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LA INFORMACIÓN COMO SOCIA FINANCIERA

La selección de fondos que presentamos en esta revista surge de un proyecto innovador surgido en tiempos de pandemia: Show me the Fund. Creado por Brazilian Content, Cinema do Brasil y Projeto Paradiso -tres organizaciones que comparten el objetivo de promoción y fomento de la industria audiovisual brasileña-, la iniciativa surgió con una premisa muy clara: conectar a los productores audiovisuales con fondos de financiación de todo el mundo. Por Gerardo Michelin.

La primera etapa de esta iniciativa fue una investigación diseñada y ejecutada por el equipo de **LatAm cinema** que concluyó con la selección de 50 oportunidades de financiación abiertas a productores brasileños y del resto de Latinoamérica.

Para aprovechar al máximo los recursos ofrecidos por Show me the Fund, es importante conocer algunos de los supuestos que rigieron el estudio. Primero, la investigación debía detectar oportunidades de financiación para obras audiovisuales, independientemente de su estado de desarrollo, abarcando así desde la escritura hasta la postproducción y distribución de proyectos y películas, tanto de cine como series y contenidos para *new media*.

Los fondos seleccionados también debían abarcar todos los géneros y formatos audiovisuales, y en el aspecto económico debían aceptar postulaciones de productores y realizadores latinoamericanos en forma directa, sin depender de socios coproductores de otros países, aunque se contemplan algunas excepciones.

Teniendo en cuenta estas premisas, nuestra selección incluyó fondos, becas (*grants*) y “otras oportunidades”, en las que se contemplaban competencias de guiones y eventos de *pitching* con incentivos económicos. En cambio, las residencias, los programas de entrenamiento, laboratorios, *fellowships*, incubadoras y las oportunidades de producción surgidas a partir de incentivos fiscales como el *cash* o *tax rebates* quedaron fuera de la investigación.

A nivel gráfico, los desafíos pasaban por presentar la información en una forma sencilla, atractiva y funcional. Para eso contamos con la creatividad conceptual y depurada del estudio de diseño venado, cuyo trabajo fue clave para disponer la información en la ficha. Organizada en 15 campos, la información se distribuye, a su vez, en tres áreas: “About the Fund”, donde se incluyen datos generales del fondo, “Eligibility Requirements”, con datos técnicos del fondo, y “Comments”, con información y consejos que consideramos relevantes a la hora de escoger las mejores oportunidades para un proyecto.

Se ha optado por trabajar las fichas exclusivamente en inglés al ser éste, salvo contadas excepciones, el idioma exigido en las postulaciones para fondos internacionales.

El éxito de esta primera etapa quedó demostrado con las más de 6.000 descargas que tuvieron las publicaciones desde su lanzamiento en agosto del año pasado. Los resultados motivaron a los socios del proyecto a redoblar la apuesta: en 2021, Show me the Fund se convirtió en una plataforma digital gratuita y dinámica a la que los invitamos a registrarse [en este enlace](#).

Además de su participación activa en distintas actividades de industria para promocionar la iniciativa, el proyecto ha ganado nuevos recursos como **Focus on Funds**, una serie de publicaciones con la que pretendemos ahondar en la información que se ofrece en la plataforma.

Show me the Fund llegó en un momento clave para despejar dudas y enviar una señal de optimismo a los productores de la región. En LatAm cinema nos sentimos honrados por la invitación de Brazilian Content, Cinema do Brasil y Projeto Paradiso para formar parte del proyecto, y agradecemos el generoso gesto que tuvieron al abrir el proyecto al resto de Latinoamérica. Celebramos esta apuesta por la democratización de la información y confiamos en que el proyecto se convierta en punto de encuentro para la comunidad audiovisual latinoamericana, sin distinción de fronteras ni de lenguas.

PRIMERAS CONCLUSIONES

De los cerca de 300 fondos internacionales analizados para la investigación original de Show me the Fund, se seleccionaron 50 que cumplían con los requisitos planteados en la pesquisa.

La investigación inicial incluye 37 fondos y 13 “other opportunities” de 11 países, con un claro predominio de Estados Unidos (74%), seguido de Europa con un 16%, mientras que el 10% restante corresponde a otros países, incluyendo Canadá, Nueva Zelanda y Catar.

Gran parte de los fondos escogidos son impulsados por organizaciones filantrópicas, organizaciones no gubernamentales (ONGs) e instituciones de fomento al cine, casi todas de carácter privado (apenas un 16% de los fondos seleccionados son públicos).

Aunque por escasa diferencia, la mayoría de los fondos son para proyectos y películas de no ficción (35%). Los fondos concebidos exclusivamente para proyectos de ficción alcanzan el 30%, mientras que los que aceptan ambos o no hacen distinción representan el 35% restante.

