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Giving a voice to a number of groups and communities underrepresented in the film industry is the main objective of several of the film funds included in Show me the Fund. In this article we look at three of them that are specifically aimed at LGBTQ+ films and projects. By Gerardo Michelin Launched in 2018 by Inside Out —Canada's largest LGBTQ+ film festival—, **RE:Focus Fund** "aims to address industry inequities through providing resources that support 2SLGBTQ+ people telling their own stories on film." In this case, the LGBTQ+ community broadens to include the 2S (Two-Spirit) that heads this abbreviation, a community of people who identify as having both a masculine and a feminine spirit; the term is used by some Native Americans to describe their sexual, gender and/or spiritual identity.

Since its creation, the Fund has distributed more than \$150,000 in festival travel grants and professional development programs for filmmakers. In 2019, Inside Out expanded the fund with the launch of the **RE:Focus Fund Post-Production Grants** to support post-production and promote short and feature films.

The Fund is addressed at shorts, features, and episodic projects -whether narrative, documentary or experimental- written and directed by women, non-binary, and/or trans creators, and feature LGBTQ content. Regarding the type of projects they support, they further explain: "projects that show a commitment to centering QT-BIPOC stories and inclusion in the hiring of their cast and crew will be given priority". Projects which meet the eligibility criteria will be considered for a cash grant from \$500 to \$2,500. Completed projects that are accepted into the 2023 Inside Out Toronto LGBT Film Festival will also be eligible for festival travel support through the RE:Focus travel bursary program.





"Simón was born" by Puerto Rican filmmaker Pati Cruz Martínez was among the granted films in their last call for entries. The film seeks to get to know Lis, a young/queer/non-binary mother, and their drag persona, Simón.

Frameline is another landmark festival for the LGBTQ+ community. Created in San Francisco in 1977 with "the mission of changing the world through the power of queer cinema", they offer the **Frameline Completion Fund**, which provides grants up to \$5,000 and has supported more than 150 films throughout the years.

This Fund especially encourages applications from women, people of color, transgender people, intersex people, asexual people, nonbinary people, disabled people, and other underrepresented people and communities working in documentary projects about LGBTO+ issues. Allegra Madsen, Director of Programming at Frameline, explained to LatAm cinema regarding the Fund's goals: "This program provides a much-needed source of financial contributions to artists who often struggles to secure funding to complete their works. We award \$25,000 annually to the completion of projects that represent and reflect LGBTQ+ life. The Fund is specifically for queer identifying projects or queer teams. We do want to highlight the intersectionality and the diversity of the queer experience and are always interested in queer indigenous and/or Latin American stories."

Since grants are awarded for the completion of films only, projects must be 90% completed and in or about to start post-production. Each year, the fund selects four feature films and two short films.

Some Latin American-related projects that have received financial support over the years are the documentary feature "Chavela" (Mexico-Spain) by Catherine Gund and Daresha Kyi, the fiction feature "La leyenda negra" by Portugal's director Patricia Vidal Delgado, and the short film "Encuentro" by Argentina's Florencia Manovil.

In addition to the Festival and the Fund, Frameline features a Distribution Branch with a collection of over 250 LGBTQ titles which are distributed globally to universities, public libraries, film festivals, and community organizations.

Based in England, the **Wahala Film Fund** is aimed exclusively at QTIPOC (Queer, Transgender or Intersex Person of Color) filmmakers based in UK, Europe and the Global South. They offer completion grants up to £1,000 GBP that seek to "to empower the many talented QTIPOC filmmakers who struggle to make work, or who stop continuing to make work because of the systemic pressures".





The Fund is currently open to filmmakers who have already shot and edited a short film (up to 40 minutes) and who need funds to finish it. "By Queer we include people who identify as Lesbian, Gay, Pansexual and Bisexual. By Person of Color we mean someone who has "descended (through one or both parents) from the original inhabitants of Africa, Asia (i.e. the Middle East to China, including the Pacific nations) and Latin America, and from the indigenous populations of Australasia, North America, and the islands of the Atlantic and Indian Ocean", they explain.

