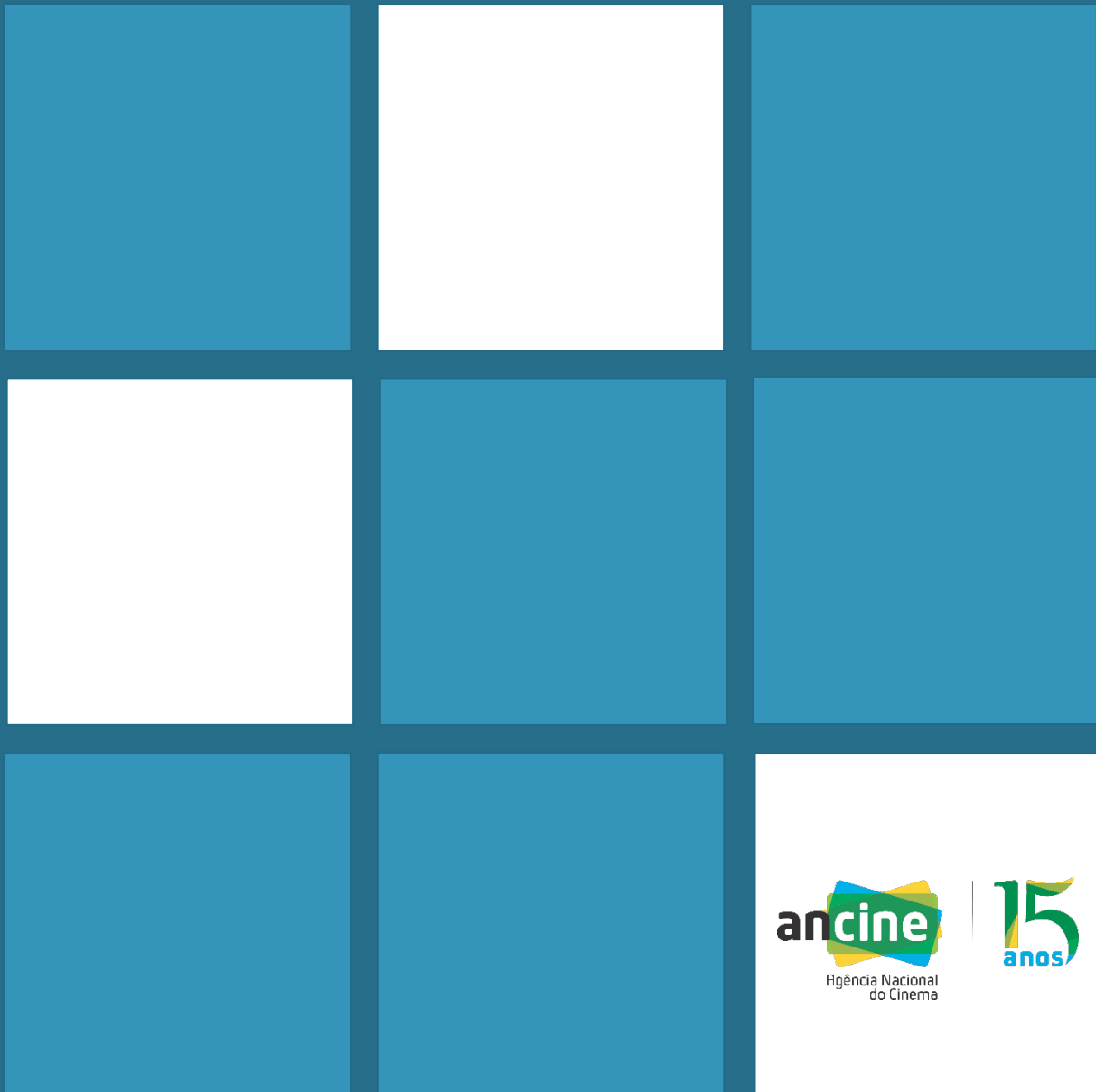
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\_\_\_\_\_ Date: October 28, 2025.

## Distribuição em Salas de Exibição - Informe Anual 2016

(07/01/2016 a 04/01/2017)





A ANCINE – Agência Nacional do Cinema é uma agência reguladora que tem como atribuições o fomento, a regulação e a fiscalização do mercado do cinema e do audiovisual no Brasil. É uma autarquia especial, vinculada desde 2003 ao Ministério da Cultura, com sede e foro no Distrito Federal e Escritório Central no Rio de Janeiro.

A missão institucional da ANCINE é induzir condições isonômicas de competição nas relações dos agentes econômicos da atividade cinematográfica e videofonográfica no Brasil, proporcionando o desenvolvimento de uma indústria competitiva e auto-sustentada.

#### **Diretoria Colegiada**

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O Observatório Brasileiro do Cinema e do Audiovisual – OCA é um repositório público de informações e análises do mercado cinematográfico e audiovisual brasileiro produzidas pela Agência Nacional do Cinema - ANCINE.

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Todos os dados apresentados foram extraídos do Sistema de Acompanhamento da Distribuição em Salas de Exibição (SADIS), cujas informações são fornecidas pelas empresas distribuidoras registradas na Agência Nacional do Cinema. Consolidação dos dados realizada em 06/03/2017.

O Informe de Mercado de Distribuição em Salas de Exibição é uma publicação da Superintendência de Análise de Mercado com periodicidade anual. Os informes dos anos anteriores podem ser acessados em: <http://oca.ancine.gov.br/publicacoes>

Publicado no Observatório Brasileiro do Cinema e do Audiovisual – OCA em 24/07/2017.

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## Metodologia

Este Informe é elaborado a partir de dados extraídos do Sistema de Acompanhamento da Distribuição em Salas de Exibição (SADIS), cujas informações são fornecidas semanalmente pelas empresas distribuidoras<sup>1</sup> registradas na Agência Nacional do Cinema. Os dados são agregados por distribuidora, título e semana cinematográfica.

A semana cinematográfica é o período compreendido entre quinta-feira e quarta-feira da semana subsequente<sup>2</sup>. O ano cinematográfico é diferente do ano civil. 2016 teve 52 semanas, iniciando na quinta-feira, 07/01/2016, e terminando no dia 04/01/2017. A título de comparação, 2015 contou com 53 semanas cinematográficas, que abrangeram o período de 01/01/2015 a 06/01/2016.

A partir do ano de 2016, as exibições de obra audiovisual informadas ao SADIS do tipo videomusical - constituída majoritariamente por registros audiovisuais de shows - não foram contabilizadas nos lançamentos.

Foram consideradas distribuidoras internacionais as empresas brasileiras subsidiárias dos grandes estúdios de produção e distribuição dos Estados Unidos da América (EUA): Paramount, Universal, Disney, Sony, Fox e Warner. Todas as demais foram definidas como empresas nacionais de distribuição.

As parcerias de distribuição entre distribuidoras internacionais e distribuidoras nacionais foram classificadas como Codistribuição Internacional-Nacional.

Para um melhor alinhamento com o mercado internacional, as obras registradas na ANCINE com distribuição da Sony, que atua no Brasil comercializando também obras dos estúdios Universal com lançamentos anteriores a 15/12/2016<sup>3</sup>, foram desagregadas entre as duas empresas, Sony e Universal, seguindo o padrão de distribuição no exterior.

Neste Informe, os títulos exibidos em determinado ano englobam todas as obras que estiveram em cartaz no período em questão, independentemente de seu ano de lançamento.

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<sup>1</sup> Agentes econômicos (distribuidoras, produtoras e exibidores) que atuaram como empresa distribuidora.

<sup>2</sup> Em 2014, a delimitação da semana cinematográfica foi alterada pelo mercado. Até a décima semana daquele ano (07/03/2014 a 12/03/2014), era considerada como o período compreendido entre uma sexta-feira e a quinta-feira da semana subsequente. A partir da semana 11, mais exatamente do dia 13 de março de 2014, passou a ser o período entre uma quinta-feira e quarta-feira da semana seguinte.

<sup>3</sup> As obras da Universal lançadas após essa data foram informadas ao SADIS pela própria.

Já os títulos lançados englobam apenas as obras lançadas em seu respectivo ano de estreia, excluindo, por exemplo, os relançamentos ou obras que estrearam em anos anteriores e continuaram em cartaz no ano de referência.

Os dados referentes aos anos de 2009 a 2014 foram extraídos em 27/12/2016 e os dados referentes aos anos de 2015 e 2016 foram extraídos em 06/03/2017.

Os dados disponibilizados neste informe atualizam as informações de salas disponíveis no Informe Anual Preliminar, publicado em 30/01/2017.

## Destaques de 2016

- As salas de cinema do país apresentaram novo recorde de público no ano de 2016. Ao total, 184,3 milhões de espectadores foram ao cinema, gerando uma renda bruta de R\$ 2,6 bilhões (página 7).
- Os filmes brasileiros foram responsáveis por 30,4 milhões dos bilhetes vendidos, o maior patamar desde a década de 1990. A participação brasileira sobre o total de bilhetes vendidos foi de 16,5% (página 9).
- O Brasil bateu um novo recorde de filmes lançados: 142 obras brasileiras tiveram sua estreia em salas de exibição em 2016 (página 18).
- A obra nacional **Os Dez Mandamentos - O Filme** atraiu 11,3 milhões de espectadores e ocupou a primeira posição do ranking de bilhetes vendidos do ano (página 10).
- A Disney e a Warner foram as distribuidoras com as maiores participações no mercado, com respectivamente 22,0% e 20,6% da renda total (página 31).
- As distribuidoras nacionais tiveram uma participação de 95,8% na renda auferida com a exibição de obras brasileiras, em 2016 (página 37).

## Ranking of the 20 Top Box Office Films - 2009 to 2016

#	Title in Brazil	Distributor	Genre	Country	Year of Release	Screens at Release	Total Audience	Total Gross Revenue (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	2016	1,127	11,305,479	116,833,027
2	Tropa de elite 2	Zazen	Fiction	Brazil	2010	733	11,146,723	103,461,154
3	Os Vingadores - The Avengers	Disney	Fiction	USA	2012	1,042	10,911,371	129,595,590
4	Vingadores: A Era de Ultron	Disney	Fiction	USA	2015	1,356	10,129,071	146,184,931
5	Velozes e Furiosos 7	Universal	Fiction	USA	2015	1,046	9,857,968	142,466,037
6	Capitão América - Guerra civil	Disney	Fiction	USA	2016	1,635	9,617,572	143,337,020
7	A saga Crepúsculo: Amanhecer - Parte 2 O final	Paris	Fiction	USA	2012	1,410	9,596,296	100,816,444
8	A Era do Gelo 3	Fox	Animation	USA	2009	777	9,281,202	81,126,935
9	Avatar	Fox	Fiction	USA	2009	738	9,111,628	102,346,712
10	Minions	Universal	Animation	USA	2015	1,084	8,912,154	119,998,789
11	A Era do Gelo 4	Fox	Animation	USA	2012	1,010	8,729,837	94,711,098
12	Batman vs Superman - A Origem da Justiça	Warner	Fiction	USA	2016	1,440	8,565,380	132,441,028
13	Procurando Dory	Disney	Animation	USA	2016	1,276	8,189,410	113,497,532
14	Esquadrão Suicida	Warner	Fiction	USA	2016	1,475	7,827,788	118,081,264
15	Homem de ferro 3	Disney	Fiction	China, USA	2013	1,253	7,633,751	96,493,278
16	Shrek para sempre	Paramount	Animation	USA	2010	757	7,368,374	70,471,835
17	A saga crepúsculo: amanhecer - parte 1	Paris	Fiction	USA	2011	1,278	7,159,227	66,362,695
18	Meu malvado favorito 2	Universal	Animation	USA	2013	923	6,997,328	80,640,848
19	Star Wars: Episódio VII - O despertar da Força	Disney	Fiction	USA	2015	1,505	6,725,851	110,610,409
20	Cinquenta Tons de Cinza	Universal	Fiction	USA	2015	1,087	6,685,086	87,741,027

## Ranking of the 20 Top Box Office Titles - 2016

#	Title in Brazil	Distributor	Genre	Country	Release Date	Screens at Release	Audience in 2016	Revenue (R\$) in 2016	ATP (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	Fiction	1,127	11,305,479	116,833,026.88	10.33
2	Capitão América - Guerra civil	Disney	Fiction	USA	Fiction	1,635	9,617,572	143,337,020.00	14.90
3	Batman vs Superman - A Origem da Justiça	Warner	Fiction	USA	Fiction	1,440	8,565,380	132,441,028.00	15.46
4	Procurando Dory	Disney	Animation	USA	Animation	1,276	8,189,410	113,497,532.00	13.86
5	Esquadrão Suicida	Warner	Fiction	USA	Fiction	1,475	7,827,788	118,081,264.00	15.08
6	Deadpool	Fox	Fiction	Canada, USA	Fiction	988	6,044,324	81,932,430.00	13.56
7	A Era do Gelo - O Big Bang	Fox	Animation	USA	Animation	1,180	5,260,450	71,247,341.00	13.54
8	Doutor Estranho	Disney	Fiction	USA	Fiction	1,357	4,797,512	74,731,453.00	15.58
9	Pets - A vida secreta dos bichos	Universal	Animation	USA	Animation	1,135	4,416,403	62,069,442.55	14.05
10	X-Men - Apocalipse	Fox	Fiction	USA	Fiction	1,319	4,373,939	65,800,197.00	15.04
11	Animais fantásticos e onde habitam	Warner	Fiction	USA, United Kingdom	Fiction	1,439	4,335,211	66,224,522.00	15.28
12	Como eu era antes de você	Warner	Fiction	USA	Fiction	799	4,272,555	58,292,842.00	13.64
13	Minha mãe é uma peça 2	Downtown/Paris	Fiction	Brazil	Fiction	1,055	4,020,898	50,967,946.90	12.68
14	O bom dinossauro	Disney	Animation	USA	Animation	963	3,597,713	48,118,131.00	13.37
15	Invocação do Mal 2	Warner	Fiction	USA	Fiction	1,044	3,594,171	46,901,147.00	13.05
16	Zootopia - Essa Cidade é o Bicho	Disney	Animation	USA	Animation	991	2,824,226	38,578,458.00	13.66
17	Mogli - O Menino Lobo	Disney	Fiction	USA	Fiction	1,064	2,670,252	38,357,958.00	14.36
18	O Regresso	Fox	Fiction	USA	Fiction	609	2,645,471	40,213,897.02	15.20
19	Rogue One - Uma História Star Wars	Disney	Fiction	USA	Fiction	1,396	2,607,958	43,774,724.00	16.79
20	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Fiction	Brazil	Fiction	888	2,525,328	28,590,125.61	11.32

## Brazilian Films - 20 Top Box Office Films - 2016

#	Title in Brazil	Distributor	Genre	Country	Release Date	Screens at Release	Audience in 2016	Revenue (R\$) in 2016	ATP (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	01/28/2016	1,127	11,305,479	116,833,026.88	10.33
2	Minha mãe é uma peça 2	Downtown/Paris	Fiction	Brazil	12/22/2016	1,055	4,020,898	50,967,946.90	12.68
3	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Fiction	Brazil	07/14/2016	888	2,525,328	28,590,125.61	11.32
4	É fada!	Imagem	Fiction	Brazil	10/06/2016	732	1,722,029	21,240,520.24	12.33
5	Até que a sorte nos separe 3	Downtown/Paris	Fiction	Brazil	12/24/2015	819	1,577,999	20,129,210.83	12.76
6	Tô ryca!	Downtown/Paris	Fiction	Brazil	09/22/2016	420	1,121,570	14,835,057.90	13.23
7	Um Suburbano Sortudo	Downtown/Paris	Fiction	Brazil	02/11/2016	472	1,070,434	14,245,429.85	13.31
8	Vai que dá certo 2	Imagem	Fiction	Brazil	01/07/2016	536	729,977	9,546,473.09	13.08
9	Um namorado para minha mulher	Downtown/Paris	Fiction	Brazil	09/01/2016	428	665,999	9,028,755.59	13.56
10	O Vendedor de Sonhos	Warner	Fiction	Brazil	12/08/2016	418	641,684	8,718,355.00	13.59
11	O Shaolin do Sertão	Downtown/Paris	Fiction	Brazil	10/13/2016	29	610,730	7,973,865.72	13.06
12	Mais Forte que o Mundo - A História de José Aldo	Downtown/Paris	Fiction	Brazil	06/23/2016	403	565,916	7,793,731.83	13.77
13	Elis	Downtown/Paris	Fiction	Brazil	11/24/2016	255	536,187	8,126,553.93	15.16
14	Porta dos Fundos - Contrato Vitalício	Downtown/Paris	Fiction	Brazil	06/30/2016	515	454,569	6,208,337.13	13.66
15	Reza a Lenda	Imagem	Fiction	Brazil	01/21/2016	382	377,670	4,979,716.42	13.19
16	Aquarius	Vitrine Filmes	Fiction	Brazil, France	09/01/2016	110	355,085	5,252,844.11	14.79
17	Em Nome da Lei	Fox	Fiction	Brazil	04/21/2016	389	226,978	3,196,720.00	14.08
18	Pequeno Segredo	Diamond Films do Brasil	Fiction	Brazil	11/10/2016	251	187,015	2,801,546.60	14.98
19	Nise - O Coração da Loucura	Imagem	Fiction	Brazil	04/21/2016	61	153,995	2,224,945.74	14.45
20	Desculpe o transtorno	Disney	Fiction	Brazil	09/15/2016	323	153,234	1,935,131.00	12.63

## \*Glossary – Original Movie Titles

**Ranking of the 20 Top Box Office Films - 2009 to 2016**

Os Vingadores - The Avengers	The Avengers
Vingadores: A Era de Ultron	Avengers: Age of Ultron
Velozes e Furiosos 7	Furious 7
Capitão América - Guerra civil	Captain America: Civil War
A saga Crepúsculo: Amanhecer - Parte 2 O final	The Twilight Saga: Breaking Dawn - Part 2
A Era do Gelo 3	Ice Age: Dawn of the Dinosaurs
Avatar	Avatar
Minions	Minions
A Era do Gelo 4	Ice Age: Continental Drift
Batman vs Superman - A Origem da Justiça	Batman v Superman: Dawn of Justice
Procurando Dory	Finding Dory
Esquadrão Suicida	Suicide Squad
Homem de ferro 3	Iron Man 3
Shrek para sempre	Shrek Forever After
A saga crepúsculo: amanhecer - parte 1	The Twilight Saga: Breaking Dawn - Part 1
Meu malvado favorito 2	Despicable Me 2
Star Wars: Episódio VII - O despertar da Força	Star Wars: Episode VII - The Force Awakens
Cinquenta Tons de Cinza	Fifty Shades of Grey

**Ranking of the 20 Top Box Office Titles - 2016**

Capitão América - Guerra civil	Captain America: Civil War
Batman vs Superman - A Origem da Justiça	Batman v Superman: Dawn of Justice
Procurando Dory	Finding Dory
Esquadrão Suicida	Suicide Squad
Deadpool	Deadpool
A Era do Gelo - O Big Bang	Ice Age: Collision Course
Doutor Estranho	Doctor Strange
Pets - A vida secreta dos bichos	The Secret Life of Pets
X-Men - Apocalipse	X-Men: Apocalypse
Animais fantásticos e onde habitam	Fantastic Beasts and Where to Find Them
Como eu era antes de você	Me Before You
O bom dinossauro	The Good Dinosaur
Invocação do Mal 2	The Conjuring 2
Zootopia - Essa Cidade é o Bicho	Zootopia
Mogli - O Menino Lobo	Mowgli: Legend of the Jungle
O Regresso	The Revenant
Rogue One - Uma História Star Wars	Rogue One: A Star Wars Story

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: October 29, 2025.

Tabela 5 - Ranking das 20 Maiores Bilheterias - 2009 a 2016

#	Título no Brasil	Distribuidora	Gênero	País	Ano de Lançamento	Salas no Lançamento	Público Total	Renda Bruta Total (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	2016	1.127	11.305.479	116.833.027
2	Tropa de elite 2	Zazen	Ficção	Brasil	2010	733	11.146.723	103.461.154
3	Os Vingadores - The Avengers	Disney	Ficção	EUA	2012	1.042	10.911.371	129.595.590
4	Vingadores: A Era de Ultron	Disney	Ficção	EUA	2015	1.356	10.129.071	146.184.931
5	Velozes e Furiosos 7	Universal	Ficção	EUA	2015	1.046	9.857.968	142.466.037
6	Capitão América - Guerra civil	Disney	Ficção	EUA	2016	1.635	9.617.572	143.337.020
7	A saga Crepúsculo: Amanhecer – Parte 2 O final	Paris	Ficção	EUA	2012	1.410	9.596.296	100.816.444
8	A Era do Gelo 3	Fox	Animação	EUA	2009	777	9.281.202	81.126.935
9	Avatar	Fox	Ficção	EUA	2009	738	9.111.628	102.346.712
10	Minions	Universal	Animação	EUA	2015	1.084	8.912.154	119.998.789
11	A Era do Gelo 4	Fox	Animação	EUA	2012	1.010	8.729.837	94.711.098
12	Batman vs Superman - A Origem da Justiça	Warner	Ficção	EUA	2016	1.440	8.565.380	132.441.028
13	Procurando Dory	Disney	Animação	EUA	2016	1.276	8.189.410	113.497.532
14	Esquadrão Suicida	Warner	Ficção	EUA	2016	1.475	7.827.788	118.081.264
15	Homem de ferro 3	Disney	Ficção	China, EUA	2013	1.253	7.633.751	96.493.278
16	Shrek para sempre	Paramount	Animação	EUA	2010	757	7.368.374	70.471.835
17	A saga crepúsculo: amanhecer - parte 1	Paris	Ficção	EUA	2011	1.278	7.159.227	66.362.695
18	Meu malvado favorito 2	Universal	Animação	EUA	2013	923	6.997.328	80.640.848
19	Star Wars: Episódio VII - O despertar da Força	Disney	Ficção	EUA	2015	1.505	6.725.851	110.610.409
20	Cinquenta Tons de Cinza	Universal	Ficção	EUA	2015	1.087	6.685.086	87.741.027

Tabela 6 - Ranking dos 20 Títulos com Maior Bilheteria - 2016

#	Título no Brasil	Distribuidora	Gênero	País	Data de Lançamento	Salas no Lançamento	Público em 2016	Renda (R\$) em 2016	PMI (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	Ficção	1.127	11.305.479	116.833.026,88	10,33
2	Capitão América - Guerra civil	Disney	Ficção	EUA	Ficção	1.635	9.617.572	143.337.020,00	14,90
3	Batman vs Superman - A Origem da Justiça	Warner	Ficção	EUA	Ficção	1.440	8.565.380	132.441.028,00	15,46
4	Procurando Dory	Disney	Animação	EUA	Animação	1.276	8.189.410	113.497.532,00	13,86
5	Esquadrão Suicida	Warner	Ficção	EUA	Ficção	1.475	7.827.788	118.081.264,00	15,08
6	Deadpool	Fox	Ficção	Canadá, EUA	Ficção	988	6.044.324	81.932.430,00	13,56
7	A Era do Gelo - O Big Bang	Fox	Animação	EUA	Animação	1.180	5.260.450	71.247.341,00	13,54
8	Doutor Estranho	Disney	Ficção	EUA	Ficção	1.357	4.797.512	74.731.453,00	15,58
9	Pets - A vida secreta dos bichos	Universal	Animação	EUA	Animação	1.135	4.416.403	62.069.442,55	14,05
10	X-Men - Apocalipse	Fox	Ficção	EUA	Ficção	1.319	4.373.939	65.800.197,00	15,04
11	Animais fantásticos e onde habitam	Warner	Ficção	EUA, Reino Unido	Ficção	1.439	4.335.211	66.224.522,00	15,28
12	Como eu era antes de você	Warner	Ficção	EUA	Ficção	799	4.272.555	58.292.842,00	13,64
13	Minha mãe é uma peça 2	Downtown/Paris	Ficção	Brasil	Ficção	1.055	4.020.898	50.967.946,90	12,68
14	O bom dinossauro	Disney	Animação	EUA	Animação	963	3.597.713	48.118.131,00	13,37
15	Invocação do Mal 2	Warner	Ficção	EUA	Ficção	1.044	3.594.171	46.901.147,00	13,05
16	Zootopia - Essa Cidade é o Bicho	Disney	Animação	EUA	Animação	991	2.824.226	38.578.458,00	13,66
17	Mogli - O Menino Lobo	Disney	Ficção	EUA	Ficção	1.064	2.670.252	38.357.958,00	14,36
18	O Regresso	Fox	Ficção	EUA	Ficção	609	2.645.471	40.213.897,02	15,20
19	Rogue One - Uma História Star Wars	Disney	Ficção	EUA	Ficção	1.396	2.607.958	43.774.724,00	16,79
20	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Ficção	Brasil	Ficção	888	2.525.328	28.590.125,61	11,32

Tabela 7 - Filmes Brasileiros - 20 Maiores Bilheterias - 2016

#	Título no Brasil	Distribuidora	Gênero	País	Data de Lançamento	Salas no Lançamento	Público em 2016	Renda (R\$) em 2016	PMI (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	28/01/2016	1.127	11.305.479	116.833.026,88	10,33
2	Minha mãe é uma peça 2	Downtown/Paris	Ficção	Brasil	22/12/2016	1.055	4.020.898	50.967.946,90	12,68
3	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Ficção	Brasil	14/07/2016	888	2.525.328	28.590.125,61	11,32
4	É fada!	Imagem	Ficção	Brasil	06/10/2016	732	1.722.029	21.240.520,24	12,33
5	Até que a sorte nos separe 3	Downtown/Paris	Ficção	Brasil	24/12/2015	819	1.577.999	20.129.210,83	12,76
6	Tô ryca!	Downtown/Paris	Ficção	Brasil	22/09/2016	420	1.121.570	14.835.057,90	13,23
7	Um Suburbano Sortudo	Downtown/Paris	Ficção	Brasil	11/02/2016	472	1.070.434	14.245.429,85	13,31
8	Vai que dá certo 2	Imagem	Ficção	Brasil	07/01/2016	536	729.977	9.546.473,09	13,08
9	Um namorado para minha mulher	Downtown/Paris	Ficção	Brasil	01/09/2016	428	665.999	9.028.755,59	13,56
10	O Vendedor de Sonhos	Warner	Ficção	Brasil	08/12/2016	418	641.684	8.718.355,00	13,59
11	O Shaolin do Sertão	Downtown/Paris	Ficção	Brasil	13/10/2016	29	610.730	7.973.865,72	13,06
12	Mais Forte que o Mundo - A História de José Aldo	Downtown/Paris	Ficção	Brasil	23/06/2016	403	565.916	7.793.731,83	13,77
13	Elis	Downtown/Paris	Ficção	Brasil	24/11/2016	255	536.187	8.126.553,93	15,16
14	Porta dos Fundos - Contrato Vitalício	Downtown/Paris	Ficção	Brasil	30/06/2016	515	454.569	6.208.337,13	13,66
15	Reza a Lenda	Imagem	Ficção	Brasil	21/01/2016	382	377.670	4.979.716,42	13,19
16	Aquarius	Vitrine Filmes	Ficção	Brasil, França	01/09/2016	110	355.085	5.252.844,11	14,79
17	Em Nome da Lei	Fox	Ficção	Brasil	21/04/2016	389	226.978	3.196.720,00	14,08
18	Pequeno Segredo	Diamond Films do Brasil	Ficção	Brasil	10/11/2016	251	187.015	2.801.546,60	14,98
19	Nise - O Coração da Loucura	Imagem	Ficção	Brasil	21/04/2016	61	153.995	2.224.945,74	14,45
20	Desculpe o transtorno	Disney	Ficção	Brasil	15/09/2016	323	153.234	1.935.131,00	12,63

# Brazilian Audiovisual Statistical Yearbook

# 2024

# Brazilian Audiovisual Statistical Yearbook

# 2024



## Ranking of the 20 feature films released with the largest audiences - 2015 to 2024

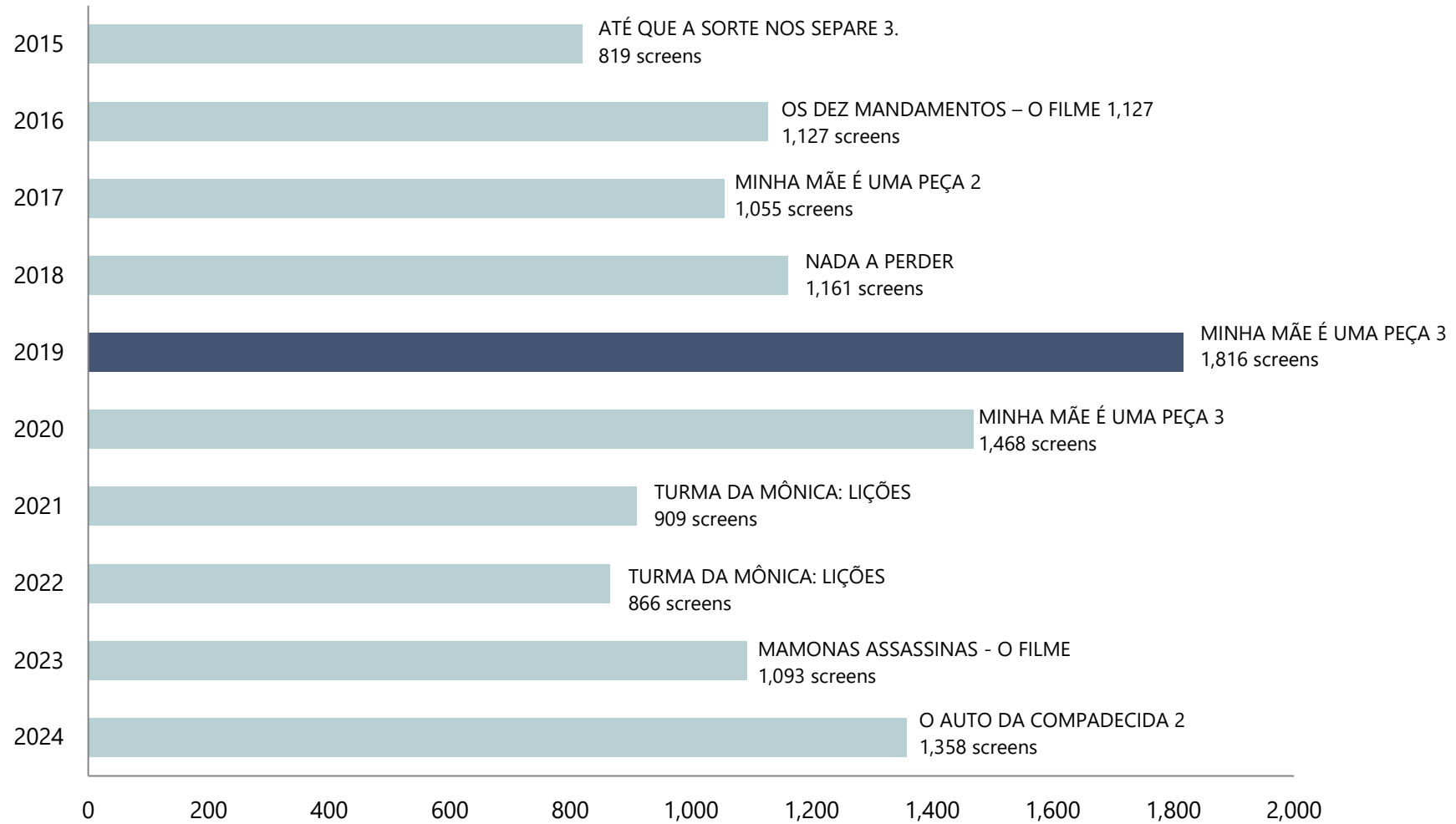
#	Title in Brazil	Distributor	Genre	Country	Year of Release	Screens at Release	Cumulative audience over the period	Cumulative revenue over the period (R\$)
1	DIVERTIDA MENTE 2	DISNEY	ANIMATION	UNITED STATES OF AMERICA	2024	2,814	22,159,705	442,101,148
2	VINGADORES: ULTIMATO	DISNEY	FICTION	UNITED STATES OF AMERICA	2019	3,139	19,656,475	338,624,955
3	HOMEM-ARANHA: SEM VOLTA PARA CASA	SONY	FICTION	UNITED STATES OF AMERICA	2021	2,828	16,614,010	307,392,631
4	O REI LEÃO	DISNEY	FICTION	UNITED STATES OF AMERICA	2019	2,305	16,249,234	265,902,594
5	VINGADORES: GUERRA INFINITA	DISNEY	FICTION	UNITED STATES OF AMERICA	2018	2,381	14,502,151	238,029,913
6	NADA A PERDER	DOWNTOWN/PARIS	FICTION	BRAZIL	2018	1,161	12,184,373	120,992,794
7	AVATAR: O CAMINHO DA ÁGUA	DISNEY	FICTION	UNITED STATES OF AMERICA	2022	2.803	11,551,730	240,271,275
8	OS DEZ MANDAMENTOS - O FILME	DOWNTOWN/PARIS	FICTION	BRAZIL	2016	1,127	11,305,479	116,833,027
9	MINHA MÃE É UMA PEÇA 3	DOWNTOWN/PARIS	FICTION	BRAZIL	2019	1,812	10,979,552	169,916,652
10	BARBIE	WARNER	FICTION	UNITED STATES OF AMERICA	2023	2,521	10,679,592	207,205,705
11	VINGADORES: A ERA DE ULTRON	DISNEY	FICTION	UNITED STATES OF AMERICA	2015	1,356	10,130,740	146,203,313
12	VELOZES E FURIOSOS 7	UNIVERSAL	FICTION	UNITED STATES OF AMERICA	2015	1,046	9,857,968	142,466,037
13	OS INCRÍVEIS 2	DISNEY	ANIMATION	UNITED STATES OF AMERICA	2018	1,648	9,809,521	145,012,895
14	CORINGA	WARNER	FICTION	CANADA, UNITED STATES OF AMERICA	2019	1,726	9,766,507	157,153,605
15	CAPITÃO AMÉRICA: GUERRA CIVIL	DISNEY	FICTION	UNITED STATES OF AMERICA	2016	1.635	9,617,668	143,337,776
16	MINHA MÃE É UMA PEÇA 2	DOWNTOWN/PARIS	FICTION	BRAZIL	2016	1,055	9,235,798	124,695,649
17	MEU MALVADO FAVORITO 3	UNIVERSAL	ANIMATION	UNITED STATES OF AMERICA	2017	1,383	8,997,736	126,016,867
18	CAPITÃ MARVEL	DISNEY	FICTION	UNITED STATES OF AMERICA	2019	2.271	8,993,389	146,783,970
19	MINIONS	UNIVERSAL	ANIMATION	UNITED STATES OF AMERICA	2015	1,084	8,919,421	120,059,271
20	LIGA DA JUSTIÇA	WARNER	FICTION	UNITED STATES OF AMERICA	2017	1,649	8,598,143	135,062,824

## Ranking of the 20 Brazilian feature films released with the largest audiences - 2015-2024

#	Title in Brazil	Distributor	Genre	Country	Year of Release	Screens at Release	Cumulative audience over the period	Cumulative revenue over the period (R\$)
1	NADA A PERDER	DOWNTOWN/PARIS	FICTION	BRAZIL	2018	1,161	12,184,373	120,992,794
2	OS DEZ MANDAMENTOS - O FILME	DOWNTOWN/PARIS	FICTION	BRAZIL	2016	1,127	11,305,479	116,833,027
3	MINHA MÃE É UMA PEÇA 3	DOWNTOWN/PARIS	FICTION	BRAZIL	2019	1,812	10,979,552	169,916,652
4	MINHA MÃE É UMA PEÇA 2	DOWNTOWN/PARIS	FICTION	BRAZIL	2016	1,055	9,235,798	124,695,649
5	NADA A PERDER 2	DOWNTOWN/PARIS	FICTION	BRAZIL	2019	1,028	6,189,465	59,750,402
6	MINHA VIDA EM MARTE	DOWNTOWN/PARIS	FICTION	BRAZIL	2018	925	5,235,611	81,121,591
7	LOUCAS PRA CASAR	DOWNTOWN/PARIS	FICTION	BRAZIL	2015	604	3,726,547	45,688,070
8	ATÉ QUE A SORTE NOS SEPRE 3	DOWNTOWN/PARIS	FICTION	BRAZIL	2015	819	3,335,670	42,263,286
9	VAI QUE COLA - O FILME	H2O FILMS	FICTION	BRAZIL	2015	636	3,307,837	41,803,908
10	AINDA ESTOU AQUI <sup>33</sup>	SONY	FICTION	BRAZIL, FRANCE	2024	765	2,968,398	64,698,430
11	FALA SÉRIO, MÃE!	DOWNTOWN/PARIS	FICTION	BRAZIL	2017	696	2,911,611	38,831,048
12	MEU PASSADO ME CONDENA 2	DOWNTOWN/PARIS	FICTION	BRAZIL	2015	618	2,639,935	32,941,690
13	OS FAROFEIROS	DOWNTOWN/PARIS	FICTION	BRAZIL	2018	725	2,604,733	36,821,637
14	CARROSSEL, O FILME	DOWNTOWN/PARIS	FICTION	BRAZIL	2015	616	2,537,628	27,221,239
15	CARROSSEL 2 - O SUMIÇO DE MARIA JOAQUINA	DOWNTOWN/PARIS	FICTION	BRAZIL	2016	888	2,525,347	28,590,846
16	MINHA IRMÃ E EU	PARIS	FICTION	BRAZIL	2023	986	2,285,860	43,666,631
17	TURMA DA MÔNICA - LAÇOS	PARIS	FICTION	BRAZIL	2019	742	2,129,326	30,456,264
18	OS FAROFEIROS 2	DOWNTOWN	FICTION	BRAZIL	2024	1,072	1,880,324	36,075,044
19	DE PERNAS PRO AR 3	DOWNTOWN/PARIS	FICTION	BRAZIL	2019	1,070	1,838,586	28,475,029
20	É FADA!	IMAGEM	FICTION	BRAZIL	2016	732	1,722,069	21,240,910

<sup>33</sup> "Ainda Estou Aqui" initially premiered on 09/19/2024, in just 1 movie theater (14 screenings) in the city of Salvador. It was released nationwide on 11/07/2024.

## Titles that occupied the most screens during a one-week period - Brazilian titles - 2015 to 2024



## Ranking of the 20 Brazilian series titles with the longest airtime - 2024

#	Title	Work Category	Channels	Type	Exhibition hours in the year
1	MUSIC DROPS	Non-independent Brazilian work	Music Box Brazil	Music Video	1855:03:46
2	ANIME ONEGAI	Non-independent Brazilian work	Play TV	Variety	1603:04:41
3	CLIPES POP	Non-independent Brazilian work	Play TV	Music Video	1147:25:15
4	VAI COM A DANY - 3ª TEMPORADA	Independent Brazilian work	C3 TV, Travel Box Brazil	Variety	1027:07:34
5	QUINTAL DA CULTURA - ERA UMA VEZ NO QUINTAL	Non-independent Brazilian work	TV Rá Tim Bum!	Fiction	945:12:10
6	LIVES MUSIC BOX BRAZIL	Non-independent Brazilian work	Music Box Brazil	Music Video	935:56:27
7	LE CORDON BLEU - 2ª TEMPORADA	Non-independent Brazilian work	Sabor & Arte	Variety	754:59:37
8	TRAVEL SHOT	Non-independent Brazilian work	Travel Box Brazil	Variety	722:02:50
9	OS DEZ MANDAMENTOS	Non-independent Brazilian work	TNT Novelas	Fiction	679:24:48
10	JANTAR O QUE?	Non-independent Brazilian work	Sabor & Arte	Variety	612:06:02
11	PURA PESCA	Independent Brazilian work	FishTV	Variety	600:03:19
12	O MELHOR PRATO	Independent Brazilian work	Sabor & Arte	Variety	589:44:15
13	CINELAB APRENDIZ - 3ª TEMPORADA	Independent Brazilian work	Studio Universal, Universal TV, Usa Network	Reality Show	586:43:16
14	A META	Non-independent Brazilian work	FishTV	Variety	583:55:15

*\*Glossary - Original Movie Titles*

Ranking of the 20 feature films released with the largest audiences - 2015 to 2024

DIVERTIDA MENTE 2	INSIDE OUT 2
VINGADORES: ULTIMATO	AVENGERS: ENDGAME
HOMEM-ARANHA: SEM VOLTA PARA CASA	SPIDER-MAN: NO WAY HOME
O REI LEÃO	THE LION KING
VINGADORES: GUERRA INFINITA	AVENGERS: INFINITY WAR
NADA A PERDER	NOTHING TO LOSE
AVATAR: O CAMINHO DA ÁGUA	AVATAR: THE WAY OF WATER
BARBIE	BARBIE
VINGADORES: A ERA DE ULTRON	AVENGERS: AGE OF ULTRON
VELOZES E FURIOSOS 7	FURIOUS 7
OS INCRÍVEIS 2	INCREDIBLES 2
CORINGA	JOKER
CAPITÃO AMÉRICA: GUERRA CIVIL	CAPTAIN AMERICA: CIVIL WAR
MEU MALVADO FAVORITO 3	DESPICABLE ME 3
CAPITÃ MARVEL	CAPTAIN MARVEL
MINIONS	MINIONS
LIGA DA JUSTIÇA	JUSTICE LEAGUE

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: October 31, 2025.