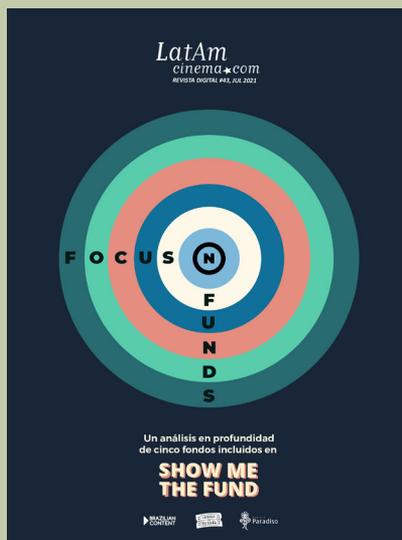
En cuanto al contenido, la mayoría de las oportunidades detectadas están dirigidas a proyectos que reflejen un com-

promiso social y aborden temas relacionados con los derechos humanos, el medio ambiente o la justicia social, entre otros.

La diversidad es otro de los grandes emblemas de los fondos, muchos de los cuales buscan fomentar la paridad de género en el sector o darle voz a las comunidades “desatendidas o subrepresentadas” en la industria, apoyando el trabajo de realizadores de los pueblos indígenas, afrodescendientes, personas de género no binario o de la comunidad LGBTQ+, entre otras.

La mayoría de los fondos centrados exclusivamente en la ficción buscan darle visibilidad a realizadores independientes que representen nuevas voces cinematográficas y estén trabajando en proyectos considerados como “urgentes”.

El resultado de la investigación ofrece una fotografía compleja, en gran medida debido a las consecuencias de la pandemia, que provocó el cierre o la suspensión de varias iniciativas. Pensando en el futuro, todo hace pensar que los programas de ayuda dirigidos a cineastas de comunidades tradicionalmente marginadas y subrepresentadas tendrán la continuidad asegurada. En cuanto a las ayudas de referencia para la ficción, seguirán haciendo su trabajo como hasta ahora, aunque se prevé un aumento significativo del número de postulaciones y, por tanto, unos procesos de selección cada vez más competitivos. Todo hace pensar que las series, un formato en boga, quedarán fuera del foco de los fondos internacionales, al contar con las grandes plataformas de *streaming* como principal fuente de financiación. Por último, el surgimiento de pequeños fondos latinoamericanos, en la línea de algunos de los incluidos en Show me the Fund, sería un gran aliciente para el sector, aunque esto es más que nada una expresión de deseo en una región en la que las políticas públicas de apoyo al audiovisual siguen siendo una asignatura pendiente.



Portada de la publicación *Focus on Funds*

Únase a Cinema do Brasil

y sea parte de esta gran red que promueve el cine nacional en festivales y mercados internacionales!

Cinema do Brasil es un programa de promoción e internacionalización del cine nacional, que atiende a productores, distribuidores, agentes de ventas y otros profesionales del sector audiovisual en todo el país.

- **Fomentamos la presencia de películas brasileñas en festivales internacionales y la participación de profesionales brasileños en mercados de varios países.**
- **Fomentamos encuentros entre productores brasileños y extranjeros para incentivar coproducciones internacionales y nuevas posibilidades de negocio.**
- **Preparamos a los profesionales brasileños para participar en los mercados internacionales**

Ponte en contacto con nosotros y descubre cómo ser parte de esta gran red.

info@cinemadobrasil.org.br

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HOW TO READ THE INDEX CARDS

15 fields of information have been used as input to elaborate these cards. The sidebar contains comments and tips on each fund that can be useful when making a decision. The cards are broken down into three sections: **About the Fund**, **Eligibility Requirements** & **Comments**. Below you will find a definition of each field and the graphic icons used.

ORGANISER: INSIDE OUT 

Inside Out **RE:FOCUS FUND**

Launched by Canada's largest LGBTQ film festival Inside Out, RE:Focus Fund aims to address industry inequities through providing direct financial support to women, non-binary, and/or trans filmmakers telling LGBTQ stories. In 2019, Inside Out expanded the Fund with the launch of the Post-Production Grants, which support post-production and promotion of short and feature films.

ELIGIBLE COUNTRIES
Latin America + other countries

WHO CAN APPLY?
LGBTQ-identified filmmakers / Producers with projects focused on LGBTQ content or themes

YEAR OF CREATION
2018

DEADLINE(S)
July 23, 2021*
* 2022* dates to be announced

FUNDING AMOUNT
Funding Request (USD 500-USD 2,500). Costs related to post-production (up to USD 2,500)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE
F S O

STAGE


GENDER ISSUES

Since its creation, the fund has distributed more than USD 150,000 in festival travel grants, professional development programs, and post-production costs. Projects can only be submitted after they've reached the rough cut stage.