About the reasons for creating this Fund, they say: "We believe that QTIPOC filmmakers and moving image artists have been underrepresented in LGBTQI+ filmmaking and want to ensure they receive financial help in enabling them to produce work of high quality. We believe class, gender, ability, nationality, immigration status, language, and being openly gender non-conforming or openly pansexual, lesbian, gay, bisexual or transgender can act as additional barriers for QTIPOC in order to develop and flourish as filmmakers and moving image artists."

After the film is completed, Wahala reaffirms its commitment to the QTIPOC filmmakers offering their works to a number of associated festivals, including San Francisco's Frameline, Scottish Queer International Film Festival, and Los Angeles Outfest.



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Show me the Fund is an initiative developed by Brazilian Content, Cinema do Brasil and Projeto Paradiso aimed at connecting film industry professionals with financing opportunities worldwide. Carried out by LatAm cinema, the first stage of the project was an exhaustive research that selected and analysed 50 funding opportunities open to producers from Brazil and the rest of Latin America. In 2021, the project grew into an information hub featuring an online platform committed to the democratisation of information and the development of the film industry in the region. That same year, LatAm cinema launched Focus on Funds, a series of digital publications featuring an in-depth look at the funds included in Show me the Fund. Interviews by Micaela Domínguez Prost.

> LEARN MORE ABOUT THESE FUNDS AT showmethefund.co



"Most of the projects we've supported tend to address underrepresented histories or creative visions reflecting the filmmakers' close relationship with their story and the topics it represents."

Q&A Loira Limbal and Ximena Amescua Cuenca Firelight Media

Firelight Media was founded in 1998 by filmmakers Stanley Nelson and Marcia Smith as an American independent non-profit documentary production company focused on producing stories on topics typically underrepresented in the mainstream media. In 2008, the organization transitioned to supporting filmmakers of color, while Firelight Films was created as a new for-profit documentary production company led by Stanley Nelson.

In 2020, Firelight Media launched its first international initiative, the William Greaves Research & Development Fund, which addresses the gap in funding in the independent film community for projects at the research & development stage, especially for ethnically underrepresented directors in Brazil, Colombia, Mexico, and the US, including Puerto Rico.

This Fund is concerned with providing support and sustainability - up to \$40,000 - for experienced non-fiction directors wanting to develop their work without compromising their creative vision. Final selection of projects is based on the strength of the story, the creative approach, its social relevance, the viability of the plan proposed, and the ethics and accountability of the approach.

Among the grantees are Brazilian filmmakers Everlane Moraes, Sueli Maxakali, Vanuzia Bonfim Viera, Graciela Pereira de Souza and Lilian Solá Santiago; Mexican María Sojob and Rodrigo Reyes; Colombian Ángela Carabalí, and Puerto Rican Gisela Rosario Ramos, Tania Hernández Velasco and Juan Carlos Dávila Santiago.

We talked with Firelight Media's consultant Loira Limbal and Artist Programs Manager Ximena Amescua Cuenca.

Who can apply to this Fund?

Firelight Media invites mid-career nonfiction filmmakers from racially and ethnically underrepresented communities in the United States, and non-fiction filmmakers working and living in Mexico, Brazil, Puerto Rico, and Colombia, with particular interest in those who identify as Indigenous and/or of African descent, to apply for the William Greaves Research & Development Fund.

What's the Fund relationship with Latin America?

Over the last few decades, Firelight Media has developed a myriad of relationships with filmmakers and film organizations throughout the Caribbean and Latin America through film festivals and cultural initiatives. In those exchanges, we have learned that, throughout all of the Americas, there is a desire to tell more truthful and inclusive stories about the history and contemporary realities of its citizens. Cinema is a great tool for all of us to learn more about our neighbouring countries.

What kind of projects fit best with your editorial line?

We are open to feature-length documentaries about a wide range of issues and themes of social relevance, particularly meaningful stories to people from racially and ethnically underrepresented communities. We will consider projects with diverse aesthetic approaches, such as verité, essay, experimental, investigative, personal, or historical.

Do you see any trends in the projects you have received in past editions?