# Anuário Estatístico do Audiovisual Brasileiro

# 2024

# Anuário Estatístico do Audiovisual Brasileiro

# 2024



## Ranking dos 20 longas-metragens lançados com maior público - 2015 a 2024

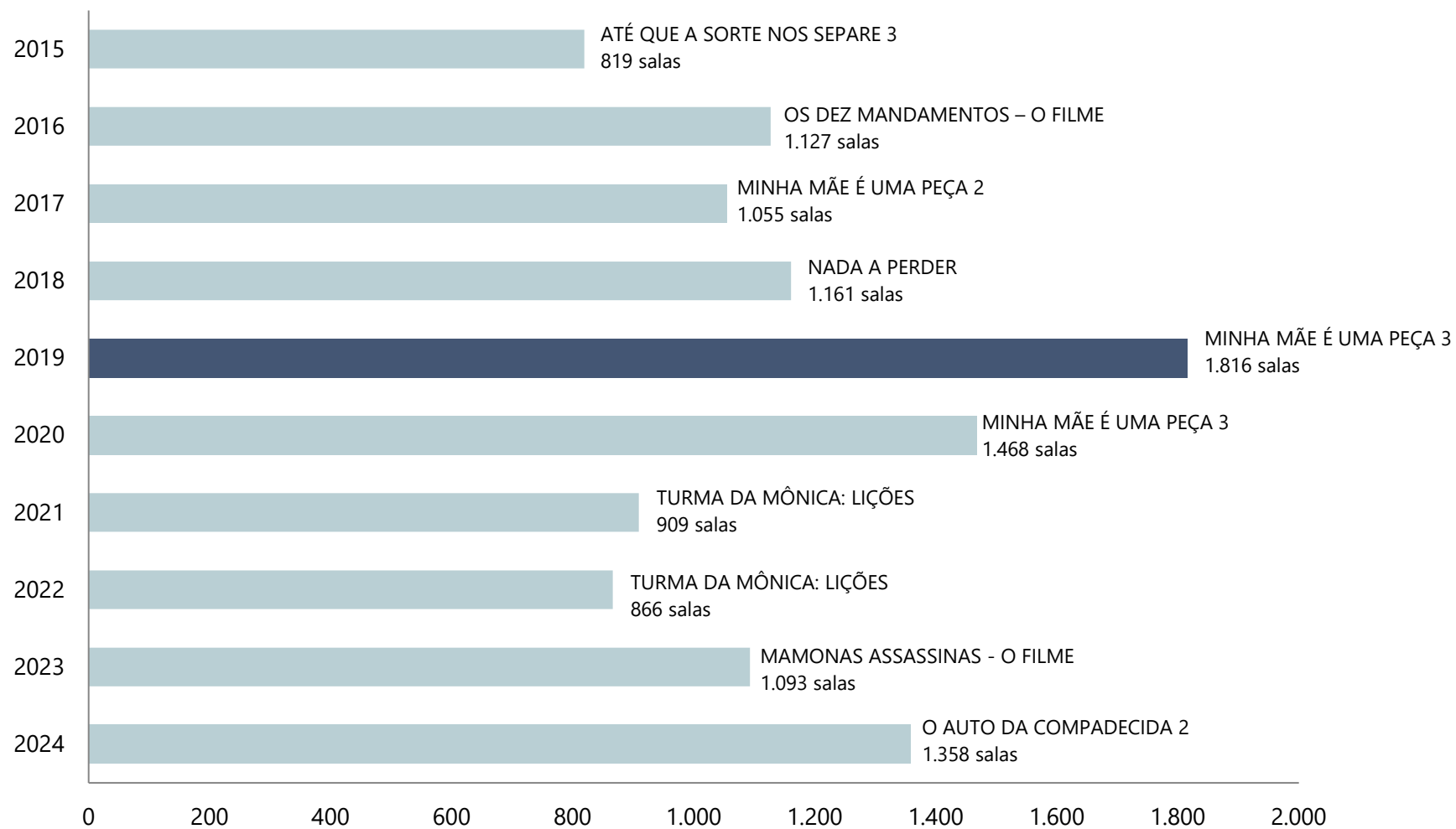
#	Título no Brasil	Distribuidora	Tipo	País	Ano de lançamento	Salas no lançamento	Público acumulado no período	Renda acumulada no período (R\$)
1	DIVERTIDA MENTE 2	DISNEY	ANIMAÇÃO	ESTADOS UNIDOS	2024	2.814	22.159.705	442.101.148
2	VINGADORES: ULTIMATO	DISNEY	FICÇÃO	ESTADOS UNIDOS	2019	3.139	19.656.475	338.624.955
3	HOMEM-ARANHA: SEM VOLTA PARA CASA	SONY	FICÇÃO	ESTADOS UNIDOS	2021	2.828	16.614.010	307.392.631
4	O REI LEÃO	DISNEY	FICÇÃO	ESTADOS UNIDOS	2019	2.305	16.249.234	265.902.594
5	VINGADORES: GUERRA INFINITA	DISNEY	FICÇÃO	ESTADOS UNIDOS	2018	2.381	14.502.151	238.029.913
6	NADA A PERDER	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2018	1.161	12.184.373	120.992.794
7	AVATAR: O CAMINHO DA ÁGUA	DISNEY	FICÇÃO	ESTADOS UNIDOS	2022	2.803	11.551.730	240.271.275
8	OS DEZ MANDAMENTOS - O FILME	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2016	1.127	11.305.479	116.833.027
9	MINHA MÃE É UMA PEÇA 3	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2019	1.812	10.979.552	169.916.652
10	BARBIE	WARNER	FICÇÃO	ESTADOS UNIDOS	2023	2.521	10.679.592	207.205.705
11	VINGADORES: A ERA DE ULTRON	DISNEY	FICÇÃO	ESTADOS UNIDOS	2015	1.356	10.130.740	146.203.313
12	VELOZES E FURIOSOS 7	UNIVERSAL	FICÇÃO	ESTADOS UNIDOS	2015	1.046	9.857.968	142.466.037
13	OS INCRÍVEIS 2	DISNEY	ANIMAÇÃO	ESTADOS UNIDOS	2018	1.648	9.809.521	145.012.895
14	CORINGA	WARNER	FICÇÃO	CANADÁ, ESTADOS UNIDOS	2019	1.726	9.766.507	157.153.605
15	CAPITÃO AMÉRICA: GUERRA CIVIL	DISNEY	FICÇÃO	ESTADOS UNIDOS	2016	1.635	9.617.668	143.337.776
16	MINHA MÃE É UMA PEÇA 2	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2016	1.055	9.235.798	124.695.649
17	MEU MALVADO FAVORITO 3	UNIVERSAL	ANIMAÇÃO	ESTADOS UNIDOS	2017	1.383	8.997.736	126.016.867
18	CAPITÃ MARVEL	DISNEY	FICÇÃO	ESTADOS UNIDOS	2019	2.271	8.993.389	146.783.970
19	MINIONS	UNIVERSAL	ANIMAÇÃO	ESTADOS UNIDOS	2015	1.084	8.919.421	120.059.271
20	LIGA DA JUSTIÇA	WARNER	FICÇÃO	ESTADOS UNIDOS	2017	1.649	8.598.143	135.062.824

## Ranking dos 20 longas-metragens brasileiros lançados com maior público - 2015-2024

#	Título no Brasil	Distribuidora	Tipo	País	Ano de lançamento	Salas no lançamento	Público acumulado no período	Renda acumulada no período (R\$)
1	NADA A PERDER	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2018	1.161	12.184.373	120.992.794
2	OS DEZ MANDAMENTOS - O FILME	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2016	1.127	11.305.479	116.833.027
3	MINHA MÃE É UMA PEÇA 3	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2019	1.812	10.979.552	169.916.652
4	MINHA MÃE É UMA PEÇA 2	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2016	1.055	9.235.798	124.695.649
5	NADA A PERDER 2	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2019	1.028	6.189.465	59.750.402
6	MINHA VIDA EM MARTE	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2018	925	5.235.611	81.121.591
7	LOUCAS PRA CASAR	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2015	604	3.726.547	45.688.070
8	ATÉ QUE A SORTE NOS SEPRE 3	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2015	819	3.335.670	42.263.286
9	VAI QUE COLA - O FILME	H2O FILMS	FICÇÃO	BRASIL	2015	636	3.307.837	41.803.908
10	AINDA ESTOU AQUI <sup>33</sup>	SONY	FICÇÃO	BRASIL; FRANÇA	2024	765	2.968.398	64.698.430
11	FALA SÉRIO, MÃE!	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2017	696	2.911.611	38.831.048
12	MEU PASSADO ME CONDENA 2	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2015	618	2.639.935	32.941.690
13	OS FAROFEIROS	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2018	725	2.604.733	36.821.637
14	CARROSSEL, O FILME	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2015	616	2.537.628	27.221.239
15	CARROSSEL 2 - O SUMIÇO DE MARIA JOAQUINA	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2016	888	2.525.347	28.590.846
16	MINHA IRMÃ E EU	PARIS	FICÇÃO	BRASIL	2023	986	2.285.860	43.666.631
17	TURMA DA MÔNICA - LAÇOS	PARIS	FICÇÃO	BRASIL	2019	742	2.129.326	30.456.264
18	OS FAROFEIROS 2	DOWNTOWN	FICÇÃO	BRASIL	2024	1.072	1.880.324	36.075.044
19	DE PERNAS PRO AR 3	DOWNTOWN/PARIS	FICÇÃO	BRASIL	2019	1.070	1.838.586	28.475.029
20	É FADA!	IMAGEM	FICÇÃO	BRASIL	2016	732	1.722.069	21.240.910

<sup>33</sup> "Ainda Estou Aqui" entrou em cartaz inicialmente em 19/09/2024, em apenas 1 sala (14 sessões), na cidade de Salvador. Em 07/11/2024 foi lançado nacionalmente.

## Títulos que ocuparam mais salas no período de uma semana - Títulos brasileiros - 2015 a 2024



## Ranking dos 20 títulos brasileiros seriados com maior tempo de veiculação - 2024

#	Título	Classificação da obra	Canais	Tipo	Horas de exibição no ano
1	MUSIC DROPS	Obra brasileira não independente	Music Box Brazil	Vídeomusical	1855:03:46
2	ANIME ONEGAI	Obra brasileira não independente	Play TV	Variedades	1603:04:41
3	CLIPES POP	Obra brasileira não independente	Play TV	Vídeomusical	1147:25:15
4	VAI COM A DANY - 3ª TEMPORADA	Obra brasileira independente	C3 TV, Travel Box Brazil	Variedades	1027:07:34
5	QUINTAL DA CULTURA - ERA UMA VEZ NO QUINTAL	Obra brasileira não independente	TV Rá Tim Bum!	Ficção	945:12:10
6	LIVES MUSIC BOX BRAZIL	Obra brasileira não independente	Music Box Brazil	Vídeomusical	935:56:27
7	LE CORDON BLEU - 2ª TEMPORADA	Obra brasileira não independente	Sabor & Arte	Variedades	754:59:37
8	TRAVEL SHOT	Obra brasileira não independente	Travel Box Brazil	Variedades	722:02:50
9	OS DEZ MANDAMENTOS	Obra brasileira não independente	TNT Novelas	Ficção	679:24:48
10	JANTAR O QUE?	Obra brasileira não independente	Sabor & Arte	Variedades	612:06:02
11	PURA PESCA	Obra brasileira independente	FishTV	Variedades	600:03:19
12	O MELHOR PRATO	Obra brasileira independente	Sabor & Arte	Variedades	589:44:15
13	CINELAB APRENDIZ - 3ª TEMPORADA	Obra brasileira independente	Studio Universal, Universal TV, Usa Network	Reality-Show	586:43:16
14	A META	Obra brasileira não independente	FishTV	Variedades	583:55:15

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## Os Dez Mandamentos - O Filme (2016)

Moses follows leading the Hebrew people from slavery in Egypt to the Promised Land, according to the book of Exodus. The story told like never before and faithful to the Scriptures.

[Cast information](#)  
[Crew information](#)  
[Company information](#)  
[News](#)  
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**Title Summary**

All Releases

<b>All Releases</b> DOMESTIC (-) — INTERNATIONAL (100%) <b>\$31,998,251</b> WORLDWIDE <b>\$31,998,251</b>	Earliest Release Date	January 28, 2016 (Brazil)
	MPAA	PG-13
	Running Time	2 hr
	Genres	Adventure Drama Fantasy
	IMDbPro	<a href="#">See more details at IMDbPro</a>

Performance

Cast and Crew

All-Time Rankings

Related Stories

Similar Movies

### Europe, Middle East, and Africa

Area	Release Date	Opening	Gross
<a href="#">Portugal</a>	Sep 22, 2016	\$83,201	\$150,159

### Latin America

Area	Release Date	Opening	Gross
<a href="#">Brazil</a>	Jan 28, 2016	\$6,015,484	\$29,753,454
<a href="#">Argentina</a>	Feb 23, 2017	\$703,133	\$1,488,761
<a href="#">Mexico</a>	Oct 27, 2017	\$204,882	\$204,882
<a href="#">Colombia</a>	Oct 26, 2017	\$91,279	\$138,966
<a href="#">Bolivia</a>	Apr 6, 2017	—	\$105,141
<a href="#">Paraguay</a>	Oct 26, 2017	\$8,722	\$35,720
<a href="#">Uruguay</a>	Mar 2, 2017	\$31,413	\$35,719

### Asia Pacific

Area	Release Date	Opening	Gross
<a href="#">South Korea</a>	Apr 13, 2017	\$34,249	\$85,449

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2A PRODUÇÕES ARTÍSTICAS apresenta



# PONHO A MÃO NO FOGO

dirigido por ANDRÉ AMADO

VALQUIRIA  
RIBEIRO

RAFAEL  
FONSECA

THIAGO  
KLOJDA

DANI  
TAVARES

TAI  
RAVELI

RUTH  
CHEREM

um filme de RONI DE LIMA

produção executiva: ANDRÉ AMADO RONI DE LIMA DAVI NERY ELIASIBE MATTOS - coprodução: LA BYANCO 2A FILMES OMENA VIDEO distribuição: ENCRYPTA  
fotografia: LEONARDO DOS SANTOS - edição sonora: SAMUEL RIBEIRO - OMENA VIDEO - som direto: MARIO ADEPTOS figurino: ALEXANDER SANTOS roteiro: RONI DE LIMA  
participações especiais: FERNANDO SAMPAIO MIGUEL NADER KRISTHEL BYANCO MC K9 MC FB MC J preparação de elenco: CLAUDIA BONAZZA finalização: MOCK VFX

[f/ponhoamaonofogo](https://www.facebook.com/ponhoamaonofogo)





Jogos

Apps

Filmes e TV

Livros

Crianças

 Trailer



# I'd bet my hand on it.

2016 • 104 minutes

4.4 ★

37 reviews



Qualified ⓘ

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 Watch in a web browser or on compatible devices. [Learn more](#)

About this film





Jogos

Apps

Filmes e TV

Livros

Crianças

Mystery and suspense

### Ratings and reviews



Grades and ratings are not verified. ⓘ



37 reviews



Elaine



★★★★★ September 27, 2016

I loved it... a powerful message for families today. Anyone who says the movie is bad... is just praising Hollywood films.... this movie is truly one of the best I've seen in recent times... And there's nothing better in Brazil!!!



Roni de Lima



★★★★★ November 18, 2016

The film "Ponho a mão no fogo" (I'd Put My Hand in the Fire) won Best National Film, Best Screenplay, and Best Director at the 2016 FICC International Film Festival. I want to recommend this film to everyone... In my opinion, it's the best film of all time. It deals with a reality that millions of Brazilians live... It's not a story! It's real, it's reality... A thousand out of ten!

This review was found to be helpful by 8 people.



A Google user



★★★★★ September 28, 2016

Simply divine... And every time you watch it, it will be different because this film covers many subjects. I recommend it to everyone who needs advice directly from God... I LOVED IT!!!



Jogos

Apps

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United States (Portuguese)



Cinema

## Special screening of the film "I Put My Hand in the Fire" for the entire cast.

July 26, 2016 InFoco Magazine 0 comments 2A Artistic Productions , I'd Put My Hand in the Fire

Last Friday (22), a special screening of the film, “Ponho a Mão no Fogo”, written by Roni Lima and directed by André Amado, took place. An evening that brought together the film's cast and some guests, in Recreio dos Bandeirantes, Rio de Janeiro. Actors such as Tai Raveli, Kristhel Byancco, Fernando Sampaio, Valquiria Ribeiro, Rafael Fonseca, Thiago Klojda, Dani Tavares and Ruth Cherem. Actor Fernando Sampaio, currently on air in the soap opera 10 Mandamentos, took advantage of the event and posed for photos with Tai Raveli, Kristhel Byancco, Ariadne Coelho and Luiz Vilarino.

A film produced by 2A Produções Artísticas, with co-production by La Byancco Comércio, Promoções e



Eliana Ovalle and Fernando Sampaio  
Photo: Vera Donato

Representações and 3A Filmes, the feature film speaks of the importance of faith, about a community dominated by ex-police officers where a series of robberies occur, and the need for dialogue with children so that they do not go astray. A community where residents, even under pressure, refuse to pay Naldinho for security. And such oppression leads the character Débora to turn to her faith in God for the sake of her son who is being hunted by bandits.

### **Synopsis of the film: I'd Put My Hand in the Fire**

The drama portrays the need for dialogue and attention in raising children through its characters: three mothers and their respective children. Márcia ( Dani Tavares ), an upper-class mother, happily married, who has always had everything and provides the same for her son; Ângela ( Ruth Cherem ), a middle-class single mother, who does everything to prevent her daughter from making the same mistakes she did in the past; and Débora ( Valquiria Ribeiro ) , a lower-class mother, abandoned by her husband, who struggles to raise her son in the best way possible. What these women have in common is the love for their children, which makes them capable of doing anything for them, but sometimes more is needed to save the weak bonds of the family. It takes a lot of faith.

[https://www.facebook.com/permalink.php?story\\_fbid=1542432552695672&id=1541790469426547](https://www.facebook.com/permalink.php?story_fbid=1542432552695672&id=1541790469426547)



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato

# **Exhibit D**



**TV Record – Rede Record de Televisão**

Estrada dos Baneirantes, 23.505

Vargem Grande, Rio de Janeiro, RJ – Brazil – 22785-091

**Date:** August 11, 2025

**To whom it may concern,**

Through this, we declare that **Mr. Leonardo dos Santos Camarte**, holder of identity document no. 11270201-4 and CPF 076.261.917-17, worked at this company, **TV Record**, from **January 2006 to August 2018**, holding the position of **Gaffer and Director of Photography**.

During his period of work, the professional performed, among others, the following activities and responsibilities:

- Development and execution of stage lighting projects for soap operas, miniseries, and special programs;
- Coordination of technical teams in electrical and lighting departments in studio environments and complex outdoor settings;
- Creation of innovative visual solutions in partnership with directors, set designers, and camera operators, ensuring the aesthetic excellence of the productions.

Mr. Leonardo was selected for the position due to his outstanding professional ability and solid experience in the field of artistic lighting, especially for his technical and creative background in projects of great visual complexity, such as the Rio de Janeiro Carnival. His work as a lighting designer for parade floats for renowned samba schools, such as Beija-Flor, Mangueira, and Portela, demonstrated his ability to harmoniously integrate lighting, set design, and storytelling – which uniquely qualified him to lead

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teams and develop visual solutions in large-scale television productions. Mr. Leonardo's performance was considered **excellent**, being fundamental and critical to the network, demonstrating remarkable technical mastery, artistic creativity, and strong leadership ability in high-demand environments. His professional conduct has always been aligned with the company's values and policies.

We issue this letter for the purpose of verifying professional experience, at the request of the individual.

Sincerely,

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**Vanilson Alves Souza**  
Technical Operations Director  
+55(21) 97971-6000

**I, André Vinícius Inacio Penna Mello, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.**

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**Date: September 15, 2025.**

# LEONARDO DOS SANTOS CAMARTE

Email | [biancacamarte@hotmail.com](mailto:biancacamarte@hotmail.com)

Phone | (650) 431-5780 (650) 245-8564

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A professional with more than 20 years of experience in the audiovisual and cultural sector, working as a Director of Photography, Gaffer, and Image Photographer in television, film, music videos, documentaries, and large events. Recognized for his visual creativity, technical mastery, and leadership of multidisciplinary teams, coordinating complex operations in studios and on location. Responsible for projects screened nationally and internationally, with awards at festivals and professional recognition in highly demanding environments.

## WORK EXPERIENCE

### **GAFFER AND DIRECTOR OF PHOTOGRAPHY**

TV Record | Rio de Janeiro, RJ, Brazil 01/2006 – 08/2018

I led teams of up to 25 professionals in the areas of photography, electrical, and lighting in more than 20 major productions, including soap operas, miniseries, series, and specials. I was responsible for developing and implementing the cinematography for large-scale projects such as the telenovela *Os Dez Mandamentos* (2015), an international success broadcast in more than 50 countries. I supervised all lighting logistics both in studio and on location, ensuring aesthetic quality, visual consistency, and execution within tight deadlines. I worked with renowned directors and coordinated simultaneous shooting schedules, ensuring smooth workflow among teams and technical excellence even under high pressure. My work directly impacted the international reach of the broadcaster's dramatics department, establishing it as a benchmark in audiovisual production.

### **DIRECTOR OF PHOTOGRAPHY – CINEMA**

Feature Film "Ponho a Mão no Fogo" | Independent Production | Rio de Janeiro, RJ, Brazil  
01/2015 – 12/2016

I worked as Director of Photography for the feature film *Ponho a Mão no Fogo*, being responsible for the visual concept, technical planning, and full execution of the film's cinematographic language. I coordinated a photography and electrical team in both indoor and outdoor environments, working closely with the director and the art and production departments to ensure aesthetic and narrative consistency. The film received recognition at several national and international festivals, including three awards at the International Christian Film Festival (FICC): Best Film (Audience Award), Best Director/Screenplay, and a nomination for Best Cinematography. The work was selected for the BRICS Festival and reached the semifinals at the Miami Festival, standing out for its visual quality and thematic impact. The project solidified my career in cinema as a reference in image direction within the segment of independent productions with strong artistic and social appeal.

## **DIRECTOR OF PHOTOGRAPHY – MUSIC VIDEOS**

Independent Productions | Rio de Janeiro, RJ, Brazil 01/2010 – 12/2018

I worked as Director of Photography on several music videos, developing visual concepts, lighting plans, and technical execution in partnership with directors and artists from different musical genres. I was responsible for the cinematographic language of music videos for artists such as Kelly Key (*Controle*), Verônica Sacer (*Oxigênio*), and Graice I've (*Então Me Leva*), among others. Each project required distinct creative approaches, strategic use of light and camera, and leadership of specialized technical teams in both indoor and outdoor locations. The music videos were released on digital platforms, social media, and music channels, contributing to the artistic identity and reaching thousands of views. My work was recognized for its aesthetic quality, visual consistency, and ability to translate musicality into visual storytelling.

## **LIGHTING DESIGNER – INTERNATIONAL EVENT**

Red Bull X-Fighters | Rio de Janeiro, RJ, Brazil 07/2008

I worked as a Lighting Designer for the international event *Red Bull X-Fighters 2008*, held in Rio de Janeiro. I was responsible for the technical coordination of a team of more than 50 professionals during the setup and operation of the lighting systems for the freestyle motocross competition track and the main stage for the band O Rappa. The project involved intensive planning, execution under tight deadlines, and the integration of large-scale lighting solutions in outdoor areas, focusing on visual impact, safety, and technical performance. The event attracted an audience of over 30,000 people and received extensive national and international media coverage. My contribution enhanced the technical and scenographic quality of the show, strengthening my experience with high-complexity, high-visibility events.

## **DIRECTOR OF PHOTOGRAPHY – DOCUMENTARIES**

Ateliê do Jornalismo Project – Sponsored by ABEMC | Rio de Janeiro, RJ, Brazil  
01/2002 – 12/2002

I worked as Director of Photography on the *Ateliê do Jornalismo* project, an initiative focused on valuing social memory and community culture, sponsored by ABEMC (*Brazilian Association of Municipal Communication Broadcasters*). I was responsible for the visual conception and execution of the photographic language for a series of documentaries and reports, from aesthetic development to technical operation. I coordinated small camera and lighting teams, adapting the production to diverse contexts, from popular environments to institutional spaces. The productions were showcased in exhibitions, cultural events, and digital platforms, reaching a broad and diverse audience. The project had a significant educational and social impact, with positive recognition in community-based cultural initiatives.

## **SCENIC LIGHTING DESIGNER**

Samba Schools of Rio de Janeiro | Rio de Janeiro, RJ, Brazil  
01/1996 – 03/2006

I worked for over 10 years as the scenic lighting designer for the floats of major samba schools in Rio de Janeiro, including Beija-Flor, Mangueira, Portela, Viradouro, and São Clemente. I collaborated directly with carnival designers and art directors to integrate lighting solutions into the visual narrative of each parade. I coordinated technical teams of more than 25 people in the setup and operation of onboard lighting systems, managing large movable structures, specific artistic requirements, and extremely tight deadlines. My work contributed to the visual impact of the parades at Marquês de Sapucaí, witnessed by thousands of spectators in the sambadrome and millions on television. The technical and aesthetic excellence of the lighting was an essential element for the performance and ranking of the schools in Carnival, one of the largest cultural events in the world.

## TECHNICAL AND ARTISTIC LIGHTING DESIGNER

Light City Artistic Lighting Productions | Rio de Janeiro, RJ, Brazil

06/1994 – 04/2007

For over a decade, I worked as a technical and artistic lighting designer on more than 30 major Christmas and decorative lighting projects in shopping centers, cultural institutions, and urban spaces in the state of Rio de Janeiro. I was responsible for planning, installing, and operating electrical and scenic lighting systems in areas with high urban and tourist traffic, such as Barra Shopping, CCBB, and the traditional Christmas Tree at Lagoa Rodrigo de Freitas. I supervised teams of up to 15 professionals, ensuring technical execution in line with strict artistic schedules. The projects required expertise in large-scale electrical infrastructure, working at heights, and integration with complex architectures. The visual and scenographic impact of these installations attracted thousands of visitors annually and established Light City as a benchmark in artistic lighting in Brazil.

## EDUCATION

### BACHELOR'S DEGREE IN PHOTOGRAPHY

ESTACIO DE SA UNIVERSITY

RIO DE JANEIRO, RJ, BRAZIL

12/2016

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## AWARDS AND HONORS

### International Christian Film Festival (FICC) – 11/2016

*Rio de Janeiro, RJ, Brazil*

I received three awards for the feature film *Ponho a Mão no Fogo*, in which I served as Director of Photography:

- **Best Film (Audience Award)** - Chosen by the public among dozens of competing works screened at the festival, with voting open online and during in-person sessions.
- **Best Director/Screenplay** - Awarded by a specialized jury composed of audiovisual professionals, recognizing the excellence of overall direction and storytelling.
- **Nomination for Best Photography Cinematography** - Technical recognition among the finalist productions, based on visual language, aesthetic innovation, and artistic contribution to the work.

FICC is one of the main Christian film festivals in Latin America, featuring entries from multiple countries and wide visibility in the alternative and independent circuit.

### Official Selection – BRICS Festival – 08/2017

*Beijing, China*

The film *Ponho a Mão no Fogo* was selected to represent Brazil at the BRICS Festival (Brazil, Russia, India, China, and South Africa), an event celebrating cultural productions from member countries. The selection process is highly competitive, with only a few works chosen per country. The film's presence at the festival reflected international recognition of its cinematographic quality and cultural relevance on a global scale.

### Semifinalist – Miami Independent Film Festival – 10/2017

*Miami, FL USA*

*Ponho a Mão no Fogo* reached the semifinal stage at MIFF, a festival dedicated to independent productions with strong artistic and narrative appeal. The selection was made from hundreds of submissions by filmmakers worldwide. The film was evaluated

for its was evaluated for its visual originality, thematic impact, and technical execution, standing out among the semifinalists in the international feature film category.

### **International Recognition – Telenovela *Os Dez Mandamentos* (Record TV) – 2015**

*Rio de Janeiro, RJ, Brazil*

I worked as Gaffer on the telenovela *Os Dez Mandamentos*, one of the largest productions in Brazilian television drama, originally aired in 2015 by Record TV. The production was a technical and artistic milestone for the network, with high investment in set design, visual effects, and cinematography.

The series achieved significant international recognition:

- Broadcast in over **50 countries**, including the United States, Mexico, Angola, and Mozambique.
- Dubbed in **7 languages** and distributed across 4 continents.
- Adapted into a feature film, which broke box office records in Brazil with over **11 million viewers**, becoming one of the highest-grossing national films in history.

### **Produ Awards – Best Foreign Telenovela – 08/2019**

*Miami, FL USA*

The telenovela *Os Dez Mandamentos* was awarded **Best Foreign Telenovela** in the Produ Awards category during the NATPE TV Market in Miami. The selection included Latin American productions from various countries and was determined by a technical vote of professionals from the Latin American television industry. [marketen.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com](http://marketen.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com).

### **Internet Trophy – 12/2016**

*Brazil*

The production also won the **2016 Internet Trophy** in the telenovela category, an award based on popular online voting among various national telenovelas, confirming its strong impact with the Brazilian audience.

[pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2](http://pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2).

### **Seoul International Drama Awards – Nominations – 10/2016**

*Seoul, South Korea*

The telenovela received three nominations at the 2016 Seoul International Drama Awards in the categories: Best Telenovela, Best Director, and Best Screenwriter. These nominations highlight the international recognition of the production's technical and narrative quality.

My contribution as the leader of the lighting team was essential in creating the series' dramatic atmosphere and visual aesthetics, helping to establish Record TV's technical standards as a benchmark for audiovisual productions in Brazil and abroad.

### **National Recognition – Film *Os Dez Mandamentos***

The film set a **national box office record in 2016**, surpassing international blockbusters in Brazil and becoming the most-watched Brazilian film in theaters that year. This achievement brought significant visibility to the network and to the technical crew involved, including professionals in art direction, cinematography, and lighting.

#### **- Commercial Impact Highlights:**

**1<sup>st</sup> place** at the Brazilian box office during its opening week.

Over **R\$116 million** in revenue.

Became **Record TV's biggest commercial success** outside of television.

The film had a significant popular, commercial, and cultural impact and is widely recognized in the industry as a remarkable achievement in successfully adapting television content for mass-audience cinema.

## OTHER SKILLS

### TECHNICAL COMPETENCIES

- Cameras: Arri Alexa, RED, Sony FS7, Canon C-Series, Blackmagic
- Lighting: HMI, LED, tungsten, soft light, scenic and dynamic lighting
- Software: DaVinci Resolve, Adobe Lightroom, Photoshop

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JULY 2025.

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: November 27, 2025.

# LEONARDO DOS SANTOS CAMARTE

E-mail | biancacamarte@hotmail.com

Telefone | (650) 431-5780 (650) 245-8564

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Profissional com mais de 20 anos de experiência no setor audiovisual e cultural, atuando como Diretor de Fotografia, Iluminador (Gaffer) e Fotógrafo de Imagem em televisão, cinema, videoclipes, documentários e grandes eventos. Reconhecido por sua criatividade visual, domínio técnico e liderança em equipes multidisciplinares, coordenando operações complexas em estúdios e locações. Responsável por projetos exibidos nacional e internacionalmente, com prêmios em festivais e reconhecimento profissional em ambientes altamente exigentes.

## EXPERIÊNCIAS

### **ILUMINADOR (GAFFER) E DIRETOR DE FOTOGRAFIA**

TV Record | Rio de Janeiro, RJ, Brasil

01/2006 – 08/2018

Liderei equipes de até 25 profissionais nas áreas de fotografia, elétrica e iluminação em mais de 20 grandes produções, incluindo novelas, minisséries, séries e especiais. Fui responsável por desenvolver e implementar a direção de fotografia em projetos de grande escala, como a novela *Os Dez Mandamentos* (2015), um sucesso internacional exibido em mais de 50 países. Supervisionava toda a logística de iluminação em estúdio e locação, assegurando qualidade estética, consistência visual e execução dentro de prazos apertados. Trabalhei com diretores renomados e coordenei cronogramas simultâneos de gravação, garantindo fluidez entre as equipes e excelência técnica mesmo sob alta pressão. Meu trabalho impactou diretamente a repercussão internacional da dramaturgia da emissora, consolidando-a como referência de produção audiovisual.

### **DIRETOR DE FOTOGRAFIA – CINEMA**

Longa-Metragem “Ponho a Mão no Fogo” | Produção Independente | Rio de Janeiro, RJ, Brasil

01/2015 – 12/2016

Atuei como Diretor de Fotografia no longa-metragem *Ponho a Mão no Fogo*, sendo responsável pela concepção visual, planejamento técnico e execução completa da linguagem cinematográfica do filme. Coordenei uma equipe de fotografia e elétrica em ambientes internos e externos, trabalhando em sintonia com o diretor e os departamentos de arte e produção para garantir consistência estética e narrativa. O filme recebeu reconhecimento em diversos festivais nacionais e internacionais, incluindo três prêmios no Festival Internacional de Cinema Cristão (FICC): Melhor Filme (Voto Popular), Melhor Diretor/Roteiro e indicação de Melhor Direção de Fotografia. A obra foi selecionada para o Festival BRICS e alcançou a semifinal no Festival de Miami, destacando-se pela qualidade visual e impacto temático. O projeto consolidou minha atuação em cinema como referência em direção de imagem dentro do segmento de produções independentes com forte apelo artístico e social.

## **DIRETOR DE FOTOGRAFIA – VIDEOCLIPES MUSICAIS**

Produções Independentes | Rio de Janeiro, RJ, Brasil

01/2010 – 12/2018

Atuei como Diretor de Fotografia em diversos videoclipes musicais, desenvolvendo conceitos visuais, planos de iluminação e execução técnica em parceria com diretores e artistas de diferentes gêneros musicais. Fui responsável pela linguagem cinematográfica de clipes de nomes como Kelly Key (*Controle*), Verônica Sacer (*Oxigênio*) e Graice I've (*Então Me Leva*), entre outros. Cada projeto exigiu abordagens criativas distintas, uso estratégico de luz e câmera, e liderança de equipes técnicas especializadas em locações internas e externas. Os videoclipes foram lançados em plataformas digitais, redes sociais e canais de música, contribuindo para a imagem artística e o alcance de milhares de visualizações das obras. Meu trabalho foi reconhecido por sua qualidade estética, consistência visual e capacidade de traduzir musicalidade em narrativa imagética.

## **LIGHTING DESIGNER – EVENTO INTERNACIONAL**

Red Bull X-Fighters | Rio de Janeiro, RJ, Brasil

07/2008

Atuei como Lighting Designer no evento internacional *Red Bull X-Fighters 2008*, realizado no Rio de Janeiro. Fui responsável pela coordenação técnica de uma equipe com mais de 50 profissionais na montagem e operação dos sistemas de iluminação da pista de competição de motocross freestyle e do palco do show principal da banda O Rappa. O projeto envolveu planejamento intensivo, execução sob prazos reduzidos e integração de soluções de iluminação de grande escala em áreas externas, com foco em impacto visual, segurança e desempenho técnico. O evento atraiu um público superior a 30 mil pessoas e teve ampla cobertura de mídia nacional e internacional. Minha atuação contribuiu para a qualidade técnica e cenográfica do espetáculo, fortalecendo minha experiência em eventos de alta complexidade e visibilidade.

## **DIRETOR DE FOTOGRAFIA – DOCUMENTÁRIOS**

Projeto Ateliê do Jornalismo – Patrocínio ABEMC | Rio de Janeiro, RJ, Brasil

01/2002 – 12/2002

Atuei como Diretor de Fotografia no projeto *Ateliê do Jornalismo*, uma iniciativa voltada à valorização da memória social e da cultura comunitária, patrocinada pela ABEMC. Fui responsável pela concepção visual e execução da linguagem fotográfica de uma série de documentários e reportagens, desde o desenvolvimento da estética até a operação técnica. Coordenei pequenas equipes de captação e iluminação, adaptando a produção a contextos diversos – desde ambientes populares até espaços institucionais. As produções foram exibidas em exposições, eventos culturais e plataformas digitais, alcançando um público amplo e diverso. O projeto teve impacto educacional e social relevante, com repercussão positiva em iniciativas culturais de base comunitária.

## **ILUMINADOR CÊNICO**

Escolas de Samba do Rio de Janeiro | Rio de Janeiro, RJ, Brasil

01/1996 – 03/2006

Atuei por mais de 10 anos como responsável pela iluminação cênica dos carros alegóricos de grandes escolas de samba do Rio de Janeiro, incluindo Beija-Flor, Mangueira, Portela, Viradouro e São Clemente. Colaborei diretamente com carnavalescos e diretores de arte para integrar soluções de iluminação à narrativa visual de cada desfile. Coordenei equipes técnicas com mais de 25 pessoas na montagem e operação dos sistemas de luz embarcados, lidando com estruturas móveis de grande porte, exigências artísticas específicas e prazos extremamente curtos. Meu trabalho contribuiu para o impacto visual dos desfiles na Marquês de Sapucaí, assistidos por milhares de espectadores no sambódromo e milhões pela televisão. A excelência técnica e estética da iluminação foi um elemento essencial para a performance e classificação das escolas no Carnaval, um dos maiores eventos culturais do mundo.

## ILUMINADOR TÉCNICO E ARTÍSTICO

Light City Produções de Iluminação Artística | Rio de Janeiro, RJ, Brasil

06/1994 – 04/2007

Durante mais de uma década, atuei como iluminador técnico e artístico em mais de 30 grandes projetos de iluminação natalina e decorativa em centros comerciais, instituições culturais e espaços urbanos do Estado do Rio de Janeiro. Fui responsável pelo planejamento, instalação e operação de sistemas elétricos e cenográficos de iluminação em áreas de alto fluxo urbano e turístico, como o Barra Shopping, CCBB e a tradicional Árvore de Natal da Lagoa Rodrigo de Freitas. Supervisionava equipes com até 15 profissionais, garantindo a execução técnica em sincronia com cronogramas artísticos rigorosos. Os projetos exigiam domínio de infraestrutura elétrica de grande escala, trabalho em altura e integração com arquiteturas complexas. O impacto visual e cenográfico gerado por essas instalações atraiu milhares de visitantes anualmente e consolidou a Light City como referência em iluminação artística no Brasil.

## EDUCAÇÃO

### GRADUAÇÃO EM FOTOGRAFIA

UNIVERSIDADE ESTACIO DE SA

RIO DE JANEIRO, RJ, BRASIL

12/2016

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## PRÊMIOS E HONRARIAS

### Festival Internacional de Cinema Cristão (FICC) – 11/2016

*Rio de Janeiro, RJ, Brasil*

Recebi três prêmios pelo longa-metragem *Ponho a Mão no Fogo*, no qual atuei como diretor de fotografia:

- **Melhor Filme (Voto Popular)** – Escolha do público entre dezenas de obras concorrentes exibidas no festival, com votação aberta online e presencial durante as sessões.
- **Melhor Diretor/Roteiro** – Prêmio concedido por um júri especializado composto por profissionais do setor audiovisual, destacando a excelência da direção geral e narrativa.
- **Indicação à Melhor Direção de Fotografia** – Reconhecimento técnico entre as produções finalistas, com base na linguagem visual, inovação estética e contribuição artística à obra.

O FICC é um dos principais festivais de cinema cristão da América Latina, com obras inscritas de diversos países e ampla visibilidade no circuito alternativo e independente.

### Seleção Oficial – Festival BRICS – 08/2017

*Pequim, China*

O filme *Ponho a Mão no Fogo* foi selecionado para representar o Brasil no Festival BRICS (Brasil, Rússia, Índia, China e África do Sul), evento que celebra produções culturais dos países membros. A seleção é altamente competitiva, com poucas obras escolhidas por país. A presença no festival refletiu o reconhecimento internacional da qualidade cinematográfica da obra e sua relevância cultural no contexto global.

### Semifinalista – Miami Independent Film Festival – 10/2017

*Miami, FL, EUA*

*Ponho a Mão no Fogo* alcançou a fase semifinal no MIFF, festival dedicado a produções independentes com forte apelo artístico e narrativo. A seleção se deu entre centenas de produções submetidas por cineastas de todo o mundo. A obra

foi avaliada por sua originalidade visual, impacto temático e execução técnica, sendo destaque entre os semifinalistas na categoria de longas internacionais.

### **Reconhecimento Internacional – Novela *Os Dez Mandamentos* (Record TV) – 2015**

*Rio de Janeiro, RJ, Brasil*

Atuei como Iluminador (Gaffer) na novela *Os Dez Mandamentos*, uma das maiores produções da teledramaturgia brasileira, exibida originalmente em 2015 pela Record TV. A produção foi um marco técnico e artístico para a emissora, com alto investimento em cenografia, efeitos visuais e direção de fotografia.

A novela alcançou repercussão internacional significativa:

- Exibida em mais de **50 países**, incluindo Estados Unidos, México, Angola e Moçambique.
- Dublada em **7 idiomas** e distribuída em 4 continentes.
- Adaptada para o cinema, o filme bateu recordes de bilheteria no Brasil, com mais de **11 milhões de espectadores**, tornando-se uma das maiores bilheterias nacionais da história.

### **Produ Awards – Melhor Telenovela Estrangeira – 08/2019**

*Miami, FL, EUA*

A novela *Os Dez Mandamentos* foi eleita **Melhor Telenovela Estrangeira** na categoria Produ Awards, durante a feira de TV NATPE em Miami. A seleção envolveu produções latino-americanas de diversos países, e a escolha foi fruto de votação técnica de profissionais do mercado latino-americano [pt.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com](http://pt.wikipedia.org+9noticias.uol.com.br+9en.wikipedia.org+9entretenimento.r7.com).

### **Troféu Internet – 12/2016**

*Brasil*

A produção também venceu o **Troféu Internet de 2016** na categoria de novela, premiação baseada em voto popular na internet entre diversas novelas nacionais, confirmando seu impacto junto ao público brasileiro [pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2](http://pt.wikipedia.org+2pt.wikipedia.org+2imdb.com+2).

### **Seoul International Drama Awards – Indicações – 10/2016**

*Seul, Coreia do Sul*

A novela recebeu três indicações no Seoul International Drama Awards de 2016, nas categorias: Melhor Novela, Melhor Diretor e Melhor Roteirista. As indicações reforçam o reconhecimento internacional da qualidade técnica e narrativa da produção

Minha contribuição na liderança da equipe de iluminação foi essencial para a criação da atmosfera dramática e estética visual da obra, ajudando a consolidar o padrão técnico da dramaturgia da Record TV como referência em produções audiovisuais no Brasil e no exterior.

### **Reconhecimento Nacional – Filme *Os Dez Mandamentos***

O filme foi **recordista de bilheteria nacional em 2016**, superando blockbusters internacionais no Brasil e se tornando o filme brasileiro mais visto em salas de cinema naquele ano. Isso garantiu projeção significativa à emissora e ao elenco técnico envolvido — incluindo profissionais da direção de arte, fotografia e iluminação.

#### **- Destaques do impacto comercial:**

**1º lugar** nas bilheterias brasileiras na semana de estreia.

Mais de **R\$ 116 milhões** arrecadados.

Tornou-se o **maior sucesso comercial da Record TV** fora da televisão.

O filme teve impacto popular, comercial e cultural muito expressivo — e é amplamente reconhecido no mercado como uma façanha de adaptação de conteúdo televisivo para o cinema com sucesso de massa.

## OUTRAS HABILIDADES

### COMPETÊNCIAS TÉCNICAS

- Câmeras: Arri Alexa, RED, Sony FS7, Canon C-Series, Blackmagic
- Iluminação: HMI, LED, tungstênio, soft light, iluminação cênica e dinâmica
- Softwares: DaVinci Resolve, Adobe Lightroom, Photoshop

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JULHO 2025.