Legend:

- F Fiction
- D Documentary Non fiction
- A Animation
- S Series
- O Others (Hybrid, VR, Transmedia, etc.)
-  Development
-  Production
-  Post-production
-  Distribution

Callouts:

- Name and description of the fund
- Latin american producers are eligible for all the selected funds.
- The closing date or the submission period is included. If the call for entries is already closed for the current year or if there is more than one deadline, the expected dates according to the previous year's calendar are included.
- The range of the grant amounts and the currency are included. Please note that some grants may be subject to taxation.
- Direct link to the fund's web page.
- Additional information together with some useful tips are included.
- Name of the organisation and country of origin.
- These labels are used to highlight relevant information that is already included in the card (e.g. Social Issues, Gender Issues, Ethnic Groups, 1st or 2nd Work, Co-Production)



AIDE AUX CINÉMAS DU MONDE

The Aide aux Cinémas du monde (ACM) is a selective funding aimed at foreign feature-length film projects that are seeking support from French co-producers, and which is granted as a subsidy either before (Production) or after completion (Post-Production) of the film. The fund has four calls for entries per year for Production and another four calls per year for Post-Production. Only projects rejected at the Production stage are eligible to Post-production grants, and 50% of the money granted in both lines should be spent on French territory.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

The application for both lines must be submitted by a co-production company established in France.

YEAR OF CREATION

2012

DEADLINE(S)

Production 2021: 8-12 March (I), 1-4 June (II), August 30-September 3 (III), and November 29-December 3 (IV). Post-production 2021: 25-28 May (I), 6-10 September (II), 22-26 November (III); last call dates not yet announced

FUNDING AMOUNT

Up to EUR 250,000 (Production) / Up to EUR 50,000 (Post-Production)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



COPRODUCTION

This fund is the emblem of France's cooperation within the global film industry. Each funding line features two main categories (Colleges): First or second films, and Projects by experienced directors. The documents for the application have to be all in French. ACM also has a fund aimed at supporting and promoting the distribution and international circulation of films co-produced between a European country and a non-European country (ACM Distribution).



ALTER-CINÉ DOCUMENTARY FILM GRANTS

The Foundation supports young film and video makers to direct a documentary film on the theme of rights and freedoms, including social and economic rights, women's rights, and the right to culture and artistic creation. The Foundation particularly supports documentary films that "dare to go against the tide, that take the side of the defenceless and question common assumptions by giving a voice to the voiceless, enriching our understanding of the world and helping us reflect on the possibility of changing the world from a perspective of peace, justice, equality and respect for differences."

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Young filmmakers born and living in Latin America, Africa or Asia

YEAR OF CREATION

2000

DEADLINE(S)

August 15, 2021*

*2022' dates to be announced

FUNDING AMOUNT

USD 3,700 - 7,400

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



This fund seeks to support emerging filmmakers in expressing their realities. In its last edition, 92 documentary submissions from 29 countries were received, among which three from Latin America were awarded: "Cruz" by Teresa Camou Guerrero (Mexico), and Brazilian "A Queda do Céu" by Eryk Rocha and Gabriela Carneiro da Cunha and "O Policial e a Pastora" by Alice Riff.

CATAPULT
FILM FUND

CATAPULT FILM FUND

Catapult provides early funding to documentary filmmakers eager to tell “powerful stories with central characters that weave a strong narrative.” Funds must be used specifically for helping “unlock critical production funding.” In addition to the initial development grant, recipients have access to a mentorship program in areas including story development, production process, fundraising, and distribution strategy, as well as to additional financial support.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers

YEAR OF CREATION

2010

DEADLINE(S)

Applications are accepted on a rolling basis

FUNDING AMOUNT

USD 5,000 – 20,000

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



As its name implies, this fund seeks to catapult documentary projects at an early stage --when funding is hard to find-- to their “next level”. Applicants should preferably have previous film or television production experience. Catapult supported films can range widely in style and scope. Documentaries should be 28 minutes or longer. The fund is open to animation and Documentary/narrative hybrids that will be considered on a case-by-case basis. A US based 501(c)(3) fiscal sponsor is needed to obtain the grant.



CLIMATE STORY FUND

The Climate Story Fund mission is to advance bold storytelling that focused on the climate emergency with a commitment to uplift the perspectives of black, brown and indigenous communities, whose lives are already being impacted by climate change. The selection process prioritizes projects that embody inclusion and diversity, and exercise responsible practices when engaging story participants and communities.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors / Producers

YEAR OF CREATION

2021

DEADLINE(S)

Two rounds per year: Spring and Fall (Northern Hemisphere)*

* 2022 dates to be announced

FUNDING AMOUNT

Between USD 20,000 to USD 100,000 per project

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



ENVIRONMENTAL ISSUES

Created by the renowned Doc Society organisation - a non-profit committed to enabling great documentary films and connecting them to audiences globally-, this fund focuses on climate emergency. Each grantee will be invited to participate in an impact lab where storytellers will collaborate closely with practitioners, ranging from climate scientists to impact producers to movement builders. The fund is also open to creative nonfiction and fiction projects of any medium looking to pilot an impact campaign.