Many of the projects from Latin America that we have received in the first three years of the Fund

are from filmmakers who identify as Indigenous and/or of African descent. They all have a collaborative approach to their filmmaking practice, their team set up and production model. The director's role is usually shared very closely with other co-directors, participants and/or producer(s) from the initial stages of the process. Most of the Indigenous directors we support work as a collective rather than a hierarchical type of model, and this can be noticed in the way they split their responsibilities within the team, the roles/titles they assign to their team, and the inclusive and ethically informed approach to working with the communities or people they're documenting for their films.

Most are co-productions or looking for a co-producer outside of their country in order to create more opportunities for funding. The diversity in stories and artistic visions is very palpable from the Latin American submissions. Most of the projects we've supported tend to address underrepresented histories or creative visions reflecting the filmmakers' close relationship with their story and the topics it represents.

What advice would you give to Latin American filmmakers considering applying to your Fund?

Review the eligibility guidelines, the open call materials on the website and FAQs before applying, and make sure to not wait until the last minute to submit your application. If you have questions, reach out to grants@firelightmedia.org and ask us questions about the application process or to schedule an information call with someone from the team. We look forward to hearing from you!





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LatAm cinema is an trade news platform for the Latin American film industry. Our website, newsletters, e-magazines and social networks provide accurate, relevant and up-to-date information to professionals and the general public looking to pursue and find ways of financing new projects and businesses in the industry. Sign up for our free newsletter: www.latamcinema.com/suscribase

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"We are interested in helping the selected films succeed, not just commercially, but also in reaching audiences, making an impact, and helping the filmmakers be in the best position to make their next work."

Q&A Jenny Raskin Impact Partners

Founded in New York in 2007, Impact Partners is dedicated to funding independent documentary storytelling that entertains audiences, engages with pressing social issues, and propels the art of cinema forward. Each year, they support 10 to 15 projects through their General Fund, for projects at the production or postproduction stage, and the Development Fund.

In addition to their work with filmmakers from all around the world, Impact Partners is committed to supporting the wider documentary community, thus they are supporters of the Sundance Institute, Chicken & Egg Pictures, Good Pitch and DOC NYC. They also work closely with other funders, production companies, festivals, and distributors to help maintain a thriving independent documentary industry.

In 2015, and after noticing a lack of support and mentorship for emerging producers in the field, they launched two initiatives to help young producers grow and prosper: the Emerging Documentary Producers Fellowship and the Producers Salon.

We talked with Jenny Raskin, Executive Director of Impact Partners.

How and why was Impact Partners born?

Impact Partners was created in 2007 out of a recognition that there was too little funding in the documentary space, at least in the United States, and with the idea of bringing together a group of funders to invest in social issue documentaries. It is a membership organization - our overhead is paid by our members, and we take a dual bottom-line approach. We are interested in helping the selected films succeed not just commercially, but also in reaching audiences, making impact, getting critical recognition, winning awards, and helping the filmmakers be in the best position to make their next work. We invest in films, not with a simple goal of making a profit on each individual investment, but with the hope that across our slate, we will recoup back enough so that our funders will stay in the space and cycle any funds that come back to them into the next project that we bring to them.

Since we are made up of a consortium of members/funders, we are able to invest in films across a broad range of issues. Mainly, we hope that the unique and individual story that is being told in the film will have some universal elements that make it relevant beyond its specific locality.

What's your relationship with Latin America? Although the majority of projects Impact Partners films are from the U.S., we do fund international projects as well, and accept submissions for feature documentary films that address pressing social issues from any region in the world, including Latin America.

Impact Partners features two funds, what can you tell us about them?

We fund in two ways: at the development stage and at the production/post-production stage. Both are open to Latin American projects. The intention with our development funding is to help a film get through an important early stage. We are looking for projects that have a director with a clear vision who has already done deep research, probably will have secured some preliminary access and casting, and potentially even done some early shooting. They are at a place where development funding (usually in the range of \$35-100 thousand) will help them reach the next important milestone that will help push the project forward in a significant way. For the production/post-production stage funding, we are looking to bring in a larger amount of investment to help push the film to the finish line. We can consider projects very early through later in post-production, but we do require there be some material to screen, and that the films have a clear creative vision.