Cinema

## Special screening of the film "I Put My Hand in the Fire" for the entire cast.

July 26, 2016 InFoco Magazine 0 comments 2A Artistic Productions , I'd Put My Hand in the Fire

Last Friday (22), a special screening of the film, “Ponho a Mão no Fogo”, written by Roni Lima and directed by André Amado, took place. An evening that brought together the film's cast and some guests, in Recreio dos Bandeirantes, Rio de Janeiro. Actors such as Tai Raveli, Kristhel Byancco, Fernando Sampaio, Valquiria Ribeiro, Rafael Fonseca, Thiago Klojda, Dani Tavares and Ruth Cherem. Actor Fernando Sampaio, currently on air in the soap opera 10 Mandamentos, took advantage of the event and posed for photos with Tai Raveli, Kristhel Byancco, Ariadne Coelho and Luiz Vilarino.

A film produced by 2A Produções Artísticas, with co-production by La Byancco Comércio, Promoções e



Eliana Ovalle and Fernando Sampaio  
Photo: Vera Donato

Representações and 3A Filmes, the feature film speaks of the importance of faith, about a community dominated by ex-police officers where a series of robberies occur, and the need for dialogue with children so that they do not go astray. A community where residents, even under pressure, refuse to pay Naldinho for security. And such oppression leads the character Débora to turn to her faith in God for the sake of her son who is being hunted by bandits.

### **Synopsis of the film: I'd Put My Hand in the Fire**

The drama portrays the need for dialogue and attention in raising children through its characters: three mothers and their respective children. Márcia ( Dani Tavares ), an upper-class mother, happily married, who has always had everything and provides the same for her son; Ângela ( Ruth Cherem ), a middle-class single mother, who does everything to prevent her daughter from making the same mistakes she did in the past; and Débora ( Valquiria Ribeiro ) , a lower-class mother, abandoned by her husband, who struggles to raise her son in the best way possible. What these women have in common is the love for their children, which makes them capable of doing anything for them, but sometimes more is needed to save the weak bonds of the family. It takes a lot of faith.

[https://www.facebook.com/permalink.php?story\\_fbid=1542432552695672&id=1541790469426547](https://www.facebook.com/permalink.php?story_fbid=1542432552695672&id=1541790469426547)



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato



Photo: Vera Donato

Jogos

Apps

Filmes e TV

Livros

Crianças

 Trailer



# I'd bet my hand on it.

2016 • 104 minutes

4.4 ★

37 reviews



Qualified ⓘ

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About this film





Jogos

Apps

Filmes e TV

Livros

Crianças

Mystery and suspense

### Ratings and reviews



Grades and ratings are not verified. ⓘ



37 reviews



Elaine



★★★★★ September 27, 2016

I loved it... a powerful message for families today. Anyone who says the movie is bad... is just praising Hollywood films.... this movie is truly one of the best I've seen in recent times... And there's nothing better in Brazil!!!



Roni de Lima



★★★★★ November 18, 2016

The film "Ponho a mão no fogo" (I'd Put My Hand in the Fire) won Best National Film, Best Screenplay, and Best Director at the 2016 FICC International Film Festival. I want to recommend this film to everyone... In my opinion, it's the best film of all time. It deals with a reality that millions of Brazilians live... It's not a story! It's real, it's reality... A thousand out of ten!

This review was found to be helpful by 8 people.



A Google user



★★★★★ September 28, 2016

Simply divine... And every time you watch it, it will be different because this film covers many subjects. I recommend it to everyone who needs advice directly from God... I LOVED IT!!!



Jogos

Apps

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United States (Portuguese)



2A PRODUÇÕES ARTÍSTICAS apresenta



# PONHO A MÃO NO FOGO

dirigido por ANDRÉ AMADO

VALQUIRIA  
RIBEIRO

RAFAEL  
FONSECA

THIAGO  
KLOJDA

DANI  
TAVARES

TAI  
RAVELI

RUTH  
CHEREM

um filme de RONI DE LIMA

produção executiva: ANDRÉ AMADO RONI DE LIMA DAVI NERY ELIASIBE MATTOS - coprodução: LA BYANCO 2A FILMES OMENA VIDEO distribuição: ENCRYPTA  
fotografia: LEONARDO DOS SANTOS - edição sonora: SAMUEL RIBEIRO - OMENA VIDEO - som direto: MARIO ADEPTOS figurino: ALEXANDER SANTOS roteiro: RONI DE LIMA  
participações especiais: FERNANDO SAMPAIO MIGUEL NADER KRISTHEL BYANCO MC K9 MC FB MC J preparação de elenco: CLAUDIA BONAZZA finalização: MOCK VFX

[f/ponhoamaonofogo](https://www.facebook.com/ponhoamaonofogo)





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# Os Dez Mandamentos - O Filme - Full Cast & Crew

2016 2 hr 0 mins Action & Adventure, Drama, Fantasy PG-13

Watchlist

Where To Watch

Follows Moses leading and conducting the Hebrew people from the slavery of Egypt to the freedom towards the Promised Land according to the Ancient Testament Bible book of the Exodus. The story told like never before is faithful to the Scriptures.

**Director** 2 Credits

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**Alexandre Avancini**

**Hamsa Wood**

**Writer** 4 Credits

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**Joaquim Assis**



**Emilio Boechat**

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**Maria Cláudia Oliveira**

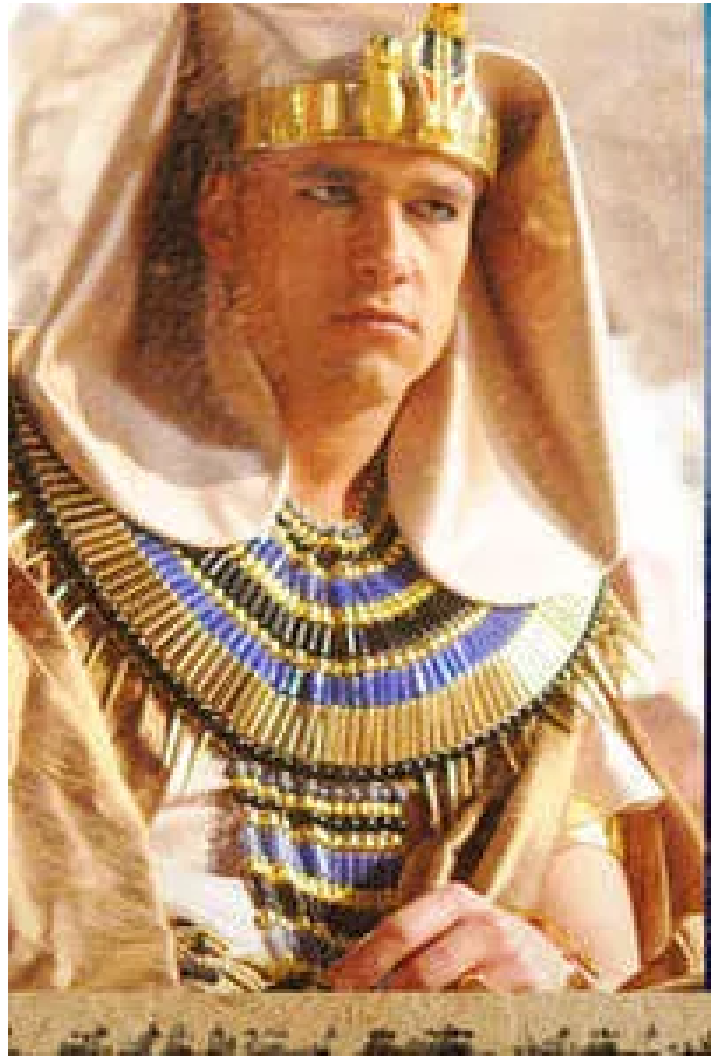
**Paula Richard**

**Actor** 20 Credits

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**Guilherme Winter**  
Moisés



**Sérgio Marone**  
Ramsés

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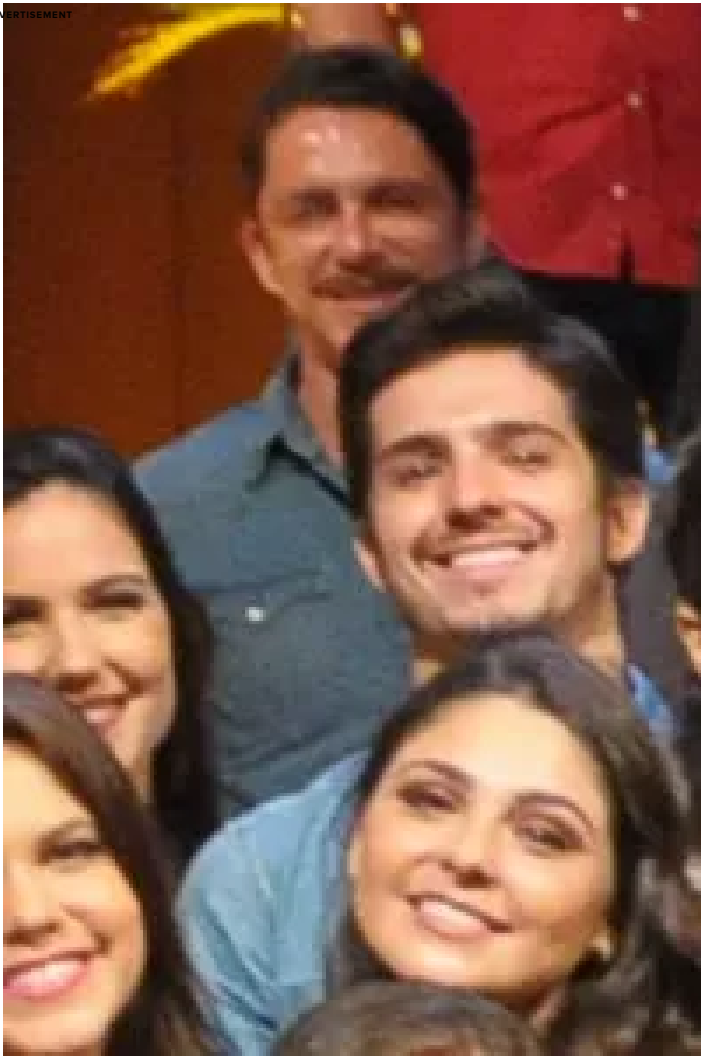


**Camila Rodrigues**  
Nefertari



**Giselle Itié**  
Zípora

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**Petrônio Gontijo**  
Arão

**Maximillian Morgenstern**  
Hebreu

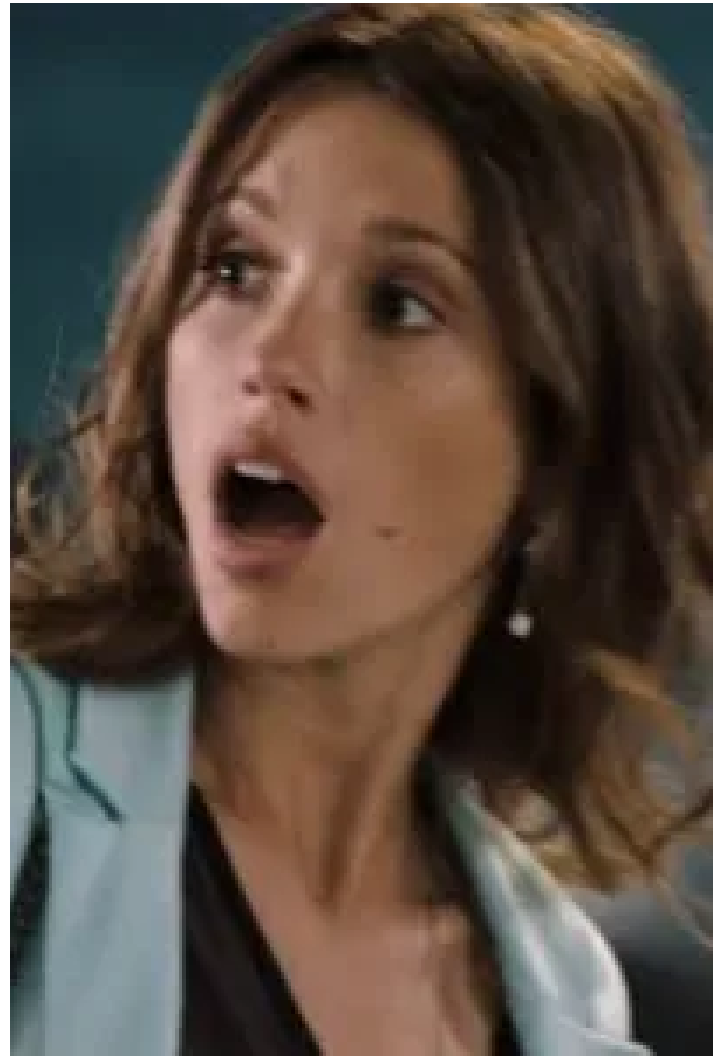
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**Denise Del Vecchio**  
Joquebede

**Igor Cosso**  
Bezalel

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**Tammy di Calafiori**  
Ana

**Juliana Didone**  
Leila

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**Gabriela Durlo**  
Eliseba

**Samara Felippo**  
Joquebede (jovem)

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**Bianka Fernandes**  
Abigail

**Paulo Figueiredo**  
Jetro

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**Roger Gobeth**  
Anrão (jovem)

**Paulo Gorgulho**  
Anrão

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**Vitor Hugo**  
Corá

**Aisha Jambo**  
Radina

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**Isabella Koppel**  
Miriã (jovem)

**Paula Lafayette**  
Mulher Misteriosa

---

---

**Composer** 1 Credit

ADVERTISEMENT



**Daniel Figueiredo**

**Cinematographer** 2 Credits

ADVERTISEMENT



**Leonardo dos Santos Camarte**

**Ricardo Fujii**

**Editor** 1 Credit

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**Paulo Henrique Faria**

**Casting Director** 2 Credits

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**Eduardo Pradella**

**Marcos Reis**

**Thanks** 4 Credits

ADVERTISEMENT



**Joaquim Assis**



**Emilio Boechat**

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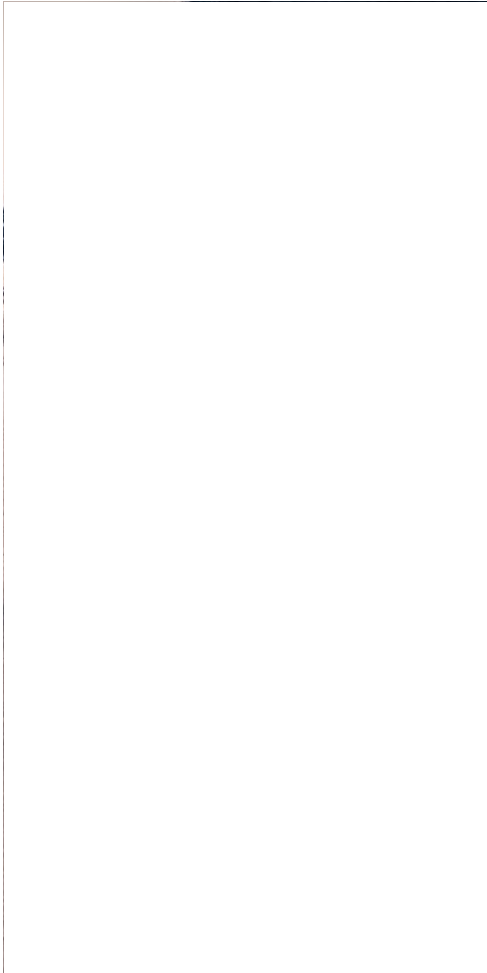


**Maria Cláudia Oliveira**



**Paula Richard**

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# Leonardo dos Santos Camarte

Cinematographer

Leonardo dos Santos Camarte is known for [Os Dez Mandamentos - O Filme \(2016\)](#).

IMDbPro STARMETER See rank

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## Known for

 **Os Dez Mandamentos - O Filme**  
 ★ 3.1  
 Cinematographer (gaffer)  
 2016 [ⓘ](#)

## Credits

IMDbPro

### Cinematographer

Previous 1 [^](#)

 **Os Dez Mandamentos - O Filme**  
 ★ 3.1  
 Cinematographer (gaffer)  
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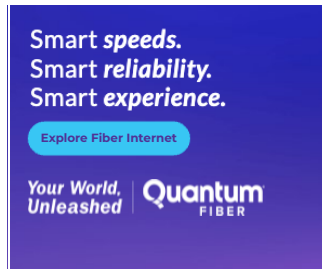
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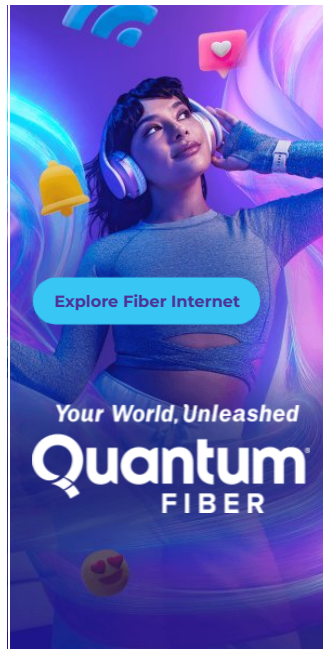


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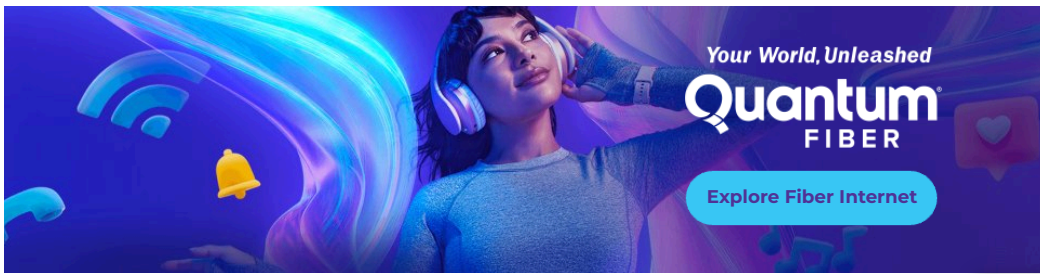
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Os Dez Mandamentos - O Filme

# Full cast & crew

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## Directors

[Alexandre Avancini](#)

[Hamsa Wood](#)

## Writers

(in alphabetical order)

[Joaquim Assis](#)

collaborating writer

[Emílio Boechat](#)

collaborating writer

[Vivian de Oliveira](#)

written by

[Maria Claudia Oliveira](#)

collaborating writer (as Maria Cláudia Oliveira)

**Paula Richard**

writer

**Altenir Silva**

collaborating writer

**Alexandre Teixeira**

collaborating writer

**Cast**

(in credits order)

**Guilherme Winter**

Moisés

**Sergio Marone**

Ramsés (as Sérgio Marone)

**Camila Rodrigues**

Nefertari

**Giselle Itié**

Zípora

**Petrônio Gontijo**

Arão

**Maximilian Morgenstern**

Hebreu

**Denise Del Vecchio**

Joquebede

**Rest of cast listed alphabetically****Igor Cosso**

Bezalel

**Tammy Di Calafiori**

















Ana

**Juliana Didone**

Leila

**Gabriela Durlo**

Eliseba

-  **Samara Felippo**  
Joquebede (jovem)
-  **Bianka Fernandes**  
Abigail
-  **Paulo Figueiredo**  
Jetro
-  **Roger Gobeth**  
Anrão (jovem)
-  **Paulo Gorgulho**  
Anrão
-  **Vitor Hugo**  
Corá
-  **Aisha Jambo**  
Radina
-  **Isabella Koppel**  
Miriã (jovem)
-  **Paula Lafayette**  
Mulher Misteriosa
-  **Mel Lisboa**  
Henutmire (jovem)
-  **Zécarlos Machado**  
Faraó Seti I
-  **Larissa Maciel**  
Miriã
-  **Heitor Martinez**  
Apuki
-  **Fran Maya**  
Jaque
-  **Angelina Muniz**  
Tuya
-  **Paulo Nigro**  
Paser

**Floriano Peixoto**

Hur

**Edu Pinheiro**

Ramsés (jovem)

**José Victor Pires**

Amenhotep

**Sidney Sampaio**

Oseias / Josué

**Rafael Sardão**

Uri

**Daniel Satti**

Panahasi

**Jeniffer Setti**

Safira (as Jennifer Setti)

**Enzo Simi**

Moisés (jovem)

**Priscila Ubba**

Escrava Hebréia (2016) (as Priscila Uba)

**Nanda Ziegler**

Judite

**Vera Zimmermann**

Henutmire

## Producers

**Marília Tedeschi de Toledo**

executive producer

**Monique Ferreira**

assistant producer

**Leandro Santa Rita**

line producer

**Arlete Siaretta**

executive producer

**Douglas Tavoraro**

executive producer

## Composer



[Daniel Figueiredo](#)

original music by

## Cinematographers



[Leonardo dos Santos Camarte](#)

gaffer

[Ricardo Fujii](#)

director of photography

## Editor



[Paulo Henrique Faria](#)

## Casting



[Eduardo Pradella](#)

[Marcos Reis](#)

casting by

## Makeup Department



[Claudivania Ferreira](#)

hair stylist

## Production Management



[Marília Tedeschi de Toledo](#)

executive in charge of production

[Douglas Tavoraro](#)

executive in charge of production

## Second Unit Directors or Assistant Directors



**Ricardo Araripe**

assistant director

**Thiago Valente**

assistant director

**Thiago Valente**

assistant director

**Art Department** **Julia Marina**

Scenography

**Sound Department** **Anderson de Almeida**

sound recordist

**Wilson Jacoud Jr.**

dialogue editor

**Guido Pera**

mix engineer / mixing engineer / sound designer

**Victor Portes**

dialogue editor / foley artist / sound editor / sound effects editor

**Breno Poubel**

re-recording mixer

**Ketty Rodriguez**

spanish dubbing director (as Ketty McDougall)

**Visual Effects** **Juliano Santos Alcoforado**

visual effects artist

**Fernando Andrade**

digital effects artist

**Fabricio de Vasconcellos Baessa Antonio**

cg lead

**Florian Fueger**

digital supervisor

**Alonso Menchu**

visual effects artist

**Gastón Mauricio Muñoz**

visual effects artist

**Mario Ivan Ponton**

lead compositor: visual effects

**Rick Ramos**

visual effects producer / visual effects supervisor

**Leandro Santa Rita**

vfx executive producer

**Melissa Rosenzweig**

digital compositor

**Marc Philipp Schmitz**

visual effects artist

**Hendrik Vosskamp**

digital compositor

**Ron Zander Williams**

visual effects supervisor

**Michael Zhou**

visual effects artist

**Editorial Department** **Christiane Cardoso**

content executive

**Music Department** **Ron de Gusmão Lobo**

music arranger (uncredited)

**Additional Crew** **Werner Pacheco**

image director

**Thanks** 

**Joaquim Assis**

in collaboration with

**Emílio Boechat**

in collaboration with (as Emilio Boechat)

**Maria Claudia Oliveira**

in collaboration with

**Paula Richard**

in collaboration with

**Altenir Silva**

in collaboration with

**Alexandre Teixeira**

in collaboration with

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July 24, 2025

To the attention of the Officers of the United States Citizenship and Immigration Services (USCIS),

I, Gustavo Dannemann, Director of Photography (DOP) and documentary filmmaker with over a decade of experience in the audiovisual industry, write to endorse Mr. Leonardo dos Santos Camarte for the EB-1 classification. Throughout my career, I have directed and shot award-winning works in film, television, and advertising, participated in more than six feature films, over 100 music videos, and led campaigns for major brands. I am the founder and CEO of Gringa Filmes, an audiovisual production company based in Rio de Janeiro, Brazil, through which I lead creative teams, manage national and international projects, and maintain a recognized portfolio in film, TV, and advertising. I have personally accumulated over 30 awards and nominations in national and international festivals and competitions. I am currently involved in all stages of production, from concept to completion, defining the aesthetic vision, assembling and directing multidisciplinary teams, and ensuring technical precision and narrative consistency. It was within this professional ecosystem that I began to follow the work of Mr. Camarte, whose reputation as a high-level Director of Photography and Gaffer was already widely recognized. Although I did not work directly with him during filming, I had full access to the final materials of the productions in which he was involved, allowing me to assess with both technical and artistic certainty the extraordinary level of his work.

Mr. Camarte held essential roles at Record TV, one of the largest broadcasters in Latin America, where he was promoted from Gaffer to Director of Photography and led large teams on major productions such as "Os Dez Mandamentos", "Apocalypse", "Gênesis", and "Reis". The soap operas in which he worked reached over 50 countries, a clear indicator of sustained international recognition. In performing these duties, Mr. Camarte was responsible for defining the visual identity of the productions, integrating camera, lighting, and post-production, and ensuring high aesthetic standards, with a direct impact on audience reception and the final technical quality.

I would also like to highlight Mr. Camarte's work on the feature film "Ponho a Mão no Fogo", a production that won awards at the International Christian Film Festival (FICC) and received recognition at events such as the BRICS Festival and the Miami Festival. The cinematography led by him was acknowledged by both juries and audiences as a decisive element in achieving the film's cinematic quality. This track record, combined with international sales and the wide visibility of television projects, demonstrates a consistent standard of excellence and a level of recognition that consistently exceeds the usual expectations of the market.

From my perspective, Mr. Camarte possesses an extraordinary level of technical mastery and artistic vision. He not only has full command of complex lighting setups and the leading camera systems on the market, but also devises original visual solutions, with contributions that go on to be replicated by other teams, clear evidence that his innovations have effective diffusion among peers. Additionally, he has received invitations to work

outside Brazil, an unmistakable sign that his expertise is sought after by international productions, further reinforcing the global scope of his recognition.

He is part of the small fraction of professionals whose trajectory demonstrates extraordinary ability, critical roles in prominent organizations, original contributions of great significance, and sustained recognition by peers, the media, and institutions.

I am confident that Leonardo dos Santos Camarte's experience, technical and artistic leadership, and track record of measurable impact will continue to add significant value to high-level productions, including in the U.S. market.

I remain at your full disposal to provide any additional clarifications you may deem necessary.

Sincerely,



**Gustavo Dannemann**

CEO of Gringa Filmes  
Rio de Janeiro, Brazil

Phone: +55 (21)99 5 2-95556

Director • Director of Photography • Documentary Filmmaker

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: September 26, 2025.

24 de julho de 2025

À consideração dos Oficiais da United States Citizenship and Immigration Services (USCIS),

Eu, Gustavo Dannemann, Diretor de Fotografia (DOP) e documentarista com mais de uma década de experiência na indústria audiovisual, escrevo para endossar o Sr. Leonardo dos Santos Camarte para a classificação EB-1. Ao longo da minha trajetória, dirigi e fotografei obras premiadas em cinema, televisão e publicidade, participei de mais de seis longas-metragens, mais de 100 videoclipes e liderei campanhas para grandes marcas. Sou fundador e CEO da Gringa Filmes, produtora audiovisual sediada no Rio de Janeiro, Brasil, pela qual conduzo equipes criativas, gerencio projetos nacionais e internacionais e mantenho um portfólio reconhecido em cinema, TV e publicidade. Acumulo pessoalmente mais de 30 prêmios e indicações em festivais e premiações nacionais e internacionais. Atualmente atuo em todas as fases das produções, do conceito à finalização, definindo a visão estética, formando e dirigindo equipes multidisciplinares e garantindo rigor técnico e consistência narrativa. Foi nesse ecossistema profissional que passei a acompanhar o trabalho do Sr. Camarte, cuja reputação como Diretor de Fotografia e Iluminador (Gaffer) de alto nível já era amplamente reconhecida. Embora não tenha atuado diretamente com ele durante as filmagens, tive acesso integral aos materiais finais das produções em que ele esteve envolvido me permitindo avaliar com segurança técnica e artística o nível extraordinário do trabalho do seu trabalho.

O Sr. Camarte exerceu funções essenciais na Record TV, uma das maiores emissoras da América Latina, onde foi promovido de Iluminador (Gaffer) a Diretor de Fotografia e liderou equipes numerosas em produções de grande escala, como “Os Dez Mandamentos”, “Apocalipse”, “Gênesis” e “Reis”. As novelas em que atuou alcançaram mais de 50 países, um indicador claro de reconhecimento internacional sustentado. No exercício dessas funções, o Sr. Camarte foi responsável por definir a identidade visual das produções, integrar câmera, iluminação e pós-produção e assegurar padrões estéticos elevados, com impacto direto na repercussão de audiência e na qualidade técnica final.

Destaco, ainda, a atuação do Sr. Camarte no longa-metragem “Ponho a Mão no Fogo”, obra que conquistou prêmios no Festival Internacional de Cinema Cristão (FICC) e obteve reconhecimento em eventos como o Festival BRICS e o Festival de Miami. A direção de fotografia conduzida por ele foi reconhecida por jurados e público como elemento decisivo para o nível cinematográfico alcançado. Esse histórico, somado às vendas internacionais e à ampla visibilidade de projetos televisivos, comprova um padrão contínuo de excelência e um reconhecimento que excede, de forma consistente, as expectativas usuais do mercado.

Em minha observação, o Sr. Camarte reúne domínio técnico e visão artística em patamar extraordinário. Ele não apenas domina setups complexos de iluminação e os principais sistemas de câmera do mercado, como também concebe soluções visuais originais, com contribuições que passam a ser replicadas por outras equipes, prova de que suas inovações possuem difusão efetiva entre pares. Além disso, recebeu convites para atuar fora do Brasil, sinal

inequívoco de que sua expertise é disputada por produções internacionais, o que reforça a dimensão global de seu reconhecimento.

Ele integra a pequena fração de profissionais cuja trajetória demonstra habilidade extraordinária, papéis críticos em organizações de destaque, contribuições originais de grande significância e reconhecimento sustentado por pares, mídia e instituições.

Estou convicto de que a experiência de Leonardo dos Santos Camarte, liderança técnica e artística e histórico de impacto mensurável continuarão a agregar valor significativo a produções de alto nível, inclusive no mercado norte-americano.

Fico à inteira disposição para fornecer quaisquer esclarecimentos complementares que julgarem pertinentes.

Cordialmente,



Gustavo Dannemann  
CEO do Gringa Filmes  
Rio de Janeiro, Brasil

Telefone: +55 (21) 9982-95556

Diretor • Diretor de Fotografia • Documentarista



## ABOUT

### Record TV

Record TV started its transmissions on September 27th, 1953. The first program aired was a musical program hosted by Sandra Amaral and Hélio Ansaldo.



Over the years, Record TV became the network that has mostly contributed to the evolution of Brazilian Popular Music. Its history composed of successful programs and initiatives that had helped the Brazilian culture and society. Currently, Record TV is the second TV network in Brazil, reaching excellent ratings and increasing its market share.



Record TV has been important for the international market, offering our clients high quality products that have been a hit in our country.

Our portfolio includes soap operas and documentaries. They provide information, entertainment, culture, fun and success.

We from Record TV invite you to get to know our successful productions!



Digital case study

# How PwC helped RecordTV build an 'Over The Top' media platform from scratch



Case Study July 23, 2018

Share

## Client

Rede Record de Televisão

## Industry

Media

## Services

Strategy, Digital, Create unique customer experiences

## Client territory

Brazil

## Chapter 1

# Our role

Advisors on strategy, business & pricing modelling, legal & tax services.

## Chapter 2

# Client challenge

RecordTV, Brazil's second-largest broadcast network, was in danger of falling behind its competitors. Brazilian consumers were increasingly 'cutting the cord' and turning to over-the-top (OTT) streaming services. From 2016 to 2017 alone, the number of Brazilians severing ties with pay-TV in a single year jumped by more than 150%, to 761,726.

At the start of 2018, RecordTV offered no OTT service, and its main competitor had launched one in 2015, giving it a three-year head start. RecordTV faced the daunting scenario of missing out on a meaningful share of Brazil's fast-growing OTT market. That market is substantial – approximately 200 million potential customers with an OTT penetration rate of only 30%.

The network had a good product to sell, including popular telenovelas, reality shows and top-rated music programs. To capitalize on its programming strengths, the broadcaster needed a compelling OTT competitive strategy, business case and platform. And it needed them in a hurry.

## Chapter 3

# Approach

To help RecordTV create a powerful OTT strategy quickly, PwC set up a war room in its Experience Center – a digital accelerator that draws on a global network of some 3,000 creative, digital business and industry experts. Teams from RecordTV and PwC conducted 14 weekly agile sprints tackling such challenges as brand essence, audience behaviour, customer experience, technology platforms and business and pricing models. Agile sprints crisply define a major challenge and divide it into manageable components that teams can conceptualise, model and test in a week.

The sprints generated new content insights and ideas, and identified the best media formats and a uniquely flexible subscription format. The process also led to comprehensive pricing and tax models, and financial tools to maximise content partnerships. Working with RecordTV, PwC helped to create a tailored CRM strategy based on the models.

## Chapter 4

# Impact

Within a short time RecordTV had a novel and competitive product for the new business. The multi-content platform will launch in August 1st, 2018 and will be the first in Brazil to carry content from a broad range of producers. The first release supports video and television viewing on multiple devices. But the road map goes much further. To name one example, the platform will in the future include social media tools such as a subscription editor that allows users to upload their own point of view during a live transmission and share it with the platform's audience.

The new platform challenges competitors with a strongly differentiated and compelling offering to keep existing customers from 'cutting the cord' and even to attract new subscribers.

"PwC's approach to innovation, out-of-the-box thinking, co-creation and facilitated workshops were the reasons we chose them as our strategic partner."

**Antonio Guerreiro**

RecordTV Superintendent

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US Consumer Markets  
Advisory Partner, PwC United States

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**Christof Menzies**

Co-Consulting Leader -  
Europe, Middle East & Africa,  
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A 2016 SURVEY REVEALS THAT OVER 83% OF BROADCASTERS' PROGRAMMING WAS OCCUPIED BY WORKS OF BRAZILIAN ORIGIN.

# ANCINE releases report on free-to-air TV programming.

Published on 08/23/2017 at 1:11 PM Updated on 10/31/2022 at 3:54 PM

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**B**razilian content once again accounted for over 83% of the programming on Brazilian television channels in 2016. This is the conclusion of the [Open TV Market Report](#), released this week by ANCINE. The survey, conducted by the Market Analysis Superintendency, is based on monitoring the programming of the following television networks: Band, CNT, Globo, Record, RedeTV!, SBT, TV Brasil, TV Cultura, and TV Gazeta in 2016.

In 2016, 83.2% of the programming on the monitored channels was occupied by productions of Brazilian origin – a rate very close to that recorded in 2015 (83.3%). There was a slight increase in foreign participation, from 14.2% to 15.2%, during the period. As in 2015, there were no broadcasts of international works on TV Gazeta.

Comparing the two years, a growing trend stands out in the airtime occupied by Brazilian content on the channels CNT (0.8%), Record (2.0%), RedeTV! (1.9%) and TV Brasil (5.2%), and in the alternation on Globo (2.7%) and SBT (3.6%), which increased in 2016 after having reduced this

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## Participation by category and gender

By category, entertainment productions dominated the content on free-to-air TV, accounting for almost half of the schedule (48.6%). The "Other" category came next, with 21.6%, followed by "Information," with 21%. Advertising accounted for 6.2%, while Education had only 2.7% of the broadcasters' schedules.

Almost half of the programming is occupied by three genres. Religious programming once again appears as the leader in audience share on open channels, with 21.2%, belonging to the "Other" category. But the biggest growth was in news programs, belonging to the "Information" category, with 15.1% – an increase of 0.5% in audience share. In third place is series, with 11.9%.

## Feature films and series

Monitoring also reveals an increase in the participation of Brazilian films in broadcasters' schedules. Of the 1,839 feature films shown on the channels surveyed, 22.2% were national productions, compared to 77.8% of foreign content. In 2015, the Brazilian share was 18.4%, compared to 81.6% of international films.

Meanwhile, television series maintained their growth trend. In 2016, they occupied 11.9% of programming time on television channels. In 2015, the figure was 11.6%, and in 2014, 9.5%. Documentary productions were the most broadcast, with 41.8%, followed by fiction series (20.6%) and journalistic series (19.2%).



The full report is now available on [the OCA - Brazilian Observatory of Cinema and Audiovisual website](#) and can be accessed [here](#).

Brazil · Media ·

# Record TV

Record TV is part of Record Group's communication conglomerate, owned by Edir Macedo, the leader of the church Igreja Universal do Reino de Deus (IURD), and competes with SBT for the second highest ratings as measured by Kantar Ibope. Founded in 1953 by the sports executive Paulo Machado de Carvalho, half of its assets were sold to Sílvio Santos (the current owner of SBT) in 1973 and, in 1989, once again sold to its current proprietor. Under Macedo's direction, the station kept most part of its commercial programming, but inserted religious programming mainly early in the morning and late in the evening; on the other hand, IURD kept the existing practice adopted since the 1980s of renting grid slots to other stations, like Rede TV! and Band.



When inaugurated, the TV had a studio and modern equipment and hired several renowned Brazilian artists such as Dorival Caymmi and Inesita Barroso, Elis Regina and Jair Rodrigues (O fino da Bossa - 'Bossa's finest', 1964), Roberto Carlos (Jovem Guarda, 1964), Elisete Cardoso and Ciro Monteiro (Bossaudade, 1964), besides producing musical shows like Festival da Música Popular Brasileira ('Brazilian Popular Music Festival'), where names like Chico Buarque, Edu Lobo and Geraldo Vandré first appeared. It also brought to TV important names of Brazilian Drama, gathered in the Teatro Cacilda Becker Show (1955). The artists who worked at the TV station also performed at Radio Stations owned by the Machado de Carvalho Family, helping consolidate the ratings of vehicles like Jovem Pan. Joining its founder's two areas of interest, musical media and football, Record produced the first live external broadcast of a football match, Palmeiras versus Santos, in 1955, being sponsored by record labels RCA Victor and Atlantic, produced by the marketing agency J.W. Thompson. The station started to become a profitable enterprise and, in 1956, the TV's advertisement revenues would exceed the Radio's for the first time.

Record TV was Brazil's top rating station when a series of fires destroyed its studio, theaters and its TV antenna located on Avenida Paulista. Indebted and losing ratings, many of its artists migrated to the competing Globo TV, and that was when the Machado de Carvalho Family sold 50% of the TV's shares to Sílvio Santos. The commercial transaction was only publicly confirmed years later, because Sílvio Santos, a Globo Network's TV host, was under a contract with the stations that forbade him to share control of other media outlets. By the end of the 1970s and beginning of the 1980s, the station's ratings started to increase once again thanks to shows like Raul Gil's (currently at SBT) and Fausto Silva's (currently at Globo Network), but the financial situation of the station was not resolved, what lead to its sale to Edir Macedo, four around 45 million reais.

Nowadays, RecordTV's programming grid includes newcasts, soap operas, auditorium and variety shows, reality shows and religious shows, in a very similar structure to the other free TV stations. The programming consists of almost 10 hours of journalistic content during weekdays. The main newcasts of the national network are: Balanço Geral Manhã, Cidade Alerta, Fala Brasil and Jornal da Record. On weekends, there is also Domingo Espetacular, Esporte Fantástico and Câmera Record. Some of its anchors worked for many years in other stations, like Marcos Hummel (21 years at Globo), Celso Freitas (over 30 years at Globo Network), the sports journalist Mylena Ciribelli (18 years at Globo) and Paulo Henrique Amorim, who previously worked at Globo, Band TV and also in other printed outlets like Realidade, Veja and Jornal do Brasil, he also keeps a blog, Conversa Afiada ('Sharp Conversation'), with emphasis on media criticism. The Cidade Alerta show was accused several times of human rights violations, like in the denunciation of violence incitement done by the Federal Public Ministry, encouraged by Intervenções, in 2016.

The regional programming of its affiliate stations has local news shows besides regional versions of shows like Balanço Geral and Cidade Alerta.

Recently, the station started to invest in mini-series and soap operas and also hired several artists formerly employed by Globo Network. Currently, six soap operas are broadcasted daily in almost five hours of programming. The subjects addressed by its dramaturgy are diverse, however, their highest rating soap operas are based on biblical passages like Dez Mandamentos ('Ten Commandments'), broadcasted in 2015, that increased the station's ratings by 83%, according to journalist Ricardo Feltrin, and even exceeded Globo's ratings with some of its episodes.

The auditorium and varieties shows are hosted by names that became famous in other stations or in other artistic activities before being hired by Record, like Fábio Porchat (who gained notoriety with the independent humorous show Porta dos Fundos), Marcos Mion (who worked for Globo, MTV and Band), Rodrigo Faro (former Band host and former Globo actor), Gugu Liberato (who worked for more than 20 years at SBT) and Xuxa Meneguel (who worked for Globo from 1986 to 2010).

The station has three reality shows: A Fazenda ('The Farm'), A Casa ('The House') and Dancing Brasil. In the A Casa show, 100 participants "are put in a 120 square meters house, with space and infrastructure for a four-people family and must survive under degrading and humiliating conditions, lacking a place to sleep, with scarce food and minimum hygiene conditions", as Lara Moura explains on Carta Capital. In its ninth edition, A Fazenda has a similar infrastructure of that enjoyed by Globo Network's Big Brother Brasil. Sixteen former participants of other shows in the segment are gathered in a farm for three months and participate in contests that test their abilities of dealing with animals and rural chores, aiming for a R\$ 1,5 million prize.

The Network's religious programming grid consists of the show The Love School - A escola do amor, hosted by Renato and Cristiane Cardoso, Edir Macedo's son-in-law and daughter, and broadcasted on Saturdays, from 12pm to 1pm and on Sundays (Escola do Amor Responde), from 8am to 9am in the morning. Other slots dedicated to religious shows are IURD's Fala que eu te escuto and Programação Universal, from Mondays to Saturdays from 1:15pm to 6am. On weekends, the religious programming also counts with Santo Culto em Seu Lar, Milagres de Jesus and Programa do Templo (on Sundays, from 6am to 8am). IURD pays the stations for the transmission of its shows, in a practice known as leasing and also present in Stations like RedeTV! and Band.

## Key facts

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**Audience Share** 14.7% (Kantar Ibope)

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**Ownership Type** private

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<b>Geographic Coverage</b>	National
<b>Content Type</b>	Free-to-air TV
<b>Data Publicly Available</b>	ownership data is easily available from other sources, e. g. public registries etc.
<b>Media Companies / Groups</b>	Grupo Record

## Ownership

**Ownership Structure** The TV network Record TV belongs to Grupo Record. The group is owned by Edir Macedo and Ester Bezerra.