CROSSCURRENTS FUND

The CrossCurrents Fund is an international fund for filmmakers who are members of— or have a deep connection to— the underrepresented and marginalized communities depicted on screen. This fund created by Hot Docs (North America's largest documentary film festival), supports interactive, short and feature-length documentaries through development and production grants.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers with no more than three professional directing credits

YEAR OF CREATION

2016

DEADLINE(S)

June 2, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

USD 8,000 (approx.) for one short or interactive film; and up to USD 24,000 (approx.) per project

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



"It is important for us to understand from your perspective how the community you are directly telling the story from has been historically underrepresented," they explain. If you have not entered production yet, they recommend cutting together a short audio-visual piece that conveys the tone, message, or style of your project. Post-production grants may be awarded to projects at the end of their production or post-production process.



DOHA FILM INSTITUTE POST-PRODUCTION FUNDING

The Doha Film Institute (DFI) has put Qatar on the international film map with the aim of "identifying new talent, seeking out new cinematic voices and discovering universally resonant stories." Besides having a Grant Programme aimed at filmmakers from Qatar and the MENA (Middle East and North Africa) region, the Institute offers post-production grants to first- and second-time directors hailing from non-MENA countries.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors and Producers

YEAR OF CREATION

2010

DEADLINE(S)

There are two grant submission cycles annually, in January and July*

* 2022' dates to be announced

FUNDING AMOUNT

Up to USD 75,000 (Narrative); Up to USD 50,000 (Documentary)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



1st and 2nd FILMS

"Nardjes A." by Karim Ainouz, "Deslembro" by Flavia Castro, and "Noche de fuego" by Tatiana Huezo --these last two with Brazilian production or coproduction-- are among the films that have recently received post-production support. The Ajyal Film Festival, organized by the DFI, contributes towards the films' visibility within the region.

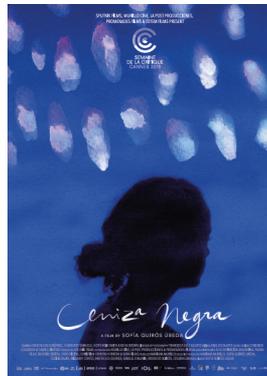
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Muchos países están coproduciendo con Costa Rica debido a la visión única y a los artistas talentosos detrás de nuestros contenidos creativos.



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Ceniza Negra
Costa Rica - Chile -
Argentina - Francia



El Pájaro de Fuego
Costa Rica - USA

Si está interesado en coproducir con Costa Rica y otros países de la región, entonces el Mercado Audiovisual de Centroamérica y el Caribe es perfecto para usted.

Más información: www.maucc.net

CHICKEN & EGG
PICTURES

(EGG)CELERATOR LAB

Through the (Egg)Celerator Lab, Chicken & Egg Pictures offers first- and second-time women and gender nonconforming filmmakers “the tools to realize the full potential of their projects, both as works of art and as catalysts for change.” In this year-long program, 10 projects will receive grant funding for the production of their feature-length film, together with mentorships, creative retreats, and networking opportunities.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

First- and second-time women and non-conforming gender filmmakers

YEAR OF CREATION

2005

DEADLINE(S)

June 22, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

USD 30,000-40,000

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



GENDER ISSUES

1st and 2nd FILMS

“We’re passionate about films that address the most pressing global justice, human rights, and environmental issues of our time. While we prioritize films that focus on social issues, having a social issue in the film is not explicitly required. Personal and experimental nonfiction stories are also eligible,” they explain. Chicken & Egg Pictures also features a completion fund (Project: Hatched) and an award, among other initiatives.



FLIES COLLECTIVE FILM GRANT

By supporting independent artists and their work, the organizer looks to help in the growing and strengthening of the independent filmmaking community as a whole. Talented filmmakers --both established and new voices-- "with bold voices and passion projects that have a demonstrable need for funds" are in the focus of the organization.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors / Producers

YEAR OF CREATION

2012

DEADLINE(S)

2021' application period was June 1-July 9*

* 2022' dates to be announced

FUNDING AMOUNT

USD 4,000 *

* Average per project considering the last three years

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



While not a large financial support, this grant can open new doors within the independent film scene. Organized by an independent film production company based in New York, this grant is specifically aimed at short films, docs and low-budget features. If selected, grant recipients will need to have a US-based fiscal sponsor in order to receive the funds.