How is the selection procedure? What would your advice be to a filmmaker willing to write a successful letter of inquiry (LOI)?

Our selections are all made internally with our development team, based on a number of factors. We are generally looking at three areas: first, is the film an exciting work of documentary cinema that will be compelling for audiences and push the genre forward? Second, does the film address a pressing social issue in a way that will have some universal interest?; and third, do we see a way that we could responsibly invest an amount that would push the project forward in a significant way? We have guidelines on our website about what should be included in the LOI, but in addition to getting all of that required information into the letter, I suggest that you take any extra space to explain what is unique or special about your vision for the film, rather than a background on the social issue explored. Because we get close to 1,000 submissions each year, we tend to see many projects on similar topics. We really want to know why this is a film we should take a closer look at.

How is the amount given to each project decided?

The amount we give each project is very individualized because there are many factors. Those factors include how much other funding has been raised or is expected to be raised, the size of the budget, how much investment is in the project, the potential commercial value of the film in the documentary marketplace, what level of response or interest we predict we will have among our investor group for a particular topic or approach, among others.





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"Both as an organization and as a production company, the Moving Picture Institute seeks to promote human freedom through film."

Q&A Lana Link Moving Picture Institute

The Moving Picture Institute's Rising Filmmaker Program supports filmmakers who are committed to developing and producing marketable projects about human freedom. It has supported the careers of over 100 producers, directors, editors, and screenwriters through mentorships, workshops, and masterclasses. Applications for the filmmaker grant may be submitted at any time and are only reviewed on a cyclical basis three times per year: February, May, and August. The Institute encourages filmmakers who are interested in the Rising Filmmaker Program support to first participate in one of their workshops or labs.

Selected projects can also seize the opportunity to have their work produced by Moving Picture Institute (MPI), a production company and talent incubator founded in New York in 2005 on the belief that stories can change the world.

We talked with Lana Link, Senior Vice President of the Moving Picture Institute.

How and why was the Rising Filmmaker Program born, and what are the most significant changes you have made since its inception?

It's not easy to break into the film industry if you don't already have a lot of connections. Moving Picture Institute's Rising Filmmaker Program was created to help filmmakers of varying skill levels and backgrounds get a foot in the door. At first, that was primarily by placing aspiring filmmakers in paid internship positions at production companies and on film sets. Today, that's expanded into a host of opportunities, such as our Documentary Storytelling Workshop, our Short Film Lab, our cinematography workshop Moving Picturecraft, and more.

What's your Program's relationship with Latin America?

We have supported a variety of projects with a focus on Latin American, including the short film "Gringa", a dramedy directed by Claudia Murray that deals with the Cuban American experience; the feature documentary "Project Home" by Laura Waters Hinson, which follows the building of the first community of 3D printed houses in Mexico, and many others.

What kind of projects fit best with your editorial line?

The MPI's mission, both as an organization and as a production company, is to promote human freedom through film. That can manifest in many ways, such as showcasing innovation, entrepreneurial spirit, or following an individual who fights against a broken system. There are many possibilities, but typically this mission resonates with filmmakers who apply to our programs and want to work with us. As far as tone, we are interested in uplifting projects that can appeal to wide audiences, and in protagonists who fight for their convictions.

What's the relationship between the workshops and the grants? Can someone apply to them separately or are they two steps in the same process?

These days, it is most common to receive funding through involvement in our filmmaker workshops and Lab programs; MPI's Short Film Lab is a good example of this. Filmmakers apply to the Lab and about 8-12 filmmakers are chosen to participate in a screenwriting workshop. From there, a smaller number of participants are invited to advance to our directing workshop. Lastly, we often choose to acquire and produce at least one project from that group as an MPI Original Film.

Who are the funds intended for? Are all programs open to Latin American producers/ filmmakers?

Because we support filmmakers of all skill levels, there are few strict prerequisites. However, we like to see that an applicant has a dedicated interest in film and in pursuing film in the long term. That might manifest via previous work or education but can also be seen in other ways. Our programs are currently open to non-US residents.