### Group / Individual Owner

› Grupo Record



100%

## Media Companies / Groups



**Grupo Record**

## Facts

**General Information**



**Financial Information**



# Further Information



## Media

Radio  
TV  
Print  
Online

## Owners

Individual Owners  
Companies

## Context

History  
Society  
Political System  
Economy  
Media Consumption  
Legal Framework

## Findings

Indicators  
Concentration  
Business interests  
Transparency  
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Bolsonaro and the media  
Churches and media  
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Net neutrality

## About

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Methodology  
Team

## Library

Global Project

## Contact

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# **Exhibit F**



# FELIPE PEDRAS

## Broadcast Management & Operations

### CONTACT

+55 21 99878-9493

felipepedras@gmail.com

Travessa Santos 90, Apt. 202

@felipe.pedras

### EDUCATION

- TECHNICAL HIGH SCHOOL DEGREE IN COMPUTER SCIENCE (JOSÉ DA FONSECA SCHOOL)
- ENGLISH - BRITISH AND AMERICAN COURSE (INTERMEDIATE)
- RADIO AND TV - ESTÁCIO DE SÁ UNIVERSITY (SUMMER COURSE)
- LIGHTING - ESTÁCIO DE SÁ UNIVERSITY (SUMMER COURSE)
- PEOPLE MANAGEMENT - MKG CONSULTING AND TRAINING

### SKILLS

- PEOPLE MANAGEMENT
- MANAGEMENT AND PROJECT MANAGEMENT
- BROADCAST TECHNICAL SUPPORT
- LEADERSHIP AND INFLUENCE
- PROACTIVITY

### LANGUAGE

- English (Intermediate)
- Spanish (Intermediate)

### PROFILE

Dynamic professional with a team-oriented spirit, motivated by challenges, and eager to learn new technologies and develop skills that enhance work execution. Extensive experience in TV broadcasting, covering multiple segments of audiovisual production. Licensed Broadcaster, qualified in the roles of Camera Operator, Art Direction, VT Editor, and Operations Supervisor. Holder of Professional Registration No. RP - 13389, Work Card No. 35584 / Series 133RJ.

### WORK EXPERIENCE

Rede Internacional de Televisão (RIT)  
2005 - 2011  
Executive Manager

IURD (TV Record Ltda.)  
2008 - 2009  
Art Direction

Rede Boas Novas de Televisão Ltda.  
2009 - 2010  
Art Direction

Canal Brasil (GloboSat)  
Freelancer  
Role: Camera Operator

GLOBO (PROJAC)  
Freelancer  
Role: Camera Operator

Brazilian National Soccer Championship (GLOBO)  
Freelancer  
Role: Camera Operator

Fantástico (GLOBO) - Freelancer  
Role: Camera Operator

Rede Record de Televisão Ltda. (RecNov - Studio Complex)  
2011 - 2013 and 2014 - 2016  
Operations Coordinator

Rede Record de Televisão Ltda. (News Division)  
2013  
Art Direction

Casablanca (RecNov)  
2016 - 2017  
Operations Coordinator

Endemol (DancingBrasil)  
2017 - 2019  
Operations Supervisor

Mistika (Post-Production VFX - Seriella)  
2023 - 2024  
VFX Coordination Assistant

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

---

Date: September 15, 2025.



## CONTATO

+55 21 99878-9493

felipepedras@gmail.com

Travessa Santos, 90 Apto.202

@felipe.pedras

## EDUCAÇÃO

- 2º GRAU TÉCNICO EM INFORMÁTICA (COLÉGIO JOSÉ DA FONSECA)
- INGLÊS - CURSO BRITISH AND AMERICAN (INTERMEDIÁRIO).
- RÁDIO E TV - UNIVERCIDADE ESTÁCIO DE SÁ. (CURSO DE VERÃO).
- ILUMINAÇÃO - UNIVERCIDADE ESTÁCIO DE SÁ. (CURSO DE VERÃO).
- GESTÃO DE PESSOAS - MKG CONSULTORIA E TREINAMENTO

## HABILIDADES

- Gestão de pessoas
- Gestão e Gerência de Projetos
- Suporte Técnico Broadcast
- Liderança e Influência
- Proatividade

## LINGUAS

- Inglês (Intermediário)
- Espanhol (Intermediário)

# FELIPE PEDRAS

## GESTÃO E GERENCIAMENTO BROADCASTING

## PERFIL

Profissional dinâmico com espírito de equipe movido a desafios e disposto a aprender novas tecnologias e desenvolver habilidades que acrescente na execução do trabalho. Com experiência específica em TV Broadcast, passando por vários segmentos de produção audiovisual. Radialista, habilitado nas funções de Op. De Câmera, Dir. de Imagens, Editor de VT e Supervisor de Operações. sob o Registro Profissional número: RP - 13389, na carteira de trabalho número 35584 / Série 133RJ.

## WORK EXPERIENCE

Rede Internacional De Televisão (RIT)  
2005 a 2011.  
Gerente Executivo

IURD (TV RECORD LTDA)  
2008 a 2009.  
Direção de Imagens

Rede Boas Novas de Televisão LTDA  
2009 a 2010  
Direção de Imagens

Canal Brasil (Globo Sat)  
Freelancer  
Cargo: Op. De Cammte

GLOBO (PROJAC)  
Freelancer  
Cargo: Op. De Câmera

Futebol Campeonato Brasileiro (GLOBO)  
Freelancer  
Cargo: Op. De Cammte

Fantástico (GLOBO)  
Freelancer  
Cargo: Op. De Cammte

Rede Record de Televisão LTDA (RecNov)  
2011 a 2013 e de 2014 a 2016.  
Coordenador de Operações

Rede Record de Televisão LTDA (Jornalismo)  
2013.  
Direção de Imagens

CASABLANCA (RecNov)  
2016 a 2017.  
Coordenador de Operações

Endemol (DancingBrasil)  
2017 a 2019.  
Supervisor de Operações

MISTIKA (Pós Produção VFX - SERIELLA)  
2023 a 2024  
Assistente de Coordenação de VFX

July 10, 2025

Dear Immigration Officer,

I, Felipe Pedras, a licensed Broadcast Professional (RP-13389) with over 20 years of experience in television broadcasting, am writing to endorse Mr. Leonardo dos Santos Camarte for the EB-1 classification. Since 2005, I have held multiple roles, including Art Director, VT Editor, Operations Coordinator and Supervisor, and Camera/CCU Operator, accumulating extensive experience in team management, project leadership, and technical support in broadcasting. I hold a Technical Degree in Computer Science (José da Fonseca School, 1999) and have intermediate proficiency in English and Spanish. I am currently a Visual Effects (VFX) Assistant Coordinator at Mistika Post – VFX & Audiovisual Post-Production, where I manage technical planning and oversee post-production projects for film and television, coordinating visual effects stages that require strict technical rigor, high aesthetic standards, and adherence to tight deadlines. I also account for more than 150 hours of technical coverage in scripted television, reality shows, and sports broadcasts.

I worked directly with Mr. Camarte between 2014 and 2018 at RecNov, Record TV's Studio Complex, where he served as Gaffer and later as Director of Photography on large-scale productions such as "Os Dez Mandamentos", "Apocalypse", and "Vidas em Jogo". Record TV is the second largest television network in Brazil, with 98% national coverage and broadcast in 150 countries, and RecNov is recognized as the largest studio complex in Latin America, spanning 70,000 m<sup>2</sup> with the capacity to film up to nine telenovelas simultaneously, these facts clearly demonstrate that Mr. Camarte held critical roles within organizations of unquestionable prominence.

During our collaboration, Mr. Camarte led teams of more than 25 professionals, overseeing lighting design, equipment selection, and setup schedules. As Director of Photography, he decided the visual aesthetic and camera planning while integrating cinematography with post-production, directly impacting artistic quality, operational efficiency, and timely delivery. One of his most significant original contributions was the implementation of a hybrid lighting system (HMI/LED), which reduced scene setup time by 18%, increased productivity, and enabled the achievement of demanding daily recording goals in an environment of extremely high logistical complexity.

The measurable results of his work are extraordinary: The "Os Dez Mandamentos – O Filme" (Ten Commandments: The Movie) drew 11.3 million theatergoers, with a budget of R\$60 million, and its associated television content was sold to over 150 countries across five continents. In prime time, the show's audience surpassed 10 ratings points (approximately 7 million viewers). Such metrics confirm that Mr. Camarte sustained national and international recognition, one of the pillars of the extraordinary ability standard for EB-1.



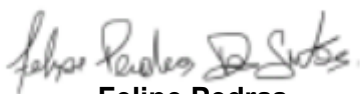
His formal recognition is also well documented. Internal memos from Record TV (Circular 23/2016) referred to him as a "benchmark of technical excellence," and outlets such as Folha de S.Paulo and Variety highlighted his cinematography. Additionally, Mr. Camarte was a speaker at SET Expo 2018, worked as a lighting consultant on Dancing Brasil (Endemol Shine), and was invited to serve as Director of Photography for the feature film "Reviver" (2023), these invitations and opportunities reflect his prestige in the industry and the active demand for his expertise.

Mr. Camarte stands at the top of his field. He combines critical roles in leading organizations, proven impact, and widely adopted original contributions, as evidenced by the dissemination of his methods across teams and the commercial and audience success of the works he has shaped.

For these reasons, I strongly recommend Mr. Leonardo dos Santos Camarte for the EB-1 classification. His track record demonstrates a consistent pattern of excellence, sustained recognition, technical and artistic leadership, and measurable impact on projects of major national and international visibility.

I am fully available to provide any additional information as needed.

Sincerely,



**Felipe Pedras**

Broadcast Professional (RP-13389)

Email: felipepedras@gmail.com / Phone: +55 (21) 99878-9493

Rua do Resende, 88 – Centro, Rio de Janeiro/RJ, 20231-092, Brazil

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*Marina Viana*

---

Date: September 15, 2025.

10 de julho de 2025

Prezado Oficial de Imigração,

Eu, Felipe Pedras, profissional registrado como Radialista (RP-13389) e com mais de 20 anos de atuação em televisão broadcast, escrevo para endossar o Sr. Leonardo dos Santos Camarte à classificação EB-1. Desde 2005, atuei em múltiplas funções, Diretor de Imagens, Editor de VT, Coordenador e Supervisor de Operações, e Operador de Câmera/CCU acumulando experiência em gestão de equipes, liderança de projetos e suporte técnico em transmissão. Posuo formação Técnica em Informática (Colégio José da Fonseca, 1999) e conhecimento intermediário em Inglês e Espanhol. Atualmente, sou Assistente de Coordenação de VFX (efeitos visuais) na Mistika Post – VFX & Pós-Produção Audiovisual, atuando no planejamento técnico e no acompanhamento de projetos de pós-produção para cinema e televisão, coordenando etapas de efeitos visuais que exigem alto rigor técnico, padrão estético e cumprimento estrito de prazos. Também contabilizo cobertura técnica de mais de 150 horas de teledramaturgia, reality shows e transmissões esportivas.

Trabalhei diretamente com o Sr. Camarte entre 2014 e 2018, no RecNov, Complexo de Dramaturgia da Record TV, onde ele atuou como Iluminador Chefe (Gaffer) e, posteriormente, Diretor de Fotografia em produções de grande escala, como “Os Dez Mandamentos”, “Apocalipse” e “Vidas em Jogo”. A Record TV é a segunda maior emissora brasileira, com 98% de cobertura nacional e sinal para 150 países, e o RecNov é reconhecido como o maior complexo de estúdios da América Latina, com 70 mil m<sup>2</sup> e capacidade para até nove novelas simultâneas, elementos que demonstram, de forma objetiva, que o Sr. Camarte exerceu papel crítico em organizações de inequívoco destaque.

No período em que colaboramos, o Sr. Camarte liderou equipes superiores a 25 profissionais, definindo desenho de luz, escolha de equipamentos e cronogramas de set-up. Como Diretor de Fotografia, decidia a estética visual e o planejamento de câmera, além de integrar a fotografia com a pós-produção, impactando diretamente qualidade artística, eficiência operacional e cumprimento de prazos. Uma de suas contribuições originais mais relevantes foi a implementação de um sistema de iluminação híbrido (HMI/LED), que reduziu em 18% o tempo de set-up por cena, elevando a produtividade e viabilizando metas diárias rigorosas de gravação em um ambiente de altíssima complexidade logística.

Os resultados mensuráveis de seu trabalho são extraordinários: “Os Dez Mandamentos – O Filme” alcançou 11,3 milhões de espectadores nos cinemas, com orçamento de R\$ 60 milhões, e o conteúdo televisivo associado foi vendido para mais de 150 países, em cinco continentes. No horário nobre, a audiência superou 10 pontos no Ibope (aproximadamente 7 milhões de telespectadores). Tais métricas reforçam que o Sr. Camarte mantém reconhecimento nacional e internacional sustentado, um dos pilares da habilidade extraordinária prevista para a categoria EB-1.

O reconhecimento formal de sua excelência técnica também é documentado. Memorandos internos da Record TV (Circular 23/2016) o trataram como “referência de excelência técnica”; e veículos como a Folha de S.Paulo e a Variety destacaram sua direção de fotografia. Ademais, o Sr. Camarte foi palestrante no SET Expo 2018, atuou como consultor de iluminação em “Dancing Brasil” (Endemol Shine) e foi convidado para ser Diretor de Fotografia do longa “Reviver” (2023), convites e oportunidades que evidenciam seu prestígio no mercado e a procura ativa por sua expertise.



Sr. Camarte situa-se no topo de seu campo. Ele reúne papéis críticos em organizações de grande porte, impacto comprovado e contribuições originais amplamente difundidas, como demonstrado pela adoção de seus métodos por outras equipes e pelo êxito comercial e de audiência das obras em que atuou.

Diante do exposto, recomendo com convicção o Sr. Leonardo dos Santos Camarte para a classificação EB-1. Seu histórico demonstra padrão contínuo de excelência, reconhecimento sustentado, liderança técnica e artística e impacto mensurável em projetos de grande visibilidade nacional e internacional.

Coloco-me à inteira disposição para prestar quaisquer informações complementares que se façam necessárias.

Cordialmente,



**Felipe Pedras**

Radialista (RP-13389)

E-mail: felipepedras@gmail.com / Tel.: +55 (21) 99878-9493

Rua do Resende, 88 – Centro, Rio de Janeiro/RJ, 20231-092, Brasil)

## **Anderson Sergio**

Director of Photography | Member of ABC (Brazilian Society of Cinematography)  
Vargem Grande – Rio de Janeiro, RJ, Brazil  
+55 (21) 99369-2678

---

### **PROFESSIONAL PROFILE**

Director of Photography with a solid academic background and extensive experience in film, television, and digital platform productions. Member of ABC – Brazilian Society of Cinematography, with more than 15 years of experience in the audiovisual sector, including work for major broadcasters such as Record TV and TV Globo. Recognized for refined artistic vision, technical mastery, and aesthetic sensitivity, actively contributing to the visual creation of films, series, and soap operas of significant national impact.

---

### **ACADEMIC BACKGROUND**

**Bachelor's Degree in Cinema, TV, and Video**  
Estácio de Sá University – Rio de Janeiro, RJ

---

### **FILMOGRAPHY – FEATURE AND SHORT FILMS**

- **Prenúncio** (2021)
  - **Uma Última Vez** (2022)
  - **Pode um Coração Desacelerar** (2022)
  - **See You** (2022)
  - **Eletromagnética** (2023)
- 

### **SERIES**

- **Lia** – Record TV
  - **Manhê** – Web Series
  - **Ameaça Invisível**
-

## **TELEVISION EXPERIENCE**

### **RECORD TV**

Director of Photography / Camera

- Os Dez Mandamentos
- A Lei e o Crime
- Belaventura
- Rebeldes – Seasons 1 and 2
- Jesus
- Apocalipse
- Gênesis
- Reis
- Programa da Xuxa

### **TV GLOBO**

Director of Photography Intern

- Belíssima
  - Sinhá Moça
- 

## **PROFESSIONAL AFFILIATION**

**Member of ABC – Brazilian Society of Cinematography**

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

---

Date: September 15, 2025.

## **Anderson Sergio**

Diretor de Fotografia | Membro da ABC (Associação Brasileira de Cinematografia)  
Vargem Grande – Rio de Janeiro, RJ, Brasil  
+55 (21) 99369-2678

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### **PERFIL PROFISSIONAL**

Diretor de Fotografia com sólida formação acadêmica e ampla experiência em produções para cinema, televisão e plataformas digitais. Membro da ABC – Associação Brasileira de Cinematografia, atua no setor audiovisual há mais de 15 anos, com passagens por grandes emissoras como Record TV e TV Globo. Reconhecido por seu olhar artístico apurado, domínio técnico e sensibilidade estética, participa ativamente da criação visual de filmes, séries e novelas de alto impacto nacional.

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### **FORMAÇÃO ACADÊMICA**

#### **Bacharelado em Cinema, TV e Vídeo**

Universidade Estácio de Sá – Rio de Janeiro, RJ

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### **FILMOGRAFIA – LONGAS E CURTAS-METRAGENS**

- **Prenúncio** (2021)
  - **Uma Última Vez** (2022)
  - **Pode um Coração Desacelerar** (2022)
  - **See You** (2022)
  - **Eletromagnética** (2023)
- 

### **SÉRIES**

- **Lia** – Record TV
  - **Manhê** – Websérie
  - **Ameaça Invisível**
-

## **EXPERIÊNCIA EM TV**

### **RECORD TV**

Diretor de Fotografia / Câmera

- Os Dez Mandamentos
- A Lei e o Crime
- Belaventura
- Rebeldes – Temporadas 1 e 2
- Jesus
- Apocalipse
- Gênesis
- Reis
- Programa da Xuxa

### **TV GLOBO**

Estagiário de Direção de Fotografia

- Belíssima
- Sinhá Moça

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## **AFILIAÇÃO PROFISSIONAL**

**Membro da ABC – Associação Brasileira de Cinematografia**

July 15, 2025

Dear United States Immigration Officer,

My name is Anderson Sergio, and I have been working for more than 15 years as a Director of Photography in the Brazilian audiovisual sector, being a member of ABC (Brazilian Society of Cinematography). I hold a Bachelor's degree in Cinema, TV, and Video from Estácio de Sá University, and throughout my career, I have worked on films, television, and digital platform productions, including major broadcasters such as Record TV and TV Globo. I have actively participated in the cinematography of films, series, and soap operas of great national impact, standing out for my refined artistic vision combined with strong technical expertise. Currently, I provide services through Seriella Productions directly to Record TV, where I lead cinematography and lighting projects for various audiovisual productions, being responsible for everything from selecting equipment and image capture techniques to guiding camera and lighting teams, always striving to achieve the high aesthetic standards required by the broadcaster's productions.

I met Mr. Leonardo dos Santos Camarte during my work at Record TV. I had direct contact with his activities as Director of Photography and Gaffer, closely observing his commitment to the technical and artistic quality of the productions. Our collaboration took place mainly on high-visibility projects, where I witnessed his ability to lead and coordinate multidisciplinary teams.

During the period in which we worked together, Mr. Camarte demonstrated remarkable skill in making creative and technical decisions that positively influenced the outcome of the productions. His practice included the integration of innovative technologies, the implementation of advanced lighting methods, and the precise guidance of his team, ensuring visual consistency and the fulfillment of strict deadlines. Furthermore, his effective communication and ethical conduct contributed to a harmonious work environment, facilitating the smooth progress of projects.

In terms of impact on the broadcaster, Mr. Camarte contributed decisively to the success of productions such as the soap opera "*Os Dez Mandamentos*" (The Ten Commandments). This work reached peaks of over 27 points on the Ibope São Paulo ratings and was sold to more than 50 countries, highlighting its international reach and the high technical and aesthetic standards of the product. Mr. Camarte played a critical role by leading lighting solutions that elevated the artistic level of the production, which, combined with its strong audience performance, consolidated the project's success. His innovative strategies were later studied and replicated by other professionals within the network and by partner production companies, demonstrating that his work not only generated immediate results but also created a lasting technical legacy.

In addition to "*Os Dez Mandamentos*", I also highlight his work on productions such as "*A Lei e o Crime*", "*Jesus*", "*Apocalypse*", and "*Gênese*", all high-budget and widely visible projects that demanded coordination of multidisciplinary teams and sophisticated aesthetic decisions. His work has received internal recognition and technical nominations within the sector, reflecting the perception of his leadership and innovation in cinematography and lighting.

I believe that Mr. Camarte's expertise can significantly benefit the United States. His experience in high-level productions and his talent for creating impactful visual narratives

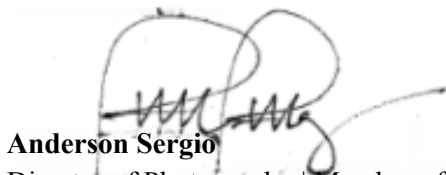
A handwritten signature in black ink, appearing to be 'AS', located on the right side of the page.

would be valuable assets for American film and television projects, contributing to the competitiveness and innovation of the entertainment industry in the country. He possesses skills that promote technical efficiency, artistic excellence, and international recognition of the productions in which he participates.

I conclude by expressing my full support for Mr. Camarte's application to carry out his professional activities in the United States. I am convinced that his artistic and technical contributions will bring substantial value to the American audiovisual market, directly benefiting large-scale projects and the entire film community that has the opportunity to work with his talent.

Please feel free to contact me if you require any further information or clarification.

Sincerely,

A handwritten signature in black ink, appearing to read 'Anderson Sergio', with a long horizontal stroke extending to the right.

**Anderson Sergio**  
Director of Photography | Member of ABC  
Email: anderson\_cine@yahoo.com.br  
Phone: +55 (21) 99369-2678  
Rio de Janeiro, RJ, Brazil

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

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Date: September 15, 2025.

15 de julho de 2025

Prezado Oficial de Imigração dos Estados Unidos,

Meu nome é Anderson Sergio e atuo há mais de 15 anos como Diretor de Fotografia no setor audiovisual brasileiro, sendo membro da ABC (Associação Brasileira de Cinematografia). Sou bacharel em Cinema, TV e Vídeo pela Universidade Estácio de Sá e, ao longo da minha carreira, trabalhei em produções de cinema, televisão e plataformas digitais, incluindo grandes emissoras como Record TV e TV Globo. Tenho participado ativamente da direção de fotografia de filmes, séries e novelas de grande impacto nacional, destacando-me pela combinação de um olhar artístico refinado e domínio técnico. Atualmente, presto serviços por meio da Seriella Productions diretamente para a Record TV, onde lidero projetos de fotografia e iluminação para diversas produções audiovisuais, sendo responsável desde a seleção de equipamentos e técnicas de captação de imagem até a orientação das equipes de câmera e luz, sempre buscando atingir o alto padrão estético exigido pelos produtos da emissora.

Conheci o profissional Leonardo dos Santos Camarte em meu trabalho na Record TV. Tive contato direto com suas atividades como Diretor de Fotografia e Iluminador (Gaffer), observando de perto seu comprometimento com a qualidade técnica e artística das produções. Nossa colaboração ocorreu principalmente em projetos de grande visibilidade nos quais pude testemunhar sua capacidade de liderança e coordenação de equipes multidisciplinares.

Durante o período em que trabalhamos juntos, Sr. Camarte demonstrou notável habilidade para tomar decisões criativas e técnicas que influenciaram positivamente o resultado final das produções. Sua prática incluiu a integração de tecnologias inovadoras, a implementação de métodos avançados de iluminação e a orientação precisa de sua equipe, assegurando consistência visual e o cumprimento de prazos rigorosos. Ademais, sua comunicação eficiente e postura ética contribuíram para a harmonia no ambiente de trabalho, facilitando o bom andamento dos projetos.

Em termos de impacto na emissora, Sr. Camarte contribuiu de forma decisiva para o êxito de produções como a novela *"Os Dez Mandamentos"*. A obra alcançou picos superiores a 27 pontos no Ibope São Paulo e foi vendida para mais de 50 países, evidenciando o alcance internacional e o elevado padrão técnico e estético do produto. Sr. Camarte exerceu papel crítico ao liderar soluções de iluminação que elevaram o patamar artístico da produção, o que, somado ao forte desempenho de audiência, consolidou o sucesso do projeto. Suas estratégias inovadoras foram posteriormente estudadas e replicadas por outros profissionais da própria emissora e de produtoras parceiras, demonstrando que seu trabalho não apenas gerou resultados imediatos, mas também criou um legado técnico duradouro.

Além de *"Os Dez Mandamentos"*, destaco ainda sua atuação em projetos como *"A Lei e o Crime"*, *"Jesus"*, *"Apocalipse"* e *"Gênesis"*, todos de alto orçamento e ampla visibilidade, que exigiram coordenação de equipes multidisciplinares e decisões estéticas sofisticadas. Sua atuação foi objeto de reconhecimentos internos e indicações técnicas no setor, refletindo a percepção de sua liderança e inovação em direção de fotografia e iluminação.

Acredito que a expertise de Sr. Camarte pode beneficiar significativamente os Estados Unidos. Sua experiência em produções de alto nível e seu talento para criar narrativas

visuais impactantes seriam ativos valiosos para projetos cinematográficos ou televisivos norte-americanos, contribuindo para a competitividade e a inovação da indústria do entretenimento no país. Ele reúne competências que promovem eficiência técnica, excelência artística e reconhecimento internacional das produções em que atua.

Concluo manifestando meu total apoio à candidatura de Sr. Camarte para que possa exercer suas atividades nos Estados Unidos. Estou convicto de que suas contribuições artísticas e técnicas trarão valor relevante ao mercado audiovisual norte-americano, beneficiando diretamente projetos de grande porte e toda a comunidade cinematográfica que tiver a oportunidade de contar com seu talento.

Por favor, sintam-se à vontade para me contatar caso necessitem de informações adicionais ou esclarecimentos.

Atenciosamente,



**Anderson Sergio**

Diretor de Fotografia | Membro da ABC  
E-mail: anderson\_cine@yahoo.com.br  
Telefone: +55 (21) 99369-2678  
Rio de Janeiro, RJ, Brasil

July 24, 2025

To the attention of the Officers of the United States Citizenship and Immigration Services (USCIS),

I, Gustavo Dannemann, Director of Photography (DOP) and documentary filmmaker with over a decade of experience in the audiovisual industry, write to endorse Mr. Leonardo dos Santos Camarte for the EB-1 classification. Throughout my career, I have directed and shot award-winning works in film, television, and advertising, participated in more than six feature films, over 100 music videos, and led campaigns for major brands. I am the founder and CEO of Gringa Filmes, an audiovisual production company based in Rio de Janeiro, Brazil, through which I lead creative teams, manage national and international projects, and maintain a recognized portfolio in film, TV, and advertising. I have personally accumulated over 30 awards and nominations in national and international festivals and competitions. I am currently involved in all stages of production, from concept to completion, defining the aesthetic vision, assembling and directing multidisciplinary teams, and ensuring technical precision and narrative consistency. It was within this professional ecosystem that I began to follow the work of Mr. Camarte, whose reputation as a high-level Director of Photography and Gaffer was already widely recognized. Although I did not work directly with him during filming, I had full access to the final materials of the productions in which he was involved, allowing me to assess with both technical and artistic certainty the extraordinary level of his work.

Mr. Camarte held essential roles at Record TV, one of the largest broadcasters in Latin America, where he was promoted from Gaffer to Director of Photography and led large teams on major productions such as "Os Dez Mandamentos", "Apocalypse", "Gênesis", and "Reis". The soap operas in which he worked reached over 50 countries, a clear indicator of sustained international recognition. In performing these duties, Mr. Camarte was responsible for defining the visual identity of the productions, integrating camera, lighting, and post-production, and ensuring high aesthetic standards, with a direct impact on audience reception and the final technical quality.

I would also like to highlight Mr. Camarte's work on the feature film "Ponho a Mão no Fogo", a production that won awards at the International Christian Film Festival (FICC) and received recognition at events such as the BRICS Festival and the Miami Festival. The cinematography led by him was acknowledged by both juries and audiences as a decisive element in achieving the film's cinematic quality. This track record, combined with international sales and the wide visibility of television projects, demonstrates a consistent standard of excellence and a level of recognition that consistently exceeds the usual expectations of the market.

From my perspective, Mr. Camarte possesses an extraordinary level of technical mastery and artistic vision. He not only has full command of complex lighting setups and the leading camera systems on the market, but also devises original visual solutions, with contributions that go on to be replicated by other teams, clear evidence that his innovations have effective diffusion among peers. Additionally, he has received invitations to work

outside Brazil, an unmistakable sign that his expertise is sought after by international productions, further reinforcing the global scope of his recognition.

He is part of the small fraction of professionals whose trajectory demonstrates extraordinary ability, critical roles in prominent organizations, original contributions of great significance, and sustained recognition by peers, the media, and institutions.

I am confident that Leonardo dos Santos Camarte's experience, technical and artistic leadership, and track record of measurable impact will continue to add significant value to high-level productions, including in the U.S. market.

I remain at your full disposal to provide any additional clarifications you may deem necessary.

Sincerely,



**Gustavo Dannemann**

CEO of Gringa Filmes  
Rio de Janeiro, Brazil

Phone: +55 (21)99 5 2-95556

Director • Director of Photography • Documentary Filmmaker

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: September 26, 2025.

24 de julho de 2025

À consideração dos Oficiais da United States Citizenship and Immigration Services (USCIS),

Eu, Gustavo Dannemann, Diretor de Fotografia (DOP) e documentarista com mais de uma década de experiência na indústria audiovisual, escrevo para endossar o Sr. Leonardo dos Santos Camarte para a classificação EB-1. Ao longo da minha trajetória, dirigi e fotografei obras premiadas em cinema, televisão e publicidade, participei de mais de seis longas-metragens, mais de 100 videoclipes e liderei campanhas para grandes marcas. Sou fundador e CEO da Gringa Filmes, produtora audiovisual sediada no Rio de Janeiro, Brasil, pela qual conduzo equipes criativas, gerencio projetos nacionais e internacionais e mantenho um portfólio reconhecido em cinema, TV e publicidade. Acumulo pessoalmente mais de 30 prêmios e indicações em festivais e premiações nacionais e internacionais. Atualmente atuo em todas as fases das produções, do conceito à finalização, definindo a visão estética, formando e dirigindo equipes multidisciplinares e garantindo rigor técnico e consistência narrativa. Foi nesse ecossistema profissional que passei a acompanhar o trabalho do Sr. Camarte, cuja reputação como Diretor de Fotografia e Iluminador (Gaffer) de alto nível já era amplamente reconhecida. Embora não tenha atuado diretamente com ele durante as filmagens, tive acesso integral aos materiais finais das produções em que ele esteve envolvido me permitindo avaliar com segurança técnica e artística o nível extraordinário do trabalho do seu trabalho.

O Sr. Camarte exerceu funções essenciais na Record TV, uma das maiores emissoras da América Latina, onde foi promovido de Iluminador (Gaffer) a Diretor de Fotografia e liderou equipes numerosas em produções de grande escala, como “Os Dez Mandamentos”, “Apocalipse”, “Gênesis” e “Reis”. As novelas em que atuou alcançaram mais de 50 países, um indicador claro de reconhecimento internacional sustentado. No exercício dessas funções, o Sr. Camarte foi responsável por definir a identidade visual das produções, integrar câmera, iluminação e pós-produção e assegurar padrões estéticos elevados, com impacto direto na repercussão de audiência e na qualidade técnica final.

Destaco, ainda, a atuação do Sr. Camarte no longa-metragem “Ponho a Mão no Fogo”, obra que conquistou prêmios no Festival Internacional de Cinema Cristão (FICC) e obteve reconhecimento em eventos como o Festival BRICS e o Festival de Miami. A direção de fotografia conduzida por ele foi reconhecida por jurados e público como elemento decisivo para o nível cinematográfico alcançado. Esse histórico, somado às vendas internacionais e à ampla visibilidade de projetos televisivos, comprova um padrão contínuo de excelência e um reconhecimento que excede, de forma consistente, as expectativas usuais do mercado.

Em minha observação, o Sr. Camarte reúne domínio técnico e visão artística em patamar extraordinário. Ele não apenas domina setups complexos de iluminação e os principais sistemas de câmera do mercado, como também concebe soluções visuais originais, com contribuições que passam a ser replicadas por outras equipes, prova de que suas inovações possuem difusão efetiva entre pares. Além disso, recebeu convites para atuar fora do Brasil, sinal

inequívoco de que sua expertise é disputada por produções internacionais, o que reforça a dimensão global de seu reconhecimento.

Ele integra a pequena fração de profissionais cuja trajetória demonstra habilidade extraordinária, papéis críticos em organizações de destaque, contribuições originais de grande significância e reconhecimento sustentado por pares, mídia e instituições.

Estou convicto de que a experiência de Leonardo dos Santos Camarte, liderança técnica e artística e histórico de impacto mensurável continuarão a agregar valor significativo a produções de alto nível, inclusive no mercado norte-americano.

Fico à inteira disposição para fornecer quaisquer esclarecimentos complementares que julgarem pertinentes.

Cordialmente,



Gustavo Dannemann  
CEO do Gringa Filmes  
Rio de Janeiro, Brasil

Telefone: +55 (21) 9982-95556

Diretor • Diretor de Fotografia • Documentarista

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## Os Dez Mandamentos - O Filme (2016)

Moses follows leading the Hebrew people from slavery in Egypt to the Promised Land, according to the book of Exodus. The story told like never before and faithful to the Scriptures.

[Cast information](#)  
[Crew information](#)  
[Company information](#)  
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[Box office](#)

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[All Releases](#)

<b>All Releases</b> DOMESTIC (-) - INTERNATIONAL (100%) <b>\$31,998,251</b> WORLDWIDE <b>\$31,998,251</b>	Earliest Release Date	January 28, 2016 (Brazil)
	MPAA	PG-13
	Running Time	2 hr
	Genres	Adventure Drama Fantasy
	IMDbPro	<a href="#">See more details at IMDbPro</a>

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### Europe, Middle East, and Africa

Area	Release Date	Opening	Gross
<a href="#">Portugal</a>	Sep 22, 2016	\$83,201	\$150,159

### Latin America

Area	Release Date	Opening	Gross
<a href="#">Brazil</a>	Jan 28, 2016	\$6,015,484	\$29,753,454
<a href="#">Argentina</a>	Feb 23, 2017	\$703,133	\$1,488,761
<a href="#">Mexico</a>	Oct 27, 2017	\$204,882	\$204,882
<a href="#">Colombia</a>	Oct 26, 2017	\$91,279	\$138,966
<a href="#">Bolivia</a>	Apr 6, 2017	-	\$105,141
<a href="#">Paraguay</a>	Oct 26, 2017	\$8,722	\$35,720
<a href="#">Uruguay</a>	Mar 2, 2017	\$31,413	\$35,719

### Asia Pacific

Area	Release Date	Opening	Gross
<a href="#">South Korea</a>	Apr 13, 2017	\$34,249	\$85,449

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## Ranking of the 20 Top Box Office Films - 2009 to 2016

#	Title in Brazil	Distributor	Genre	Country	Year of Release	Screens at Release	Total Audience	Total Gross Revenue (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	2016	1,127	11,305,479	116,833,027
2	Tropa de elite 2	Zazen	Fiction	Brazil	2010	733	11,146,723	103,461,154
3	Os Vingadores - The Avengers	Disney	Fiction	USA	2012	1,042	10,911,371	129,595,590
4	Vingadores: A Era de Ultron	Disney	Fiction	USA	2015	1,356	10,129,071	146,184,931
5	Velozes e Furiosos 7	Universal	Fiction	USA	2015	1,046	9,857,968	142,466,037
6	Capitão América - Guerra civil	Disney	Fiction	USA	2016	1,635	9,617,572	143,337,020
7	A saga Crepúsculo: Amanhecer - Parte 2 O final	Paris	Fiction	USA	2012	1,410	9,596,296	100,816,444
8	A Era do Gelo 3	Fox	Animation	USA	2009	777	9,281,202	81,126,935
9	Avatar	Fox	Fiction	USA	2009	738	9,111,628	102,346,712
10	Minions	Universal	Animation	USA	2015	1,084	8,912,154	119,998,789
11	A Era do Gelo 4	Fox	Animation	USA	2012	1,010	8,729,837	94,711,098
12	Batman vs Superman - A Origem da Justiça	Warner	Fiction	USA	2016	1,440	8,565,380	132,441,028
13	Procurando Dory	Disney	Animation	USA	2016	1,276	8,189,410	113,497,532
14	Esquadrão Suicida	Warner	Fiction	USA	2016	1,475	7,827,788	118,081,264
15	Homem de ferro 3	Disney	Fiction	China, USA	2013	1,253	7,633,751	96,493,278
16	Shrek para sempre	Paramount	Animation	USA	2010	757	7,368,374	70,471,835
17	A saga crepúsculo: amanhecer - parte 1	Paris	Fiction	USA	2011	1,278	7,159,227	66,362,695
18	Meu malvado favorito 2	Universal	Animation	USA	2013	923	6,997,328	80,640,848
19	Star Wars: Episódio VII - O despertar da Força	Disney	Fiction	USA	2015	1,505	6,725,851	110,610,409
20	Cinquenta Tons de Cinza	Universal	Fiction	USA	2015	1,087	6,685,086	87,741,027

## Ranking of the 20 Top Box Office Titles - 2016

#	Title in Brazil	Distributor	Genre	Country	Release Date	Screens at Release	Audience in 2016	Revenue (R\$) in 2016	ATP (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	Fiction	1,127	11,305,479	116,833,026.88	10.33
2	Capitão América - Guerra civil	Disney	Fiction	USA	Fiction	1,635	9,617,572	143,337,020.00	14.90
3	Batman vs Superman - A Origem da Justiça	Warner	Fiction	USA	Fiction	1,440	8,565,380	132,441,028.00	15.46
4	Procurando Dory	Disney	Animation	USA	Animation	1,276	8,189,410	113,497,532.00	13.86
5	Esquadrão Suicida	Warner	Fiction	USA	Fiction	1,475	7,827,788	118,081,264.00	15.08
6	Deadpool	Fox	Fiction	Canada, USA	Fiction	988	6,044,324	81,932,430.00	13.56
7	A Era do Gelo - O Big Bang	Fox	Animation	USA	Animation	1,180	5,260,450	71,247,341.00	13.54
8	Doutor Estranho	Disney	Fiction	USA	Fiction	1,357	4,797,512	74,731,453.00	15.58
9	Pets - A vida secreta dos bichos	Universal	Animation	USA	Animation	1,135	4,416,403	62,069,442.55	14.05
10	X-Men - Apocalipse	Fox	Fiction	USA	Fiction	1,319	4,373,939	65,800,197.00	15.04
11	Animais fantásticos e onde habitam	Warner	Fiction	USA, United Kingdom	Fiction	1,439	4,335,211	66,224,522.00	15.28
12	Como eu era antes de você	Warner	Fiction	USA	Fiction	799	4,272,555	58,292,842.00	13.64
13	Minha mãe é uma peça 2	Downtown/Paris	Fiction	Brazil	Fiction	1,055	4,020,898	50,967,946.90	12.68
14	O bom dinossauro	Disney	Animation	USA	Animation	963	3,597,713	48,118,131.00	13.37
15	Invocação do Mal 2	Warner	Fiction	USA	Fiction	1,044	3,594,171	46,901,147.00	13.05
16	Zootopia - Essa Cidade é o Bicho	Disney	Animation	USA	Animation	991	2,824,226	38,578,458.00	13.66
17	Mogli - O Menino Lobo	Disney	Fiction	USA	Fiction	1,064	2,670,252	38,357,958.00	14.36
18	O Regresso	Fox	Fiction	USA	Fiction	609	2,645,471	40,213,897.02	15.20
19	Rogue One - Uma História Star Wars	Disney	Fiction	USA	Fiction	1,396	2,607,958	43,774,724.00	16.79
20	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Fiction	Brazil	Fiction	888	2,525,328	28,590,125.61	11.32

## Brazilian Films - 20 Top Box Office Films - 2016

#	Title in Brazil	Distributor	Genre	Country	Release Date	Screens at Release	Audience in 2016	Revenue (R\$) in 2016	ATP (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Fiction	Brazil	01/28/2016	1,127	11,305,479	116,833,026.88	10.33
2	Minha mãe é uma peça 2	Downtown/Paris	Fiction	Brazil	12/22/2016	1,055	4,020,898	50,967,946.90	12.68
3	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Fiction	Brazil	07/14/2016	888	2,525,328	28,590,125.61	11.32
4	É fada!	Imagem	Fiction	Brazil	10/06/2016	732	1,722,029	21,240,520.24	12.33
5	Até que a sorte nos separe 3	Downtown/Paris	Fiction	Brazil	12/24/2015	819	1,577,999	20,129,210.83	12.76
6	Tô ryca!	Downtown/Paris	Fiction	Brazil	09/22/2016	420	1,121,570	14,835,057.90	13.23
7	Um Suburbano Sortudo	Downtown/Paris	Fiction	Brazil	02/11/2016	472	1,070,434	14,245,429.85	13.31
8	Vai que dá certo 2	Imagem	Fiction	Brazil	01/07/2016	536	729,977	9,546,473.09	13.08
9	Um namorado para minha mulher	Downtown/Paris	Fiction	Brazil	09/01/2016	428	665,999	9,028,755.59	13.56
10	O Vendedor de Sonhos	Warner	Fiction	Brazil	12/08/2016	418	641,684	8,718,355.00	13.59
11	O Shaolin do Sertão	Downtown/Paris	Fiction	Brazil	10/13/2016	29	610,730	7,973,865.72	13.06
12	Mais Forte que o Mundo - A História de José Aldo	Downtown/Paris	Fiction	Brazil	06/23/2016	403	565,916	7,793,731.83	13.77
13	Elis	Downtown/Paris	Fiction	Brazil	11/24/2016	255	536,187	8,126,553.93	15.16
14	Porta dos Fundos - Contrato Vitalício	Downtown/Paris	Fiction	Brazil	06/30/2016	515	454,569	6,208,337.13	13.66
15	Reza a Lenda	Imagem	Fiction	Brazil	01/21/2016	382	377,670	4,979,716.42	13.19
16	Aquarius	Vitrine Filmes	Fiction	Brazil, France	09/01/2016	110	355,085	5,252,844.11	14.79
17	Em Nome da Lei	Fox	Fiction	Brazil	04/21/2016	389	226,978	3,196,720.00	14.08
18	Pequeno Segredo	Diamond Films do Brasil	Fiction	Brazil	11/10/2016	251	187,015	2,801,546.60	14.98
19	Nise - O Coração da Loucura	Imagem	Fiction	Brazil	04/21/2016	61	153,995	2,224,945.74	14.45
20	Desculpe o transtorno	Disney	Fiction	Brazil	09/15/2016	323	153,234	1,935,131.00	12.63

## \*Glossary – Original Movie Titles

**Ranking of the 20 Top Box Office Films - 2009 to 2016**

Os Vingadores - The Avengers	The Avengers
Vingadores: A Era de Ultron	Avengers: Age of Ultron
Velozes e Furiosos 7	Furious 7
Capitão América - Guerra civil	Captain America: Civil War
A saga Crepúsculo: Amanhecer - Parte 2 O final	The Twilight Saga: Breaking Dawn - Part 2
A Era do Gelo 3	Ice Age: Dawn of the Dinosaurs
Avatar	Avatar
Minions	Minions
A Era do Gelo 4	Ice Age: Continental Drift
Batman vs Superman - A Origem da Justiça	Batman v Superman: Dawn of Justice
Procurando Dory	Finding Dory
Esquadrão Suicida	Suicide Squad
Homem de ferro 3	Iron Man 3
Shrek para sempre	Shrek Forever After
A saga crepúsculo: amanhecer - parte 1	The Twilight Saga: Breaking Dawn - Part 1
Meu malvado favorito 2	Despicable Me 2
Star Wars: Episódio VII - O despertar da Força	Star Wars: Episode VII - The Force Awakens
Cinquenta Tons de Cinza	Fifty Shades of Grey

**Ranking of the 20 Top Box Office Titles - 2016**

Capitão América - Guerra civil	Captain America: Civil War
Batman vs Superman - A Origem da Justiça	Batman v Superman: Dawn of Justice
Procurando Dory	Finding Dory
Esquadrão Suicida	Suicide Squad
Deadpool	Deadpool
A Era do Gelo - O Big Bang	Ice Age: Collision Course
Doutor Estranho	Doctor Strange
Pets - A vida secreta dos bichos	The Secret Life of Pets
X-Men - Apocalipse	X-Men: Apocalypse
Animais fantásticos e onde habitam	Fantastic Beasts and Where to Find Them
Como eu era antes de você	Me Before You
O bom dinossauro	The Good Dinosaur
Invocação do Mal 2	The Conjuring 2
Zootopia - Essa Cidade é o Bicho	Zootopia
Mogli - O Menino Lobo	Mowgli: Legend of the Jungle
O Regresso	The Revenant
Rogue One - Uma História Star Wars	Rogue One: A Star Wars Story

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: October 29, 2025.