FORD FOUNDATION JUSTFILMS

With a clear emphasis on social justice storytelling, this global program supports independent artist-driven documentaries and emerging media projects that “explore timely social justice issues, with a focus on reducing inequality.” JustFilms also supports organizations and networks that help develop these projects, and seeks to “amplify voices and illuminate perspectives often ignored, overlooked, or silenced by culture, including people of color in the United States and those from the Global South.” The Ford Foundation has offices in Rio de Janeiro, Mexico City, and Bogota.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers / Organizations

YEAR OF CREATION

2011

DEADLINE(S)

Rolling basis

FUNDING AMOUNT

No data available

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



SOCIAL ISSUES

JustFilms has recently supported many independent Latin American documentary works, including “Democracia em Vertigem” by Petra Costa (Brazil), “Chocobar” by Lucrecia Martel (Argentina), “La memoria del bosque” by Paz Encina (Paraguay), and “Te nombré en el silencio” by Jose Maria Espinosa de los Monteros (Mexico.)



Frameline

FRAMELINE COMPLETION FUND

Undertaken by one of the longest-running, largest, and most widely recognized LGBTQ+ film exhibition events in the world, this initiative looks to change the world through the power of queer cinema. This program seeks to ensure that films reflecting LGBTQ+ life are completed and viewed by wider audiences, including traditionally underserved populations.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors / Producers

YEAR OF CREATION

1990

DEADLINE(S)

October 31, 2021

FUNDING AMOUNT

Up to USD 5,000

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



GENDER ISSUES

They especially encourage applications by women, people of color, transgender people, intersex people, asexual people, non-binary people, disabled people, and other under-represented people and communities. Projects must be in the post-production stage or ready to begin it as soon as funding is in place (90% of production must be finished by the time of the application.) Frameline has awarded USD 600,000 to 168 projects in the last 25 years.

HUBERT BALS
FUND

HUBERT BALS FUND - SCRIPT AND PROJECT DEVELOPMENT

The Hubert Bals Fund (HBF) of International Film Festival Rotterdam (IFFR) seeks to help remarkable or urgent feature films on their road to completion. As of 2021, the Fund has only one Script and Project Development call for entry for both first- and second-time filmmakers, and more advanced filmmakers.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers with a film treatment

YEAR OF CREATION

1988

DEADLINE(S)

March 1st and August 1st 2021*

* 2022' dates to be announced

FUNDING AMOUNT

EUR 10,000 (Max. per project)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



This Fund is focused on narrative feature films; generally speaking, the type of projects it supports are in line with the type of films that are screened at the IFFR. Grants can be used for the further development of a script (e.g. research, writing, translation or hiring a coach or a script consultant). After their completion, projects have a good chance of receiving further support from the HBF, whether for their co-production or postproduction.



idfa

Bertha
Fund

IBF CLASSIC

The IDFA Bertha Fund (IBF) supports independent, critical, and artistic voices from Africa, Asia, Latin America, the Middle East, and Eastern Europe with the aim of stimulating and empowering the creative documentary sector in these regions. The Fund features two funding lines, Project Development and Production & Post-Production, for which “films that use strong visual treatments to tell compelling stories and have the potential to reach a global audience” are selected.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Producers / Directors

YEAR OF CREATION

1998

DEADLINE(S)

Both lines have two rounds per year.
Deadlines: June 10, 2021 and December 10, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

Up to EUR 5,000 (Project development);
Up to EUR 17,500 (Production & Post-production)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



Funds can be spent in the above-mentioned regions on research, the development of the screenplay, and/or the production of a fundraising teaser (Project Development); they can also be spent in the production and post-production stages, from filming and editing to making the documentaries suitable for screening in cinemas, on television and at international festivals (Production & Post-Production). Should a project secure a European co-producer, it may be eligible for the co-production and distribution lines included in IBF Europe.

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IMPACT PARTNERS DEVELOPMENT FUND & GENERAL FUND

Impact Partners is dedicated to funding independent documentary storytelling that entertains audiences, engages with pressing social issues, and propels the art of cinema forward. They have a Development Fund for projects in the early stages of the filmmaking process and a General Fund for production or post-production.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Producers / Directors

YEAR OF CREATION

2018

DEADLINE(S)

Rolling basis

FUNDING AMOUNT

Between USD 100,000-250,000 (General Fund); USD 10,000-100,000 (Development Fund)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



SOCIAL ISSUES

This fund and investment advisory works closely with other funders, production companies, festivals, and distributors. "Filmmakers can apply to the fund for a variety of reasons, including development shoots, cutting a trailer or reel, conducting archival research, casting characters or many other reasons related to development," they explain. They invest in 10-15 projects a year.



ida
international
documentary
association

PARE LORENTZ DOCUMENTARY FUND

This Fund supports documentary films that exhibit “objective research, artful storytelling, strong visual style, high production values, artistic writing, and outstanding music composition, as well as skillful direction, camerawork and editing.” Although it is open to international filmmakers, the production and post-production grants must be used in the creation of original, independent documentary films that “illuminate issues in the United States.”