What advice would you give to a Latin American filmmaker who is considering applying to your fund?

I would suggest taking a good look at both MPI's mission statement and the films we have produced in the past. I would encourage filmmakers to think about how their work fits into our filmography and what freedom through film means to them. I would also urge applicants to share their unique perspectives and experiences in their workshop applications.



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"We have an acute awareness of the needs of our film community and the magnitude of climate stories that exist and whose only roadblock to production is a lack of funding."

Q&A Heather Fipps

The Redford Center

Co-founded in 2005 in San Francisco by Robert Redford and his son James Redford, The Redford Center advances environmental solutions through the power of stories that move. Over the years, it has produced three award-winning feature documentaries and over 35 short films, supported nearly 100 film and media projects with grants and other services, inspired over 500 student films, dispersing nearly \$10 million among its sponsored projects.

Since launching The Redford Center Grants in 2016, it has remained one of the few entities exclusively funding independent environmental documentaries and providing multi-faceted support to filmmakers. Mexican projects "The Last Chinamperos" by Megan Alldis, "The Queendom" by Otilia Portillo, and "Kay" by Jimena Mancilla and Ángel Ricardo Linares Colmenares are some of the Latin American projects supported by these grants.

Besides the Redford Center Grants, intended at non-fiction feature films or docu-series at any stage of development, production, or postproduction, they offer the Nature Connection Pitch, a grant and pitch opportunity for short films about humanity's connection with nature, and the Climate Storytelling Fellowship, a competition and mentorship opportunity for fiction screenplays for feature films or episodic TV.

We talked with Heather Fipps, Program Manager of The Redford Center.

How and why was the Redford Center Grants program born, and what are its most significant changes since its inception?

According to the International Documentary Association, there are about 440 grants in the nonfiction film funding landscape, and of that, only eight awards exclusively support environmental stories. That's a very limited pool of resources. As an organization founded by filmmakers and environmentalists, our roots are deeply tied to the past, present, and future of non-fiction environmental filmmaking. We have an acute awareness of the needs of our film community and the magnitude of climate stories that exist and whose only roadblock to production is a lack of funding. The Redford Center Grants program was championed by our late cofounder, James Redford, who had a clear vision for what he wanted the future of environmental filmmaking to look like. Since its inception, our program has adapted throughout the years to incorporate the feedback and evolving needs of our film community. We don't see ourselves as the leaders that determine how and what needs to happen for films to get made. but rather, we see ourselves as partners following the leadership of the filmmakers and communities whose stories are being told.

What's your relationship with Latin America?

We are proud to have supported a considerable number of environmental stories from Latin America. It is a priority to The Redford Center to amplify stories and voices of those first and most affected by the climate crisis; especially because the Global South is facing dire environmental consequences directly linked to the inequitable extraction and emissions of the United States and other industrialized nations. We have a number of ways year-round to support films and filmmakers telling environmental stories that highlight solutions and have the potential to drive action.

What kind of projects fit best with your editorial line?

Generally, all projects we support must have a clear impact goal or call to action; and must be about, or intersect with, an environmental issue and a solution. We have a few ways to support projects at different stages: Redford Center Grants, Nature Connection Pitch and the Climate Storytelling Fellowship. We also have a free monthly environmental film screening series where we have the opportunity to license finished films and share them with our expansive community.

We're always looking for stories that convey the nuanced complexities and intersectionality of climate change and action. We led our promotion this year with the message that every story is a climate story because we truly believe that to be true. The stories and films we put out in the world must reflect the current state of our climate and how it's impacting communities across the globe. It's also no secret that, historically, many of the narratives coming out of the environmental movement have mainly reflected the perspectives of only a small portion of our population. We want to change that by supporting diverse voices and stories from our world's most impacted communities. We're not only interested in what new clean technologies are emerging in big cities, but we also want to know about solutions emerging out of small farming communities; how climate change is impacting housing, employment, access to education, healthcare, or clean water; how wildlife is adapting to current conditions and how communities are merging traditional practices with innovation to protect and preserve our planet. There is so much untapped potential and so many overlooked stories that we want to bring to the forefront of this movement.