Tabela 5 - Ranking das 20 Maiores Bilheterias - 2009 a 2016

#	Título no Brasil	Distribuidora	Gênero	País	Ano de Lançamento	Salas no Lançamento	Público Total	Renda Bruta Total (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	2016	1.127	11.305.479	116.833.027
2	Tropa de elite 2	Zazen	Ficção	Brasil	2010	733	11.146.723	103.461.154
3	Os Vingadores - The Avengers	Disney	Ficção	EUA	2012	1.042	10.911.371	129.595.590
4	Vingadores: A Era de Ultron	Disney	Ficção	EUA	2015	1.356	10.129.071	146.184.931
5	Velozes e Furiosos 7	Universal	Ficção	EUA	2015	1.046	9.857.968	142.466.037
6	Capitão América - Guerra civil	Disney	Ficção	EUA	2016	1.635	9.617.572	143.337.020
7	A saga Crepúsculo: Amanhecer – Parte 2 O final	Paris	Ficção	EUA	2012	1.410	9.596.296	100.816.444
8	A Era do Gelo 3	Fox	Animação	EUA	2009	777	9.281.202	81.126.935
9	Avatar	Fox	Ficção	EUA	2009	738	9.111.628	102.346.712
10	Minions	Universal	Animação	EUA	2015	1.084	8.912.154	119.998.789
11	A Era do Gelo 4	Fox	Animação	EUA	2012	1.010	8.729.837	94.711.098
12	Batman vs Superman - A Origem da Justiça	Warner	Ficção	EUA	2016	1.440	8.565.380	132.441.028
13	Procurando Dory	Disney	Animação	EUA	2016	1.276	8.189.410	113.497.532
14	Esquadrão Suicida	Warner	Ficção	EUA	2016	1.475	7.827.788	118.081.264
15	Homem de ferro 3	Disney	Ficção	China, EUA	2013	1.253	7.633.751	96.493.278
16	Shrek para sempre	Paramount	Animação	EUA	2010	757	7.368.374	70.471.835
17	A saga crepúsculo: amanhecer - parte 1	Paris	Ficção	EUA	2011	1.278	7.159.227	66.362.695
18	Meu malvado favorito 2	Universal	Animação	EUA	2013	923	6.997.328	80.640.848
19	Star Wars: Episódio VII - O despertar da Força	Disney	Ficção	EUA	2015	1.505	6.725.851	110.610.409
20	Cinquenta Tons de Cinza	Universal	Ficção	EUA	2015	1.087	6.685.086	87.741.027

Tabela 6 - Ranking dos 20 Títulos com Maior Bilheteria - 2016

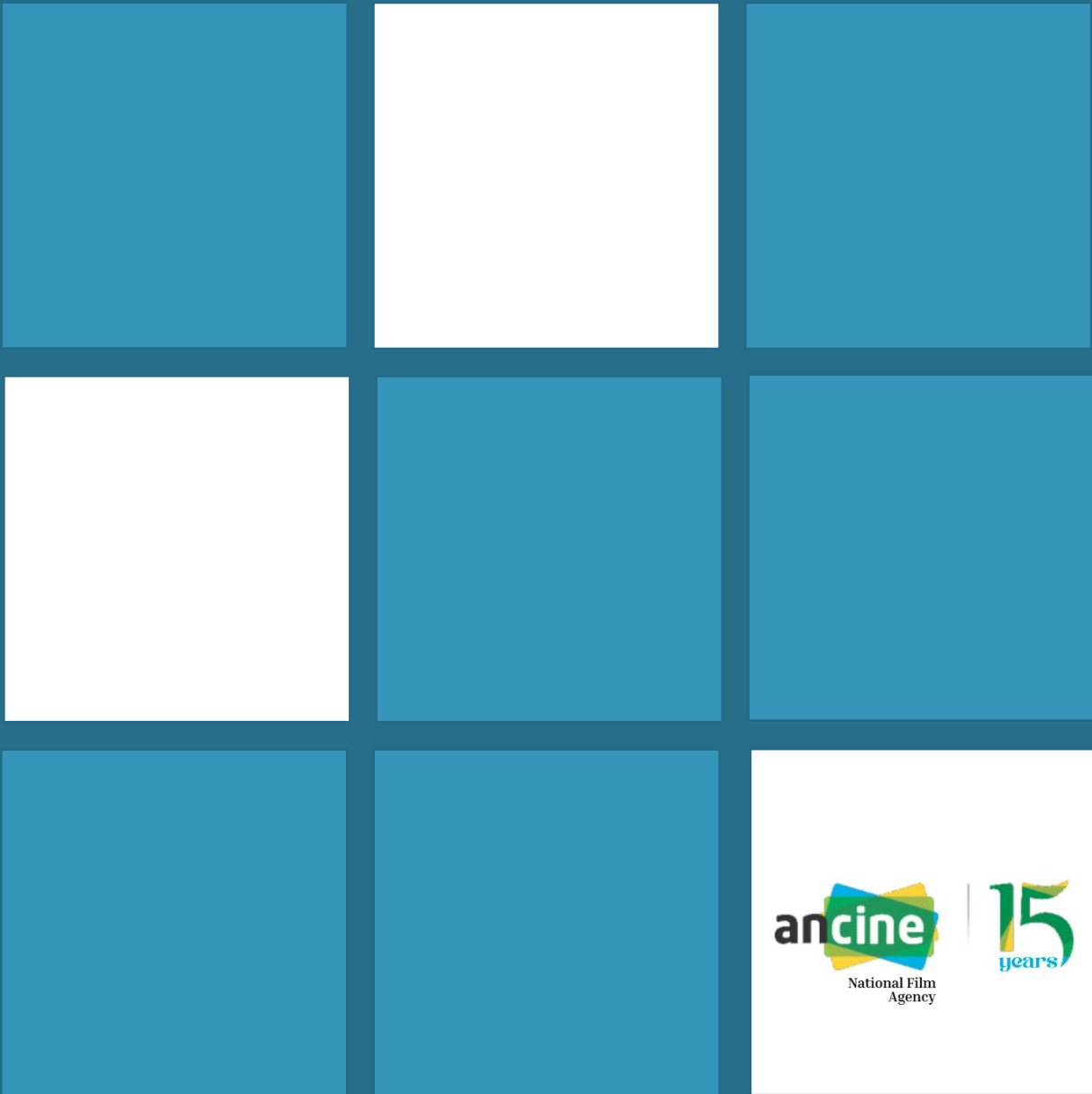
#	Título no Brasil	Distribuidora	Gênero	País	Data de Lançamento	Salas no Lançamento	Público em 2016	Renda (R\$) em 2016	PMI (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	Ficção	1.127	11.305.479	116.833.026,88	10,33
2	Capitão América - Guerra civil	Disney	Ficção	EUA	Ficção	1.635	9.617.572	143.337.020,00	14,90
3	Batman vs Superman - A Origem da Justiça	Warner	Ficção	EUA	Ficção	1.440	8.565.380	132.441.028,00	15,46
4	Procurando Dory	Disney	Animação	EUA	Animação	1.276	8.189.410	113.497.532,00	13,86
5	Esquadrão Suicida	Warner	Ficção	EUA	Ficção	1.475	7.827.788	118.081.264,00	15,08
6	Deadpool	Fox	Ficção	Canadá, EUA	Ficção	988	6.044.324	81.932.430,00	13,56
7	A Era do Gelo - O Big Bang	Fox	Animação	EUA	Animação	1.180	5.260.450	71.247.341,00	13,54
8	Doutor Estranho	Disney	Ficção	EUA	Ficção	1.357	4.797.512	74.731.453,00	15,58
9	Pets - A vida secreta dos bichos	Universal	Animação	EUA	Animação	1.135	4.416.403	62.069.442,55	14,05
10	X-Men - Apocalipse	Fox	Ficção	EUA	Ficção	1.319	4.373.939	65.800.197,00	15,04
11	Animais fantásticos e onde habitam	Warner	Ficção	EUA, Reino Unido	Ficção	1.439	4.335.211	66.224.522,00	15,28
12	Como eu era antes de você	Warner	Ficção	EUA	Ficção	799	4.272.555	58.292.842,00	13,64
13	Minha mãe é uma peça 2	Downtown/Paris	Ficção	Brasil	Ficção	1.055	4.020.898	50.967.946,90	12,68
14	O bom dinossauro	Disney	Animação	EUA	Animação	963	3.597.713	48.118.131,00	13,37
15	Invocação do Mal 2	Warner	Ficção	EUA	Ficção	1.044	3.594.171	46.901.147,00	13,05
16	Zootopia - Essa Cidade é o Bicho	Disney	Animação	EUA	Animação	991	2.824.226	38.578.458,00	13,66
17	Mogli - O Menino Lobo	Disney	Ficção	EUA	Ficção	1.064	2.670.252	38.357.958,00	14,36
18	O Regresso	Fox	Ficção	EUA	Ficção	609	2.645.471	40.213.897,02	15,20
19	Rogue One - Uma História Star Wars	Disney	Ficção	EUA	Ficção	1.396	2.607.958	43.774.724,00	16,79
20	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Ficção	Brasil	Ficção	888	2.525.328	28.590.125,61	11,32

Tabela 7 - Filmes Brasileiros - 20 Maiores Bilheterias - 2016

#	Título no Brasil	Distribuidora	Gênero	País	Data de Lançamento	Salas no Lançamento	Público em 2016	Renda (R\$) em 2016	PMI (R\$)
1	Os Dez Mandamentos - O Filme	Downtown/Paris	Ficção	Brasil	28/01/2016	1.127	11.305.479	116.833.026,88	10,33
2	Minha mãe é uma peça 2	Downtown/Paris	Ficção	Brasil	22/12/2016	1.055	4.020.898	50.967.946,90	12,68
3	Carrossel 2 - O Sumiço de Maria Joaquina	Downtown/Paris	Ficção	Brasil	14/07/2016	888	2.525.328	28.590.125,61	11,32
4	É fada!	Imagem	Ficção	Brasil	06/10/2016	732	1.722.029	21.240.520,24	12,33
5	Até que a sorte nos separe 3	Downtown/Paris	Ficção	Brasil	24/12/2015	819	1.577.999	20.129.210,83	12,76
6	Tô ryca!	Downtown/Paris	Ficção	Brasil	22/09/2016	420	1.121.570	14.835.057,90	13,23
7	Um Suburbano Sortudo	Downtown/Paris	Ficção	Brasil	11/02/2016	472	1.070.434	14.245.429,85	13,31
8	Vai que dá certo 2	Imagem	Ficção	Brasil	07/01/2016	536	729.977	9.546.473,09	13,08
9	Um namorado para minha mulher	Downtown/Paris	Ficção	Brasil	01/09/2016	428	665.999	9.028.755,59	13,56
10	O Vendedor de Sonhos	Warner	Ficção	Brasil	08/12/2016	418	641.684	8.718.355,00	13,59
11	O Shaolin do Sertão	Downtown/Paris	Ficção	Brasil	13/10/2016	29	610.730	7.973.865,72	13,06
12	Mais Forte que o Mundo - A História de José Aldo	Downtown/Paris	Ficção	Brasil	23/06/2016	403	565.916	7.793.731,83	13,77
13	Elis	Downtown/Paris	Ficção	Brasil	24/11/2016	255	536.187	8.126.553,93	15,16
14	Porta dos Fundos - Contrato Vitalício	Downtown/Paris	Ficção	Brasil	30/06/2016	515	454.569	6.208.337,13	13,66
15	Reza a Lenda	Imagem	Ficção	Brasil	21/01/2016	382	377.670	4.979.716,42	13,19
16	Aquarius	Vitrine Filmes	Ficção	Brasil, França	01/09/2016	110	355.085	5.252.844,11	14,79
17	Em Nome da Lei	Fox	Ficção	Brasil	21/04/2016	389	226.978	3.196.720,00	14,08
18	Pequeno Segredo	Diamond Films do Brasil	Ficção	Brasil	10/11/2016	251	187.015	2.801.546,60	14,98
19	Nise - O Coração da Loucura	Imagem	Ficção	Brasil	21/04/2016	61	153.995	2.224.945,74	14,45
20	Desculpe o transtorno	Disney	Ficção	Brasil	15/09/2016	323	153.234	1.935.131,00	12,63

# Distribution in Exhibition Theaters - Annual Report 2016

(01/07/2016 to 01/04/2017)





ANCINE - the National Film Agency is a regulatory agency responsible for promoting, regulating, and overseeing the film and audiovisual market in Brazil. It is a special autarchy, linked since 2003 to the Ministry of Culture, with its headquarters and legal jurisdiction in the Federal District and its Central Office in Rio de Janeiro.

ANCINE's institutional mission is to promote equal competitive conditions among the economic agents of the cinematographic and videophonic sectors in Brazil, fostering the development of a competitive and self-sustaining industry.

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<http://www.ancine.gov.br/>



The Brazilian Film and Audiovisual Observatory - OCA is a public repository of information and analyses of the Brazilian film and audiovisual market produced by the National Film Agency - ANCINE.

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All data presented were extracted from the Movie Theater Distribution Monitoring System (SADIS), with information provided by the distribution companies registered with the National Film Agency.

Data consolidation carried out on 03/06/2017.

The Distribution Market Report for Movie Theaters is a publication of the Market Analysis Superintendency, issued annually. Reports from previous years can be accessed at: <http://oca.ancine.gov.br/publicacoes>

Published in the Brazilian Film and Audiovisual Observatory - OCA on 07/24/2017.

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## Methodology

This report is prepared using data extracted from the Movie Theater Distribution Monitoring System (SADIS), with information provided weekly by distributing companies<sup>1</sup> registered with the National Film Agency. The data are aggregated by distributor, title, and cinematic week.

The cinema week is the period from Thursday to Wednesday of the following week<sup>2</sup>. The cinematic year differs from the calendar year. 2016 had 52 weeks, starting on Thursday, 01/07/2016, and ending on 01/04/2017. For comparison, 2015 had 53 cinematic weeks, covering the period from 01/01/2015 to 01/06/2016.

Starting in 2016, audiovisual works reported to SADIS as music videos - primarily consisting of audiovisual recordings of concerts - were not counted in the releases.

International distributors were considered to be Brazilian subsidiaries of the major production and distribution studios from the United States of America (USA): Paramount, Universal, Disney, Sony, Fox, and Warner. All others were defined as national distribution companies.

The distribution partnerships between international distributors and national distributors were classified as International-National Co-distribution.

For better alignment with the international market, the works registered with ANCINE and distributed by Sony, which operates in Brazil also marketing works from Universal studios with releases prior to 12/15/2016<sup>3</sup>, were disaggregated between the two companies, Sony and Universal, following the distribution standard abroad.

In this Report, the titles shown in a given year include all works that were screened during the period in question, regardless of their year of release.

---

<sup>1</sup> Economic agents (distributors, producers, and exhibitors) that acted as a distributing company.

<sup>2</sup> In 2014, the definition of the cinema week was changed by the market. Until the tenth week of that year (03/07/2014 to 03/12/2014), it was considered as the period from Friday to the following Thursday. Starting from week 11, specifically from March 13, 2014, it became the period from Thursday to the following Wednesday.

<sup>3</sup> Universal works released after this date were reported to SADIS by the company itself.

On the other hand, released titles include only the works that premiered in their respective year of release, excluding, for example, re-releases or works that premiered in previous years and continued to be screened in the reference year.

Data for the years 2009 to 2014 were extracted on 12/27/2016, and data for the years 2015 and 2016 were extracted on 03/06/2017.

The data provided in this report update the information on available theaters in the Preliminary Annual Report, published on 01/30/2017.

## Highlights of 2016

- The country's movie theaters reached a new audience record in 2016. In total, 184.3 million viewers went to the theaters, generating a gross revenue of R\$ 2.6 billion (page 7).
- Brazilian films accounted for 30.4 million tickets sold, the highest level since the 1990s. The Brazilian share of total tickets sold was 16.5% (page 9).
- Brazil set a new record for film releases: 142 Brazilian works premiered in movie theaters in 2016 (page 18).
- The national film **Os Dez Mandamentos - O Filme** attracted 11.3 million viewers and secured the top position in the ticket sales ranking for the year (page 10).
- Disney and Warner were the distributors with the largest market shares, with 22.0% and 20.6% of total revenue, respectively (page 31).
- National distributors accounted for 95.8% of the revenue generated from the exhibition of Brazilian titles in 2016 (page 37).

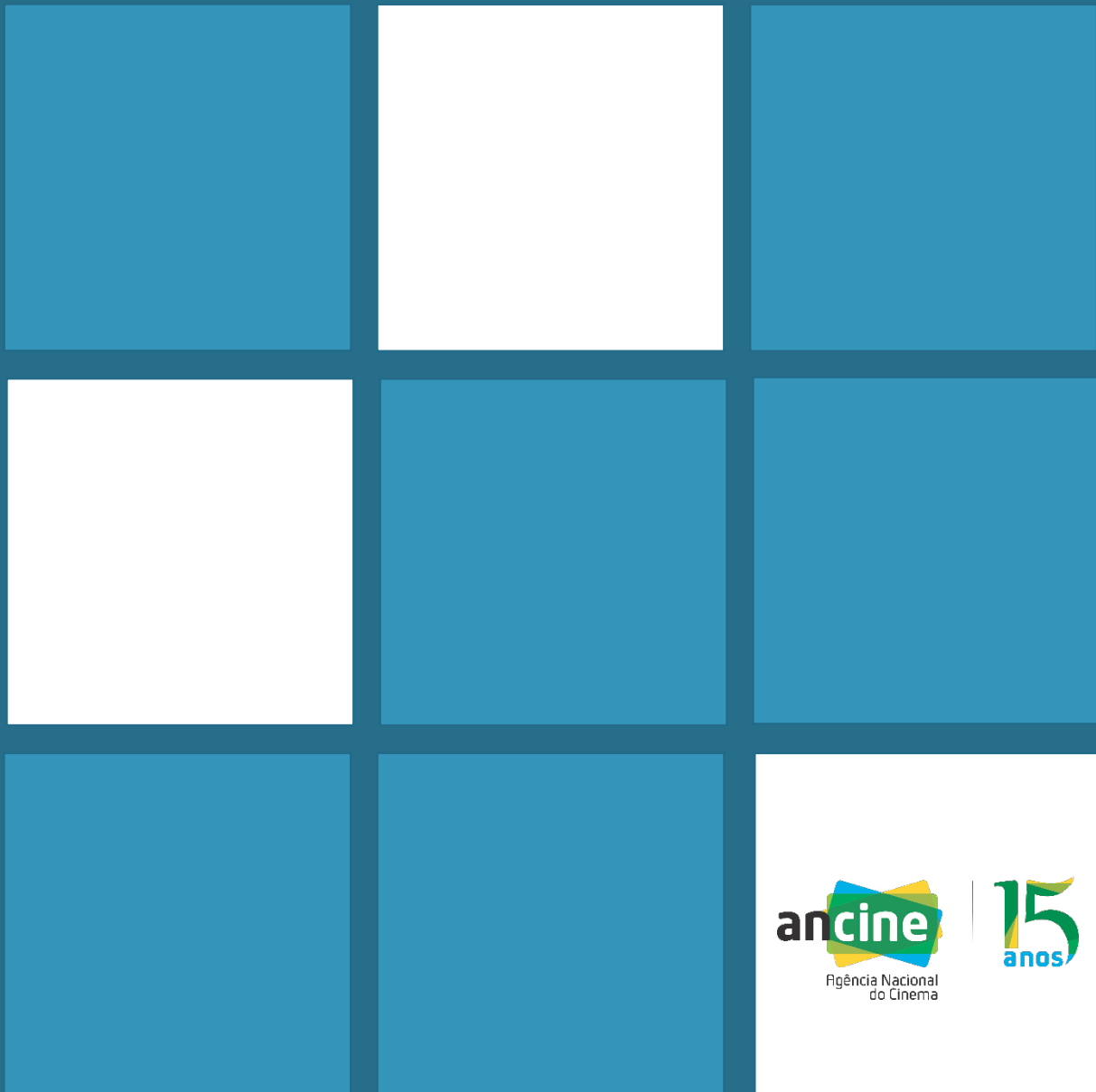
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\_\_\_\_\_ Date: October 28, 2025.

# Distribuição em Salas de Exibição - Informe Anual 2016

(07/01/2016 a 04/01/2017)





A ANCINE – Agência Nacional do Cinema é uma agência reguladora que tem como atribuições o fomento, a regulação e a fiscalização do mercado do cinema e do audiovisual no Brasil. É uma autarquia especial, vinculada desde 2003 ao Ministério da Cultura, com sede e foro no Distrito Federal e Escritório Central no Rio de Janeiro.

A missão institucional da ANCINE é induzir condições isonômicas de competição nas relações dos agentes econômicos da atividade cinematográfica e videofonográfica no Brasil, proporcionando o desenvolvimento de uma indústria competitiva e auto-sustentada.

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O Observatório Brasileiro do Cinema e do Audiovisual – OCA é um repositório público de informações e análises do mercado cinematográfico e audiovisual brasileiro produzidas pela Agência Nacional do Cinema - ANCINE.

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Todos os dados apresentados foram extraídos do Sistema de Acompanhamento da Distribuição em Salas de Exibição (SADIS), cujas informações são fornecidas pelas empresas distribuidoras registradas na Agência Nacional do Cinema. Consolidação dos dados realizada em 06/03/2017.

O Informe de Mercado de Distribuição em Salas de Exibição é uma publicação da Superintendência de Análise de Mercado com periodicidade anual. Os informes dos anos anteriores podem ser acessados em: <http://oca.ancine.gov.br/publicacoes>

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## Metodologia

Este Informe é elaborado a partir de dados extraídos do Sistema de Acompanhamento da Distribuição em Salas de Exibição (SADIS), cujas informações são fornecidas semanalmente pelas empresas distribuidoras<sup>1</sup> registradas na Agência Nacional do Cinema. Os dados são agregados por distribuidora, título e semana cinematográfica.

A semana cinematográfica é o período compreendido entre quinta-feira e quarta-feira da semana subsequente<sup>2</sup>. O ano cinematográfico é diferente do ano civil. 2016 teve 52 semanas, iniciando na quinta-feira, 07/01/2016, e terminando no dia 04/01/2017. A título de comparação, 2015 contou com 53 semanas cinematográficas, que abrangeram o período de 01/01/2015 a 06/01/2016.

A partir do ano de 2016, as exibições de obra audiovisual informadas ao SADIS do tipo videomusical - constituída majoritariamente por registros audiovisuais de shows - não foram contabilizadas nos lançamentos.

Foram consideradas distribuidoras internacionais as empresas brasileiras subsidiárias dos grandes estúdios de produção e distribuição dos Estados Unidos da América (EUA): Paramount, Universal, Disney, Sony, Fox e Warner. Todas as demais foram definidas como empresas nacionais de distribuição.

As parcerias de distribuição entre distribuidoras internacionais e distribuidoras nacionais foram classificadas como Codistribuição Internacional-Nacional.

Para um melhor alinhamento com o mercado internacional, as obras registradas na ANCINE com distribuição da Sony, que atua no Brasil comercializando também obras dos estúdios Universal com lançamentos anteriores a 15/12/2016<sup>3</sup>, foram desagregadas entre as duas empresas, Sony e Universal, seguindo o padrão de distribuição no exterior.

Neste Informe, os títulos exibidos em determinado ano englobam todas as obras que estiveram em cartaz no período em questão, independentemente de seu ano de lançamento.

---

<sup>1</sup> Agentes econômicos (distribuidoras, produtoras e exibidores) que atuaram como empresa distribuidora.

<sup>2</sup> Em 2014, a delimitação da semana cinematográfica foi alterada pelo mercado. Até a décima semana daquele ano (07/03/2014 a 12/03/2014), era considerada como o período compreendido entre uma sexta-feira e a quinta-feira da semana subsequente. A partir da semana 11, mais exatamente do dia 13 de março de 2014, passou a ser o período entre uma quinta-feira e quarta-feira da semana seguinte.

<sup>3</sup> As obras da Universal lançadas após essa data foram informadas ao SADIS pela própria.

Já os títulos lançados englobam apenas as obras lançadas em seu respectivo ano de estreia, excluindo, por exemplo, os relançamentos ou obras que estrearam em anos anteriores e continuaram em cartaz no ano de referência.

Os dados referentes aos anos de 2009 a 2014 foram extraídos em 27/12/2016 e os dados referentes aos anos de 2015 e 2016 foram extraídos em 06/03/2017.

Os dados disponibilizados neste informe atualizam as informações de salas disponíveis no Informe Anual Preliminar, publicado em 30/01/2017.

## Destaques de 2016

- As salas de cinema do país apresentaram novo recorde de público no ano de 2016. Ao total, 184,3 milhões de espectadores foram ao cinema, gerando uma renda bruta de R\$ 2,6 bilhões (página 7).
- Os filmes brasileiros foram responsáveis por 30,4 milhões dos bilhetes vendidos, o maior patamar desde a década de 1990. A participação brasileira sobre o total de bilhetes vendidos foi de 16,5% (página 9).
- O Brasil bateu um novo recorde de filmes lançados: 142 obras brasileiras tiveram sua estreia em salas de exibição em 2016 (página 18).
- A obra nacional **Os Dez Mandamentos - O Filme** atraiu 11,3 milhões de espectadores e ocupou a primeira posição do ranking de bilhetes vendidos do ano (página 10).
- A Disney e a Warner foram as distribuidoras com as maiores participações no mercado, com respectivamente 22,0% e 20,6% da renda total (página 31).
- As distribuidoras nacionais tiveram uma participação de 95,8% na renda auferida com a exibição de obras brasileiras, em 2016 (página 37).



CULTURE FILMS

# 'The Ten Commandments' becomes the biggest box office hit in Brazilian cinema

Adaptation of the novel of the same name surpassed 'Tropa de Elite 2', by José Padilha

**THE GLOBE**

12/04/2016 - 14:28 / Updated on 12/04/2016 - 14:35

| Newsletters

CULTURE



Scene from 'The Ten Commandments' Photo: Disclosure

RIO - As expected, "The Ten Commandments - The Movie" surpassed "Elite Squad 2" (2010) and became the biggest national box office hit of all time.

LEARN MORE



CULTURE

**'My son was cut,' complains actor's mother after seeing 'The Ten Commandments'**



CULTURE

**The premiere of 'The Ten Commandments' is sold out and some theaters are empty.**

After last weekend, Alexandre Avancini's feature film, a compilation of scenes shown in the Record soap opera, accumulated 11.216 million tickets sold, according to the market analysis website " Filme B ". José Padilha's production sold 11.146 million, according to the National Cinema Agency (Ancine). In third place is "Dona Flor and Her Two Husbands" (1976), by Luiz Carlos Barreto.

The impressive box office performance of "The Ten Commandments" has always been the subject of controversy. As O GLOBO confirmed at the time of its release in January, some screenings were undersold. There were also reports that tickets were being distributed at church services. The reporter received tickets from the church in São Paulo and Rio.



Universal has always denied being directly involved in ticket purchases, although it confirms that its volunteer groups and charitable projects support “the general public having the opportunity to see the film.”

As of Tuesday afternoon, the cumulative revenue for "The Ten Commandments" was 116,000, which puts it at the top of the 2016 box office rankings, ahead of Hollywood blockbusters such as "Deadpool" and "Batman vs. Superman."

Home > Movies in theaters > Movie News > Movie News: Business > It's a record! The Ten Commandments is the Brazilian film with the highest number of tickets sold in history.

## It's a record! The Ten Commandments is the Brazilian film with the highest number of tickets sold in history.

By [Francisco Russo](#) — April 11, 2016, at 6:48 PM

The milestone was reached amidst great controversy over how many people actually watched the film.



It was expected. Even before its premiere, [The Ten Commandments](#) already had [impressive pre-sale numbers](#), which surprised many at the time. When the film finally premiered, the realization came: [empty theaters and sold-out tickets](#). How so?

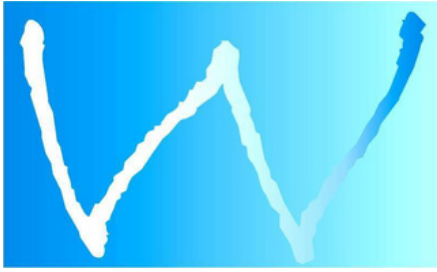
The popularity of **The Ten Commandments** in the cinema circuit was due to the massive investment of the Universal Church of the Kingdom of God, which purchased thousands of tickets for screenings across Brazil to distribute in its churches. This gave rise to a paradox: how many people actually saw the film? No one knows.

Since numbers don't care about context, the fact is that this week the feature film based on the Record TV soap opera of the same name made national cinema history. With 11.2 million tickets sold, it surpassed [Elite Squad 2](#) and is now the most-watched film with the highest number of tickets sold of all time.

Check out the current ranking of the 10 most popular productions in the history of Brazilian cinema below.

- 1st - **The Ten Commandments** => 11.215 million
- 2nd - **Elite Squad 2** => 11.146 million
- 3rd - [Dona Flor and Her Two Husbands](#) => 10.735 million
- 4th - [The Lady of the Lotação](#) => 6.509 million
- 5th - [If I Were You 2](#) => 6.112 million
- 6th - [The Bumbler in King Solomon's Mines](#) => 5.786 million
- 7th - [Lucius Flavius, the Passenger of Agony](#) => 5.401 million
- 8th - [Two Sons of Francisco](#) => 5.319 million
- 9th - [The Trapalhões Acrobats](#) => 5.218 million
- 10th - [The Trapalhões in the War of the Planets](#) => 5.089 million

# **Exhibit G**



## WILTGEN ILUMINAÇÃO LTDA.

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[www.wiltgen.com.br](http://www.wiltgen.com.br)

## SUMMARY RESUME

### PERSONAL INFORMATION

Rogério Wiltgen

Director of Photography and Lighting Designer

06/ 20/1970

Lighting Designer, Lighting Project Designer, and Director of Photography with extensive professional experience.

### LANGUAGES:

Portuguese, English (fluent).

### NATIONALITIES:

Brazilian, Luxembourgish (EU).

### CONTACT:

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Ipanema – Rio de Janeiro – RJ

Brazil

Phone: +55 21 98133-1222

[wiltgen@wiltgen.com.br](mailto:wiltgen@wiltgen.com.br)



### SPECIALIZATION COURSES:

- “Theatre Lighting: Design & Technology” – British Council Master Class Course held in London for lighting designers selected worldwide by the British Council. I’ve participated in lectures, analysis, and debates with renowned lighting designers such as Andrew Bridge (The Phantom of the Opera, Cats), David Hersey (Miss Saigon), among others.  
London, 1991
- “Concert Lighting Design Master Classes” with Lighting Designers Willie Williams (U2), Jeff Ravitz (Bruce Springsteen), Steve Cohen (Britney Spears), Jim Lenahan (John Mayer, Barry Manilow), Anne Militello (Tom Waits, Lou Reed), among others.  
Los Angeles, 2012
- “Touring Lighting Design” – PRG Headquarters, Los Angeles – 2012
- “Backstage Disney – Lighting” – Disneyland, Los Angeles – 2012

## RECENT AWARDS:



2020 - Shell Theater Award - Best Lighting  
2020 - Brazil Musical Award - Lighting  
2019 - Cesgranrio Theater Award - Best Lighting  
2019 - Botequim Cultural Award - Best Lighting  
2018 - Botequim Cultural Award - Best Lighting  
2018 - It's About Musicals - Best Lighting Design

## WORK IN TELEVISION / STREAMING

Over 30 years of experience in television as Lighting Designer and Director of Photography.



MultiShow Music Award

Recent/ongoing work:

- MultiShow – “Vai Que Cola” – Seasons 2013 to 2024  
(Lighting Design and Director of Photography)
- MultiShow – “O Dono do Lar” – Season 2024  
(Lighting Design and Director of Photography)
- MultiShow – “Portugal Show” – Seasons 2023 to 2024  
(Lighting Design and Director of Photography)
- MultiShow – “Tem que Suar” – Season 2024  
(Lighting Design and Director of Photography)

Some of the Work Carried Out in Television:

- **ESPN USA: “2014 FIFA World Cup”** – Lighting design and direction of photography for all ESPN USA studios during the broadcast of the 2014 FIFA World Cup to the North American market.
- **ESPN USA / DISNEY Worldwide: “Rio 2016 Olympics”** – Lighting design and direction of photography for all ESPN International studios during the broadcast of the Rio 2016 Olympics.



ESPN USA – 2014 FIFA World Cup – Copacabana Beach – Rio de Janeiro

- MultiShow: Director of Photography and lighting design for several TV shows and events such as “Multishow Music Awards”, “Vai Que Cola” (seasons), “Tô de Graça” (5 seasons), “A Vila” (4 seasons), “Fábrica de Talentos”, “Trair e Coçar”, “Portugal Show” (2 seasons), “Acredita na Peruca”, “Coca-Cola Vibezone”, among many others.

- TV Globo Ltda.: “Globo de Ouro”, “Chico Anísio Show”, Recordings of soap operas such as “Rainha da Sucata”, “Bebê a Bordo”, “A Viagem”, among others; “Domingão do Faustão”, “Angélica”, End-of-Year Specials (Roberto Carlos, Xuxa, etc.), “Xuxa Parque”, “Planeta Xuxa”, among others.
- TV Bandeirantes: SP Show (Ivan Lins, Nana Caymmi, etc.), Tom Jobim Special.
- Multi-Rio: Director of Photography for programs such as “Na Arquibancada”, “Nós da Escola”, “Encontros Essenciais”, among others.
- Musical DVDs: Xuxa, Simone, Zélia Duncan, Zeca Baleiro & Fagner, Jorge Aragão, Mart'nália, among many others.

“Vai Que Cola” – Riocentro Studios



“Tô de Graça” – Polo Cine and Video Studio



## CONCERTS:



Amigo é Casa – Simone and Zélia Duncan – Campo Pequeno – Lisbon



Alceu Valença – 2023 Tour

Lighting design for shows by artists such as Ivan Lins, Alceu Valença, Nana Caymmi, Gilberto Gil, Zezé Motta, Simone, Zélia Duncan, Leila Pinheiro, Xuxa, and the opportunity to work on international concerts by Paul McCartney, Prince, Sting, Rod Stewart, Paul Simon, Pavarotti, and The Three Tenors.

Member of the lighting teams for events such as “Rock in Rio”, “Hollywood Rock”, and “Free Jazz”, working as a lighting technician for Peter Gasper Associados.



## RIO DE JANEIRO CARNIVAL SAMBA SCHOOL PARADES:



Beija-flor 2007

Since 1992, working with Light City Iluminação in creating lighting projects for the parade floats of samba schools such as Beija-Flor de Nilópolis, Mangueira, Unidos do Viradouro, Portela, Unidos da Tijuca, Vila Isabel, and Mocidade Independente de Padre Miguel, alongside carnival designers such as Joãozinho Trinta, Paulo Barros, Alexandre Louzada, Chiquinho Espinoza, and Milton Cunha, among others.

During this period, contributed to winning 13 championships across various samba schools, nine of them with Beija-Flor de Nilópolis.



Lighting designer responsible for the creation of effects, programming, and operation of the lighting system of Avenida Marquês de Sapucaí during the implementation of the scenic lighting system for the 2010 and 2011 Carnivals.

Sincerely,

  
Rogério Wiltgen  
LD  
[www.wiltgen.com.br](http://www.wiltgen.com.br)

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

---

Date: September 18, 2025.



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### CURRÍCULO RESUMIDO

#### DADOS PESSOAIS:

Rogério Wiltgen  
Diretor de Fotografia e Lighting Designer  
Nascimento 20/06/1970

Iluminador, Projetista de Iluminação e Diretor de Fotografia com grande experiência profissional.

#### LÍNGUAS:

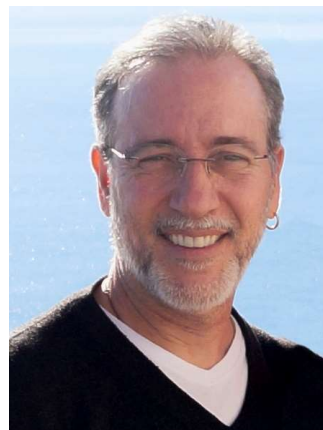
Português, inglês (fluyente).

#### NACIONALIDADES:

Brasileira, Luxemburguesa EU.

#### CONTATO:

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[wiltgen@wiltgen.com.br](mailto:wiltgen@wiltgen.com.br)



#### CURSOS DE ESPECIALIZAÇÃO:

- "Theatre Lighting: Design & Technology" – British Council Master Class  
Curso ministrado em Londres para iluminadores selecionados por todo o mundo pelo Conselho Britânico. Tendo participado de palestras, análises e debates com iluminadores como Andrew Bridge ("The Phantom of the Opera", "Cats"), David Hersey ("Miss Saigon"), entre outros.  
Londres – 1991
- "Concert Lighting Design Master Classes" com os Lighting Designers Willie Williams (U2), Jeff Ravitz (Bruce Springsteen), Steve Cohen (Britney Spears), Jim Lenahan. (John Mayer, Barry Manilow), Anne Militello (Tom Waits, Lou Reed), entre outros. Los Angeles - 2012.
- "Touring Lighting Design" – PRG headquarters Los Angeles - 2012.
- "Backstage Disney - Lighting" – Disneyland Los Angeles - 2012.

## PRÊMIOS RECENTES:



2020 – Prêmio Shell de Teatro – Melhor Iluminação  
2020 – Prêmio Brasil Musical - Iluminação  
2019 – Prêmio Cesgranrio de Teatro – Melhor Iluminação  
2019 – Prêmio Botequim Cultural – Melhor Iluminação  
2018 – Prêmio Botequim Cultural – Melhor Iluminação  
2018 – É Sobre Musicais – Melhor desenho de Luz

## TRABALHOS EM TELEVISÃO / STREAMINGS:

Experiência de mais trinta anos em televisão como Lighting Designer e Diretor de Fotografia.



Prêmio MultiShow de Música

Trabalhos recentes / em andamento:

- MultiShow – “Vai Que Cola” – Temporadas 2013 a 2024  
(Projeto de Luz e Direção de Fotografia)
- MultiShow – “O Dono do Lar” – Temporada 2024  
(Projeto de Luz e Direção de Fotografia)
- MultiShow – “Portugal Show” – Temporadas 2023 - 2024  
(Projeto de Luz e Direção de Fotografia)
- MultiShow – “Tem que Suar” – Temporada 2024  
(Projeto de Luz e Direção de Fotografia)

Alguns dos Trabalhos Realizados em Televisão:

- **ESPN EUA:** “Copa do Mundo FIFA 2014” - Projeto de luz e direção de fotografia para de todos os estúdios da ESPN USA por ocasião da transmissão para o mercado Norte Americano da “Copa do Mundo FIFA 2014”.
- **ESPN EUA / DISNEY Worldwide:** “Olimpíadas Rio 2016” - Projeto de luz e direção de fotografia para de todos os estúdios da ESPN Internacional por ocasião da transmissão das “Olimpíadas Rio 2016”.



ESPN EUA - Copa do Mundo FIFA 2014 – Praia de Copacabana – RJ

- **Multi-Show:** Direção de Fotografia e projeto de luz para diversos programas e eventos como – “Prêmio MultiShow de Música”, “Vai que Cola” (11 temporadas), “Tô de Graça” (5 temporadas), “A Vila” (4 temporadas), “Fábrica de Talentos”, “Trair e Coçar”, “Portugal Show” (2 temporadas), “Acredita na Peruca”, “Coca-Cola Vibezone” entre vários outros.

- TV Globo Ltda.: “Globo de Ouro”, “Chico Anísio Show”, Gravações de novelas como "Rainha da Sucata", "Bebê à Bordo", "A Viagem" etc., “Domingão do Faustão”, “Angélica”, Especiais de Fim de ano (Roberto Carlos, Xuxa e etc.) , “Xuxa Parque” , “Planeta Xuxa” entre outros.
- TV Bandeirantes: SP Show (Ivan Lins, Nana Caymi etc.), Especial Tom Jobim.
- Multi-Rio: Direção de Fotografia do Programa “Na Arquibancada”, “Nós da Escola”, “Encontros Essenciais” , entre outros.
- DVDs musicais – “Xuxa”, “Simone”, “Zélia Duncan”, “Zeca Baleiro e Fagner”, “Jorge Aragão”, “Mart’nália” entre muitos outros.