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Producers / Directors

YEAR OF CREATION

2011

DEADLINE(S)

June 28, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

USD 15,000 – 25,000

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



US ISSUES

Each year, the Fund brings into focus different issues that were hallmarks of Pare Lorentz's films (2021' theme was Challenging white supremacy.) Expenses may include line items such as photography, travel or equipment rental, among others. In order to be eligible, the bulk of the project's research and development must have been completed, and a substantial part of the production and post-production must be well advanced.

PERSPECTIVE
FUND

PERSPECTIVE FUND

Perspective is a private foundation that “believes in the power of storytelling to shape and alter our perspectives and shepherd the waves of popular opinion toward equity, justice, and human rights.” In addition to the Production Grants to accelerate development, production or post-production of documentary projects, they offer Impact Planning & Campaign Grants, as well as Grants For Film Participants to compensate documentary subjects for event appearances.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers / Producers

YEAR OF CREATION

2015

DEADLINE(S)

Rolling basis

FUNDING AMOUNT

To be defined according to the needs of the selected projects

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE

D

STAGE



SOCIAL ISSUES

Applying for a grant is possible by prior invitation only, but filmmakers are welcome to complete an inquiry form available on their webpage in order to give Perspective an insight into their work. After evaluation of the materials, applicants may receive an invitation for a follow-up submission. “We value creative independence, risk-taking, community collaboration, and the power of transformation through awareness and connection,” they explain.

**Inside
Out**

RE:FOCUS FUND

Launched by Canada's largest LGBTQ film festival Inside Out, RE:Focus Fund aims to address industry inequities through providing direct financial support to women, non-binary, and/or trans filmmakers telling LGBTQ stories. In 2019, Inside Out expanded the Fund with the launch of the Post-Production Grants, which support post-production and promotion of short and feature films.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

LGBTQ-identified filmmakers / Producers with projects focused on LGBTQ content or themes

YEAR OF CREATION

2018

DEADLINE(S)

July 23, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

Funding Request (USD 500-USD 2,500). Costs related to post-production (up to USD 2,500)

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



GENDER ISSUES

Since its creation, the fund has distributed more than USD 150,000 in festival travel grants, professional development programs, and post-production costs. Projects can only be submitted after they've reached the rough cut stage.



SFFILMS DOCUMENTARY FUND

This post-production fund supports engaging documentaries which exhibit compelling stories, intriguing characters, and an innovative visual approach. Projects must be consistent with SFFILM's mission and represent an imaginative contribution to the moving image art form. In addition to the cash awards, recipients will gain access to SFFILM Festival and other SFFILM Makers grant, fellowship, and residency programs.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Producers / Directors

YEAR OF CREATION

2011

DEADLINE(S)

July 15, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

USD 20,000 per project

SUBMISSION FEE

USD 25 (regular deadline); USD 45 (late deadline)

 [website](#)

PROJECT/GENRE



STAGE



This fund, which is part of the SFFILM Makers program, supports four projects a year that must be in, or within six months of post-production at the time of the final deadline. They recommend sending a 5-minute sample from the film and not a trailer.



SØRFOND – NORWEGIAN SOUTH FILM FUND

Sørfond's overall objective is to "promote film as a cultural expression, encourage diversity and artistic integrity, and strengthen freedom of speech in developing countries, as well as to enhance cooperation between the Norwegian and international film industries." Annually, the Fund supports 6 – 10 international co-productions with Norwegian minority producers on board.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Norwegian minority producer

YEAR OF CREATION

2011

DEADLINE(S)

March 16, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

Up to EUR 98,000 per project (approx.)

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



CO-PRODUCTION

Having a co-production agreement with a Norwegian minority producer and at least 50% of the budget already confirmed is compulsory to apply for this Fund. The Fund holds exclusive rights to the supported films' Scandinavian premiere. Brazilian "Divino Amor" by Gabriel Mascaro, "Nuestro tiempo" by Carlos Reygadas (Mexico), and "La familia" by Gustavo Rondón (Venezuela) are among the 62 projects awarded to date by the Fund.

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SUNDANCE DOCUMENTARY FUND

The Sundance Institute Documentary Fund looks for films that display artful film language, effective storytelling, originality and feasibility, contemporary cultural relevance, and potential to reach and connect with its intended audience. It has two grant cycles per year, with decisions being made in Summer and Winter (North Hemisphere.)