What are the benefits of being a Redford Center grantee?

For our Redford Center Grants program, each project receives a first-year (2022) \$20,000 grant for production and/or impact campaign expenses, a GoPro camera package supported by GoPro for a Cause, and an opportunity to present at a public film showcase with industry leaders. In year two (2023), we award second-year to support the production, completion, and impact campaigns for up to five selected grantee projects. In addition to financial support, we work in a grantee cohort model and provide learning sessions and opportunities, networking and promotional support, and community building to all grantees.







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"We support artists who treasure independence in the creative process and are pushing themselves creatively in exciting new directions."

<mark>Q&A</mark> Paola Mottura

Sundance Institute Documentary Film Program

Established in 2002, the Sundance Institute Documentary Film Program (DFP) supports filmmakers worldwide in the production of cinematic documentaries on contemporary themes. Some recent Latin American grantees include "8 Stories About Hearing Loss" by Charo Mato (Argentina-Uruguay), "Anna Borges do Sacramento" by Aída Bueno Sarduy (Brazil), "Reas" by Lola Arias (Argentina), "The Broken R" by Ricardo Ruales (Ecuador), and "The Mole Agent" by Maite Alberdi (Chile). This year, for its 20th anniversary, the Fund has provided about 1.4 million dollars to 35 projects in various stages —development, production, post-production— actively pursuing audience engagement and social impact campaigns. Among the grantees are "Here, the Silence is Heard" by Gabriela Pena and Picho García (Chile), "Like Magic" by Melissa Saavedra Gil (Colombia), "Rejeito" by Pedro de Filippis (Brazil), and "Stronger Together" by Tania Castillo (Mexico).

The Documentary Fund offers additional support in collaboration with its partners: Luminate, Sandbox, and Kendeda.

We talked with Paola Mottura, Film Fund Manager for the Sundance Institute Documentary Film Program.

What kind of projects fit best with your editorial line?

Over the years, in a changing media landscape, the Fund has been a stable, progressive force in supporting work that has expressed the world in creative, complex, beautiful, and provocative ways, and has created real cultural and social impact around some of the most pressing issues of our time. We are looking for projects that continue to elevate and advance cultural dialogue and break new ground in creativity and innovation. We are excited to nurture filmmakers with a distinct voice and vision. and a meaningful connection to the work they create. We are especially keen to raise the voices of underserved or underrepresented communities from around the world, as well as elevate marginalized narratives and perspectives in the service of building a more fair, free, and open society.

What's Sundance Documentary Fund's relationship with Latin America?

Supporting Latin American artists, uplifting their voices and elevating their projects is very much a priority of the Sundance Documentary Fund. Over the years our program has cultivated and strengthened relationships with a number of organizations working on the ground across the region to facilitate connections with and outreach to artists living and working in Latin American countries. Some of the organizations we have collaborated with in different capacities and/or forums we attended over the years include: Ambulante, Bolivia Lab, Cartagena International Film Festival, Chiledoc/Conecta, DocMontevideo and the Morelia Film Festival. We are particularly keen to support artists from communities that have been traditionally marginalized and/or are under-resourced, and to uplift historically underrepresented narratives and perspectives. A main goal for our team is to expand our support towards indigenous artists across the region.

Who are the funds intended for and which ones are open to Latin American producers/ filmmakers?

The Sundance Documentary Fund is a global fund, open to independent artists from all over

the world and there is no fee to apply. We are keen to support emerging voices and first-time filmmakers. Directors do not need to be attached to a production company or have a producer on board already to apply for a grant with our Fund. We also support more seasoned artists who treasure independence in the creative process and are pushing themselves creatively in exciting new directions. As far as our Special Opportunity Funds are concerned:

• The Sundance | Luminate Fund is open to Latin American artists from a number of priority countries, including Argentina, Brazil, Colombia and Mexico. This Fund supports projects that elevate stories at the intersection of a number of pressing issues across the region, including democracy, civic empowerment, freedom of expression and independent media. Recent Latin American projects supported by this Fund include "A Cop Movie" by Alonso Ruizpalacios (Mexico), "Igualada" by Juan Mejía (Colombia), "Rejeito" by Pedro de Filippis (Brazil), "Stronger Together" by Tania Castillo (Mexico), and "The Spokeswoman" by Luciana Kaplan (Mexico).