“Vai Que Cola” Estúdios Riocentro



“Tô de Graça” Estúdio Polo Cine e Vídeo



## SHOWS / CONCERTOS:



Amigo é Casa – Simone e Zélia Duncan – Campo Pequeno - Lisboa



Alceu Valença – Tour 2023

Desenho de Luz para shows para artistas como Ivan Lins, Alceu Valença, Nana Caymi, Gilberto Gil, Zezé Motta, Simone, Zélia Duncan, Leila Pinheiro, Xuxa e tido a oportunidade de trabalhar em shows internacionais como Paul McCartney, Prince, Sting, Rod Stewart, Paul Simon, Pavarotti, Os Três Tenores.

Membro das equipes de iluminadores de eventos como "Rock in Rio", "Hollywood Rock" e "Free Jazz" trabalhando como iluminador para a Peter Gasper Associados.

## TRABALHOS EM TEATRO / MUSICAIS:



A Cor Púrpura 2020

Desenho de Luz de mais de duzentos espetáculos teatrais e musicais trabalhando com diretores como Amir Hadad, Bibi Ferreira, Charles Möeller e Claudio Botelho, Marília Pêra, Sérgio Britto, Gracindo Jr., João Fonseca, Tadeu Aguiar, Jorge Fernando, Luís Armando Queirós, Luís Arthur Nunes, entre outros.

Muitos destes espetáculos indicados e ganhadores de prêmios como Prêmio Shell, Molière, Mambembe, SATED, Coca-cola, Cultura Inglesa de Teatro.

## PROJETOS DE EXPOSIÇÕES:

Projeto de iluminação de inúmeras Exposições e instalações permanentes para o Museu Imperial, Museu Histórico Nacional, Museu do Índio, Centro Cultural Banco do Brasil e etc.



## DESFILES DAS ESCOLAS DE SAMBA DO CARNAVAL DO RIO DE JANEIRO:



Beija-flor 2007

Desde 1992 trabalhando para a Light City Iluminação na criação dos projetos da iluminação dos carros alegóricos de escolas de samba como Beija-flor de Nilópolis, Mangueira, Unidos do Viradouro, Portela, Unidos da Tijuca, Vila Isabel e Mocidade Independente de Padre Miguel, trabalhando junto aos carnavalescos Joãozinho Trinta, Paulo Barros, Alexandre Louzada, Chiquinho Espinoza, Milton Cunha, entre outros.

Tendo neste período colaborado para a conquista de 13 campeonatos em várias agremiações sendo nove destes pela Beija-flor de Nilópolis.



Iluminador responsável pela criação de efeitos, programação e operação da iluminação da Avenida Marquês de Sapucaí na implantação do sistema de iluminação cênica para os Carnavais de 2010 e 2011.

Atenciosamente,

  
Rogério Wiltgen  
LD  
[www.wiltgen.com.br](http://www.wiltgen.com.br)

July 26, 2025

For the consideration of the Officers of the United States Citizenship and Immigration Services (USCIS),

I, Rogério Wiltgen da Costa Guimarães, director of photography and lighting designer with more than three decades of professional experience, including work with Disney Worldwide and ESPN USA, as well as recognition through awards such as Shell, Cesgranrio, and Botequim Cultural, write to attest that Leonardo dos Santos Camarte belongs to the small group of professionals at the very top of his field.

I have known Mr. Camarte for more than twelve years, during which time I have directly witnessed his technical and artistic development. During the Rio de Janeiro Carnival, one of the largest and most complex cultural spectacles in the world, Mr. Camarte played a critical and leading role in driving the technical and aesthetic transformation of the scenic lighting of the parade floats. Under his direction and coordination, there was a migration from obsolete systems, based on incandescent and halogen lamps powered by combustion generators, to modern solutions using programmable LEDs, digital control (DMX), and autonomous energy sources, repositioning light as a central narrative element and substantially raising the technical and artistic standards of the parade.

This transformation was accompanied by clear and measurable gains: a reduction of up to 40% in the setup time of lighting systems; energy savings of up to 80%; a decrease of between 30% and 50% in operation and maintenance costs; and a significant increase in safety, due to lower heat dissipation, the use of low voltage, and a drastic reduction in emergency failures.

From an aesthetic standpoint, the adoption of digitally controlled LEDs enabled synchronization with the drums, color transitions, dynamic effects, and an immersive visual language that contributed to improved evaluations in aspects related to the float and overall performance. These solutions, introduced directly by Mr. Camarte, became a technical reference and began to be replicated by other

samba schools, teams, and suppliers in the sector, consolidating a new standard of excellence. This multiplier effect was further enhanced by his work in training and guiding teams in the workshops, which ensured the practical dissemination of the method.

The sum of these elements, leadership in critical high-impact initiatives, concrete measurable results, sector-wide diffusion of his solutions, and sustained recognition by professionals and institutions, demonstrates that Mr. Camarte is at the very top of his field.

I remain at your disposal for any clarifications that may be necessary.

Sincerely,



**Rogério Wiltgen da Costa Guimarães**

Director of Photography and Lighting Designer

Wiltgen Iluminação, Rio de Janeiro, RJ, Brazil

E-mail: [rogeriowiltgen@gmail.com](mailto:rogeriowiltgen@gmail.com)

Phone: +55 (21) 98133-1222

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

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Date: September 17, 2025.

26 de julho de 2025

À consideração dos Oficiais do United States Citizenship and Immigration Services (USCIS),

Eu, Rogério Wiltgen da Costa Guimarães, diretor de fotografia e lighting designer com mais de três décadas de atuação profissional, incluindo passagens por Disney Worldwide e ESPN USA, além de reconhecimento em premiações como Shell, Cesgranrio e Botequim Cultural, escrevo para atestar que Leonardo dos Santos Camarte integra a pequena fração de profissionais no ápice de seu campo.

Conheço o Sr. Camarte há mais de doze anos, período no qual acompanhei diretamente sua evolução técnica e artística. No contexto do Carnaval do Rio de Janeiro, um dos maiores e mais complexos espetáculos culturais do mundo, o Sr. Camarte exerceu papel crítico e de liderança ao conduzir a transformação técnica e estética da iluminação cenográfica dos carros alegóricos. Sob sua direção e coordenação, houve a migração de sistemas obsoletos, baseados em lâmpadas incandescentes e halógenas com geradores a combustão, para soluções modernas em LEDs programáveis, controle digital (DMX) e fontes autônomas de energia, reposicionando a luz como elemento narrativo central e elevando substancialmente o padrão técnico-artístico do desfile.

Essa virada veio acompanhada de ganhos objetivos e mensuráveis: redução de até 40% no tempo de montagem dos sistemas de iluminação; economia energética que alcançou até 80%; diminuição entre 30% e 50% dos custos de operação e manutenção; e acréscimo significativo em segurança, dada a menor dissipação de calor, o uso de baixa voltagem e a drástica diminuição de panes emergenciais.

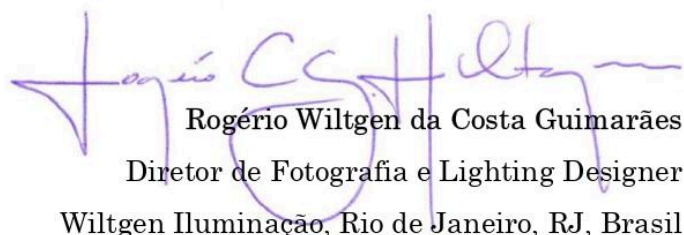
Do ponto de vista estético, a adoção de LEDs controlados digitalmente permitiu sincronias com a bateria, transições cromáticas, efeitos dinâmicos e uma linguagem visual imersiva que contribuiu para a melhoria das

avaliações em quesitos ligados a alegoria e conjunto. Essas soluções, trazidas diretamente pelo Sr. Camarte, se tornaram referência técnica e passaram a ser replicadas por outras escolas de samba, equipes e fornecedores do setor, consolidando um novo padrão de excelência. Esse efeito multiplicador foi também potencializado por sua atuação na formação e orientação de equipes nos barracões, o que garantiu a difusão prática do método.

A soma desses elementos, liderança em iniciativas críticas de alto impacto, resultados concretos mensuráveis, difusão setorial de suas soluções e reconhecimento sustentado por profissionais e instituições, demonstra que o Sr. Camarte se encontra no topo do seu campo.

Permaneço à disposição para quaisquer esclarecimentos que se fizerem necessários.

Cordialmente,



Rogério Wiltgen da Costa Guimarães  
Diretor de Fotografia e Lighting Designer  
Wiltgen Iluminação, Rio de Janeiro, RJ, Brasil

E-mail: [rogeriowiltgen@gmail.com](mailto:rogeriowiltgen@gmail.com)

Telefone: +55 (21) 98133-1222

## RESUME

**Name:** Rogério Cerqueira Silveira

**Marital Status:** Married

**Date of Birth:** 06/20/1955

**Nationality:** Brazilian

**Place of Birth:** Teresópolis – RJ

**Profession:** Retired Journalist / Social Communication Professor

**Journalist Registration:** 13625 – MTS

CPF: 532.810.397-15

**Address 1:** Rua Arthur Bernardes 49/404 – Catete – Rio de Janeiro – ZIP Code: 22220-070

**Address 2:** Rua Quartzzo 87, House 4 – Ouro Verde Neighborhood – ZIP Code: 28895-409 – Rio das Ostras – RJ

**Mobile:** +55 22 98180-0914 (TIM)

**Email:** rogerioflu@yahoo.com.br

## ACADEMIC BACKGROUND

- Bachelor's Degree in Journalism – Federal University of Rio de Janeiro. 1974–1978.
- Graduate Studies' Degree in Journalism and Publishing – Estácio de Sá University – RJ. 1979–1980.
- Graduate Studies' Degree in Educational Informatics – Simonsen Integrated Colleges – RJ. 1996–1997.
- Master's Degree in Journalism – University for Peace / UN – Costa Rica Campus – Central America. 2005–2009. Revalidated by the Federal University of Rio de Janeiro on 11/23/2011.

## COMPLEMENTARY EDUCATION

- Business Communication – SENAI – RJ – 1974.
- Journalism – Assis Chateaubriand School of Communication – 1973–1974.
- Organizational Behavior – SENAI – RJ – 1975.
- Introduction to Journalism – Estácio de Sá University – RJ – 1975.
- Television and Education – Estácio de Sá University – RJ – 1975.
- Public Relations – Young Men's Christian Association / Fluminense Federal University – RJ – 1975.
- Advertising Language – Estácio de Sá University – RJ – 1975.
- Introduction to Cinema – Estácio de Sá University – RJ – 1975.
- Documentation and Microfilming – Idort Institute – RJ – 1976.
- Cinematography – Museum of Modern Art – RJ – 1978.
- Marketing Management – Santa Úrsula University – 1980–1981.
- Portuguese Language and Culture – University of Lisbon – Portugal – 1983–1984.
- Total Quality – Cyanamid Chemical of Brazil – 1992.
- Computer Graphics – Deskgraphic Course – 1992.
- Computer Instructor – São Judas Tadeu Superior Education Association – 1995.
- Multimedia Course in Educational Computing – Tema Informática – 1998.
- Language Course – English and Spanish – Wizard Institute – 1998.

## SEMINARS / CONFERENCES

- Symposium on the Teaching of Communication – Brazilian Press Association (ABI) – RJ – 1974.
- Seminar on Journalism Techniques – ABI – RJ – 1974.
- International Seminar on Culture of Peace – Candido Mendes University – RJ – 1987.
- Seminar on The Internet in Journalism Education – O Globo Newspaper – RJ – 1999.
- Seminar on New Technologies in Journalism – University of Brasília. 2000.
- International Seminar on Web Design – Rio de Janeiro State University (UERJ). Rio de Janeiro – 2002.
- II Meeting Rio/Espírito Santo of Journalism Professors – UERJ. Rio de Janeiro. 2006.
- IV Brazilian Congress on Environmental Journalism – Pontifical Catholic University (PUC)/Rio. 2011.
- International Seminar on Green and Creative Economy – Green Nation. RJ. 2014.
- V International Meeting of ECOMUSEUMS and Community Museums – Federal University of Juiz de Fora (UFJF) – MG. 2015.

## PROFESSIONAL EXPERIENCE

- Internship at O Globo Newspaper – RJ – 1974–1975.
- Internship at Tupi Television Network – RJ – 1974–1976.
- Internship at the Marketing Department of CCPL – RJ – 1977.
- Promoter of the feature film *Ajuricaba* by Osvaldo Caldeira for Embrafilme – RJ – 1978.
- Assistant Director of Documentary Films at Juruá Cine Produções – 1979.

- Director of Institutional Videos and Films for the Brazilian Red Cross. 1978–1979.
- Director of Advertising Films for MPM Propaganda. 1980.
- Director of Documentary Films for Abracam Filmes. 1981.
- Supervisor of Technical Bulletins for the Stock Exchange – RJ. 1981/1982 1981–1982.
- International Correspondent Journalist for the United Nations Inforpaz News Agency, working in the following countries: Costa Rica, Nicaragua, El Salvador, Mexico, Spain, Portugal, Argentina, Uruguay, Ecuador, Paraguay, Mozambique, Angola, Swaziland, and South Africa. 1982–2000.
- Technical Writer at the Companhia Avel Ampere Eletrônica – RJ – 1987.
- Freelance Journalist for the Social, Economic, and Informative Division of the United Nations. 1987–2003.
- Editorial Advisor for the Corporate Journalism Department of Cyanamid Química do Brasil. 1988–1993.
- Director of Corporate Videos at Editora Suma Econômica. 1993–1994.
- Coordinator of the Rogério Cerqueira Silveira YouTube channel and the Audiovisual Production Department of ABREMC - Brazilian Association of Community Ecomuseology. 2016–2025.

#### ACADEMIC ACTIVITIES I

- Winner of the 1st Film Contest of the Parks and Gardens Division. 1978.
- Thesis “The Brazilian Chanchada” for the Embrafilme contest. 1977.
- Cinematography I Teaching Assistant – UFRJ – 1978.
- Instructor of the Introduction to Amateur Film Course – Unesa – RJ – 1980.
- Research Fellow, Institute of Portuguese Language and Culture – Lisbon, Portugal. 1983–1985.
- Research Fellow, University for Peace / UN – Costa Rica. 1984–1985.
- Guest lecturer at the Latin Languages Course at the Autonomous University of Mexico, Mexico City, 1986.
- Press Agent for the Cultural Department of the Brazilian Studies Center at the Brazilian Embassy in San José, Costa Rica, Central America. 1986.
- Presenter of the Television Journalism Workshop during Communication Week at the Barra Mansa University Center, Rio de Janeiro, Brazil – 1998.
- Cultural Secretary of the School of Peace/UN, Rio de Janeiro, 1997-1999.
- Participant in the International Film Exhibition on Ecomuseums and Community Museums, with the video report Mutirão – UFJF – MG – 2015.

#### ACADEMIC ACTIVITIES II

- **Professor at Eduardo Mondlane University – Mozambique – Africa. 1982–1984**

Courses taught: Radio Journalism – Film – Television Journalism – Brazilian Culture

- **Professor at Barra Mansa University Center – RJ – 1994–2001.**

Courses taught: Reporting Techniques – Page Layout and Copyediting – Television Journalism.

- **Professor at Estácio de Sá University – RJ – 1996–2003.**

Courses taught: Graphic Planning – Community Communication – Electronic Publishing – Introduction to Journalism – Multimedia Journalism – Thesis Advisor.

- **Professor at Castelo Branco University – RJ – 1997–2011.**

Courses taught: Page Layout and Copyediting – Graphic Planning – Television Journalism – Introduction to Journalism – Experimental Project in Journalism – Reporting Techniques – Online Journalism – Specialized Journalism – Press Relations – Comparative Communication, Radio Journalism – Thesis Advisor.

- **Professor at FAMINAS – Minas Muriaé College – MG – 2004–2011.**

Courses taught: Radio Journalism – Electronic Publishing – Visual Planning – Advertising Production for Radio – Thesis Review and Advisor.

- **Professor at Pinheiro Guimarães School of Journalism – RJ – 2012–2016.**

Courses taught: Video Editing – Audio Editing – Corporate Video Production – Talk Show Production.

Rogério Cerqueira Silveira, Rio das Ostras, RJ – 07/15/2025

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

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Date: September 16, 2025.

**CURRÍCULO****Nome:** Rogério Cerqueira Silveira**Nascimento:** 20/06/1955**Naturalidade:** Teresópolis – RJ**Profissão:** Aposentado Jornalista / Professor Comunicação Social**Registro Jornalista:** 13625 – MTS**Endereço 1:** Rua Arthur Bernardes 49/404 – Catete – Rio de Janeiro – CEP: 22220-070**Endereço 2:** Rua Quartzos 87, Casa 4 - Bairro Ouro Verde – Cep: 28895409 / Rio das Ostras / RJ**Celular:** 55 22981800914 TIM**Estado Civil:** casado**Nacionalidade:** brasileira**CPF:** 53281039715**E-mail:** rogerioflu@yahoo.com.br**HISTÓRICO ESCOLAR UNIVERSITÁRIO**

- Graduado em Jornalismo – Universidade Federal do Rio de Janeiro. 1974/1978.
- Pós-Graduado em Jornalismo e Editoração – Universidade Estácio de Sá - RJ. 1979/1980.
- Pós-Graduação em Informática Educativa – Faculdades Integradas Simonsen - RJ. 1996/1997.
- Mestrado em Jornalismo – Universidad Para La Paz / ONU - Campus Costa Rica – América Central - 2005/2009. Revalidado pela Universidade Federal do Rio de Janeiro em 23/11/2011.

**HISTÓRICO ESCOLAR COMPLEMENTAR**

- Comunicação Empresarial – SENAI – RJ – 1974.
- Jornalismo – Escola de Comunicação Assis Chateaubriand – 1973/1974.
- Comportamento Organizacional – SENAI – RJ – 1975.
- Introdução ao Jornalismo – Universidade Estácio de Sá – RJ - 1975.
- Televisão e Ensino – Universidade Estácio de Sá – RJ - 1975.
- Relações Públicas – Associação Cristã e Moços/UFF – RJ - 1975.
- Linguagem Publicitária – Universidade Estácio de Sá – RJ - 1975.
- Introdução ao Cinema – Universidade Estácio de Sá – RJ - 1975.
- Documentação e Microfilmagem – Instituto Idort – RJ - 1976.
- Direção Cinematográfica - Museu de Arte Moderna – RJ - 1978.
- Administração Mercadológica - Universidade Santa Úrsula – 1980/1981.
- Língua e Cultura Portuguesa - Universidade de Lisboa - Portugal – 1983/1984.
- Qualidade Total - Cyanamid Química do Brasil. 1992.
- Computação Gráfica – Curso Deskgraphic – 1992.
- Instrutor de Informática – Associação de Ensino Superior São Judas Tadeu - 1995.
- Curso de Multimídia na Informática Educativa - Tema Informática - 1998.
- Curso de Idiomas Inglês e Espanhol – Instituto Wizard – 1998.

**SEMINÁRIOS / CONGRESSOS**

- Simpósio sobre o Ensino de Comunicação – ABI - RJ – 1974.
- Seminário de Técnica de Jornalismo – ABI – RJ – 1974.
- Seminário Internacional Cultura de Paz – Univer. Candido Mendes – RJ - 1987.
- Seminário A Internet no Ensino de Jornalismo - Jornal O Globo – RJ - 1999.
- Seminário Novas Tecnologias no Jornalismo – Universidade de Brasília. 2000.
- Seminário Internacional de Webdesign - UERJ. Rio de Janeiro. 2002.
- II Encontro Rio / Espírito Santo de Professores de Jornalismo, UERJ. Rio de Janeiro, 2006.
- IV Congresso Brasileiro de Jornalismo Ambiental - PUC/Rio. 2011
- Seminário Internacional de Economia Verde e Criativa - Green Nation. RJ. 2014.
- V Encontro Internacional dos ECOMUSEUS e Museus Comunitários – UFJF – MG. 2015.

**ATIVIDADES PROFISSIONAIS**

- Estágio no Jornal O Globo – RJ - 1974/1975.
- Estágio na Rede Tupi de Televisão – RJ – 1974/1976.
- Estágio no Departamento de Marketing da CCPL – RJ – 1977.
- Divulgador do filme de Longa Metragem *Ajuricaba* de Osvaldo Caldeira para a Embrafilme – RJ – 1978.
- Assistente de Direção de Filmes Documentários da Juruá Cine Produções. 1979.

- Diretor de Vídeos e Filmes Institucionais da Cruz Vermelha Brasileira. 1978 / 1979.
- Diretor de filmes Publicitários da MPM Propaganda. 1980.
- Diretor de filmes Documentários da Abracam Filmes. 1981.
- Supervisor de boletins Técnicos da Bolsa de Valores – RJ. 1981/1982
- Jornalista Correspondente Internacional da Agência de Notícias Inforpaz da ONU, atuando nos seguintes países: Costa Rica; Nicarágua; El Salvador; México; Espanha; Portugal; Argentina; Uruguai; Equador; Paraguai; Moçambique; Angola; Suazilândia e África do Sul. 1982 / 2000.
- Redator Técnico da Companhia Avel Ampere Eletrônica – RJ – 1987.
- Jornalista free-lance integrante da Divisão Social, Econômica e Informativa das Organizações das Nações Unidas. 1987 / 2003.
- Assessor Editorial do setor de Jornalismo Empresarial da Cyanamid Química do Brasil. 1988 / 1993.
- Diretor de Vídeos Empresariais da Editora Suma Econômica. 1993 / 1994.
- Coordenador do canal de vídeo no Youtube Rogério Cerqueira Silveira e do setor de produções audiovisuais da Abremc – Associação Brasileira de EcoMuseologia Comunitária. 2016 – 2025

### ATIVIDADES ACADÊMICAS I

- Vencedor do I concurso de cinema da Divisão de Parques e Jardins – 1978.
- Monografia “A Chanchada Brasileira” para o concurso da Embrafilme. 1977.
- Monitor da disciplina Cinematografia I – UFRJ – 1978.
- Ministrante do Curso Introdução ao Cinema Amador – Unesa – RJ – 1980.
- Bolsista pesquisador do Instituto de Cultura e Língua Portuguesa - Lisboa - Portugal 1983 / 1984/1985.
- Bolsista pesquisador da Universidad Para La Paz / ONU – Costa Rica – 1984/1985.
- Palestrante convidado do Curso de Línguas Latinas da Universidade Autônoma do México. Cidade do México. 1986.
- Assessor de Imprensa do Setor Cultural do Centro de Estudos Brasileiros da Embaixada do Brasil em San José, Costa Rica - América Central. 1986.
- Ministrante da oficina de Telejornalismo na Semana da Comunicação do Centro Universitário de Barra Mansa - RJ – 1998.
- Secretário Cultural da Escola Superior de Paz/ONU. RJ. 1997/1999.
- Participante da Mostra Internacional de filmes sobre EcoMuseus e Museus Comunitários com o vídeo reportagem Mutirão - UFJF – MG. 2015.

### ATIVIDADES ACADÊMICAS II

- **Professor da Universidade Eduardo Mondlane - Moçambique - África. 1982 / 1984.**  
Disciplinas ministradas: Radiojornalismo – Cinema – Telejornalismo – Cultura Brasileira
- **Professor do Centro Universitário de Barra Mansa – RJ – 1994/2001.**  
Disciplinas ministradas: Técnicas de Reportagem - Paginação e Revisão de Originais - Telejornalismo.
- **Professor da Universidade Estácio de Sá - RJ - 1996/2003.**  
Disciplinas ministradas: Planejamento Gráfico - Comunicação Comunitária  
Editoração Eletrônica – Introdução ao Jornalismo - Multimídia Jornalística - Orientação de Monografia
- **Professor da Universidade Castelo Branco - RJ - 1997/2011.**  
Disciplinas ministradas: Paginação e Revisão de Originais - Planejamento Gráfico – Telejornalismo  
Introdução ao Jornalismo - Projeto Experimental em Jornalismo – Técnicas de Reportagem  
Jornalismo Online – Jornalismo especializado – Assessoria de imprensa – Comunicação Comparada –  
Radiojornalismo - Orientação de Monografia.
- **Professor da Faminas – Faculdade de Minas Muriaé – MG - 2004/2011.**  
Disciplinas ministradas: Radiojornalismo – Editoração Eletrônica – Planejamento Visual – Produção Publicitária no Rádio – Revisão e Orientação Monográfica.
- **Professor da Faculdade de Jornalismo Pinheiro Guimarães - RJ – 2012/2016.**  
Disciplinas ministradas: Edição de vídeo – Edição de áudio - Produção de Vídeo Empresarial – Produção de Talk-Show.

Rogério Cerqueira Silveira, Rio das Ostras, RI 15/07/2025

July 22, 2025

E-mail: rogerioflu@yahoo.com.br | Phone: +55 (22) 98180-0914

To: United States Citizenship and Immigration Services (USCIS)

Dear Sir/Madam,

My name is Rogério Cerqueira Silveira, a registered journalist (Registration 13625 - MTS) and professor of Social Communication since 1978. I hold a Bachelor's degree in Journalism from the Federal University of Rio de Janeiro (1974–1978), a Graduate Studies' degree in Journalism and Publishing from Estácio de Sá University (1979–1980), a Graduate Studies' degree in Educational Informatics from Simonsen Integrated Colleges (1996–1997), and a Master's degree in Journalism from the University for Peace/United Nations – Costa Rica Campus (2005–2009), revalidated by the Federal University of Rio de Janeiro in 2011. I have served as a faculty member at several higher education institutions, including Eduardo Mondlane University (Mozambique), Estácio de Sá University, Castelo Branco University, Faminas, and Barra Mansa University Center. In journalism, I worked as an international correspondent for the Inforpaz/UN News Agency (1982–2000) and as a freelance journalist for the United Nations Social and Economic Divisions (1987–2003). I have also worked in film and audiovisual production, directing projects for the Brazilian Red Cross, advertising agencies, and documentary initiatives. Currently, I coordinate the channel “Ateliê do Jornalismo” (Journalism Workshop), sponsored by the Brazilian Association of Ecomuseums and Community Museums (ABEMC), where I lead audiovisual productions focused on culture, memory, and community education, promoting dialogue among communities, universities, governments, and social movements.

It was in this context that I met and began collaborating with Mr. Camarte. He served as Director of Photography at “Ateliê do Jornalismo”, taking on a critical and technical-artistic leadership role. He was responsible for conceiving and planning the visual identity of our reports and documentaries, as well as coordinating camera, lighting, and technical teams. From the outset, his combination of aesthetic rigor, technical precision, and strict adherence to editorial objectives was evident.

In the projects we carried out together, Mr. Camarte consistently demonstrated remarkable mastery of cinematographic composition and lighting, effective leadership, and autonomous decision-making. He was responsible for defining visual concepts, lighting styles, and framing that enhanced narrative, proposing original documentary approaches that resulted in works of high quality and significant impact. His contribution was decisive, for instance, in the series “Carimbó/EcoMuseum of the Amazon/Castanhal do Mari-Mari/PA Project”, where the choice of natural lighting, landscape-centered framing, and the humanization of interviewees produced a unique visual identity that led the work to exhibitions and academic seminars. In cinematography, Mr. Camarte stands among the top professionals, belonging to the small fraction of individuals recognized for extraordinary skill, with original contributions

of great significance, critical roles in highly visible productions, and recognition sustained by peers and institutions, standards consistent with the EB-1 classification.

The impact of his work has been recognized by directors, journalists, historians, and coordinators of community museums. This recognition is evident not only in the expanded reach of our productions, now featured in traveling exhibitions and educational and communication workshops, but also in the adoption of his methods by other professionals worldwide, who have replicated his strategies of lighting, framing, and composition in projects connected to Brazilian Carbon Market Companies (ABEMC).

Based on my direct experience and the objective evidence of the impact of his work, I affirm that Leonardo dos Santos Camarte is at the very top of his field, belonging to the select group of professionals with sustained recognition, critical roles in important projects, and original contributions that have achieved wide dissemination. His career reflects a continuous pattern of technical and artistic excellence, leadership in multidisciplinary teams, and results that consistently exceed the usual standards of quality in audiovisual production.

In conclusion, I strongly support the classification of Leonardo dos Santos Camarte under the EB-1 category. I am convinced that his extraordinary achievements and international recognition by respected institutions unequivocally qualify him for this category.

I remain at your disposal for any further clarification.

Sincerely,

I remain available for any additional information.

Sincerely,



Prof. Rogério Cerqueira Silveira

Journalist (Registration 13625 - MTS) and Professor of Social Communication

Rua Quartzo, 87, House 4, Ouro Verde Neighborhood, Rio das Ostras, RJ, ZIP Code 28895-409, Brazil

I, Marina Viana Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that I have performed the professional translation of this document from Portuguese to English, as a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.

*Marina Viana*

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Date: September 16, 2025.

22 de julho de 2025

E-mail: rogerioflu@yahoo.com.br | Telefone: +55 (22) 98180-0914

À United States Citizenship and Immigration Services (USCIS),

Prezado(a) Senhor(a),

Sou Rogério Cerqueira Silveira, jornalista registrado (Reg. 13625 - MTS) e professor de Comunicação Social desde 1978. Sou graduado em Jornalismo pela UFRJ (1974-1978), com pós-graduação em Jornalismo e Editoração pela Universidade Estácio de Sá (1979-1980), pós-graduação em Informática Educativa pelas Faculdades Integradas Simonsen (1996-1997) e mestrado em Jornalismo pela Universidad para la Paz/ONU - Campus Costa Rica (2005-2009), revalidado pela UFRJ em 2011. Atuei como docente em diversas instituições de ensino superior, incluindo a Universidade Eduardo Mondlane (Moçambique), Estácio de Sá, Universidade Castelo Branco, Faminas e o Centro Universitário de Barra Mansa. No jornalismo, fui correspondente internacional da Agência de Notícias Inforpaz/ONU (1982-2000) e atuei como freelancer para divisões sociais e econômicas da ONU (1987-2003). Também trabalhei com cinema e audiovisual, dirigindo produções para a Cruz Vermelha Brasileira, agências de publicidade e projetos documentais. Atualmente, coordeno o canal de reportagens e documentários "Ateliê do Jornalismo", patrocinado pela Associação Brasileira de Ecomuseus e Museus Comunitários (ABEMC), onde lidero a produção de conteúdo audiovisual voltado à cultura, memória e educação comunitária, promovendo o diálogo entre comunidades, universidades, governos e movimentos sociais.

Foi nesse contexto que conheci e passei a colaborar com o Sr. Camarte. Ele atuou como Diretor de Fotografia no "Ateliê do Jornalismo", assumindo função crítica e de liderança técnico-artística. Coube a ele conceber e planejar a identidade visual de nossas reportagens e documentários, além de coordenar equipes de câmera, luz e técnica. Desde o início, ficou evidente sua combinação de rigor estético, precisão técnica e aderência impecável aos objetivos editoriais.

Nos projetos em que trabalhamos juntos, Sr. Camarte demonstrou domínio notável de composição cinematográfica e iluminação, liderança efetiva e tomada de decisão autônoma. Foi responsável por definir conceitos visuais, estilos de iluminação e enquadramentos que potencializassem a narrativa, propondo abordagens documentais originais que resultaram em obras de alto impacto e qualidade. Sua contribuição foi decisiva, por exemplo, na série "Projeto Carimbó/EcoMuseu da Amazônia/Castanhal do Mari-Mari/PA", em que a opção por luz natural, o enquadramento que valorizou paisagens e a humanização dos entrevistados conferiram uma identidade visual singular, que levou o material a exposições e seminários acadêmicos. Na direção de fotografia, Sr. Camarte situa-se no topo do seu campo, integrando a pequena fração de profissionais

reconhecidos por habilidade extraordinária, com contribuições originais de grande significância, papéis críticos em produções de ampla visibilidade e reconhecimento sustentado por pares e instituições, parâmetros típicos da classificação EB-1.

O impacto de sua atuação foi reconhecido por diretores, jornalistas, historiadores e coordenadores de museus comunitários. Esse reconhecimento se mede não apenas pelo incremento do alcance de nossas peças, hoje presentes em exposições itinerantes e oficinas de educomunicação, mas também pela adoção dos seus métodos por outros profissionais pelo globo, que passaram a replicar suas estratégias de iluminação, enquadramento e composição em produções ligadas à ABEMC.

Com base em minha experiência direta e na evidência objetiva do impacto de seu trabalho, afirmo que Leonardo dos Santos Camarte se encontra no topo do seu campo, integrando a pequena fração de profissionais com reconhecimento sustentado, papéis críticos em projetos relevantes e contribuições originais amplamente difundidas. Sua trajetória demonstra um padrão contínuo de excelência técnica e artística, liderança em equipes multidisciplinares e resultados que ultrapassam expectativas usuais de qualidade no audiovisual.

Em conclusão, expressei meu apoio firme para que Leonardo dos Santos Camarte seja classificado na categoria EB-1. Estou convencido de que suas realizações extraordinárias e seu reconhecimento internacional e instituições relevantes o qualificam inequivocamente para essa categoria.

Coloco-me à disposição para quaisquer esclarecimentos adicionais.

Atenciosamente, 

Prof. Rogério Cerqueira Silveira  
Jornalista (Reg. 13625 – MTS) e Professor de Comunicação Social

Rua Quartzos, 87, Casa 4, Bairro Ouro Verde, Rio das Ostras/RJ, CEP  
28895-409, Brasil


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## "We took the face of Rio de Janeiro from the bath of Moses and Zipporah"

Thursday, June 4, 2015

Viewers of The Ten Commandments are accustomed to seeing fascinating images on the Rede Record screen, such as the scene in which Moses and Zipporah bathe in a lake, shown on Monday (1). However, the public does not imagine that most of the recordings are carried out in Rio de Janeiro, and that it is only possible to obtain such a realistic result thanks to the work of the visual effects team.



In an interview with R7, the channel's visual effects coordinator, Gustavo Dominguez, says that the objective of post-production, in this case, was to "remove" the face of Rio de Janeiro from the scenes.

— We worked from the raw footage, which is the original recording. It's magical! The scene of Moses bathing with Zipporah was filmed in Seropédica, at a location where the location crew was able to access it. In Rio, we have lots of greenery, trees, streetlights, and houses of all colors and sizes. That's where we got to work.

Gustavo Dominguez reveals that the team's main concern is conveying truth in the scenes. To achieve this, elements are removed and then included through digital intervention.

— The editing needs to make the location remind the audience of Egypt at that time. In this image, the only real thing is the lake and the actress. We removed the trees, mountains, streetlights, buildings, and other details. Here, we don't have this kind of greenery and dunes. There are similar locations in Maceió, but it would be too easy and fake to work this way. We conduct in-depth research on rocks, sand, brush, and everything found in Egypt. Our team secured photos in Atacama and Egypt, as well as footage used for the background of scenes like this. What the viewer sees behind is nothing more than a real image of Egypt, "pasted" using easy-to-understand language.

The coordinator talks about other types of editing done in the scene that caught the public's attention last Monday (1st) and guarantees that the brilliant work goes far beyond the viewer's eyes.

— The photos from our travels add value to the soap opera. We only use a palm tree in a given scene, for example, if it's the real one, or rather, a photo of the real one, taken by our team. The ones from there are more beautiful, and if we bought one here, it would cost around R\$20,000. In editing, we transform one into 300. We remove tire tracks from the sand and even out light and shadow.

The team takes, on average, two days to complete a scene, which demonstrates the speed and dedication of the visual effects team.

— We've been working in this market for almost ten years, and this experience helps us manage files productively. If we were to pay outside, we would spend R\$100,000, R\$200,000. We manage very well.

# CERTIFICATE

We certify that

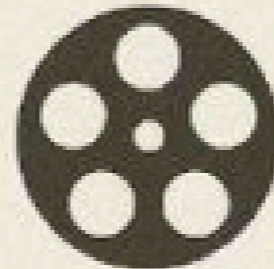
**LEONARDO DOS SANTOS**

is a member of the

**BRAZILIAN CINEMATOGRAPHY ASSOCIATION**

*Carlos Pereira*

President



**ABC**

*Ana Costa*

Director

June 20, 2025

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: October 28, 2025.

# CERTIFICADO

Certificamos que

**LEONARDO DOS SANTOS**

é membro da

**ASSOCIAÇÃO BRASILEIRA DE CINEMA**

*Carlos Pereira*

Presidente



**ABC**

*Ana Corta*

Diretora

20 de junho de 2025



## **BRAZILIAN CINEMATOGRAPHY ASSOCIATION (ABC)**

Approved on 10/11/2021

### **TITLE I**

#### **OF THE ASSOCIATION AND ITS OBJECTIVES:**

**Art. 1** – The BRAZILIAN CINEMATOGRAPHY ASSOCIATION, ABC, founded on January 2, 2000, is a civil ASSOCIATION, non-profit and with an indefinite term, which will be governed by this Statute and by the legal PROVISIONS that are applicable to it, having its headquarters and jurisdiction at Rua Jardim Botânico, 674, room 215, Jardim Botânico, Rio de Janeiro – RJ, CEP 22461-000.

**Art. 2** – The ASSOCIATION has the following purposes:

- I – To promote, stimulate, and favor Cinematography, aiming at the technical and artistic development of the Brazilian Audiovisual;
- II – To promote and stimulate the development of theory and practice in professional training and in the improvement of the workforce, through cultural activities such as debates, lectures, seminars, courses, symposia, and other events aimed at achieving its social objectives;
- III – To encourage and develop research related to audiovisual technology and related activities;

- IV – To collect and disseminate information on technological standards, aiming at the establishment of technical norms for the Brazilian Audiovisual;
- V – To promote the formation of Committees or Working Groups to discuss and deepen matters pertinent to the social objectives of the ASSOCIATION;
- VI – To gather, organize, publish, and disseminate information on the work carried out within the scope of the ASSOCIATION;
- VII – To highlight, publicize, and reward significant contributions to the development of Cinematography and Brazilian Audiovisual;
- VIII – Promote and maintain information exchange with other associations and similar entities, being able to participate in them or promote joint activities;
- IX – Research, clarify, promote forms of security and similar assistance to its members;
- X – Enforce the copyright of all associated persons, through consulting agreements with specialists in this area;
- XI – Edit publications and offer associated persons services related to its social objectives;
- XII – Perform any other activities related to the social objectives established in these Bylaws;
- XIII – Promote affirmative and inclusion initiatives.

**Art. 3** – The Association will have an unlimited number of members, regardless of race/color, gender, nationality, political or religious belief. Professionals who join undertake to follow the ABC Code of Ethics and Conduct in force. The Association will not tolerate any behavior that may be considered threatening or disrespectful toward or by any of its members or guests.

## **TITLE II**

### **ORGANIZATION AND ADMINISTRATION:**

#### **CHAPTER I**

**Art. 4** – Only individuals or legal entities, including institutions whose activities, even if partially, are related to the Brazilian Audiovisual sector, may be members of the ASSOCIATION.

**Art. 5** – The ASSOCIATION will be administered by a Board of Directors composed of people associated in the EFFECTIVE category, who join the ASSOCIATION and enjoy all the political and social rights provided for in these Bylaws and composed of the following members:

#### **BOARD OF DIRECTORS:**

President

Vice-President

Secretary

Treasurer

**Art. 6** – The Ethics Council and Committee will be created, whose members will participate in the administration of the ASSOCIATION.

The ASSOCIATION was founded in the city of Rio de Janeiro, following a meeting of professionals with over fifteen years of professional experience in the field of Cinematography, as provided for in these Bylaws.

At the founding meeting, the aforementioned professionals elected the first Board of Directors and the members of the Council.

## **CHAPTER II**

### **GENERAL ASSEMBLIES:**

**Art. 7** – The General Assemblies, Ordinary or Extraordinary, convened by the Board of Directors and constituted by associated persons in full enjoyment of their rights, are sovereign in their resolutions, as long as they do not contravene this statute.

**Art. 8** – The Ordinary General Assembly shall meet once every two years, on a date set by the Board of Directors, to elect the Board of Directors for the subsequent two-year period.

**Art. 9** – The Extraordinary Assemblies shall, whenever necessary, deliberate on any matter of interest to the ASSOCIATION, such as: amending the Bylaws; removing members of the Board of Directors or Council; electing replacements in the event of vacancy or removal; deliberating on the dissolution of the ASSOCIATION; or matters not covered by these Bylaws.

Meetings may be held in person, virtually by email, or a combination thereof.

Voting shall always be by email or other electronic means recognized by Brazilian law.

**Art. 10** – Ordinary or Extraordinary General Meetings may only be constituted and operate on first call with the participation of more than half of all members with voting rights, and on second call with any number of members with voting rights.

**Art. 11** – If the minimum number of participants required in Art. 10 is not reached, a second and final call for the General Meeting will be called, and the following criteria will be established:

I – Ordinary Meetings – The second call must be made by email, with the new date, which must be at least 10 and no more than 15 days after the date of the first call.

II – Extraordinary Meetings – The second call must be made by email, with the new date, which must be at least 10 and no more than 15 days after the date of the first call.

The ABC Board of Directors must publish the minutes of the General Meeting in the list of Members within 30 days after its holding.

**Art. 12** – Extraordinary General Meetings will be convened whenever necessary, and only the matters for which they were convened may be discussed therein, including those provided for in art. 8 above.

**Art. 13** – The General Assemblies will be chaired by the President and, in his/her absence, by any person from the Executive Board or, if none is present, by any member of the EFFECTIVE category designated by whoever is present.

**Art. 14** – Decisions at the General Assembly will be taken by an absolute majority of votes (50%+1) of the associated persons eligible to vote.

### **CHAPTER III OF THE EXECUTIVE BOARD:**

**Art. 15** – The positions of Executive Board members shall be open to all members of the full category, with at least four years of membership and active membership. The positions of President and Vice-President shall be held by members entitled to use the acronym ABC. The Board of Directors shall be elected for a two-year term and shall strive for gender, race, and color parity.

The Board of Directors, as a whole or individual directors, may only be re-elected for one consecutive term.

**Art. 16** – The Board of Directors, Council and Ethics Committee shall meet, mandatorily, on set dates and extraordinarily whenever called by the President, and may only deliberate with the presence of at least half plus one of the members.

**Art. 17** – The Vice-President will automatically assume the role of President in the event of the President's impediment and, in the event of both being impeded, the Director/Secretary will assume the role of President.

**Art. 18** – When the impediments referred to in the previous article become definitive, the following rule shall apply:

I – If the office of President becomes vacant due to resignation or definitive impediment, the Vice-President shall definitively assume the Presidency.

II – If due to resignation or definitive impediment of the Vice-President, in the full exercise of the presidency, the office of President becomes vacant, the Director Secretary shall assume the Presidency and call a new election for the Presidency and Vice-Presidency, unless two-thirds (2/3) of the term has elapsed.