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors

YEAR OF CREATION

2008

DEADLINE(S)

February 8, and July 26, 2021*

* 2022' dates to be announced

FUNDING AMOUNT

Up to USD 15,000 (Development); Up to USD 40,000 (Production and Post-production)

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



"We are especially keen to raise the voices of underserved or underrepresented communities from around the world in the service of building a more fair, free, and open society," explains this Fund, which supports 30-40 projects per year. The same application is used for consideration for the Kendeda and Sandbox Funds.



IDA + XRM MEDIA INCUBATOR

THE IDA+XRM MEDIA INCUBATOR

The IDA+XRM Media Incubator was created to support emerging documentary filmmakers crafting character-driven observational shorts. Both a fund and a mentorship program, the Incubator provides production and post-production grants, as well as mentorships by Academy and Emmy award-nominated directors.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Filmmakers

YEAR OF CREATION

2021

DEADLINE(S)

August 9, 2021 (* 2022' dates to be announced)

FUNDING AMOUNT

The Incubator will award three grants of USD 25,000 each

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



SHORTS

Stories must be contemporary, original and of an urgent or critically important nature. Inclusion and diversity, both in terms of the filmmaking team and subject matter, are a priority of the fund. Grant funds must be spent within 12 months of notification of the award, and will be used to advance or reimburse production and post-production related expenses incurred during that stage. Films with principal research and development completed are especially encouraged to apply.



THE MILLER / PACKAN FILM FUND

This fund provides grants to feature-length non-fiction projects that “address social issues and inspire others”, and help “open our eyes through a strong premise, critical thinking, detailed analysis and competing views.” The Fund’s subject categories are Education, the Environment and Civics.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors

YEAR OF CREATION

2016

DEADLINE(S)

May 15, 2021 and November 15, 2021

FUNDING AMOUNT

Up to USD 25,000 (Development); Up to USD 50,000 (Production and Post-production)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



SOCIAL ISSUES

Though the Fund is open to international applicants, the link with Latin America and Brazil film industries is rather weak. The organization points out that the project must have global audience appeal, extending beyond the film’s location. They accept animation films, and non-English language films must include English subtitles. The project must have IRS 501(c)(3) status or a Fiscal Sponsor.

**THE
WHICKERS**

THE WHICKERS FILM & TV FUNDING AWARD

As part of the Foundation's mission to fund and recognise original and innovative documentaries, The Whickers Film & TV Funding Award supports documentary talent "to take the first step up a ladder which is increasingly difficult to climb." It must be the filmmaker's first 50+ minute documentary film. The two winners are chosen from the six short-listed projects to be pitched at the Sheffield Doc/Fest Online.

ELIGIBLE COUNTRIES

Latin America + other countries

WHO CAN APPLY?

Directors

YEAR OF CREATION

2015

DEADLINE(S)

The 2022 round will open in early October 2021

FUNDING AMOUNT

USD 105,000 (First prize) and USD 20,000 (Second prize)

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



It's one of the most significant documentary awards in the world. Projects must be at the late development to early production stage at the time of applying, and the application must be submitted together with up to 6 minutes of original taster footage. The organizers emphasize their interest in stories based on engaging characters in unusual or inaccessible locations. Applicants must have an executive producer on board at the time of applying.



visions_sud_est

Fonds suisse
d'aide à la production

VISIONS SUD EST

Visions Sud Est encourages independent production and distribution of non-EU countries' fictional films and documentaries in Switzerland and Europe. The fund offers two types of financial aid: Support to the production of fictional films, and Support to the post-production of fictional and documentary films.

ELIGIBLE COUNTRIES

Latin America + Asia, Africa and Eastern Europe countries (Non-EU members)

WHO CAN APPLY?

Production companies

YEAR OF CREATION

2005

DEADLINE(S)

August 26, 2021 and February 25, 2022

FUNDING AMOUNT

USD 11,000 – 54,000

NO SUBMISSION FEE

 [website](#)

PROJECT/GENRE



STAGE



Fictional film projects should have at least 30% of their financing in place and the rough cut should show at least 2/3 of the film at the time of applying. Three of the five projects that secured funds in the last cycle were from Latin America: "Swing and Sway" by Adriana Barbosa & Fernanda Pessoa (Brazil), "El perro feroz" by Agustín Toscano (Argentina), and "El monstruo de Xibalba" by Manuela Irene Espitia (Mexico).



WILLIAM GREAVES FUND

Firelight Media is a non-profit supporting non-fiction filmmakers of color. The international nature of the call reflects Firelight's commitment "to nurturing transnational solidarity among filmmakers and artists." The fund also provides grantees with coaching hours depending on the particular requirements of each project.

ELIGIBLE COUNTRIES

Brazil, Colombia, Mexico, Puerto Rico, and the United States

WHO CAN APPLY?

BIPOC filmmakers with an established track record of non-fiction cinema works.