• The Sundance | Sandbox Fund is open to filmmakers from all over Latin America working on projects at the intersection of science and non-fiction storytelling. We are particularly interested in creatively innovative projects that challenge perceptions about what being a scientist and doing science means. Recent Latin American projects supported by this Fund include: "Herbaria" by Leandro Listorti (Argentina), "Space is a Monstrous Animal" by Natalia Solórzano (Costa Rica), and "The Queendom" by Otilia Portillo Padua (Mexico).

• The Sundance | Kendeda Fund is open to filmmakers from all over Latin America working on documentary projects at the intersection of environmental sustainability and a wide range of pressing social issues.

How does a project that applies for Sundance's Fund get chosen for any of the Special Opportunity Funds?

The Sundance Institute | Sandbox Fund has

a separate application process from the Sundance Documentary Fund, internally referred to as our 'general fund'. In 2023 we will conduct two open calls for our Sandbox Fund, one opening in January with selections made by the Spring and the second one opening in the Summer with selections made by October.

For the Sundance Institute | Luminate Fund and the Sundance Institute | Kendeda Fund, our team fields applications which it deems relevant to the specific areas of focus and priorities of the funds, from the larger pool of applications submitted to the Sundance Documentary Fund. Every year the latter receives over 1,000 submissions from all around the world. Applicants interested in being considered for any of our specialty funds can indicate so on the application form for the Sundance Documentary Fund. We have a specific section dedicated to specialty funds.

What is the relationship of these specialty funds to the Sundance Institute?

The above mentioned funds are full-fledged Sundance Documentary Film Program Funds. They are an intrinsic part of our work and fully administered by our team in all their processes. The Sundance Documentary Film Program and Fund is supported by a number of generous foundations, individual donors and corporate sponsors.

The special opportunity funds are wonderful opportunities for us to extend our support to projects that tackle specific themes and issue areas, which are shared priorities for our team and our partners that support these particular funds. The submission, review, selection and grant-making processes for these funds is led by the Sundance Documentary Fund team. However, we do involve our partners in finalist discussions and selections to ensure mission alignment. All the projects supported by these funds enjoy the same benefits as the Sundance Documentary Fund grantees, including a continuum of creative, tactical and strategic support from the broader DFP team throughout the life of the project.

In addition, specialty funds grantees may take advantage of the expertise and connections of our partners in the specific issue areas explored by their films. Some of our partners engage and/or invest in documentary films independently from their partnership with our Program, but we are not involved in that work, nor can we influence it.

What advice would you give to a Latin American filmmaker applying to Sundance's Fund?

I would say it's always helpful for potential applicants to familiarize themselves with our work by looking at our program's current offerings, activities, priorities, processes and recently supported projects. Applicants can do so by browsing our website, which has been recently revamped and includes expansive information about our program and funds, including key dates for upcoming deadlines, timelines and priorities. On the website, we include a proposal checklist and sample budget, so filmmakers interested in applying to the Fund can get a pretty good idea of what we are looking for in a project proposal and what kind of materials they need to prepare. The application is also available in Spanish. It's worth highlighting that the application now forefronts questions of authorship, representation, community care and risk assessment. We also place special emphasis on the 'Filmmaker Statement' section of the application. We are interested in getting to know the artist as much as the project, and like to know about their creative ambitions, as well as what challenges they are facing. We are invested in elevating our grantees' careers and help them work towards their long-term goals. while we support them along their filmmaking journey with a specific project.

I would also encourage anyone who is interested in applying to the Sundance Documentary Fund and is new to our program to attend one of the open sessions we typically hold on Co// ab during our annual open call. It's a great opportunity to get to know our team and ask any burning questions.