**Art. 19** – If other vacancies occur during the term of office of the Executive Board, due to the resignation or permanent impediment of any member, outside the cases provided for in the previous articles, they will be filled by members of the effective category invited by the Presidency, upon selection by the Board.

**Art. 20** – Thirty days before the end of the term of office of the Executive Board and Council, the Ordinary General Meeting must be called to proceed with the election of the new Executive Board and Council.

**Art. 21** – The inauguration of the new Executive Board and Council will take place after the result of the Ordinary General Meeting referred to in Art. 8.

**Art. 22** – The election of the first Board of Directors was held at the ASSOCIATION's Founding Assembly, and the Internal Regulations must establish the guidelines for the election of other members for subsequent terms.

**Art. 23** – The Presidency shall be responsible for:

I – Convening, presiding over, concluding, and adjourning meetings of the Executive Board and Council, deliberating with the other members of the Board, without voting, except in the event of a tie, in which case it shall cast the deciding vote.

II – Convening and presiding over Assemblies.

III – Determining the dates for Regular Sessions of the Executive Board and Council and convening Extraordinary Sessions.

IV – Representing ABC actively and passively, in and out of court.

V – Ordering in writing the payment of expenses authorized by the Executive Board.

VI – Signing checks, payment orders, and other similar instruments jointly with the Treasurer.

**Art. 24** – The first Board of Directors is responsible for preparing the ASSOCIATION's Bylaws, which must include a breakdown of the duties of the members of the Board of Directors.

I – Changes to the Bylaws shall be submitted by the Executive Board for approval by a simple majority of the members of the Executive Board, the Council, and the Ethics Committee.

II – It shall also review requests for admission of professionals to the association's membership and changes in categories, as regulated by the Bylaws.

#### **CHAPTER IV OF THE COUNCIL:**

**Art. 25** – The Board, comprised of 12 members, from the Effective, Active, and Emeritus categories, all with more than two years of membership, shall be elected for a two-year deliberative term with the primary responsibility of monitoring budget execution, reviewing accounts, assisting in administration, and approving, by vote, matters submitted by the Executive Board. It shall also review applications for admission of professionals to join the association's membership and changes in category, as regulated by the Internal Regulations.

#### **CHAPTER V OF THE ETHICS COMMITTEE:**

**Art. 26** – The Ethics Committee, the Association's advisory and collaborative body, is tasked with ensuring compliance with the Bylaws and Internal Rules, particularly regarding matters of ethical decision-making. It will be composed of all members who have held the position of President of the ASSOCIATION, plus members of the Executive Board currently serving with the right to use the ABC acronym, and women on the Board who have the right to use the ABC acronym, until gender parity is achieved.

The Ethics Committee will also be responsible for deciding the criteria for nomination, evaluation,

and approval of the use of the ABC acronym, which will be regulated in the Internal Rules. It will also be responsible for evaluating applications for admission of professionals to the association's membership and for changes in categories, as regulated by the Internal Rules.

## **CHAPTER VI**

### **SUPPORT BODIES:**

**Art. 27** – For the effective exercise of Administration, the Executive Board will count on the collaboration of the following support bodies:

Secretariat, Accounting, Treasury, Auxiliary Services.

**Art. 28** – The Secretariat will be responsible for the ASSOCIATION's business affairs and will be run by a person with appropriate training and professional experience.

**Art. 29** – The ASSOCIATION's Accounting will be done by a person qualified to practice the profession.

**Art. 30** – All and any revenue will be collected by the Treasury, which will have a person or company qualified to perform this function, or any bank that receives express delegation to do so.

## **TITLE III**

### **PARTNERS:**

#### **CHAPTER I**

### **CATEGORIES:**

**Art. 31** – The membership will be composed of individuals, in the following categories:

Effective.

Active.

Aspirant.

Professor.

Student.

Emeritus.

**Art. 32** – The Effective category will be constituted by an individual who demonstrably has more than ten years of activity in the Audiovisual field.

**Art. 33** – The Active category will be made up of individuals who have demonstrably been working in the Audiovisual field for more than five years.

**Art. 34** – The Aspirant category will be made up of individuals who have worked in the Audiovisual field for up to 5 years.

**Art. 35** – The Teacher category will be constituted by individuals who prove, through the presentation of a CV, teaching in higher education institutions and proven activity in the area of Audiovisual teaching.

**Art. 36** – The Student category will be made up of students from Audiovisual Institutions recognized by the MEC, for a maximum period of 6 years, and equivalent Institutions abroad, who prove their student status every six months by means of a valid document.

**Art. 37** – The Emeritus category will be constituted by individuals who have provided relevant services to the national Audiovisual sector and/or to the Association. Members of this category are exempt from the financial contributions provided for in Art. 38.

Nomination for the Emeritus category must be approved by 2/3 of the Ethics Committee and the Board.

**Art. 38** – The contributions to which members of the categories corresponding to Art. 31 are subject are as follows:

I – Membership admission fee, the amount of which will be set by the Executive Board, and which may be amended and changed upon approval by 2/3 of the Board of Directors and the Council.

II – The annual fee will be set for members of the Effective, Active, Aspirant, Student, and Professor categories, and may be paid in installments at the discretion of the Executive Board.

III – These amounts may be changed by the Executive Board and the Council upon approval by 2/3 of the members.

IV – Registration fees for courses, seminars, conferences, and other special activities will be set by the current Executive Board.

#### **CHANGE OF CATEGORY:**

**Art. 39** – The Director/Secretary shall determine, regardless of the request of members, the change in category from Aspirant to Active, and from Active to Effective, based on the member's length of professional activity.

I – Individuals in the Student category, upon completion of their higher education course, shall automatically be promoted to Aspirant in a specific chosen professional activity. A written request shall be submitted to the Secretariat, accompanied by the Certificate of Course Completion and a CV of work in the chosen category. The Executive Board shall approve the cases.

II – Changes in professional category of ABC members must be requested from the Approval Board (Bylaws, Art. 4) by means of a written request to the Secretariat, accompanied by an updated Professional CV with the aforementioned work in the desired category. The Board shall approve the request by a simple majority vote.

#### **CHAPTER II**

#### **OF THE RIGHTS AND DUTIES OF ASSOCIATED PERSONS :**

**Art. 40** – All associated persons have the following rights:

I – To be part of the list of Members on the Internet;

II – To participate in all events and activities promoted by the ASSOCIATION;

III – To have access to all information contained on the ASSOCIATION website;

IV – To propose measures that they deem necessary in the interest of the ASSOCIATION.

**Art. 41** – The exclusive rights of members in the Effective, Active and Emeritus categories, with at least one year of membership, are:

I – To participate in Ordinary and Extraordinary General Assemblies, with the right to vote.

**Art. 42** – Persons who are members of the Effective category, with at least 4 years of membership, and with associative participation will be eligible for the Executive Board.

**Art. 43** – Members of the Active, Effective and Emeritus categories, with at least 1 year of membership, will be eligible for the Council.

**Art. 44** – The following penalties apply to members in the Effective, Active, Aspirant, Professor, and Student categories:

I – Suspension;

II – Dismissal in the following cases:

Members who are more than three months late in paying their dues will be suspended, with the suspension automatically revoked upon payment.

Members who are more than one year late in paying their dues will be automatically dismissed from membership.

The penalties referred to in the previous paragraphs will be applied by the Secretary Director.

The reinstatement of members dismissed for non-payment will be at the discretion of the Executive Board.

**Art. 45** – Members of any category may be temporarily suspended or dismissed by the Executive Board, the Board, and the Ethics Committee for ethical and decorum reasons.

Any member may submit a request in writing to the Board for further action. The accused person has the right to a defense, which must be submitted in writing within 15 days of the Ethics Committee's disclosure of the complaint.

**Art. 46** – All persons in the Effective category may request the President of the ASSOCIATION to call an Extraordinary General Meeting, clearly and expressly indicating its purpose in a request signed by at least 20% of the members in the Effective and Active categories; if 30 days have passed since the submission of the request, if the call has not been made, this may be made directly by the requesting persons.

**Art. 47** – The duties of associated persons are:

I – To comply with and enforce the PROVISIONS of this Statute;

II – To pay the ASSOCIATION fee punctually.

**TITLE IV  
OF THE ASSETS AND FINANCIAL REGIME:**

**CHAPTER I  
RESOURCES AND ASSETS:**

**Art. 48** – The resources and ASSETS of the ASSOCIATION shall consist of:

I – Contributions and fees to which members are obligated, as detailed in the Bylaws;

II – Donations, legacies, and grants;

III – Movable and immovable property, securities, and respective income generated by them;

IV – Income from any activities of the society.

Sole paragraph. The Society may enter into agreements and contracts, as well as accept donations from individuals or legal entities, and from national or foreign public or private entities, with a view to achieving the objectives of the ASSOCIATION.

**Art. 49** – Associated persons shall not be liable for obligations assumed by the Company.

**CHAPTER II  
OF THE FINANCIAL REGIME:**

**Art. 50** – The Financial Regime shall comply with the following principles:

I – The financial year coincides with the term of office of the Executive Board;

II – The surplus shall be reinvested in the activities of the ASSOCIATION, with a view to its continuous improvement;

III – Services provided by members for the Administration of the ASSOCIATION shall be considered free of charge;

IV – It is prohibited to attribute profits, bonuses or advantages to members for services provided for the Administration of the Association.

**TITLE V  
OF THE REFORM OF THE STATUTE:**

**Art. 51** – The Board of Directors may propose the amendment of these Bylaws at any time, calling an Extraordinary General Meeting specifically for this purpose, with a period of 30 days for its holding.

**TITLE VI  
GENERAL AND TRANSITORY PROVISIONS:**

**Art. 52** – In the event of a tie in the Assemblies, the President will have the casting vote.

**Art. 53** – Any associated person who is excluded from the Association shall not be entitled to compensation, remuneration or to receive any portion of the Social Assets.

**Art. 54** – In the event of the Association’s dissolution, its Extraordinary General Assembly will deliberate on the allocation of assets, which must be transferred to similar institutions chosen by it.

**Art. 55** – This Statute shall come into force upon its registration, in accordance with the Law, and those who subscribe to it shall be considered Founding Members.

Rio de Janeiro, October 11, 2021.

Signed by:

Tide Borges

Marcelo Trotta

Lauro Escorel

Roberto Faissal

Fernanda Tanaka

Jacques Cheuiche

Mustapha Barat

Maria Muricy

Adrian Tejjido

Affonso Beato

Diana Vasconcellos

Silvia Gangemi

Llano

Walter Carvalho

Carlos Pacheco

Carlos Ebert

Pedro von Krüger

Pedro Cardillo

Miriam Biderman

Paulo de Andrade

Based on the first ABC Statute approved in Rio de Janeiro, November 11, 2011.

Signed by:

Carlos Alberto de Azambuja Ebert – President

Walter Carvalho e Silva – Vice-President

Affonso Henriques Ferreira Beato – Secretary

Renato Padovanni – Treasurer

Lauro Escorel de Moraes Filho – Fiscal Advisor

Pedro Farkas – Fiscal Advisor

Hugo Kovensky – Fiscal Advisor



Kind Hearts For You

550 Kiely Blvd #43 San Jose, CA 95117

Date: August 27, 2025

To Whom It May Concern,

This letter serves to confirm that Mr. Leonardo dos Santos Camarte, holder of passport number YEO12316, volunteered with Kind Hearts For You as a Media Volunteer (Photography and Videography) from February 2020 through June 2023 at our headquarters in San Jose, California, United States.

During his tenure with our organization, Mr. Camarte made valuable contributions through the following responsibilities:

- Capturing professional-quality photographs and videos at organizational programs and events;
- Supporting post-production editing and ensuring timely delivery of media content;
- Coordinating with the event management team to provide comprehensive and effective media coverage;

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scan me



Our Mission

Kind Hearts For You  
Nonprofit Organization  
EIN: 85-1137897

550 Kiely Blvd #42  
San Jose, CA  
United States





- Consistently demonstrating creativity, professionalism, and collaborative spirit in all assignments.

Although this was an unpaid volunteer role, Mr. Camarte performed his duties with dedication, reliability, and integrity. His work significantly enhanced our event documentation, outreach efforts, and overall branding, leaving a lasting positive impact on the organization.

This certification is being issued at Mr. Camarte's request for the purpose of immigration and/or visa application. We hereby confirm that the information provided above is true and accurate to the best of our knowledge.

Should you require any additional information, please do not hesitate to contact us at the details listed above.

Sincerely,

A handwritten signature in black ink, appearing to read "Dinize Wales", is written over the printed name.

Dinize Wales

Executive Director

Tel: +1 (650) 946-7698

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scan me



Our Mission

Kind Hearts For You  
Nonprofit Organization  
EIN: 85-1137897

550 Kiely Blvd #42  
San Jose, CA  
United States





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Our Mission

Kind Hearts For You  
Nonprofit Organization  
EIN: 85-1137897

550 Kiely Blvd #42  
San Jose, CA  
United States



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# CERTIFICATE

*of*

## COMPLETION

*We certify that*

# LEONARDO DOS SANTOS CAMARTE

**Document (CPF): 076.261.917-14**

*has completed the course*

**Essential Cinema 4D Course**

Responsible Company: Learncafe Ensino Online Eireli - Me,  
CNPJ: 17.685.718/0001-61



*Starting on 08/18/2025 and ending on 08/20/2025*

*With a duration of 5 hour(s)*

*Locator code: 3651961.4227952.31958*



**ABED**  
BRAZILIAN ASSOCIATION  
OF DISTANCE EDUCATION

# COURSE CONTENT

## *Essential Cinema 4D Course*

Class #1 - Essential Cinema 4D R17 Course - Class 01 Course Presentation >> Class #2 – Essential Cinema 4D R17 Course – Class 02 Downloading Cinema 4D and System Requirements >> Class #3 – Essential Cinema 4D R17 Course – Class 03 Getting to Know the Interface >> Class #4 - Essential Cinema 4D R17 Course – Class 04 Navigating within the Viewport >> Class #5 - Essential Cinema 4D R17 Course – Class 05 Navigation Shortcuts >> Class #6 Essential Cinema 4D R17 Course – Class 06 Exploring the Content Browser >> Class #7 - Essential Cinema 4D R17 Course – Project Settings and Render Settings >> Class #08 - Essential Cinema 4D R17 Course – Class 08 Program Preferences >> Class #9 - Essential Cinema 4D R17 Course – Class 09 Defining Hierarchy >> Class #10 - Essential Cinema 4D R17 Course – Class 10 Creating and Transforming Objects >> Class #11 - Essential Cinema 4D R17 Course – Class 11 Shared Hierarchy >> Class #12 - Essential Cinema 4D R17 Course – Class 12 Object Types >> Class #13 - Essential Cinema 4D R17 Course – Class 13 Object Modifications and Attributes >> Class #14 - Essential Cinema 4D R17 Course – Class 14 Working with Primitive Objects Part 01 >> Class #15 - Essential Cinema 4D R17 Course – Class 15 Working with Primitive Objects Part 02 >> Class #16 - Essential Cinema 4D R17 Course – Class 16 Creating and Editing Splines >> Class #17 - Essential Cinema 4D R17 Course – Class 17 Creating and Editing Splines Shapes >> Class #18 - Essential Cinema 4D R17 Course – Class 18 Creating and Editing a Cogwheel >> Class #19 - Essential Cinema 4D R17 Course – Class 19 Extrude >> Class #20 – Essential Cinema 4D R17 Course – Class 20 Lathe >> Class #21 - Essential Cinema 4D R17 Course – Class 21 Spline Sweep >> Class #22 - Essential Cinema 4D R17 Course – Class 22 Importing Objects from Adobe Illustrator – Class #23 - Essential Cinema 4D R17 Course – Class 23 Understanding Edges, Points, and Faces – Class #24 - Essential Cinema 4D R17 Course – Class 24 Extrude and Extrude Inner >> Class #25 - Essential Cinema 4D R17 Course – Class 25 Pentool Bridge Tool >> Class #26 - Essential Cinema 4D R17 Course – Class 26 Knife Tool >> Class #27 - Essential Cinema 4D R17 Course – Class 27 Poligons Tool >> Class #28 - Essential Cinema 4D R17 Course – Class 28 Subdivision Surfaces >> Class #29 - Essential Cinema 4D R17 Course – Class 29 Deformers >> Class #30 - Essential Cinema 4D R17 Course – Class 30 Bend Deformer – Class #31 - Essential Cinema 4D R17 Course – Class 31 Wind Deformer >> Class #32 - Essential Cinema 4D R17 Course – Class 32 Materials >> Class #33 - Essential Cinema 4D R17 Course – Class 33 Creating and Applying Materials – Class #34 - Essential Cinema 4D R17 Course – Class 34 Creating Bump and Displace >> Class #35 - Essential Cinema 4D R17 Course – Class 35 Creating Reflections >> Class #36 - Essential Cinema 4D R17 Course – Class 36 Creating Lights >> Class #37 - Essential Cinema 4D R17 Course – Class 37 Separating the Lights >> Class #39 - Essential Cinema 4D R17 Course – Class 39 Separating the Keyframes >> Class #40 - Essential Cinema 4D R17 Course – Class 40 Creating Cameras >> Class #41 - Essential Cinema 4D R17 Course – Class 41 Animating Cameras >> Class #42 - Essential Cinema 4D R17 Course – Class 42 Render >> Class #43 - Essential Cinema 4D R17 Course – Class 43 Farewell >> Class #44 – Essential Cinema 4D R17 Course - Class 44 Getting to Know Cinema 4D's Native Render Engine – ProRender >> Class #45 - Essential Cinema 4D R17 Course – Class 45 Comparing CPU vs GPU with ProRender >> Class #46 - Creating a 3D Character Using Adobe Fuse, Cinema 4D, and After...

## *Additional information*

Locate this certificate using the code **3651961,4227952,31958** at <https://www.learncafe.com/certificados>

Responsible Author: Learncafe Ensino Online EIRELI - ME (CNPJ: 17,685,718/0001-61)

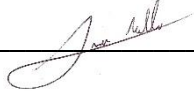
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Note 02: The completion certificates are issued without a final assessment test.

- Law No. 9.394 - Guidelines and Framework of National Education
- Federal Constitution – Article 205;
- Federal Constitution – Article 206;
- Presidential Decree No. 5.154;
- Standards of CNE Resolution No. 04/99 - MEC (art. 7

**I, André Vinícius Inacio Penna Mello, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.**



**Date: September 15, 2025.**

Learncafe Ensino Online



**CERTIFICADO**

*de*

**CONCLUSÃO**

*Certificamos que*

**LEONARDO DOS SANTOS CAMARTE**

Documento (CPF): 076.261.917-14

*concluiu o curso*

**Curso essencial Cinema 4D**

Empresa Responsável: Learncafe Ensino Online Eireli - Me

CNPJ: 17.685.718/0001-61



*Com início em 18/08/2025 e término em 20/08/2025*

*Com duração de 5 hora(s)*

*Código localizador: 3651961.4227952.31958*



**ABED**

ASSOCIAÇÃO BRASILEIRA  
DE EDUCAÇÃO A DISTÂNCIA

# CONTEÚDO PROGRAMÁTICO DO CURSO

## *Curso essencial Cinema 4D*

Aula #1 - Curso Essencial Cinema 4D R17 - Aula 01 Apresentação do curso » Aula #2 - Curso Essencial Cinema 4D R17 - Aula 02 Baixando o Cinema 4D e Requisitos do sistema » Aula #3 - Curso Essencial Cinema 4D R17 - Aula 03 Conhecendo a interface » Aula #4 - Curso Essencial Cinema 4D R17 - Aula 04 Navegação dentro da viewport » Aula #5 - Curso Essencial Cinema 4D R17 - Aula 05 Atalhos de Navegação » Aula #6 - Curso Essencial Cinema 4D R17 - Aula 06 Explorando o Content Browser » Aula #7 - Curso Essencial Cinema 4D R17 - Aula 07 Project Settings e Render Settings » Aula #8 - Curso Essencial Cinema 4D R17 - Aula 08 Preferencias do programa » Aula #9 - Curso Essencial Cinema 4D R17 - Aula 09 Definindo Hierarquias » Aula #10 - Curso Essencial Cinema 4D R17 - Aula 10 Criando E Transformando Objetos » Aula #11 - Curso Essencial Cinema 4D R17 - Aula 11 Hierarquia compartilhada » Aula #12 - Curso Essencial Cinema 4D R17 - Aula 12 Tipos de Objetos » Aula #13 - Curso Essencial Cinema 4D R17 - Aula 13 Modificações e atributos de Objetos » Aula #14 - Curso Essencial Cinema 4D R17 - Aula 14 Nave com Objetos primitivos part 01 » Aula #15 - Curso Essencial Cinema 4D R17 - Aula 15 Nave com Objetos primitivos part 02 » Aula #16 - Curso Essencial Cinema 4D R17 - Aula 16 Criando e editando Splines » Aula #17 - Curso Essencial Cinema 4D R17 - Aula 17 Criando e editando Splines shapes » Aula #18 - Curso Essencial Cinema 4D R17 - Aula 18 Criando e editando um Cogwheel » Aula #19 - Curso Essencial Cinema 4D R17 - Aula 19 Extrude » Aula #20 - Curso Essencial Cinema 4D R17 - Aula 20 Lathe » Aula #21 - Curso Essencial Cinema 4D R17 - Aula 21 Spline Tool » Aula #22 - Curso Essencial Cinema 4D R17 - Aula 22 Importando Objeto do Adobe Illustrator » Aula #23 - Curso Essencial Cinema 4D R17 - Aula 23 Entendendo Edge, Points e faces » Aula #24 - Curso Essencial Cinema 4D R17 - Aula 24 Extrude e Extrude Inner » Aula #25 - Curso Essencial Cinema 4D R17 - Aula 25 Pentool Bridge Tool » Aula #26 - Curso Essencial Cinema 4D R17 - Aula 26 Ferramenta Knife » Aula #27 - Curso Essencial Cinema 4D R17 - Aula 27 Poligons Tool » Aula #28 - Curso Essencial Cinema 4D R17 - Aula 28 Subdivision surfaces » Aula #29 - Curso Essencial Cinema 4D R17 - Aula 29 Deformadores » Aula #30 - Curso Essencial Cinema 4D R17 - Aula 30 Deformador Bend » Aula #31 - Curso Essencial Cinema 4D R17 - Aula 31 Deformador Wind » Aula #32 - Curso Essencial Cinema 4D R17 - Aula 32 Materiais » Aula #33 - Curso Essencial Cinema 4D R17 - Aula 33 Criando e Aplicando Materiais » Aula #34 - Curso Essencial Cinema 4D R17 - Aula 34 Criando Bump, displace » Aula #35 - Curso Essencial Cinema 4D R17 - Aula 35 Criando Reflexos » Aula #36 - Curso Essencial Cinema 4D R17 - Aula 36 Criando Luzes » Aula #37 - Curso Essencial Cinema 4D R17 - Aula 37 - Desmembrando as luzes » Aula #38 - Curso Essencial Cinema 4D R17 - Aula 38 Conhecendo os keyframes » Aula #39 - Curso Essencial Cinema 4D R17 - Aula 39 Desmembrando os keyframes » Aula #40 - Curso Essencial Cinema 4D R17 - Aula 40 Criando Cameras » Aula #41 - Curso Essencial Cinema 4D R17 - Aula 41 Animando Cameras » Aula #42 - Curso Essencial Cinema 4D R17 - Aula 42 Render » Aula #43 - Curso Essencial Cinema 4D R17 - Aula 43 Despedida » Aula #44 - Conhecendo o modo de render nativo do Cinema 4D - proRender » Aula #45 - Comparação Cpu Vs Gpu Com O proRender » Aula #46 - Criando Personagem 3D utilizando o Adobe Fuse, Cinema 4D e After...

## *Informações adicionais*

Localize este certificado utilizando o código 3651961.4227952.31958 em <https://www.learncafe.com/certificados>

Autor responsável: Learncafe Ensino Online EIRELI - ME (CNPJ: 17.685.718/0001-61)

Razão social (Plataforma): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

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- Constituição Federal - Artigo 205;

- Constituição Federal - Artigo 206;

- Decreto Presidencial nº 5.154;

- Normas da Resolução CNE nº 04/99 - MEC (art. 7º)

Learncafe Ensino Online



# CERTIFICATE

*of*

## COMPLETION

*We certify that*

# LEONARDO DOS SANTOS CAMARTE

**Document (CPF): 076.261.917-14**

*has completed the course*

**Cinema 4D R19**

Responsible Company: Learncafe Ensino Online Eireli - Me  
CNPJ: 17.685.718/0001-61



*Starting on 08/18/2025 and ending on 08/18/2025*

*With a duration of 2 hour(s)*

*Locator code: 3651944.4227952.32656*



**ABED**  
BRAZILIAN ASSOCIATION  
OF DISTANCE EDUCATION

310

# COURSE CONTENT

## *Cinema 4D R19*

Class #1 - Basic Cinema 4D R19 Course - Workspace >> Class #2 – Basic Cinema 4D R19 Course – Objects >> Class #3 – Basic Cinema 4D R19 Course – Animation >> Class #4 - Basic Cinema 4D R19 Course – Textures >> Class #5 - Basic Cinema 4D R19 Course – Lights and Render >> Class #6 – How to Create Snow in Cinema 4D R19 >> Class #7 - Cinema 4D R19 Tutorial Fracturing Objects with Xplode.

## *Additional information*

Locate this certificate using the code **3651944.4227952.32656** at <https://www.learncafe.com/certificados>

Responsible Author: Learncafe Ensino Online EIRELI - ME (CNPJ: 17,685,718/0001-61)

Corporate Name (Platform): Learncafe Ensino Online - EIRELI (CNPJ: 17,685,718/0001-61)

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- Federal Constitution – Article 205;
- Federal Constitution – Article 206;
- Presidential Decree No. 5.154;
- Standards of CNE Resolution No. 04/99 - MEC (art. 7

**I, André Vinícius Inacio Penna Mello, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese and Spanish to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.**



**Date: September 16, 2025.**

Learncafe Ensino Online



**CERTIFICADO**

*de*

**CONCLUSÃO**

*Certificamos que*

**LEONARDO DOS SANTOS CAMARTE**

Documento (CPF): 076.261.917-14

*concluiu o curso*

**Cinema 4D R19**

Empresa Responsável: Learncafe Ensino Online Eireli - Me

CNPJ: 17.685.718/0001-61



*Com início em 18/08/2025 e término em 18/08/2025*

*Com duração de 2 hora(s)*

*Código localizador: 3651944.4227952.32656*



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# CONTEÚDO PROGRAMÁTICO DO CURSO

## *Cinema 4D R19*

Aula #1 - Curso Básico de Cinema 4D R19 - Espaço de Trabalho » Aula #2 - Curso Básico de Cinema 4D R19 - Objetos » Aula #3 - Curso Básico de Cinema 4D R19 - Animação » Aula #4 - Curso Básico de Cinema 4D R19 - Texturas » Aula #5 - Curso Básico de Cinema 4D R19 - Luces y Render » Aula #6 - como crear nieve en cinema 4d r19 » Aula #7 - tutorial cinema 4d r19 fractura de cuerpos con Xplode.

## *Informações adicionais*

Localize este certificado utilizando o código 3651944.4227952.32656 em <https://www.learncafe.com/certificados>

Autor responsável: Learncafe Ensino Online EIRELI - ME (CNPJ: 17.685.718/0001-61)

Razão social (Plataforma): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

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- Constituição Federal - Artigo 205;

- Constituição Federal - Artigo 206;

- Decreto Presidencial nº 5.154;

- Normas da Resolução CNE nº 04/99 - MEC (art. 7º)

Learncafe Ensino Online



# CERTIFICATE

*of*

## COMPLETION

*We certify that*

# LEONARDO DOS SANTOS CAMARTE

**Document (CPF): 076.261.917-14**

*has completed the course*

**Cinematography for Film**

Responsible Author: Learncafe Inteligência Master  
Document:



*Starting on 08/16/2025 and ending on 08/16/2025*

*With a duration of 11 hour(s)*

*Locator code: 3651731.4227952.42233*



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# COURSE CONTENT

## *Cinematography for Film*

Module 1: Introduction to Cinematography >> Class 1 - Role of the Cinematographer >> Class 2 - History of Cinematography >> Class 3 - Cinematographic Language >> Class 4 - Equipment and Technologies Used >> Class 5 - Main Lighting Techniques >> Class 6 - Teamwork in Cinematography >> Class 7 - Current Trends in Cinematography >> Module 2: Composition and Framing >> Class 1 - Rule of Thirds and Guide Lines >> Class 2 - Negative and Positive Space >> Class 3 - Movement and Stability in Photography >> Class 4 - Angle and Point of View >> Class 5 - Colors and Contrast in Composition >> Class 6 - Creative Use of Shadows >> Class 7 - Abstract and Surrealist Composition >> Module 3: Lighting and Art Direction >> Class 1 - Type of Natural Lighting >> Class 2 - Artificial Lighting and Its Effects >> Class 3 - Use of Reflectors and Diffusers >> Class 4 - Art Direction in Photography >> Class 5 - Creating Environments and Atmospheres >> Class 6 - Case Study: Films with Outstanding Cinematography >> Class 7 - Studio Lighting Practices >> Module 4: Color Correction and Color Grading >> Class 1 - White Balance and Color Temperature >> Class 2 - Tone and Hue Correction >> Class 3 - Use of Filters and Color Gels >> Class 4 - Introduction to Color Grading >> Class 5 - Advanced Color Correction Techniques >> Class 6 - Color Grading for Different Visual Styles >> Class 7 - Tools and Software for Color Grading >> Module 5: Cinematography in Different Genres >> Class 1 - Comedy Cinematography >> Class 2 - Drama and Romance Cinematography >> Class 3 - Thriller and Horror Cinematography >> Class 4 - Action and Adventure Cinematography >> Class 5 - Science Fiction and Fantasy Cinematography >> Class 6 - Documentary and Experimental Cinema Cinematography >> Class 7 - Case Study: Comparing Styles in Different Genres >> Module 6: Cinematography in Independent Productions >> Class 1 - Challenges and Opportunities in Independent Productions >> Class 2 - Budget and Limited Resources >> Class 3 - Adaptation to Locations and Adverse Conditions >> Class 4 - Creating Intense Atmospheres with Limited Resources >> Class 5 - Working with a Small Crew >> Class 6 - Creative Solutions in Low-Budget Cinematography >> Class 7 - Case Study: Success of Independent Productions in Cinematography >> Module 7: Preparing for a Career as a Cinematographer >> Class 1 - Networking and Building Relationships with Industry Professionals >> Class 2 - Portfolio and Demo Reel >> Class 3 - Personal Projects and Collaborations >> Class 4 - Participation in Festivals and Competitions >> Class 5 - Continuous Updating and Lifelong Learning >> Class 6 - Advice from Established Industry Professionals >> Class 7 - Final Considerations and Career Challenges in Cinematography.

## *Additional information*

Locate this certificate using the code 3651731.4227952.42233 at <https://www.learncafe.com/certificados>

Responsible Author: Learncafe Inteligência Master (CPF: )

Corporate Name (Platform): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

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- Federal Constitution – Article 205;

- Federal Constitution – Article 206;

- Presidential Decree No. 5.154;

- Standards of CNE Resolution No. 04/99 - MEC (art. 7, § 3)

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**Date: September 17, 2025.**

Learncafe Ensino Online



# CERTIFICADO

de

**CONCLUSÃO**

*Certificamos que*

**LEONARDO DOS SANTOS CAMARTE**

Documento (CPF): 076.261.917-14

*concluiu o curso*

**Direção de Fotografia para Cinema**

Autor responsável: Learncafe Inteligência Master

Documento:



*Com início em 16/08/2025 e término em 16/08/2025*

*Com duração de 11 hora(s)*

*Código localizador: 3651731.4227952.42233*



**ABED**

ASSOCIAÇÃO BRASILEIRA  
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# CONTEÚDO PROGRAMÁTICO DO CURSO

## *Direção de Fotografia para Cinema*

Módulo 1: Introdução à Direção de Fotografia » Aula 1- Papel do Diretor de Fotografia » Aula 2- História da Direção de Fotografia » Aula 3- Linguagem Cinematográfica » Aula 4- Equipamentos e Tecnologias Utilizadas » Aula 5- Principais Técnicas de Iluminação » Aula 6- Trabalho em Equipe na Direção de Fotografia » Aula 7- Tendências Atuais na Direção de Fotografia » Módulo 2: Composição e Enquadramento » Aula 1- Regra dos Terços e Linhas Guia » Aula 2- Espaço Negativo e Positivo » Aula 3- Movimento e Estabilidade na Fotografia » Aula 4- Angulação e Ponto de Vista » Aula 5- Cores e Contraste na Composição » Aula 6- Uso Criativo de Sombras » Aula 7- Composição Abstrata e Surrealista » Módulo 3: Iluminação e Direção de Arte » Aula 1- Tipos de Iluminação Natural » Aula 2- Iluminação Artificial e seus Efeitos » Aula 3- Uso de Refletores e Difusores » Aula 4- Direção de Arte na Fotografia » Aula 5- Criação de Ambientes e Atmosferas » Aula 6- Estudo de Caso: Filmes com Fotografia Marcante » Aula 7- Prática de Iluminação em Estúdio » Módulo 4: Correção de Cor e Color Grading » Aula 1- Balanço de Branco e Temperatura de Cor » Aula 2- Correção de Tonalidades e Matiz » Aula 3- Uso de Filtros e Géis Coloridos » Aula 4- Introdução ao Color Grading » Aula 5- Técnicas Avançadas de Correção de Cor » Aula 6- Color Grading para Estilos Visuais Diferentes » Aula 7- Ferramentas e Softwares para Color Grading » Módulo 5: Direção de Fotografia em Diferentes Gêneros » Aula 1- Fotografia de Comédia » Aula 2- Fotografia de Drama e Romance » Aula 3- Fotografia de Suspense e Terror » Aula 4- Fotografia de Ação e Aventura » Aula 5- Fotografia de Ficção Científica e Fantasia » Aula 6- Fotografia de Documentário e Cinema Experimental » Aula 7- Estudo de Caso: Comparando Estilos em Gêneros Diferentes » Módulo 6: Direção de Fotografia em Produções Independentes » Aula 1- Desafios e Oportunidades em Produções Independentes » Aula 2- Orçamento e Recursos Limitados » Aula 3- Adaptação à Locações e Condições Adversas » Aula 4- Criação de Atmosferas Intensas com Poucos Recursos » Aula 5- Trabalhando com Equipe Reduzida » Aula 6- Soluções Criativas em Fotografia de Baixo Orçamento » Aula 7- Estudo de Caso: Sucesso de Produções Independentes na Direção de Fotografia » Módulo 7: Preparação para a Carreira de Diretor de Fotografia » Aula 1- Networking e Relacionamento com Profissionais da Indústria » Aula 2- Portfólio e Demo Reel » Aula 3- Projetos Pessoais e Colaborações » Aula 4- Participação em Festivais e Competições » Aula 5- Atualização Constante e Aprendizado Contínuo » Aula 6- Conselhos de Profissionais Consolidados na Área » Aula 7- Considerações Finais e Desafios da Carreira de Direção de Fotografia.

## *Informações adicionais* ◀

Localize este certificado utilizando o código 3651731.4227952.42233 em <https://www.learncafe.com/certificados>

Autor responsável: Learncafe Inteligência Master (CPF: )

Razão social (Plataforma): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

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Observação 02: Os certificados de conclusão são emitidos sem prova de avaliação final.

Observação 03: O conteúdo deste curso foi produzido com o auxílio de inteligência artificial.

- Lei nº 9.394 - Diretrizes e Bases da Educação Nacional;
- Constituição Federal - Artigo 205;
- Constituição Federal - Artigo 206;
- Decreto Presidencial nº 5.154;
- Normas da Resolução CNE nº 04/99 - MEC (art. 7º, § 3º).

Learncafe Ensino Online



# CERTIFICATE

*of*

## COMPLETION

*We certify that*

# LEONARDO DOS SANTOS CAMARTE

**Document (CPF): 076.261.917-14**

*has completed the course*

**Business Modeling in the Film Industry**

Responsible Company: Learncafe Inteligência Master

Document:



*Starting on 08/17/2025 and ending on 08/18/2025*

*With a duration of 10 hour(s)*

*Locator code: 3651800.4227952.42230*



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OF DISTANCE EDUCATION**

320

# COURSE CONTENT

## *Business Modeling in the Film Industry*

Module 1: Introduction to the Film Industry >> Class 1 - Overview of the Film Industry >> Class 2 - Film Production Process >> Class 3 - Key Participants in Film Production >> Class 4 - Types of Films and Cinematic Genres >> Class 5 - Trends and Innovations in the Film Industry >> Class 6 - Successful Films and Their Business Strategies >> Class 7 - Challenges and Opportunities in the Film Market >> Module 2: Business Strategies in Film Production >> Class 1 - Business Model Canvas Applied to the Film Industry >> Class 2 - Market and Target Audience Analysis >> Class 3 - Film Marketing and Distribution Strategies >> Class 4 - International Partnerships and Co-productions >> Class 5 - Film Financing and Budgeting >> Class 6 - Contracts and Copyrights in the Film Industry – Class 7 - Pitching and Project Presentations. >> Module 3: Executive Production and Film Project Management >> Class 1 - Roles of the Executive Producer >> Class 2 - Film Project Development >> Class 3 - Production Planning and Scheduling >> Class 4 - Team and Resource Management >> Class 5 - Risk Management in Film Production >> Class 6 - Production and Logistics Management >> Class 7 - Film Post-Production and Distribution >> Module 4: Contract and Partnership Negotiation in the Film Industry >> Class 1 - Types of Contracts in Film Production >> Class 2 - Copyright and Licensing Negotiation >> Class 3 - International Film Distribution >> Class 4 - Distribution and Exhibition Agreements >> Class 5 - Contracts for Actors and Technical Crew >> Class 6 - Strategic Partnerships in the Film Industry >> Class 7 - Conflict Resolution and Mediation. >> Module 5: Legal and Regulatory Aspects in Film Production >> Class 1 - Brazilian Legislation on Audiovisual >> Class 2 - Film Rating and Censorship >> Class 3 - Cultural Incentive Laws and Project Financing >> Class 4 - Labor Regulations in the Film Industry >> Class 5 - International Co-production Contracts >> Class 6 - Author Rights and Intellectual Property >> Class 7 - Compliance and Ethics in Film Production. >> Module 6: Innovation and Trends in the Film Industry >> Class 1 - Disruptive Technologies in the Film Market >> Class 2 - Virtual Reality and Multisensory Experiences >> Class 3 – Streaming and VOD: Streaming and VOD: New Film Distribution Models >> Class 4 - Cinema 4D and Multisensory Experiences >> Class 5 - Impacts of Social Media and Digital Marketing in Film >> Class 6 - Sustainability and Social Responsibility in Film Production >> Class 7 - Forecasts and Future Perspectives for the Film Industry.

## *Additional information*

Locate this certificate using the code the code 3651800.4227952.42230 at <https://www.learncafe.com/certificados>

Responsible Author: Learncafe Inteligência Master (CPF: )

Corporate Name (Platform): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

Note 01: All courses offered on the Learncafe platform are classified as 'non-formal courses'.

Note 02: The completion certificates are issued without a final assessment test.

Note 03: The content of this course was produced with the assistance of artificial intelligence

- Law No. 9.394 - Guidelines and Framework of National Education

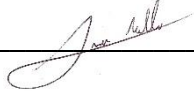
- Federal Constitution – Article 205;

- Federal Constitution – Article 206;

- Presidential Decree No. 5.154;

- Standards of CNE Resolution No. 04/99 - MEC (art. 7

**I, André Vinícius Inacio Penna Mello, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.**



**Date: September 17, 2025.**

Learncafe Ensino Online



**CERTIFICADO**

*de*

**CONCLUSÃO**

*Certificamos que*

**LEONARDO DOS SANTOS CAMARTE**

Documento (CPF): 076.261.917-14

*concluiu o curso*

**Modelagem de Negócios na Indústria do Cinema**

Autor responsável: Learncafe Inteligência Master

Documento:



*Com início em 17/08/2025 e término em 18/08/2025*

*Com duração de 10 hora(s)*

*Código localizador: 3651800.4227952.42230*



**ABED**

ASSOCIAÇÃO BRASILEIRA  
DE EDUCAÇÃO A DISTÂNCIA

# CONTEÚDO PROGRAMÁTICO DO CURSO

## *Modelagem de Negócios na Indústria do Cinema*

Módulo 1: Introdução à Indústria Cinematográfica » Aula 1- Panorama da Indústria do Cinema » Aula 2- Processo de Produção de um Filme » Aula 3- Principais Envolvidos na Produção Cinematográfica » Aula 4- Tipos de Filmes e Gêneros Cinematográficos » Aula 5- Tendências e Inovação na Indústria do Cinema » Aula 6- Filmes de Sucesso e Suas Estratégias de Negócios » Aula 7- Desafios e Oportunidades no Mercado Cinematográfico. » Módulo 2: Estratégias de Negócios na Produção Cinematográfica » Aula 1- Business Model Canvas aplicado à Indústria do Cinema » Aula 2- Análise de Mercado e Público-Alvo » Aula 3- Estratégias de Marketing e Distribuição de Filmes » Aula 4- Parcerias e Coproduções Internacionais » Aula 5- Financiamento e Orçamento de um Filme » Aula 6- Contratos e Direitos Autorais na Indústria Cinematográfica » Aula 7- Pitching e Apresentação de Projetos. » Módulo 3: Produção Executiva e Gerenciamento de Projetos Cinematográficos » Aula 1- Funções do Produtor Executivo » Aula 2- Desenvolvimento de Projetos Cinematográficos » Aula 3- Planejamento e Cronograma de Produção » Aula 4- Gestão de Equipe e Recursos » Aula 5- Gerenciamento de Riscos na Produção de Filmes » Aula 6- Logística e Logística de Produção » Aula 7- Pós-Produção e Distribuição de um Filme. » Módulo 4: Negociação de Contratos e Parcerias na Indústria do Cinema » Aula 1- Tipos de Contratos na Produção Cinematográfica » Aula 2- Negociação de Direitos Autorais e Licenças » Aula 3- Distribuição Internacional de Filmes » Aula 4- Acordos de Distribuição e Exibição » Aula 5- Contratos de Atores e Equipe Técnica » Aula 6- Parcerias Estratégicas na Indústria do Cinema » Aula 7- Resolução de Conflitos e Mediação. » Módulo 5: Aspectos Legais e Regulatórios na Produção de Filmes » Aula 1- Legislação Brasileira sobre Audiovisual » Aula 2- Classificação Indicativa e Censura de Filmes » Aula 3- Leis de Incentivo à Cultura e Financiamento de Projetos » Aula 4- Regulamentações Trabalhistas na Indústria do Cinema » Aula 5- Contratos de Co-produção Internacional » Aula 6- Direitos Autoral e Propriedade Intelectual » Aula 7- Compliance e Ética na Produção Cinematográfica. » Módulo 6: Inovação e Tendências na Indústria do Cinema » Aula 1- Tecnologias Disruptivas no Mercado Cinematográfico » Aula 2- Realidade Virtual e Experiências Imersivas no Cinema » Aula 3- Streaming e VOD: Novos Modelos de Distribuição de Filmes » Aula 4- Cinema 4D e Experiências Multissensoriais » Aula 5- Impacto das Redes Sociais e Marketing Digital no Cinema » Aula 6- Sustentabilidade e Responsabilidade Social na Produção de Filmes » Aula 7- Previsões e Perspectivas futuras para a Indústria Cinematográfica..