YEAR OF CREATION

2020

DEADLINE(S)

May 1, 2021 *

* 2022' dates to be announced

FUNDING AMOUNT

Up to USD 25,000

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



ETHNIC GROUPS

In its opening call, in 2020, the program supported women documentary filmmakers from Brazil, Mexico and Puerto Rico. "Our aim is to contribute to the project's research and development, thus we put no limits on how the funds are used, as long as they contribute to this stage of the process," they say.



WORLD CINEMA FUND

WCF aims to develop and support cinema from countries in which film production is threatened by political/economic instability. They are interested in "films with an unconventional aesthetic approach that tell powerful stories and transmit an authentic image of their cultural roots." The funds are earmarked for projects with budgets ranging from 200.000 to 1,4 million euros. The funding amount cannot exceed 50% of the total production costs.

ELIGIBLE COUNTRIES

Latin America, Central America, the Caribbean region + other countries

WHO CAN APPLY?

Producers

YEAR OF CREATION

2004

DEADLINE(S)

Two application deadlines per year: End of February 2022 and July 2022

FUNDING AMOUNT

Up to EUR 60,000 (production) and up to 40,000 (postproduction)

NO SUBMISSION FEE

[website](#)

PROJECT/GENRE



STAGE



"A febre" by Maya Da-Rin (Brasil), "Cidade; Campo" by Juliana Rojas (Brasil), "O céu de Suely" de Karim Aïnouz, "Pelo malo" de Mariana Rondón (Venezuela), "Las herederas" by Marcelo Martinessi (Paraguay), "Monos" by Alejandro Landes (Colombia) are among the Latin American films that have received support from the WCF over the years. WCF also features a Distribution Fund open only to films that will be theatrically released in German cinemas.



Brazilian Content es un proyecto que fomenta la exportación y promoción de contenidos audiovisuales realizados por empresas independientes brasileñas. El programa se enfoca en el mejoramiento y crecimiento de la industria audiovisual brasileña, agilizando el acceso a mercados de contenido y festivales, ofreciendo programas de capacitación y consultoría exclusivos y acceso a informes de inteligencia empresarial. Brazilian Content representa a 178 empresas de todo Brasil y fue creado en 2004, en una alianza entre Brasil Audiovisual Independiente, la Agencia Brasileña de Promoción de Exportaciones e Inversiones (Apex-Brasil) y la Secretaría del Audiovisual del entonces Ministerio de Cultura.



Cinema do Brasil es un programa de internacionalización y promoción del cine brasileño en el exterior, creado por la Unión de la Industria Audiovisual del Estado de São Paulo (SIAESP) en 2006. Sus objetivos principales son la internacionalización del cine brasileño, fomentando las coproducciones, así como la circulación de películas brasileñas en festivales y la amplia distribución en otros países. En la práctica, Cinema do Brasil promueve y participa de reuniones de negocios en Brasil y en el exterior, además de establecer alianzas con los principales mercados internacionales.



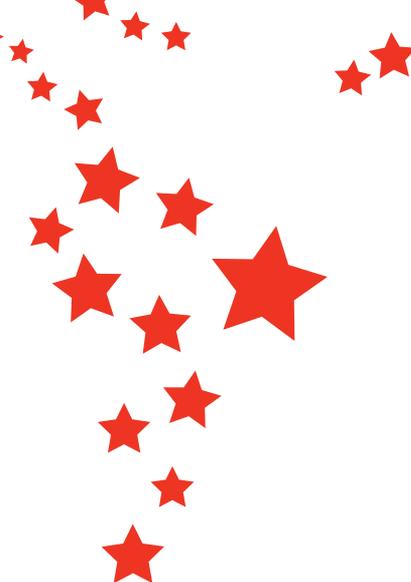
Projeto Paradiso es una iniciativa del Instituto Olga Rabinovich que brinda mecanismos de apoyo de alto valor para los talentos brasileños del sector audiovisual, con un enfoque en películas y series de ficción que conecten con sus audiencias. Invertimos en formación profesional y desarrollo de capacidades a través de becas, programas de tutoría, talleres, seminarios y estudios, nutriendo una red de profesionales en Brasil. Enfocados en la internacionalización, trabajamos a través de alianzas con instituciones reconocidas.



LatAm Cinema es la plataforma más importante de la industria cinematográfica latinoamericana. Dirigida a profesionales del sector y público en general, la página web, los boletines, las revistas online y las redes sociales ofrecen información relevante y actualizada para descubrir, promover y financiar nuevos proyectos y negocios. Creada en 2007 en Montevideo, su equipo de colaboradores está formado por profesionales de la industria de diferentes países de la región.



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Creado en 2007 y con sede en Montevideo, nuestro equipo de colaboradores está integrado por periodistas conocedores de la industria basados en diferentes países de la región.

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