## *Informações adicionais*

Localize este certificado utilizando o código 3651800.4227952.42230 em <https://www.learncafe.com/certificados>

Autor responsável: Learncafe Inteligência Master (CPF: )

Razão social (Plataforma): Learncafe Ensino Online - EIRELI (CNPJ: 17.685.718/0001-61)

Observação 01: Todos os cursos ofertados na plataforma Learncafe são denominados 'cursos livres'.

Observação 02: Os certificados de conclusão são emitidos sem prova de avaliação final.

Observação 03: O conteúdo deste curso foi produzido com o auxílio de inteligência artificial.

- Lei nº 9.394 - Diretrizes e Bases da Educação Nacional

- Constituição Federal - Artigo 205;

- Constituição Federal - Artigo 206;

- Decreto Presidencial nº 5.154;

- Normas da Resolução CNE nº 04/99 - MEC (art. 7º)











BEIJA FLOR7\_2009

VisualLightBox.com



BEIJA FLORS\_2009





BEIJA FLOR\_2010























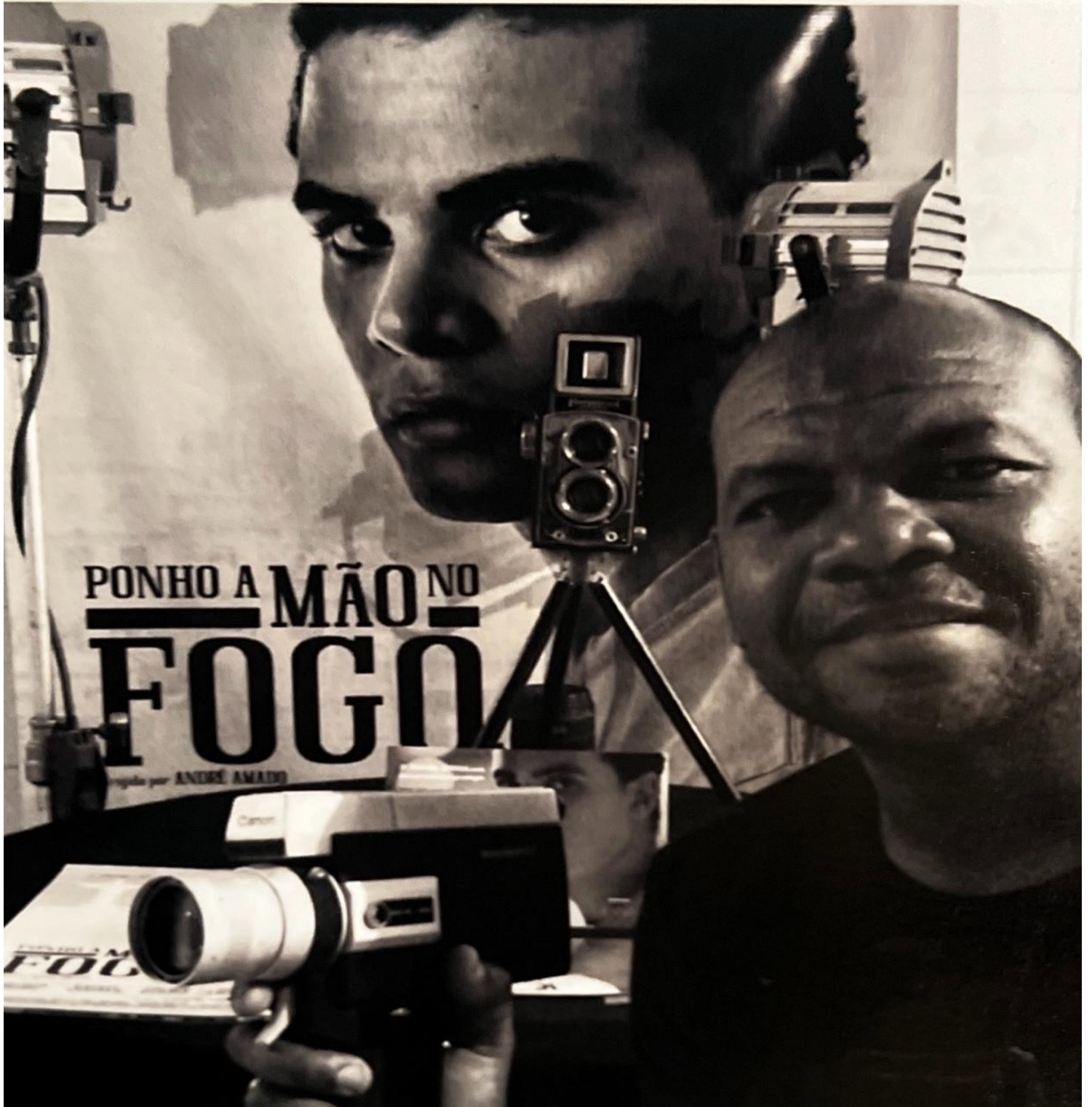


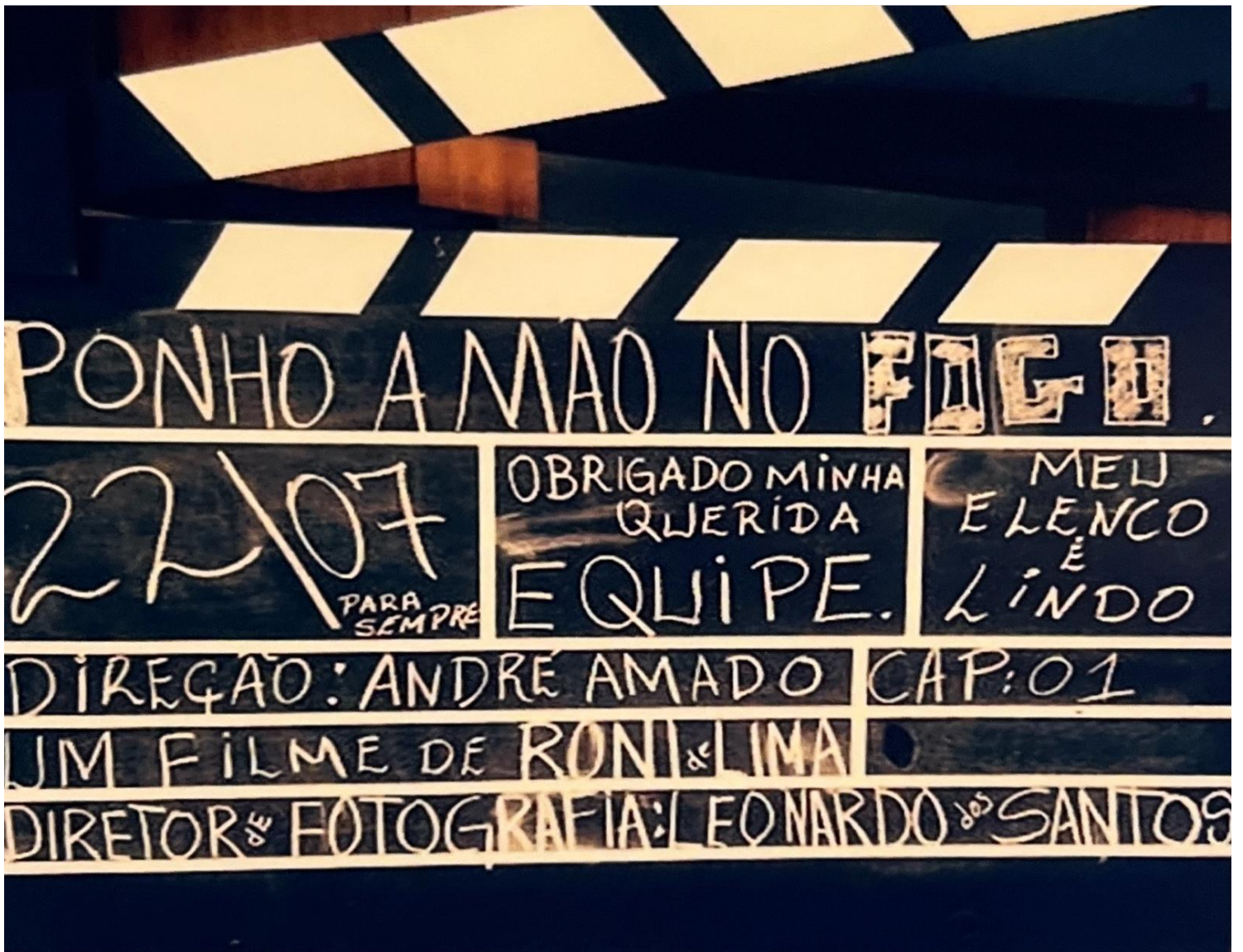












# **Personal Documents**



FEDERATIVE REPUBLIC OF BRAZIL  
CIVIL REGISTRY OF NATURAL PERSONS

**BIRTH CERTIFICATE**

FULL COPY

NAME  
LEONARDO DOS SANTOS

REGISTRATION:  
088567 50 55 1978 1 00370 090 0007424 19

Judiciary Power - TJERJ  
\*Court of Justice of the State of Rio de Janeiro  
Judicial Administrative Department  
Electronic Inspection Seal  
**EDYL-88109 LFN**  
Check the validity of the seal at:  
<https://www3.tjrj.jus.br/sitepublico>



I certify that, upon reviewing birth registry book **A-00370**, on page 90, under entry number **7424**, the following record is found: On the thirtieth (30th) day of the month of January in the year one thousand nine hundred seventy-eight (1978), in this city of Rio de Janeiro and at the Registry Office, appeared **Jorge dos Santos**, born in Rio de Janeiro- Rio de Janeiro, Electrical Welder, 28 years old, ID: 2410460 IFP, residing at Avenida Maquinista José Santana 86, Alcântara - Rio de Janeiro, who declared the birth of **LEONARDO DOS SANTOS**, which occurred on the twenty-fifth (25th) day of January in the year one thousand nine hundred seventy-eight (1978), at 07:35 a.m., at Carmela Dutra Maternity Hospital - Rio de Janeiro - Rio de Janeiro - RJ, male, **son of the declarant and of Sonia Maria dos Santos**, born in Rio de Janeiro- Rio de Janeiro, 27 years old, occupation: Housewife, residing at Avenida Maquinista José Santana 86, Alcântara - Rio de Janeiro. Paternal grandparents: Pedro Salustiano dos Santos and Maria Jacinta dos Santos. Maternal grandparents: Antonio Claudino dos Santos and Irene Jordelino de Souza. Witnesses: Edson de Paiva Ferreira da Silva. ID: NO RECORD, married. Occupation: Factory Worker. Residence: Avenida dos Democráticos, 203 and José Lincoln Marques. ID: NO RECORD, married. Occupation: Toolmaker. Residence: Rua da Ciranda, block 50 apartment 505. Notes: Place of birth of the registered: Rio de Janeiro - Rio de Janeiro. The record was originally made in book A1E-370 and renamed to A-00370 in accordance with Provision 88/2009 and Notice 43/2010 of the Judicial Administrative Department - Rio de Janeiro. This is what is contained in the referred record, herein well and faithfully transcribed from the original, to which I refer and certify. \*- \*- \* - \*-

Simone Monteiro dos Santos  
Clerk  
11th Civil Registry Office / RJ  
Employment Record Book No. 43964 Series 067-RJ

11th Civil Registry Office of Natural Persons of the Capital District  
Maria Andiará Lima da Costa  
Rio de Janeiro - Rio de Janeiro  
Rua Sidônio Paes 38 Store A - Cascadura  
(21) 2289-6179

11crcpn-tab\_sucursalcascadura@hotmail.com.br

Fees: Table 16.4 = 11.63 + Table 18.10b (9x) = 45.27 + Table 18.10 = 50.73 + ISS (Service Tax) = 5.66 + 20% TJ + 5% FUNIPERJ + 5% FUNPERJ + 4% FUNARPEN - Total: R\$ 149,87

The content of this certificate is true. I certify.  
Rio de Janeiro, November 17, 2021

—//Signature//—

Simone Monteiro dos Santos

Arpen rj - AA 011034198-P  
(Association of Civil Registry Officers of the State of Rio de Janeiro)

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: August 25, 2025.



REPÚBLICA FEDERATIVA DO BRASIL  
 REGISTRO CIVIL DAS PESSOAS NATURAIS  
**CERTIDÃO DE NASCIMENTO**  
 INTEIRO TEOR

NOME  
 LEONARDO DOS SANTOS

Poder Judiciário - TJERJ  
 Corregedoria Geral da Justiça  
 Selo de Fiscalização Eletrônico  
**EDYL-88109 LFN**  
 Consulte a validade do selo em:  
<https://www3.tjrj.jus.br/sitepublico>

Matrícula  
 088567 50 55 1978 1 00370 090 0007424 19



Certifico que, revendo o livro **A-00370** de registro de nascimento, dele à folha **90**, sob o número de ordem **7424**, consta o registro de teor seguinte: Aos trinta (30) dias do mês de janeiro do ano de mil novecentos e setenta e oito (1978), Nesta cidade Rio de Janeiro e em Cartório, compareceu **Jorge dos Santos**, natural do Rio de Janeiro-RJ, Soldador Eletrica, com 28 anos de idade, identidade: 2410460 IFP, residente na Avenida Maquinista José Santana 86, Alcântara - RJ, tendo declarado o nascimento de **LEONARDO DOS SANTOS**, ocorrido aos vinte e cinco (25) dias do mês de janeiro do ano de mil novecentos e setenta e oito (1978), às 07:35 horas, no(a) Maternidade Carmela Dutra - Rio de Janeiro - Rio de Janeiro - RJ, do sexo masculino, **filho do declarante e de Sonia Maria dos Santos**, natural do Rio de Janeiro-RJ, com 27 anos de idade, profissão: Do Lar, residente s na Avenida Maquinista José Santana 86, Alcântara - RJ. Avós paternos: Pedro Salustiano dos Santos e Maria Jacinta dos Santos. Avós maternos: Antonio Claudino dos Santos e Irene Jordelino de Souza. Testemunhas: Edson de Paiva Ferreira da Silva. RG: NAO CONSTA, casado(a). Profissão: Industriario. Residência: Avenida dos Democraticos, 203 e José Lincoln Marques. RG: NAO CONSTA, casado(a). Profissão: Ferramenteiro. Residência: Rua da Ciranda, bloco 50 apt 505. Observações: Naturalidade do registrado: Rio de Janeiro - RJ. Registro feito originalmente no livro A1E-370 e renomeado para A-00370 conforme Provimento 88/2009 e Aviso 43/2010 da CGJ-RJ. Era o que se continha no referido registro, aqui bem e fielmente transcrito do próprio original, ao qual me reporto e dou fé. \*---\*---

Simone Monteiro dos Santos  
 Escrevente  
 11º RCPN / RJ  
 CTPS: Nº 43964 Série: 067 - RJ

11º Registro Civil de Pessoas Naturais da Comarca da Capital  
 Maria Andriara Lima da Costa  
 Rio de Janeiro - RJ  
 Rua Sidônio Paes 38 Lj A - Cascadura  
 (21) 2289-6179  
 11crpn-tab\_sucursalcascadura@hotmail.com.br

O conteúdo da certidão é verdadeiro. Dou fé.  
 Rio de Janeiro, 17 de novembro de 2021

Simone Monteiro dos Santos

Emolumentos: Tab 16,4=11,63 + Tab 18,10b (9x)=45,27 + Tab 18,10=50,73 + ISS=5,66 +  
 20% TJ + 5% FUNPERJ + 5% FUNPERJ + 4% FUNARPEN - Total: R\$ 149,87

Arpen rj - AA 011034198 - P









Judiciary Power - TJERJ  
 \*Court of Justice of the State of Rio de Janeiro  
 Judicial Administrative Department  
 Electronic Inspection Seal  
**EEUL-26051 VOD**  
 Check the validity of the seal at:  
 www4.tjrj.jus.br/portal-extrajudicial/consultaselo



FEDERATIVE REPUBLIC OF BRAZIL  
 CIVIL REGISTRY OF NATURAL PERSONS  
**MARRIAGE CERTIFICATE**

NAMES

CPF

<b>LEONARDO DOS SANTOS CAMARTE</b>	<b>076.261.917-14</b>
<b>BIANCA CAMARTE DOS SANTOS</b>	<b>054.201.117-48</b>

**REGISTRATION:**

**088625 01 55 2016 2 00162 157 0050040 42**

FULL BIRTH NAMES, DATES OF BIRTH, PLACE OF BIRTH, NATIONALITY, AND FILIATION OF THE SPOUSES

He: LEONARDO DOS SANTOS, single, born in Rio de Janeiro - Rio de Janeiro, on January 25, 1978, Brazilian, son of JORGE DOS SANTOS and SONIA MARIA DOS SANTOS. x-x-x

She: BIANCA DA SILVA CAMARTE, single, born in Rio de Janeiro - Rio de Janeiro, on July 10, 1982, Brazilian, daughter of RUI MUNIZ CAMARTE and MARIA DE FÁTIMA DA SILVA. x-x-x

DATE OF MARRIAGE REGISTRATION (IN FULL)

DAY

MONTH

YEAR

July twenty-eighth, two thousand sixteen.	28	07	2016
---	----	----	------

MARITAL PROPERTY REGIME

Partial Community Property.

NAME EACH SPOUSE BEGAN TO USE (IF CHANGED)

The groom: LEONARDO DOS SANTOS CAMARTE.  
 The bride: BIANCA CAMARTE DOS SANTOS.

ADDITIONS / ANNOTATIONS TO BE INCLUDED

Officiant: Justice of the Peace Dr. Fernanda de Luna Veloso. Record entered in Book B-00162, Page 157, Entry 50040. x-x-x

REGISTRATION NOTES: Groom | Bride

DOCUMENT TYPE	NUMBER	DATE OF ISSUE	ISSUING AUTHORITY	VALIDITY DATE
RG ID	112702014   124466046	05/11/2015   12/16/2008	DIC   DETRAN	--   --
PIS/NIS (Social Integration Program / Social Identification Number)	--   --	--   --	--   --	--   --
Passport	--   --	--   --	--   --	--   --
National Health Card	--   --	--   --	--   --	--   --
DOCUMENT TYPE	NUMBER	DISTRICT/POLLING STATION	CITY	STATE
Voter ID	--   --	--   --	--   --	--   --
ZIP CODE	--   --		BLOOD TYPE	--   --

The registration notes above do not exempt the interested party from presenting the original document when required by the requesting agency or when necessary for the identification of the holder.

**Fernando Campos Moreira**  
 Clerk - 14th Civil Registry Office  
 CGJ Registration No. 94/14044  
 \*CGJ: Judicial Administrative Department

The content of this certificate is true. I certify.  
 Rio de Janeiro, September 05, 2024

---//Signature//---

Fernando Campos Moreira – Reg. No. 94/14044

**Fernando Campos Moreira**  
 Clerk - 14th Civil Registry Office  
 CGJ Registration No. 94/14044

14th Civil Registry Office of Natural Persons of the Capital District  
 Tadeu Baguinho Diniz  
 Rio de Janeiro - Rio de Janeiro  
 Rua Dagmar da Fonseca No. 118  
 (21) 3795-4364  
 atendimento@cartoriomadureira14.com.br

Fees: Table 18, item 8a = 97.04 + ISS = 5.10 + 20% TJ + 5% FUNDPERJ + 5% FUNPERJ + 6% FUNARPEN + Seal = 2.59  
 R\$ 139.65

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: August 25, 2025.



Poder Judiciário - TJERJ  
Corregedoria Geral de Justiça  
Selo de Fiscalização Eletrônica  
**EEUL-26051 VOD**  
Consulte a validade do selo em:  
[www4.tjrj.jus.br/portal-extrajudicial/consultaselo](http://www4.tjrj.jus.br/portal-extrajudicial/consultaselo)



REPÚBLICA FEDERATIVA DO BRASIL  
REGISTRO CIVIL DAS PESSOAS NATURAIS  
**CERTIDÃO DE CASAMENTO**

NOMES	CPF
<b>LEONARDO DOS SANTOS CAMARTE</b>	076.261.917-14
<b>BIANCA CAMARTE DOS SANTOS</b>	054.201.117-48

**MATRÍCULA**  
**088625 01 55 2016 2 00162 157 0050040 42**

NOMES COMPLETOS DE SOLTEIROS, DATAS E LOCAIS DE NASCIMENTO, NACIONALIDADE E FILIAÇÕES DOS CÔNJUGES  
Ele: LEONARDO DOS SANTOS, solteiro, natural do Rio de Janeiro - RJ, nascido em 25 de janeiro de 1978, de nacionalidade Brasileira, filho de JORGE DOS SANTOS e SONIA MARIA DOS SANTOS. x-x-x  
Ela: BIANCA DA SILVA CAMARTE, solteira, natural do Rio de Janeiro - RJ, nascida em 10 de julho de 1982, de nacionalidade Brasileira, filha de RUI MUNIZ CAMARTE e MARIA DE FÁTIMA DA SILVA. x-x-x

DATA DE REGISTRO DO CASAMENTO (POR EXTENSO) \_\_\_\_\_  
Vinte e oito de julho de dois mil e dezesseis.

DIA	MES	ANO
28	7	2016

REGIME DE BENS DO CASAMENTO \_\_\_\_\_  
Comunhão Parcial de Bens.

NOME QUE CADA UM DOS CÔNJUGES PASSOU A UTILIZAR (QUANDO HOUVER ALTERAÇÃO) \_\_\_\_\_  
O noivo: LEONARDO DOS SANTOS CAMARTE.  
A noiva: BIANCA CAMARTE DOS SANTOS.

OBSERVAÇÕES / ANOTAÇÕES A ACRESCER \_\_\_\_\_  
Celebrante: Juiza de Paz Dra. Fernanda de Luna Veloso. Registro feito no Livro B-00162, Folha 157, Termo 50040. x-x-x

ANOTAÇÕES DE CADASTRO: Noivo | Noiva \_\_\_\_\_

TIPO DOCUMENTO	NÚMERO	DATA EXPEDIÇÃO	ÓRGÃO EXPEDIDOR	DATA DE VALIDADE
RG	112702014   124466046	11/05/2015   16/12/2008	DIC   DETRAN	--   --
PIS / NIS	--   --	--   --	---   ---	---   ---
Passaporte	--   --	--   --	--   --	--   --
Cartão Nacional de Saúde	--   --	---   ---	---   ---	---   ---
TIPO DOCUMENTO	NÚMERO	ZONA / SEÇÃO	MUNICÍPIO	UF
Título de Eleitor	--   --	--   --	--   --	--   --
CEP Residencial	--   --		Grupo Sanguíneo	--   --

As anotações de cadastro acima não dispensam a parte interessada da apresentação do documento original, quando exigido pelo órgão solicitante ou quando necessário para a identificação de seu portador.

Fernando Campos Moreira  
Escrivente - 14º R.C.P.N  
Mat CGJ - 94/14044

14º Registro Civil de Pessoas Naturais da Comarca da Capital  
Tadeu Baguinho Diniz  
Rio de Janeiro - RJ  
Rua da Dagmar da Fonseca n.118  
(21) 3795-4364  
[atendimento@cartoriomadureira14.com.br](mailto:atendimento@cartoriomadureira14.com.br)

O conteúdo da certidão é verdadeiro. Dou fé.  
Rio de Janeiro, 05 de setembro de 2024

Fernando Campos Moreira-Matr.94/14044

Fernando Campos Moreira  
Escrivente - 14º R.C.P.N  
Mat CGJ - 94/14044

Emolumentos: Tab 18,8a=97,04 + ISS=5,10 + 20% TJ + 5% FUNDPERJ + 5% FUNPERJ + 6% FUNARPEN + Selo=2,59  
R\$ 139,65

SEVIS ID: N0029714140

<b>SURNAME/PRIMARY NAME</b> Da Silva Camarte	<b>GIVEN NAME</b> Bianca	<b>Class of Admission</b>  <h1>F-1</h1>  <b>ACADEMIC AND LANGUAGE</b>
<b>PREFERRED NAME</b> Bianca Da Silva Camarte	<b>PASSPORT NAME</b> Da Silva Camarte	
<b>COUNTRY OF BIRTH</b> BRAZIL	<b>COUNTRY OF CITIZENSHIP</b> BRAZIL	
<b>CITY OF BIRTH</b> Rio de Janeiro	<b>DATE OF BIRTH</b> 10 JULY 1982	
<b>FORM ISSUE REASON</b> Transfer Pending - San Diego International Academy of English	<b>ADMISSION NUMBER</b>	

**SCHOOL INFORMATION**

<b>SCHOOL NAME</b> Oikos University Oikos University	<b>SCHOOL ADDRESS</b> 7901 OAKPORT ST, Suite 300, OAKLAND, CA 94621
<b>SCHOOL OFFICIAL TO CONTACT UPON ARRIVAL</b> Meewon Sul Administrator	<b>SCHOOL CODE AND APPROVAL DATE</b> SFR214F01944000 26 OCTOBER 2004

**PROGRAM OF STUDY**

<b>EDUCATION LEVEL</b> MASTER'S	<b>MAJOR 1</b> Business Administration and Management, General 52.0201	<b>MAJOR 2</b> None 00.0000
<b>PROGRAM ENGLISH PROFICIENCY</b> Required	<b>ENGLISH PROFICIENCY NOTES</b> Student is proficient	<b>EARLIEST ADMISSION DATE</b>
<b>START OF CLASSES</b> 30 JANUARY 2024	<b>PROGRAM START/END DATE</b> 29 JANUARY 2024 - 20 DECEMBER 2026	

**FINANCIALS**

ESTIMATED AVERAGE COSTS FOR: 12 MONTHS		STUDENT'S FUNDING FOR: 12 MONTHS	
Tuition and Fees	\$ 9,000	Personal Funds	\$ 31,853
Living Expenses	\$ 12,000	Funds From This School	\$
Expenses of Dependents (1)	\$ 4,000	Funds From Another Source	\$
Books	\$ 300	On-Campus Employment	\$
<b>TOTAL</b>	<b>\$ 25,300</b>	<b>TOTAL</b>	<b>\$ 31,853</b>

**REMARKS**

The student submitted an acceptance letter from Oikos University.

**SCHOOL ATTESTATION**

I certify under penalty of perjury that all information provided above was entered before I signed this form and is true and correct. I executed this form in the United States after review and evaluation in the United States by me or other officials of the school of the student's application, transcripts, or other records of courses taken and proof of financial responsibility, which were received at the school prior to the execution of this form. The school has determined that the above named student's qualifications meet all standards for admission to the school and the student will be required to pursue a full program of study as defined by 8 CFR 214.2(f)(6). I am a designated school official of the above named school and am authorized to issue this form.

<input checked="" type="checkbox"/> <u>Sul, Meewon</u>	<b>DATE ISSUED</b> 28 September 2023	<b>PLACE ISSUED</b> OAKLAND, CA
<b>SIGNATURE OF:</b> Meewon Sul, Administrator		

**STUDENT ATTESTATION**

I have read and agreed to comply with the terms and conditions of my admission and those of any extension of stay. I certify that all information provided on this form refers specifically to me and is true and correct to the best of my knowledge. I certify that I seek to enter or remain in the United States temporarily, and solely for the purpose of pursuing a full program of study at the school named above. I also authorize the named school to release any information from my records needed by DHS pursuant to 8 CFR 214.3(g) to determine my nonimmigrant status. **Parent or guardian, and student, must sign if student is under 18.**

<input checked="" type="checkbox"/> <u>Bianca Da Silva Camarte</u>	<b>DATE</b> 09/28/2023
<b>SIGNATURE OF:</b> Bianca Da Silva Camarte	
<b>NAME OF PARENT OR GUARDIAN</b>	<b>SIGNATURE</b>
	<b>ADDRESS (city/state or province/country)</b>
	<b>DATE</b>

SEVIS ID: N0029714140 (F-1)

NAME: Bianca Da Silva Camarte

EMPLOYMENT AUTHORIZATIONS

--

CHANGE OF STATUS/CAP-GAP EXTENSION

--

AUTHORIZED REDUCED COURSE LOAD

--

CURRENT SESSION DATES

CURRENT SESSION START DATE	CURRENT SESSION END DATE

TRAVEL ENDORSEMENT

This page, when properly endorsed, may be used for re-entry of the student to attend the same school after a temporary absence from the United States. Each endorsement is valid for one year.

Designated School Official	TITLE	SIGNATURE	DATE ISSUED	PLACE ISSUED
MeeWon Sul	DSC	X Sul, Mee-won	9/28/2023	Oakland, CA
		X		
		X		
		X		

## INSTRUCTIONS TO STUDENTS

**STUDENT ATTESTATION.** You should read everything on this page carefully. Be sure that you understand the terms and conditions concerning your admission and stay in the United States as a nonimmigrant student before signing the student attestation on page 1 of the Form I-20 A-B. The law provides severe penalties for knowingly and willfully falsifying or concealing a material fact, or using any false document in the submission of this form.

**FORM I-20.** The Form I-20 (this form) is the primary document to show that you have been admitted to school in the United States and that you are authorized to apply for admission to the United States in F-1 class of admission. You must have your Form I-20 with you at all times. If you lose your Form I-20, you must request a new one from your designated school official (DSO) at the school named on your Form I-20.

**VISA APPLICATION.** You must give this Form I-20 to the U.S. consular officer at the time you apply for a visa (unless you are exempt from visa requirements). If you have a Form I-20 from more than one school, be sure to present the Form I-20 for the school you plan to attend. Your visa will include the name of that school, and you must attend that school upon entering the United States. You must also provide evidence of support for tuition and fees and living expenses while you are in the United States.

**ADMISSION.** When you enter the United States, you must present the following documents to the officer at the port of entry: 1) a Form I-20; 2) a valid F-1 visa (unless you are exempt from visa requirements); 3) a valid passport; and 4) evidence of support for tuition and fees and living expenses while you are in the United States. The agent should return all documents to you before you leave the inspection area.

**REPORT TO SCHOOL NAMED ON YOUR FORM I-20 AND VISA.** Upon your first entry to the United States, you must report to the DSO at the school named on your Form I-20 and your F-1 visa (unless you are exempt from visa requirements). If you decide to attend another school before you enter the United States, you must present a Form I-20 from the new school to a U.S. consular officer for a new F-1 visa that names the new school. Failure to enroll in the school, by the program start date on your Form I-20 may result in the loss of your student status and subject you to deportation.

**EMPLOYMENT.** Unlawful employment in the United States is a reason for terminating your F-1 status and deporting you from the United States. You may be employed on campus at your school. You may be employed off-campus in curricular practical training (CPT) if you have written permission from your DSO. You may apply to U.S. Citizenship and Immigration Services (USCIS) for off-campus employment authorization in three circumstances: 1) employment with an international organization; 2) severe and unexpected economic hardship; and 3) optional practical training (OPT) related to your degree. You must have written authorization from USCIS before you begin work. Contact your DSO for details. Your spouse or child (F-2 classification) may not work in the United States.

**PERIOD OF STAY.** You may remain in the United States while taking a full course of study or during authorized employment after your program. F-1 status ends and you are required to leave the United States on the earliest of the following dates: 1) the program end date on your Form I-20 plus 60 days; 2) the end date of your OPT plus 60 days; or 3) the termination of your program for any other reason. Contact your DSO for details.

**EXTENSION OF PROGRAM.** If you cannot complete the education program by the program end date on page 1 of your Form I-20, you should contact your DSO at least 15 days before the program end date to request an extension.

**SCHOOL TRANSFER.** To transfer schools, first notify the DSO at the school you are attending of your plan to transfer, then obtain a Form I-20 from the DSO at the school you plan to attend. Return the Form I-20 for the new school to the DSO at that school within 15 days after beginning attendance at the new school. The DSO will then report the transfer to the Department of Homeland Security (DHS). You must enroll in the new school at the next session start date. The DSO at the new school must update your registration in SEVIS.

**NOTICE OF ADDRESS.** When you arrive in the United States, you must report your U.S. address to your DSO. If you move, you must notify your DSO of your new address within 10 days of the change of address. The DSO will update SEVIS with your new address.

**REENTRY.** F-1 students may leave the United States and return within a period of five months. To return, you must have: 1) a valid passport; 2) a valid F-1 student visa (unless you are exempt from visa requirements); and 3) your Form I-20, page 2, properly endorsed for reentry by your DSO. If you have been out of the United States for more than five months, contact your DSO.

**AUTHORIZATION TO RELEASE INFORMATION BY SCHOOL.** DHS requires your school to provide DHS with your name, country of birth, current address, immigration status, and certain other information on a regular basis or upon request. Your signature on the Form I-20 authorizes the named school to release such information from your records.

**PENALTY.** To maintain your nonimmigrant student status, you must: 1) remain a full-time student at your authorized school; 2) engage only in authorized employment; and 3) keep your passport valid. Failure to comply with these regulations will result in the loss of your student status and subject you to deportation.

## INSTRUCTIONS TO SCHOOLS

Failure to comply with 8 CFR 214.3(k) and 8 CFR 214.4 when issuing Forms I-20 will subject you and your school to criminal prosecution. If you issue this form improperly, provide false information, or fail to submit required reports, DHS may withdraw its certification of your school for attendance by nonimmigrant students.

**ISSUANCE OF FORM I-20.** DSOs may issue a Form I-20 for any nonimmigrant your school has accepted for a full course of study if that person: 1) plans to apply to enter the United States in F-1 status; 2) is in the United States as an F-1 nonimmigrant and plans to transfer to your school; or 3) is in the United States and will apply to change nonimmigrant status to F-1. DSOs may also issue the Form I-20 to the spouse or child (under the age of 21) of an F-1 student to use to enter or remain in the United States as an F-2 dependent. DSOs must sign where indicated at the bottom of page 1 of the Form I-20 to attest that the form is completed and issued in accordance with regulations.

**ENDORSEMENT OF PAGE 2 FOR REENTRY.** If there have been no substantive changes in information, DSOs may endorse page 2 of the Form I-20 for the student and/or the F-2 dependents to reenter the United States. If there have been substantive changes, the DSO should issue and sign a new Form I-20 that includes those changes.

**RECORDKEEPING.** DHS may request information concerning the student's immigration status for various reasons. DSOs should retain all evidence of academic ability and financial resources on which admission was based, until SEVIS shows the student's record completed or terminated.

**AUTHORITY FOR COLLECTING INFORMATION.** Authority for collecting the information on this and related student forms is contained in 8 U.S.C. 1101 and 1184. The Department of State and DHS use this information to determine eligibility for the benefits requested. The law provides severe penalties for knowingly and willfully falsifying or concealing a material fact, or using any false document in the submission of this form.

**REPORTING BURDEN.** U.S. Immigration and Customs Enforcement collects this information as part of its agency mission under the Department of Homeland Security. The estimated average time to review the instructions, search existing data sources, gather and maintain the needed data, and complete and review the collection of information is 30 minutes (.50 hours) per response. An agency may not conduct or sponsor, and a person is not required to respond to an information collection unless a form displays a currently valid OMB Control number. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to: Office of the Chief Information Officer/Forms Management Branch, U.S. Immigration and Customs Enforcement, 801 I Street NW Stop 5800, Washington, DC 20536-5800. Do not send the form to this address.



FEDERATIVE REPUBLIC OF BRAZIL  
CIVIL REGISTRY OF NATURAL PERSONS

**BIRTH CERTIFICATE**

FULL COPY

NAME

BIANCA DA SILVA CAMARTE

REGISTRATION:

088625 01 55 1982 1 00031 283 0050818 91



Judiciary Power - TJERJ  
\*Court of Justice of the State of Rio de Janeiro  
Judicial Administrative Department  
Electronic Inspection Seal  
**EDZD-84511 AJM**  
Check the validity of the seal at:  
<https://www3.tjrj.jus.br/sitepublico>

It certifies that, upon review of Book **A-00031** of birth records, on page **283V**, under entry number **50818**, the following record is found: On the thirteenth (13th) day of the month of July in the year nineteen eighty-two (1982), in this city of Rio de Janeiro and at the Registry Office, appeared **Rui Muníz Camarte**, born in Rio de Janeiro-RJ, merchant, 33 years old, ID: 025326695 IEP, residing at Estrada Engenho Novo 373, house 9, Anchieta, Rio de Janeiro-RJ, declaring the birth of **BIANCA DA SILVA CAMARTE**, which occurred on the tenth (10th) day of the month of July in the year nineteen eighty-two (1982), at 01:10 a.m., at Rio Guanabara Clinical Institute, female, **daughter of the declarant and Maria de Fátima da Silva**, born in Pernambuco-PE, 28 years old, occupation: housewife, residing at Estrada Engenho Novo 373, house 9, Anchieta, Rio de Janeiro - RJ. Paternal grandparents: Djalma de Moraes Camarte and Carmen Muniz Camarte. Witnesses: Junaia Biacamano Jansen Filha, ID: 319088 MM, single, Occupation: [blank]. Residence: Rua Leonidia No. 42, and Victorino Alves Ribeiro, ID: 056185291 IFP, widowed. Occupation: [blank]. Residence: Av. dos Italianos No. 124. Notes: Place of birth of the registrant: IG. The record was originally made in Book 1SA-31 and renamed to A-00031 in accordance with Provision 88/2009 and Notice 43/2010 of the Judicial Administrative Department - Rio de Janeiro. This is what was contained in the aforementioned record, here duly and faithfully transcribed from the original, to which I refer and attest as true. \* - \* - \* - \*

14th Civil Registry Office of Natural Persons of the Capital District  
Registrar in Charge: Tadeu Baguinho Diniz  
Rio de Janeiro - Rio de Janeiro  
Rua Dagmar da Fonseca No. 118  
(21) 35942640  
14rcpntabmadureira@uol.com.br

Fees: Table 14 [unreadable] + Table 18 [unreadable] + Table 18 [unreadable]  
20% TJ + 5% FUNIPERJ + 5% FUNPERJ + 4% FUNARPEN – Total: R\$ 142,98

The content of this certificate is true. I certify.  
Rio de Janeiro, November 03, 2021

\_\_\_\_//Signature//\_\_\_\_

Fabiano Gonçalves Messina

**Fabiano Gonçalves Messina**  
Clerk  
14th Civil Registry Office  
Registration No. 94/3016 - CGJ  
\*CGJ: Judicial Administrative Department

Arpen rj - AA 011010911-P  
(Association of Civil Registry Officers of the State of Rio de Janeiro)

I, Carolina Favero da Silva, telephone number 415 425-2508, mailing address P.O. Box 90487, San Diego, CA 92169, certify that the professional translation of this document from Portuguese to English has been performed by myself, a qualified translator fluent in both languages, and that the following is an accurate and complete translation of the document.



\_\_\_\_\_ Date: August 22, 2025.



REPÚBLICA FEDERATIVA DO BRASIL  
REGISTRO CIVIL DAS PESSOAS NATURAIS

CERTIDÃO DE NASCIMENTO  
INTEIRO TEOR

NOME  
BIANCA DA SILVA CAMARTE

Matricula  
088625 01 55 1982 1 00031 283 0050818 91



Poder Judiciário - TJERJ  
Corregedoria Geral da Justiça  
Selo de Fiscalização Eletrônico  
EDZD-84511 AJM  
Consulte a validade do selo em:  
<https://www3.tj.jus.br/república>

Certifica que, revendo o livro A-00031 de registro de nascimento, dele à folha 283V, sob o número de ordem 50818, consta o registro de teor seguinte: Aos treze (13) dias do mês de julho do ano de mil novecentos e oitenta e dois (1982), nesta cidade do Rio de Janeiro e em Cartório, compareceu Rui Muniz Camarte, natural do Rio de Janeiro-RJ, Comercio, com 33 anos de idade, identidade: 025326695 IFP, residente na Estrada Engenho Novo 373, cs 9, Anchieta, Rio de Janeiro - RJ, tendo declarado o nascimento de BIANCA DA SILVA CAMARTE, ocorrido aos dez (10) dias do mês de julho do ano de mil novecentos e oitenta e dois (1982), às 01:10 horas, no(a) Instituto Clínico Rio Guanabara, nesta Cidade, do sexo feminino, filha do declarante e de Maria de Fátima da Silva, natural de Pernambuco-PE, com 28 anos de idade, profissão: Do Lar, residente s na Estrada Engenho Novo 373, cs 9, Anchieta, Rio de Janeiro - RJ. Avós paternos: Djalma de Moraes Camarte e Carmen Muniz Camarte. Testemunhas: Junaia Biacamano Jansen Filha. RG: 319088 MM, solteiro(a). Profissão:.. Residência: Rua Leonidia n.42 e Victorino Alves Ribeiro. RG: 056185291 IFP, viúvo(a). Profissão:.. Residência: Av. dos Italianos n.124. Observações: Naturalidade da registrada: - IG. Registro feito originalmente no livro ISA-31 e renomeado para A-00031 conforme Provimento 88/2009 e Aviso 43/2010 da CGJ-RJ. Era o que se continha na referida peça, aqui bem e fielmente transcrita do próprio original, ao qual me reporto e dou fé.-----

14º Registro Civil de Pessoas Naturais da Comarca da Capital  
R.E. Carlos Henrique Rebelo  
Rio de Janeiro - RJ  
Rua da Daamar da Fonseca n.118  
(21) 35942640  
14rcpntabmadureira@uol.com.br

O conteúdo da certidão é verdadeiro. Dou fé.  
Rio de Janeiro, 03 de novembro de 2021

Fabiano Gonçalves Messina

Fabiano Gonçalves Messina  
Escrevente  
14º RCPN  
Mat. 94/3016-CGI

Emolumentos: Tab 16,4=11,63 + Tab 18,10b (6x)=40,24 + Tab 18,10=50,73 + ISS=3,40  
20% TJ + 5% FUNJURIS + 5% FUNPERJ + 4% FUNARPEN - Total: R\$ 142,99

Arpen RJ - AA 011010911-P

